



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



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4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



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7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



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9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | | | |
|----|---|----|---|
| 1. | Nomination Form | 5. | Copies of Primary/Secondary Documentation |
| 2. | Written Statements A and B | 6. | Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. | Bibliography | 7. | Additional, Contemporary Photos |
| 4. | Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. | Historical Photos |
| | | 9. | Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Anna Marie Brooks
Name:

July 23, 2019
Date:

Anna Marie Brooks
Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

A. Proposed Monument Description

- 3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.**

The Amoeba Complex

A plethora of music, film, television studios, production facilities and related creative endeavors are within walking/short commuting distance of Amoeba Music Hollywood. In turn, Hollywood is home to many creative schools and colleges, and more are located throughout Los Angeles as well as in close-by cities. Hollywood is the home of Creativity and Collectors which co-founders/co-owners Marc Weinstein and David Prinz realized when they answered the appeal of Amoeba fans to add a Southern California Amoeba Music to their small but powerful music empire.

Weinstein and Prinz were passionate about claiming a location in the neighborhood of the former Wallichs' Music City, which during its time was the largest music store on the West Coast. The operation expanded into Wallichs Music and Entertainment, a national record and entertainment services chain which became the largest in the entire United States.

The owners of Amoeba Music desired to memorialize the allure of the former Wallichs' Music City, whose main store held forth in Hollywood for 38 years, closing in 1978. Wallichs' location, sporting a new building that is now occupied by Walgreens, at the NW corner of Sunset Blvd. and Vine St., a mere two blocks east of Amoeba. Also, Capitol Records which was founded as the first mainstream record company on the West Coast was established above Wallichs' by the Wallich brothers who first opened Wallichs' Music City.

There are other important historic music-related buildings in the small area around Amoeba Music. The first is Capitol Records which acquired additional partners and grew greatly. The former enterprise [since acquired by Universal] was located just north of Hollywood and Vine at 1750 Vine St. and is Los Angeles HCM 857. The 13-story tower, which resembles a stack of records, was the world's first circular office building. It was designed by Welton Becket and was completed in April 1956. Underground recording studios are sited beneath the building. On the south base elevation is the first Jazz mural in Hollywood, chronologically speaking. "Hollywood Jazz 1945-1972." The mural was

designed/executed by UCLA alumnus Richard Wyatt Jr. who earned a BFA at UCLA. He is known for his many public works of art. The mural was painted in 1990 and was restored [actually transformed into a ceramic tile version of the original painted work] by Wyatt and assistants from mid-2011 to late 2012.

At the north side of Sunset and west of Vine St. is the LA Film School which offers degrees in Film, Animation, Music, Audio, and the Entertainment Business. The school is housed in the historic RCA Studio B building located at 6363 Sunset Boulevard which was originally a recording studio from the time it opened its doors on April 21, 1964 until it was closed in the 1970s. The basement recording studios were removed by the film school which now also has an audio recording program. Amoeba customer Steve Hoffman writes, "I wasn't aware that the film school used to house the RCA studios. It's funny to know that some of the music that I buy and have bought at Amoeba (Sunset and Cahuenga) was originally recorded across the street (Sunset and Ivar)!" (Steve Hoffman Music Forum).

On the south side of Sunset Blvd. is the Cinerama Dome, Los Angeles HCM 659, at 6300 Sunset Blvd. It was completed in 1963 as a revolutionary design based on R. Buckminster Fuller's geodesic dome design of which it is the only one on the planet rendered in concrete. The Cinerama Dome was designed by French architect Pierre Cabrol, lead designer in the noted architectural firm of Welton Becket and Associates. Cabrol had worked with Fuller during his studies at M.I.T. The Cinerama Dome opened in November 1963 with the world premiere of "It's a Mad, Mad, Mad, Mad World," on its 86' x 32' screen, curved at a 126-degree angle. At the time of its construction, the Dome exhibited films on the world's largest movie screen. The Cinerama Dome is also noted for the Cinerama single-lens technique.

Unlike other theatres equipped to show the three-strip Cinerama format, the Dome only ever ran films using Cinerama's single lens technique. And while it was meant to be the first of hundreds of theatres built to show movies in the format, the Cinerama Dome is the only example to ever utilize the design. (J. Sperling Reich. "CelluoidJunkie's Cinema of the Month: ArcLight Hollywood – Los Angeles, CA." June 5, 2017).

In the same complex as the Cinerama Dome, which also features a large parking structure and restaurants, ArcLight Cinemas Hollywood opened in 2002 as two levels of theatres totaling 14 screens in one building with a bar, café and shop. With reserved seating, art display spaces in the lobby and a human who introduces each film, it was a state-of-the-art/innovator at its opening. ArcLight has since

been updated. The complex is at the direct east of Amoeba Music which has a parking validation arrangement with ArcLight parking, in addition to its own subterranean and surface parking lots.

At the direct west of Amoeba, in the next block, is the CNN building at 6430 Sunset Blvd. A subsidiary of CNN, CNN Films produces and distributes documentary films.

South of Amoeba Music, at 1313 Vine St. is the present Pickford Center for Motion Picture Study, a part of the Academy of Motion Picture Arts and Sciences. The former Don Lee Mutual Broadcast Building is a magnificent example of the Late Moderne style. The building was designed by architect Clad Beelman in association with Herman Spackler. It was adaptatively rehabilitated in 2001 – 2002 to create offices and a film archive for the Academy of Motion Picture Arts and Sciences.

Weinstein and Prinz sussed out a nearly-complete block-long retail space between Cahuenga Blvd. and Ivar Ave. at 6400 Sunset Blvd – just two blocks west of the famed Wallichs' Music City. The new, nearly sacred locale, because of its nearness to the former Wallichs' had been designed by architect Stephen Richard Frew, AIA. Most importantly, it came complete with the neighborhood magical allure of the music resources which were the predecessors of Amoeba Music.

The Contemporary Vernacular Commercial/Retail structure of rebar, cement, lathing, stucco and ceramic tiles [beneath display windows] which became home to Amoeba Music Hollywood is located at 6400 – 6414 West Sunset Boulevard; 1441 – 1453 North Ivar Avenue and 1440 – 1460 North Cahuenga Boulevard, also known as APN # 5546-014-058. The building was designed by architect Frew, AIA, beginning in 1999 and built as a 2-story commercial building (retail sales) above a subterranean garage. The complex also includes a surface parking lot with APN# 5546-014-029 and postal address of 1419 - 1419 ½ N. Ivar and 1418 N. Cahuenga Blvd. Intervening structures along the west side of Ivar Ave. and the east side of Cahuenga Blvd. were never a part of what was to become the Amoeba Music Complex.

The original blueprints for the nearly completed retail building purchased by Amoeba Music were examined at Los Angeles Building and Safety Dept by this historian, along with the changes prepared after Amoeba obtained the building. The structure was modified to suit Amoeba's needs by co-founder Marc Weinstein who holds a BFA in Painting and Music from Goddard College along with original architect Stephen Richard Frew, AIA.

Weinstein and architect Frew set out to add an interior mezzanine at the north; an exterior openwork, non-habitable tower at the northeast inset corner of the structure and an openwork,

inverted, non-habitable tower at the northwest inset corner of the structure. The artistic material theme of the towers, and the north façade of Amoeba is NEON. Neon also embraces the original Berkeley Amoeba Music as well as the San Francisco Amoeba Music. The co-owners freely adopted neon from 1950s this record stores adding to the vintage vibe of Amoeba and wrapping Amoeba into the Hollywood Neon Fraternity.

The building was given the Amoeba Music branding of company logos in paint and neon, plus neon products featured and neon stars containing letters spelling various business-related words. The neon is at the interior of the display windows, visible from the exterior, as well as at the exterior. The flat roof is now topped by a non-viewable structural platform and two identical steel billboard frames with a smaller vertical one connecting them at the north, center front. The frameworks generally host three event/album blow-ups per side with "AT AMOEBA NOW" [with AT and NOW in smaller caps] in neon below the graphic features and an event or album blow-up at the north. HVAC units play a necessary role upon the roof.

The northeast corner was transformed by adding a non-occupiable square open-work tower crowned by a solid circular band, the tower encircled by multiple horizontal neon circles of red and yellow. The northeast indent is finished at the roofline by a broad curved band with narrow silvery bands at top and bottom extending downward from the roofline. The wide curved section features the painted and neon enhanced business logo along with "BUY," "SELL" and "TRADE" in neon at the bottom and "CDs," "LP's" and "DVD's" in neon around the top of the curve, in a blend of red, yellow and green neon. Bicycle racks with added metal musical decorative elements are housed within the inset.

The north façade of the building features a simple projecting letterboard aspect featuring constantly changing in-store events/performances in black San-Serif slidable type above the main entry from Sunset Blvd. That entry is composed of multiple paired swing-outward glass and metal commercial doors below. Above the billboard, in line with neon words on the curved section, are the words "VIDEOS" and "POSTERS." To the west are three display windows, with greenish black ceramic tiles at the bottom of each, the windows divided in three vertically by slim metal strips which frame large vertical display glass sections with neon stars plus those in each window containing different letters and notes outside. The eastern most spells, "AMOEBA," the center one "MUSIC" and the western most one with slightly misshapen stars with the words "NEW & USED," "CDs" & "LPs," and "DVDs" & "VIDEOS." There are three smaller, vertical single-pane windows above each display window. Between the center

and western most windows, a banner reading, "GIVE PEACE A CHANCE" is attached to the façade. A neon musical staff with notes and other music symbols is at the intermediary level.

The northwest corner hosts an inverted non-habitable tower composed of vertical metal strips with horizontal red and yellow neon circles surrounding them. Between the rings, from top to bottom are the neon words "CDs" and "LPs," "DVDs" at center and "VIDEO" at bottom. It is finished with a narrower curved band than the northeast corner below the roofline, carrying the painted words "AMOEBA MUSIC" in plain neon enhanced script and further south the word "AMOEBA" painted in plain neon letters, each letter on the single page of a zig-zag format.

The northwest indented corner, the location of a single bicycle rack, along with the surrounding sidewalk has become home to Street Art by well-known practitioners. Among the artists are international figures either by birth and/or by posting their Street Art around the planet. The Koi and Village People pieces are by Jeremy Novy, a leader in the Queer Art movement in the US. Trusty Scribe and The Postman Art did a collab with the rapper Snoop Dogg; Dave Navarro, the former guitarist for the Red Hot Chili Peppers and same for Jane's Addiction as well as host of "Ink Masters," a reality TV show focused on Tattoo artists has the skull/drug paraphernalia piece. The Insulin vial is by an artist, himself a Type 1 Diabetic, who proselytizes for those with Diabetes. Twiggy's Quasar, an African American, posts his Space Monk with cat Tommy Pickles and portrait of Jim Morrison on the east elevation of the northwest inset. The only Street Art by a woman is by Arabella. An underground artist whose tag is MRROMNANO has wheat pasted a portrait of Marilyn Monroe and a Scot by the tag @teacakeartist makes a comment on MAGA hats on the south elevation of the northwest inset. More Street Art by recognized artists is found around the loading zone/elevator/stair lobby in the subterranean parking garage. All of the Street Art should be conserved and should remain in-situ to be incorporated into the new apartment tower so that it is easily located by tourists who come to see the Street Art at Amoeba Music. This becomes yet more important when one considers a statement by Amoeba Records co-founder/co-owner Marc Weinstein:

...It's kind of a semi-generic new building, and a lot of restriction on what we can do with the façade... Unfortunately, it won't have that ultra-standalone-feeling that our current store has. You know, we are not going to be able to paint it up with our murals and stuff, [laughs] but we will do everything we can to make it look great.
(Anami, 2019)

The east elevation displays a logoed mural titled “The Supreme Source of Your Musical Inspiration,” a much-faded mural, designed by Amoeba Music’s African American graphic artist Larry Smulian at the north, viewable by traffic and pedestrians on Sunset and Ivar. With its mythical Egyptian images, cherubs in flight playing upon musical instruments, pots releasing the magic of music melded with Hollywood sites such as Capitol Records and Grumman’s Theatre, the mural must be conserved and should remain in-situ to allow this corner of Sunset/Ivar/Cahuenga to be memorialized as the former site of Amoeba Music. This is compulsory because City of Los Angeles regulations will not allow for murals on Amoeba’s new location. Tourists come to see the murals of Hollywood and the Los Angeles metro. Since the City has banned murals from the new location this is the only location on which this Amoeba Music mural can be seen.

At the mural’s south are two display windows topped by three smaller vertical windows above each. Just before the building rises to two-full-stories an inset pedestrian entry intervenes. To the south within the two-full story section, two sets of vertical barred smaller window sized openings mark the parking garage wall, matched by paired single-glazed smaller windows at the first and second level, followed by a metal single panel pedestrian door and a metal overhead freight door at street level.

The west elevation, first at the northwest inset corner with a single bicycle rack and pieces of Street Art by internationally known artists segues into the west elevation which contains four display windows, one in-filled which has become a part of the “Jazz” mural, an important art piece pictorializing the history of Jazz, the true American music. This mural was designed by an African American described by the “lifers” at Amoeba Music as a homeless person with the given name Arturo who often stopped by and conversed with the clerks at a Pasadena record shop where one of them also worked. Arturo’s historic knowledge of Jazz and his fine artistic style were never compromised. Arturo designed the impressive “Jazz” mural portraying the history of his people’s music, America’s music – JAZZ. Shortly after completing the mural, Arturo passed away. This mural must be conserved as a pictorial history of America’s music, and as a memorial to its creator, Arturo—a music lover with a vast knowledge of the history of Jazz and a visual artist/designer whose desire was to honor his people’s music, which became known as America’s music. Thank you, Arturo. May you rest in peace with the knowledge that your work lives on glorifying the music of your people.

The remainder of the west elevation has four sets of three windows each, above. At the south, the building rises to a full two stories with a single panel metal pedestrian entry, pairs of single glazed

windows at street and upper level and the subterranean parking garage entry beneath. A single-panel metal pedestrian door is at the immediate south, followed by a metal roll-up freight door. The south elevation is obscured by the group of structures to the south of Amoeba.

The parking lot at 1419 - 1419 ½ N. Ivar and 1418 N. Cahuenga Blvd. is also a part of the Amoeba Music Complex and includes a mural, “Fly Me to the Moon,” by Punk Me Tender on the south wall of the building at the north. Said building is not a part of the Amoeba complex. While “Fly Me to the Moon” is not technically an Amoeba mural, it pleases those customers who park in the lot to the south of the building which hosts it.

The stock of Amoeba Music occupies a 28,000 sq. ft., one-story, two-room retail space with a mezzanine plus a two-story 15,000 sq. ft. warehouse and office space.

There is an elevator which serves the subterranean garage, or one may take the stairs which also empty into the elevator/stair lobby at the main floor, with a 4-panel mural, one on each of its walls plus returns and the ceiling. The mural portrays the magic of music over various cultures and it is a collaboration between a multi-racial team of Michael Alvarez, a Mexican artist who earned a BFA at the ArtCenter College of Design and has representation and Tony Tee, an African American who designs/paints murals of professional sports figures. This mural of the multi-cultural magic of music by an inter-racial collaboration must also be conserved and relocated to another appropriate host site— hopefully to the interior of the new Amoeba Music.

Just inside the main entry, at the north of the elevator lobby is the security desk where one must check and pick up large belongings which are not allowed on the retail floor of Amoeba. Also, at the front is the buy-in counter. The information counter, at roughly the center of the main room, is staffed by musicians and music aficionados with a “geek” knowledge of music as well as of the Amoeba stock. At the rear of the large room is the stage formed and framed by seismic reinforcement and utilized for live-performances, interviews, and other events. Rest rooms, to which you must be accompanied as they are locked, are at the rear west of the stage. There is a section which retails turntables, speakers and vinyl-related products in the area between the rooms.

There is a street-level “back room. Off-limits to the Amoeba customers at the rear of the “back-room” and up a couple of short quick-turn stairs, the staff enters the on-site warehouse. The Green Room for visiting guest acts and staff meetings is also in an off-limits area at the rear of the store.

The mezzanine at the north of the main room, which was added for occupancy by Amoeba Music, is approached by stairs from the main room or by elevator [a continuation of the elevator to/from the parking garage] if accompanied by a staff member, is at the front of the main room. Seismic reinforcement is visible as is the truss ceiling of wood and metal. A fire sprinkler system is suspended from the ceiling as is plumbing which also runs along the bottom of an upper north/south half-wall running with the seismic reinforcement.

There are custom-built listening stations all about the store. Once one completes one's purchases one proceeds to the line headed by a human-occupied directional station to 17 cash registers which are in the main room close to the front of the establishment, followed by a security check point which one must pass through before gathering one's possessions from the security desk in order to exit the establishment.

The building is related to the other two structures in the Amoeba Music chain at Berkeley and San Francisco as each fits their neighborhood in style. The Hollywood Amoeba has a more sophisticated ambiance than the other two structures, mixing Neon Art and signage; organized Murals and Street Art with its added upward and downward towers; roof top steel billboard joined frames; its inset corners and artistically design display windows. The interior hosts an added mezzanine, performance space formed out of the seismic reinforcement; elevator/stair lobbies at the subterranean and main floor and more Street Art in the subterranean loading zone, elevator/stair lobby and surrounding area.

It is not the building and subterranean parking garage in themselves that the people are asking to be monumented, but the Murals, Street Art, and Neon signage/Art which give vitality to that building, the Envelope and the Objects which have become worthy of monument status. Along with these tangibles is Sir Paul McCartney, a historic personage who, with his band, presented the only live-concert in his entire career in a record shop while at Amoeba Music, performing live for 800+ persons—regular fans, stars and former members of the Beatles and the Wings. That concert produced two albums: "Live in Los Angeles--The Extended Set" and "Amoeba's Secret," all while promoting his new album "Memory Almost Full" which produced very healthy world-wide sales numbers for the musician whose net worth is 1.2 billion US dollars. Additionally, Amoeba Music was recognized as a landmark and the model for the 21st Century Music Store by experts and the media at its opening in November 2001. It is also noted for its philanthropic efforts across the United States and the world due in part to the shared philosophy of its owners and customers who make those efforts possible. Its cultural contributions to Hollywood

and the world beyond are numerous: Live new-release concerts for local musicians as well as international stars; interviews with music, film, anime, TV and book personalities; a well-curated, ever-turning stock of vinyl, cassette tapes, CDs, DVDs, games ---both hard copy and electronic; turntables and all the equipment necessary to enjoy one's vinyl collection as well as one's cassette tape sector; an "old school" communications center for bands, gigs, tours, and music related activities; a live-Halloween costume contest for the best dressed animals – all of whom are regularly welcomed at Amoeba; graphic novels, magazines, new and used books; free newspapers and postcards; participation in an international event known as "Record Store Day"—a celebration of independent record stores; older audio and video formats; a photo booth; a Hollywood community in the midst of an international community, all ably shepherded by the vinyl shop "lifers" and "geeks" who maintain Amoeba Music Hollywood for everyone's benefit.

Please bestow Cultural Monument status upon the Objects—the Murals, Street Art and Neon Art on and within the Envelope of Amoeba Music Hollywood as well as on Amoeba's association with Sir Paul McCartney as a historic personage.

B. Statement of Significance

The Cultural History of Amoeba Music

Amoeba Music Hollywood is a potential Historic-Cultural Monument because it exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.1):

- 1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.**
- 2. Is associated with the lives of historic personages important to national, state, city, or local history.**

[Please note: Numbers 1 and 2 are so tightly intertwined that this historian is presenting them as a combined section.]

Murals at the Exterior and Interior by Known Artists of Differing Racial Backgrounds

Amoeba Music Hollywood is famous for far more than its seemingly infinite number of music formats, genres and related print, audio and video media. All three stores within the Amoeba group host murals commissioned by the owners, one of whom, Marc Weinstein earned a BFA in Painting and Music from Goddard College in Vermont and thus has a natural interest in art.

The east/Ivar street elevation of Amoeba Music Hollywood hosts a fantastical logoed mural, “The Supreme Source for Your Music Inspiration” designed by Larry Smulian, an African American who has been Amoeba’s graphic artist from the beginning of the enterprise, and Brian Blesser who served as art executor along with a band of friends. This is the emporium’s fanciful introduction to the world of creativity lying within and as a mural must be conserved and preserved on site as the work of a multi-racial creation team and for the importance of the vital recorded and live music and artistic business which it represents.

At the opposite end of the 6400 block of Sunset Boulevard on the west elevation of Amoeba Music is the history of Jazz across the USA which lacks a formal title.

The “Jazz” mural on the west elevation/N. Cahuenga side of Amoeba Music Hollywood is both an artistic work and an educational resource for those desiring to learn more about Jazz and related musical forms. Grab a seat within viewing range or shoot the mural as a series of close-ups and retire to

one of the nearby coffee shops or the comfort of your home, pull out your smart phone and begin searching the players such as the King of Swing, Lead Belly, Ma Rainey and a plethora of others, or locations such as Tin Pan Alley, the Cotton Club, or New Orleans or events such as a newspaper headlining “1937 The Lindy Hop Swings”. You may learn a little or find inspiration for an article or a new life interest by your encounter with the “Jazz” mural.

To date this historian has been able to discover very little about the designer of the “Jazz” mural. The matching tales of Amoeba “geeks” reveal that the African American was a frequent visitor to a music store in Pasadena where one of men who now works at Amoeba also served as a clerk. The man expressed an interest in designing the “Jazz” mural at Amoeba and executed it along with a paint crew of five whose names are currently lost to history. It is known that the African American’s given name was Arturo. He died—homeless--shortly after completing the mural, it is thought in 2002. All of that musical knowledge and enjoyment of Jazz and other musical forms along with the artistic talent and leadership ability to design the mural and manage a paint crew were removed when Arturo died homeless on the streets of Los Angeles.

Arturo’s Jazz mural must be conserved and left in-situ on Sunset Blvd., as a memorial to Arturo; to the early Jazz musicians, locales and events which made Jazz America’s music—the City perceived world-wide as the Home of Entertainment and most of all, the Home of Affluence.

A third mural is on the wall of a building at 1429 N. Ivar which is the north side of Amoeba’s surface parking lot at 1418 N. Cahuenga. The mural, “Fly Me to The Moon,” is by well-known muralist Punk Me Tender who was born in France, emigrated to Los Angeles and is represented by Denis Bloch Fine Art. The mural is of a female rendered anonymous by sunglasses with a flutter of larger-than-life butterflies across the wall. It is assumed that this mural will remain in situ but the mural has been graffitied and warrants conservation because of the reputation of its artist Punk Me Tender.

The final mural is on the interior of Amoeba Music. It is a four-wall plus ceiling surround at the upper levels of the walls around the elevator and stairs from the parking garage to the main level of the store where it is located. It is the co-operative work of artists Michael Alvarez with a BFA from the ArtCenter College of Design and Tony Tee who designs murals for sports teams. Alvarez has had shows in Los Angeles and New York, his works are included in the Cheech Marin Collection, as well as being published in several magazines/journals. The mural shows musicians, listeners, and dancers in various community settings and cultures enjoying the magic that is music. It is stylized in its chromatic

presentation with figures in black and white; the ground in pastel turquoise with few pastel purple accents; the background in pastel purple and the sky in a yellowish-red.

These murals make significant social and cultural contributions to the local, state, national and international history of Mural Art and Music. Perhaps most importantly the murals add to the social and cultural history of Hollywood for they are by multi-racial teams and the Jazz mural celebrates the largely African American music form of Jazz – now recognized as the true American Music. Search the world-wide web. You can find images of them in other countries – representing Hollywood – the Entertainment Capital of the World. But, tourists flock to Amoeba to experience the entire Amoeba ambiance –the sounds as well as the sites which the music mecca offers to all. Important murals are now being rescued from demolition sites, conserved and left in place. That is what must happen here. These murals attract tourists and their spending power, as does the Street Art and the Neon Art of Amoeba Music Hollywood. They must not be banished from Hollywood.

This historian recently discovered an internet article (Anami, 2019) in which co-founder Weinstein admits the realities of the new Amoeba building:

Right now we are dealing with the challenge of making it look and feel like Amoeba. It's kind of a semi-generic new building, and a lot of restriction on what we can do with the facade. We are going to have a humongous blade sign that will be very prominent right on Hollywood Boulevard and above our store, so that will give us a lot of visibility [sign materials unknown to tis historian, at present]. Unfortunately, it won't have that ultra-standalone-feeling that our current store has. You know, we are not going to be able to paint it up with our murals and stuff, [laughs] but we will do everything we can to make it look great.

Therefore, thanks to the restrictions of the City of Los Angeles, the murals must be conserved and remain in place on what Weinstein refers to as “the 28-story yuppie tower,” (Anami, 2019) which will replace the current Amoeba Music building on Sunset Blvd.

Street Art

Street Art has a welcome home at the northwest inset corner of the Amoeba Music building as well as in the loading zone area of the subterranean parking garage near the elevator/stair lobby. Some of the artists are international, some are recognized Queer Street Artists with one being an

archivist/curator of Queer Street Art works far beyond Los Angeles. Two represent the handicapped community. All are well recognized. While it is true that Street Art is sometimes transitory in nature, it has transitioned to being presented for investment at art auctions resulting in beyond-respectable investment prices. Some of the works are wheat pasted paper while others are stenciled or a combination of forms. In the subterranean garage some pieces are large sticker art. All are the subversive work of the Street Artists known abroad as the Outsiders.

Hijack, whose motto is, “Nothing is forbidden until you ask for permission,” which could well be the creed for all Street Artists is an American who has painted on walls world-wide and exhibited and sold his works across the globe. A Los Angeles-based artist, Trusty Scribe whose cartoon balloons support mental health, often in humorous modes provide the cartoon balloon. He co-operatively created a work at Amoeba with British Outsider The Postman_Art whose works are seen in many nations and this work with is but one in his Celebrity series – this one portraying Snoop Dogg, an African American rapper.

Jeremy Novy is the representative for Queer Street Art in America whose innocent koi appear on the sidewalk at the northwest corner of Amoeba and act as his anime. He states that Queer Street Art is far more acceptable in Europe and to that end curated an exhibit of American Street Art which toured this nation ending at a gallery on the campus of Yale University. He recently added a Village People piece on the south elevation with the tag, “Who Light[s] the World—GIRLS!”

Twiggy is an African American whose Space Monk and “pissed off” cat Tommy Pickles sometimes appear together, as here. With his third eye always on display he is often portrayed with a magic mushroom. In the homeless encampments of Skid Row Space Monk materializes with a sign, “Arm the Homeless.”

Amberella, a representative of the handicapped community who is deaf, is the sole female represented on the wall. Her works are seen and sold throughout this country.

Dave Navarro is a Santa Monica home-boy who became a well-known guitarist for alternative rock bands Red Hot Chili Peppers and Jane’s Addiction. As a talented tattoo artist, he is the host of “Ink Masters,” a reality TV tattooing competition. A Street Artist, Navarro also promotes the art form.

Appleton is the street name of a Type 1 diabetic who travels the world posting Insulin vials for Diabetic awareness. His works are financed by various Diabetic organizations.

MRROMANO anonymously wheat pastes theme and variations of the portrait of Marilyn Monroe. He is thought to be an American who retains anonymity as a Street Artist.

@teacakeartist is a Scottish Street Artist who is Los Angeles-based. He wheat pasted his reaction to Trump's MAGA [Make America Great Again] hats.

Below street level, in the subterranean garage WRDO's work appears, summarizing the Street Art/Outsiders philosophy: "Representative for all outsiders, free thinkers, originals, eccentrics and weirdos willing to detach from the mainstream and detest the norm. Don't lose sight. Stay Curious".

Also, in the garage is Sike One or Sike 1, a Caucasian based in Phoenix, AZ, whose "Screaming Hand" is on the loading dock wall. Sike One/Sike 1 renders other characters with multiple eyes and sometimes multiple arms, often with Priority One envelopes as the background. Some smoke weed. His most innocent tag is a seated cat drawn often in black but at times rendered in a color such as lime green or orange in a black outline usually peacefully seated at the base of a building.

Each of the Street Artists allowed to post at Amoeba Music is well-known. Some are international either in their country of origin and/or because they post their art works world-wide. One is a leader in the Queer Street Art movement in the US. Two are handicapped. They are multi-racial. Many are sought out at art auctions for investment, reinforcing the concept that the practice of posting art works on public property or on the private property of others, usually under the veil of darkness, has now found a place in the international investment market of art auction rooms. In that same vein, most have been included in group and some in solo art exhibitions.

Street Art or Outsider Art evolved from idle marks upon the property of others executed under the cloak of darkness to artworks sold as investments at art auctions, often accompanied by hefty bids for their ownership by the wealthy. This progression begins with the social implications, goes through the cultural and ends with the economic aspects. Street Art finally has melded them into one as it has become a legitimate, sought-after art form the world over.

While Street Art is known as a transitory art form many believe the Street Art on the Amoeba Music building should be conserved as the Street Art pieces that were there when the tower structure took over. Otherwise, the Street Art which tourists flock to view, take the ubiquitous Selfie with the pieces, and post on the Internet to share with friends far and wide will be GONE. One more tourist attraction banished from Hollywood.

Neon Branding and Art

All Amoeba Music emporiums feature neon logos, stars and letters spelling out the enterprise's main product formats. The neon inspiration was the 1950s neon signage in Hollywood record shops as

well as those beyond, reinforcing the vintage vinyl ambiance while instantly guaranteeing Amoeba Music acceptance into the Hollywood neon fraternity.

Architectural historian Alan Hess talks about neon being the light that guided a generation of Americans west to California, the promised land. (“The Neon Struggle,” 2016) Los Angeles, unlike many other American cities which have banned neon, has the LUMENS Project (Living Urban Museum of Electric and Neon Signs). LUMENS was created through a partnership with CRA/LA and the Los Angeles Department of Cultural Affairs and headed by Al Nodal. Its purpose is to rescue and restore neon signs within Los Angeles. More than 130 neon signs dating from the 1920s to the 1940s were restored thanks to the help of LUMENS. The preservation effort includes signage on multiple-residential units along the Wilshire corridor and in Hollywood as well as on historic theaters in downtown Los Angeles.

http://www.crala.org/internet-site/Other/Art_Program/artist_list/mona_lumens2.cfm

The Amoeba north façade is aglow with neon encircling the towers; at the base of the billboard frames upon the roof; bands along the curving roofline; the musical staff and symbols across the façade; the stars with letters on the interior of the display windows as well as the product formats in various locale; plus the Amoeba Music logo and its themes and variations are also at the west façade. All add to the bright yet gentle glow of Amoeba Music from dusk until dawn.

Once again, tourists and neon enthusiasts come to Hollywood to view the Neon Art found on its buildings. There are the MONA (Museum of Neon Art) as well as other neon tours where tourists as well as locals may view the neon of Hollywood, the Wilshire corridor and Downtown Los Angeles in its illuminated glory. Neon which does not remain on the new tower structure should go to MONA, although it’s sad that the museum is no longer located in the City of Los Angeles. The Amoeba Music neon makes an artistic/cultural contribution as a part of Hollywood’s neon fraternity and celebrates the social, economic and cultural history of Hollywood. The Amoeba Music Neon should not be banished from Hollywood where it nightly lights up Sunset Boulevard drawing all to the magical music of Amoeba – known world-wide as it adds to the visual ambiance. For the locals it has become a part of the colored glow of Sunset after dark.

The Paul McCartney Live Concert at Amoeba Music, “Live in Los Angeles—The Extended Set,” and “Amoeba’s Secret,” form an association with a historic personage.

In 2007, Sir James Paul McCartney, CH MBE turned 65 and released the album, “Memory Almost Full.” There were two pre-release concert gigs: one at a ballroom in New York City, the other inside

Amoeba Music in Los Angeles. In his several decades of performance this was the only concert Paul McCartney ever played within a record shop. He was accompanied by his band he played nearly an hour-and-a-half, quipping at one point, “Hello Amoeba. This has to be the most surreal gig ever. No shoplifting, please,” referring to those standing between racks of product. Among the audience members were former Wings band members Dany Siwell and Laurence Jubera plus from the Beatles, Ringo Starr.

The Amoeba Music performance resulted in two released recordings. November 16, 2010, marked the release of an extended version of the Amoeba show titled “Live in Los Angeles – The Extended Set” which was offered free to “premium” members of Paul McCartney’s website. There are two copies of that 20-track album in the Library of Congress. Also, a 12” EP [otherwise known as an album], “Amoeba’s Secret” was released in November 2007 in limited edition with four cuts from the performance: “Only Mama Knows,” “C Moon,” “That Was Me” and “I Saw Her Standing There.”

The live concert by Paul McCartney and his band was unique for it was the only live concert performed by Sir Paul in a record shop during his entire career. Further, McCartney’s in-store concert resulted in not one, but two record albums—not CDs, but albums. Oh, and the album to be promoted at the in-store performance, “Memory Almost Full,” did exceeding well in sales both here and abroad, thus adding economic to the social and cultural contributions of this uniquely significant event at Amoeba.

Economic Effects

Amoeba Music’s philanthropic contributions are felt throughout the United States of America in music-related, disaster, children’s charities and other select endeavors as well as in countries abroad including their support of indigenous peoples’ who populate the rainforests of this planet. To, in part, make this philanthropy possible Hollywood sells more than one-million pieces a day. The sale of Amoeba Music’s huge, carefully culled and catalogued stock around the globe makes large contributions to the City and County of Los Angeles as well as the State of California through sales, property and employment taxes. Thus, Amoeba Music has a double impact on the local, national and world economy and its philanthropy effects people socially, culturally and economically at various locales world-wide.

Cultural Contributions

When Amoeba Music Hollywood opened its doors in 2001 it instantly became the model for independent record stores of the 20th/21st century everywhere. Blending the ambiance of a corner

record shop but situated in a warehouse with a staff of music store “Lifers”—clerks who most often are musicians or those who appreciate music with a lifetime of playing and/or listening experience who can lead one to new discoveries be it music, film, tv, books, graphic novels, games or merch renders Amoeba a magical mecca on tourist destination lists and as a daily stop-in spot for Hollywood creative types. Amoeba Music co-founders/co-owners Marc Weinstein and David Prinz plus newer co-owner Karen Pearson make a huge contribution to the Culture of the City, State and Nation. Amoeba’s free in-store performances by music’s greats as well as locals hoping to make the scene are a frequent happening. There is only one rule for the potential performer/band: They must have an album to be released. Performances by musicians from a multitude of genres are a staple at Amoeba and sometimes as word spreads people come from all over the nation plus some foreign countries. Amoeba is the place for cross-communication to find a gig, a position, an instrument, or current news from all related fields through the “old-school” information exchange at the main floor elevator lobby. There are appearances by music-related authors, unique TV show performers such as the anime Aggretsuko, and community based affairs such as Bike Day, and the now highly anticipated annual Record Store Day which has become for independent record stores in the US and abroad a celebrated commercial holiday for which attendees begin to camp out at noon the day before the event. [While it is assumed that these Cultural Contributions will be found at the new location it is included here because it is at the heart of Amoeba]. The un-ending cultural contributions of Amoeba Music have deep social and economic contributions here and across the globe.

Amoeba Music earned “landmark status” at its Hollywood opening in 2001, so declared by critics and media writers alike. It is time to make it official by declaring Amoeba Music Hollywood a Historic-Cultural Monument in the City of Los Angeles for its social, cultural and economic contributions to Los Angeles and parts beyond and its association with Paul McCartney, a historic personage.

Amoeba Music Hollywood

Amoeba Music Hollywood is an icon of the recorded music industry, not just in Hollywood or Los Angeles but in the world picture. First, the obvious: It is the largest/busiest retailer of recorded music plus other digital media formats in the United States and purportedly in the world. Then, the aspects which set Amoeba Music apart in the retail world.

Co-founder, co-owner Marc Weinstein is a proponent of the experiential aspects of the music business, as are all other Amoeba personalities. Amoeba Music is a community of musicians, music

aficionados, the newly initiated to the music experience intermingled with Amoeba's music store "Geeks," – otherwise known as Amoeba's highly-knowledgeable staff or affectionally, the Amoeba family. Weinstein began by staffing the first store in Berkeley, CA with eight of his friends. He added more friends and their friends. As Amoeba grew, other music "geeks" appeared from across the country seeking to become music retail "Lifers" with paid benefits. As Weinstein points out in an article "The Record Store at the End of the World," "No one's making any money around here. But everyone loves the culture and the place... [O'Neill, June 2018].

In a pastemagazine.com, Industry Chat: Marc Weinstein, Founder of Amoeba Music by Nick Purdy, February 2, 2010, Weinstein states:

I really have to say that the very "omnivorous" nature of both customers and staff really IS what keeps the energy so high. The beauty of that is seeing how, year after year, generation after generation, every kind of music "energizes" customers depending on how the door is opened and how someone discovers the music. And we are often the path to that discovery. The cross-pollination of different cultures as seen in the bins of our stores is one of the most idealistic views of humanity many of us can get. It's why so many of us record store "Lifers" stay with it: for that idealistic view that music really does hold the key, certainly to our inspiration, if not to our salvation.

Weinstein highlights the creative community of Hollywood for which he ventures forth on frequent buying forays seeking the formerly unknown large collections of obscure and sometimes well-known, but not readily available vinyl music. Some found records have remained un-opened and therefore, un-played. He and his staff of local buyers and stockers continue to maintain the curated collection that is Amoeba, constantly in flux, meeting each new seeker with fresh stock for their un-ending grazing pleasure. Composers, directors, sound manipulators, DJs, choreographers, digital game designers and other creative types regularly visit that special place on Sunset in order to continually add Amoeba inspiration to their works.

Another constant visitor is the stream of tourists from the suburbs of LA to some of the farthest corners of the world. Some come just to spend an afternoon or a day leafing through the curated collections that are Amoeba. Others come on buying trips to haul away things they previously didn't know existed until that item magically appeared, perhaps in a cardboard box below the racks at Amoeba. "...the independent chain (which has two locations in the Bay Area) offered something we [Hollywood] didn't quite have before: a music emporium with a massive inventory and a corner record store vibe. With its nerdy clerks, labyrinthine aisles, and live shows, Amoeba quickly became an unofficial cultural landmark, drawing tourists and locals alike to rummage through its infinite options. (Miller, 2015).

For music nerds, especially this one, Amoeba might as well rhyme with mecca. It is known worldwide as one of, if not the greatest record store, a reputation that cofounder and co-owner Marc Weinstein takes seriously. ("In an LA music store, I found my holy place." James Reed. Boston Globe; Boston, Mass. [Boston, Mass]05 July 2015: p. M.1).

"We are a major destination for people who come to LA," Weinstein says. "We have entire tour buses that unload in front of our store, and everyone comes in and spends an hour or two. It's really a big subject, and to do it justice, you gotta have a big space and a lot of titles. Our size was always about being as complete as we could be and not about impressing anyone or making more money." (Reed, 2015).

The Amoeba complex is a work of public art. The first mural, "The Supreme Source for Your Music Inspiration" was created by Larry Smulian an African American designer, Brian Blesser as art executor and friends on the northeast elevation of the building for its opening. Soon after, the "Jazz" mural was added at the northwest elevation by a muralist about whom this historian was able to learn very little. He was an African American whose given name was Arturo. He died on the streets, shortly after completing the mural and after the opening of Amoeba in Hollywood. Later added is a mural on the south elevation of the building at the north of the surface parking lot at 1419 - 1419 ½ N. Ivar and 1418 N. Cahuenga Blvd., depicting a sunglass bespectacled woman surrounded by a kaleidoscope or swarm of large butterflies. The mural is titled, "Fly Me to the Moon." It is the artistic work of muralist Punk Me Tender. At the interior of Amoeba Music is a four-panel mural, one panel on each wall of the elevator lobby at the east of the main floor of Amoeba. This was collaboratively created by recognized and gallery-represented artists Michael Alvarez and Tony Tee. On the west wall of the back room are three large individual colored portraits of musicians on paper, artists unknown.

Much Street Art has been applied to primarily the northwest indent and surrounding sidewalk of the building as well as to the interior of the underground parking lot by quite well-recognized Street Artists, although some would label their work graffiti. In response, one of the best-known street artists of our time, Banksy, whose work now sells at art auctions in excess of a million dollars for each piece observed:

Graffiti is a perfectly proportionate response to being sold unattainable goals by a society obsessed with status and infamy. Graffiti is the sight of an unregulated free market getting the kind of art it deserves. [Banksy, Trespass, p. 5]

Some of the graffiti or street artists are known by their true names and others only by their street-art monikers. Some of their works have joined those of Banksy in the art auction houses with their works bringing respectable sums proving the old adage, “Art is in the eye of the beholder.”

There are artistic display windows with two at the east, three at the north and three at the west elevations which periodically change in content. They do not merely contain product, but each is an artistic promotion of a product, appearance or concept. Additionally, there is a collection of small neon stars in some as well as scale model electronic transmission devices at the exterior of some west display windows.

On the roof, at north center, are two steel billboard frames carrying three album-shaped displays each, usually of upcoming artist appearances plus one display in between the two frames at center front. Neon letters spelling, “At Amoeba Now” range across the bottom of each framework.

There is a profusion of neon at the northeast tower, the inverted northwest tower, along the north façade including a musical staff and symbols, within the windows, and across the bottoms of the two steel billboard racks at center north rooftop.

The public artwork at the interior and exterior of Amoeba Music adds a rich context to one’s Amoeba visit. Amoeba Music artistically speaks for itself.

A Very Brief History of Audio Formats

Before exploring the Cultural History of Amoeba Music in Hollywood, one should take a brief break to vaguely understand the history of the audio formats which preceded Amoeba Music. Of those mentioned in this section one should note that only the Edison Wax Cylinder is not regularly available at the Hollywood Amoeba enterprise.

The Edison Wax Cylinder

The first audio recorder was a tin foil cylinder phonograph intended only to record office dictation invented by Thomas Edison in 1877. When the technology was converted to musical usage the first phonograph played cylinders rather than the flat discs which most have become familiar. By 1890, Columbia Records began making commercial musical and voice recordings on cylinders. Seven years later, in 1897, 500,000 cylinders a year were released for retail by Columbia, Edison and the Berliner-Johnson companies.

78 rpm Records

The Victor Talking Company manufactured flat, round discs starting in 1901 which had been pioneered by Emil Berliner. In 1902 Columbia and Victor standardized the disc sizes at 7" and 10". Double-sided discs did not appear commercially until 1904. Early discs were manufactured of shellac and other substances which acted as stabilizers. The most popular of the devices on which to play the 78s was the Victrola which was introduced in 1915.

Etched Vinyl

Those not prone to thinking in reverse would most likely assume that etched vinyl refers to laser cut discs. But, no. Once upon a time, beginning in 1903 very skilled engravers actually etched one side, the non-playable side, of shellaced 10" and 12" Victor Records and 10" shellac discs from Deutsche Grammaophon. In the 1970s a process for etching the die-cut record was released. During the 1980s the Brits introduced laser-cut die-cut masters thus making possible a far-reaching range of choices from logos to photographs to artwork on one side of the vinyl combined with other types of vinyl. Just remember: The opposing side to the etched vinyl is the only playable side.

Picture Discs

According to Giorgio Moroder on page 328 in Extraordinary Records,

Picture discs have been in existence for over 100 years in a variety of materials, such as cardboard, paper, aluminum, glass, plastic, shellac and vinyl. The first picture disc (c. 1904) were printed picture postcards with a film of transparent plastic on the front side and playable on a gramophone.

Picture discs are manufactured by placing a transparent plastic film, then a (now) die cut paper carrying the image and repeated in reverse order. In the middle of the 4-layer sandwich warm vinyl crystals are introduced. They are heated and the whole is put under pressure to fuse the layers.

From 1966 onward vinyl pressing of picture discs were available worldwide in all sizes.

Colored Vinyl

The first colored vinyl was produced as early as 1904. "In the 1940s World Records introduced the 33 rpm, 16" transcription records in standard vinyl red." (Giorgio Moroder, Extraordinary Records, p18). Several types of colored vinyl exist. Opaque vinyl is monochrome with its color being less bright

than other types. Transparent vinyl, also referred to as semi-crystal vinyl, is a transitory state between opaque and crystal vinyl possessing a shiny, bright generally eye-catching color and was heavily utilized in issuing 45 rpms. Crystal vinyl is the most transparent and lives up to its name on inspection when held up to a light source.

Multicolored Vinyl

As early as the 1920s multicolored shellac 78 rpms were produced in the USA. With 1970s developments in vinyl multicolored vinyl was introduced in an endless variety of colors and patterns from the simplest to those of brain-stinging complexity. Some are singles, released by ghost companies which were produced outside of official recordom.

LPs, EPs or Albums

The long-playing or extended play album, made of plastic, appeared in 1948. Columbia spent four years developing this 12-inch “long-player” that rotates at 33 ½ rpm and had early hits with Broadway cast albums of “Finian’s Rainbow” and “Kiss Me Kate.”

In 1958, RCA and Columbia issued the first stereo record albums in the US.

Unusual Vinyl

The 1980s brought in “unusual vinyl” – vinyl with graphics set into the record. Fluorescent vinyl hit the scene after colored marking pens brought a whole new graphic style into being. In records the main colors utilized in printing were orange, yellow and green, with pink and light blues used to a lesser extent. Glow-in-the-dark vinyl came in during this era as did holograms, silver or gold and reflecting or mirror vinyl. There is the magical translux translucent vinyl which looks like any other disc until held to the light when another color suddenly appears.

Shaped Vinyl

Shaped vinyl is generally pressed and cut while still warm. Some limited-edition runs are cut or sawn into their shapes. The sleeves which deliver them to the listener are often conventional but also come as shaped packaging. Shaped vinyl is often colored in any manner and/or printed as well. This format was most popular in the mid-1980s in the US and the UK but continues to be produced.

Transistor Radio

[This historian is including the transistor radio because of the influence it had on the purchasers of recorded music. For it was on the transistor radio that consumers often first heard the music that they journeyed to a record store to purchase so they could hear it at their leisure in the intimacy of their homes as often as they desired, and then again as they worked or traveled on their transistor radio. [To this historian's generation it was the pre-generator of i-tunes^(T).]

In 1954, the nature of consumer electronics changed forever: Listeners could carry around a small device to enjoy their music on the go on AM stations. It all started with the introduction of the first commercial transistor radio. Within a few years of the TR-1 [transistor radio-1] launch, dozens of companies licensed Bell Labs' transistor patent and began manufacturing a wide array of transistor radios.

Roughly a decade later, they added FM capabilities, as ever-cheaper import models flooded the markets. FM capabilities eliminated station bleeding at night and a phenomenon known as AM static. FM became the ideal for true music enjoyment.

45 rpm Records

RCA premiered the 7-inch singles, also known as the 45 rpm in 1949. It caught on slowly. First labels issued records as 78 rpms. If they became a hit, they were re-issued as 45s. Rock 'n' roll took hold of the singles market in the late 1950s. Since this was aimed at teenagers the 45 rpm became the record of choice because of its durability

Reel-to-Reel Tapes

Reel-to-reel tapes were developed in Germany in the 1930s. The advanced AC bias tape recorder was widely used in wartime German broadcasting. Jack Mullin joined the US Army Signal Corps as an electrical engineer pre-World War II. In an article from the Pavek Museum he is quoted:

The 'Magnetophon' [reel-to-reel tape recorder] had been used at Radio Frankfurt and at other stations in occupied Germany by the time I stumbled onto it [post-war], but there was no official word that such a thing existed. The people who were using it to prepare radio programs apparently were unaware of its significance. For me,

it was the answer to my question about where all that beautiful night-music had come from, he confessed as he had worked late into the night enjoying flawless broadcasts of classical music from German radio stations often being unable to discern whether it was real or recorded. ([John T. "Jack" Mullin])

Later, Mullin would joke that, "The reason we didn't know about the Magnetophon was that the Germans never bothered to classify it as top-secret." (Pavek Museum)

Back in America, Mullin further developed the system in hopes of its being used by film studios as their sound track. RCA Victor was the first to introduce pre-recorded reel-to-reel tapes in 1954. The format held forth among audiophiles until the early 1970s.

2-Track Tape Cartridge, also known as Play Tapes

2-track tape cartridges were developed by successful post-war entrepreneur Frank Stanton during the 1940s while he served in the US Navy. Their musical use was introduced in 1966 to compete with 4-track (stereo) cartridges. The 2-track utilized 1/8-inch tape on an endless loop with two tracks, and played from eight to 24 minutes. The system's down fall was that the 2-track players were never installed in cars so that the inventor's dream of the 2-track replacing the transistor radio was never realized. In the 1970s Stanton introduced the Cartrivision VCR system.

4-Track Tapes Cartridge, otherwise known as the Stereo-Pak Four-Track Tape Cartridge

The 4-track tape cassette was introduced in 1956 and was marketed by Earl William "Madman" Muntz as the Stereo-Pak Four-Track Tape Cartridge. The "Madman" was an American businessman and self-taught electrical engineer and PR practitioner extraordinaire, who sold and promoted cars and consumer electronics in the United States from the 1930s until his death in 1987 at which time he was the most successful cell phone salesman in Los Angeles [The Man: Earl Muntz]. 4-track tape cassettes had an "A" side as well as a "B" side, as they were recorded in stereo. The downfall of the 4-track player was when it was not installed in cars. That position went to the success of the 8-track tape.

Aircraft engineer Bill Lear, who had just developed the LearJet, contracted with Muntz to install his tape players in Lear's aircraft. Lear was impressed with the unit and did what Muntz earlier did to TV sets--he took it apart and looked for a way to improve it. He wound up developing his own tape player, the Lear 8-Track.

8-Track Tape Cartridge

The 8-track tape is a magnetic tape sound-recording technology that was developed by aircraft engineer Bill Lear after he took apart "Madman" Muntz's 4-track and made improvements, turning it

into the Lear Stereo 8 which he introduced in 1966. Themes and variations were manufactured by others, as well. The format was popular in the United States from the mid-1960s to the early 1980s, when the Compact Cassette format took over.

Cassette Tapes

The cassette tape was invented by the Phillips company in 1962, but it did not come into general usage in the music industry until the 1970s. The Sony Walkman was introduced in the United States in 1980 and cassette sales gained ground. 500-million units were sold in the mid-1980s. Once CDs became the current mode of listening, cassettes faded into the background.

Fast forward to the present. According to Julian Ring of “Grammys,” Apr. 18, 2018:

It's no joke: Cassettes have fast-forwarded in popularity and re-emerged as the underdog music format of choice for experiential listeners... Though vinyl has made a record-setting (and much-publicized) comeback in recent years, it's still not music's fastest-growing physical medium. That honor belongs to ... the cassette tape.

Data from Nielsen Music points to a few obvious explanations:

Cassette pressings for high-profile releases like Taylor Swift's Reputation, Jay-Z's 4:44, Lana Del Rey's Lust For Life, and Marvel's Guardians Of The Galaxy soundtracks are selling well at retailers like Urban Outfitters, which also offers cassette players and recorders with USB adaptability.

Amoeba Music also retails cassette players as individual packages, some with USB adaptability, and as traditional boom-boxes with a radio and a CD player.

Cassette album sales in the United States rose by 35% in 2017 [the most recent year available], with sales totaling 174,000 copies compared to 129,000 in 2016

CDs/Compact Discs

Sony and Phillips were responsible for the invention of the compact disc which turned music formatting from analog to digital storage and playback of audio in 1982. In the article “Best Buy Will Stop Selling CDs Effective July 1st [2018] — and Target Is Next” by writer Paul Resnikoff, February 3, 2018, Last year, CD sales tanked 16.3 percent to 104.8 million units in the US, according to Nielsen. That’s down from 125 million, with 2018 likely to produce a sub-100 million sales year,” says Resnikoff.

That is a major fall from the heyday of the late-90s and early-2000s, when CDs were drawing tens of billions in revenues. At one point, CDs accounted for more than 95% of all recorded music sales. CDs powered the greatest peak in the history of the music industry. (Resnikoff)

As Marc Weinstein points out, “I really think there’s a whole generation of people fascinated with a mechanical age that they totally missed out on,” Weinstein goes on, “When things were made with quality and people used to sit around and listen to a record that’s curated the way the artist intended – it’s a whole different experience. A CD never quite afforded you that feeling. It never had the romance of an LP [album].” (Andy (Meek, April 3, 2015). California's Amoeba Music turns 25: 'We're like an art museum,' The Guardian, April 3, 2015).

As a means of comparison to a vehicle of the future, Keith Covart, of his Electric Fetus stores in Minneapolis who has sold vinyl recordings since 1968 says:

With an LP, you take the sharpness of the CD and soften it. Think of the CD as blinding white light and the LP as added shades of yellow. An LP forced you to listen, to gather around with your friends and share. Talk about it. Maybe vinyl is bringing that back for young kids as well.” (Calamar and Gallo, p. 187)

“Sitting in my room, holding the album cover was so personal. I Always liked the closeness of listening in my room on my turntable, getting the whole statement of an artist. I see why kids are gravitating toward that,” says Susanna Hoffs of the Bangles. “...It’s about how one song fades into the next. These days there’s too much of a disconnect between songs on albums” (Calamar and Gallo, p. 187).

Or, as Terry Currier of Music Millennium sees it, “It started with vinyl and it will end with vinyl. We’re living antique stores...That’s an unfortunate way to look at it” (Calamar and Gallo, p. 190).

“I personally love to own LPs. Musically, there’s nothing more exciting than buying something, holding the sleeve and reading the lyrics and the notes while you’re listening. It’s not as tactile or satisfying with a CD,” reiterates Colin Blunstone, lead singer of the Zombies (Calamar and Gallo p. 192).

MP3s, short for MPEG-1 Audio Layer 3

The MP3 digital file storage function was invented by the Fraunhofer Institute of Germany in 1989 but did not gain a U. S. patent until 1996. A Windows application known as Winamp was the first to distribute music. The label SunPop of Seattle introduced a MP3 portable player in that year, thus truly launching the format (Calamar and Gallo p. 55). The MP3 soon took over as the predominant audio file

type, for they can be used to store audio only and are thus known as an “audio coding” format. MP3s became popular among college students who could take a break from their studies to download new music instantly and listen to it without leaving their dormitories.

But, to the generation raised solely on downloadable music, vinyl has a new appeal. MP3s undergo lossy compression which is also referred to as irreversible compression because it's impossible to rebuild the data that's been stripped away from the files. This means that some of the sound quality has been sacrificed while the advantage gained is that the resulting smaller files mean you may store many more files on your electronic devices.

States Marc Weinstein, co-founder of Amoeba Music, “If you’re into Picasso and you go to a museum, you could buy a nice print or a postcard, but you know it’s nothing like the original. An MP3 is like a postcard that’s a vague facsimile of a painting” (Calamar and Gallo. p. 83). Elvis Costello added, “The MP3 has dismantled the intended shape of an album.” (The Vinyl Princess blog title page, <https://vinylprincess.blogspot.com>)

MP4s, short for MPEG-4 Part 14

MP4 files can store audio, video, still images, subtitles, and text. In technical terms, the MP4 is known as a “digital multimedia container” format. It is used to store audio and/or video data, rather than to code the information, as does the MP3. MP4 audio files are often followed by “Lossles”s meaning that they are not compressed and may therefore be streamed on a digital device and listened to as recorded, rather than with losses due to compression.

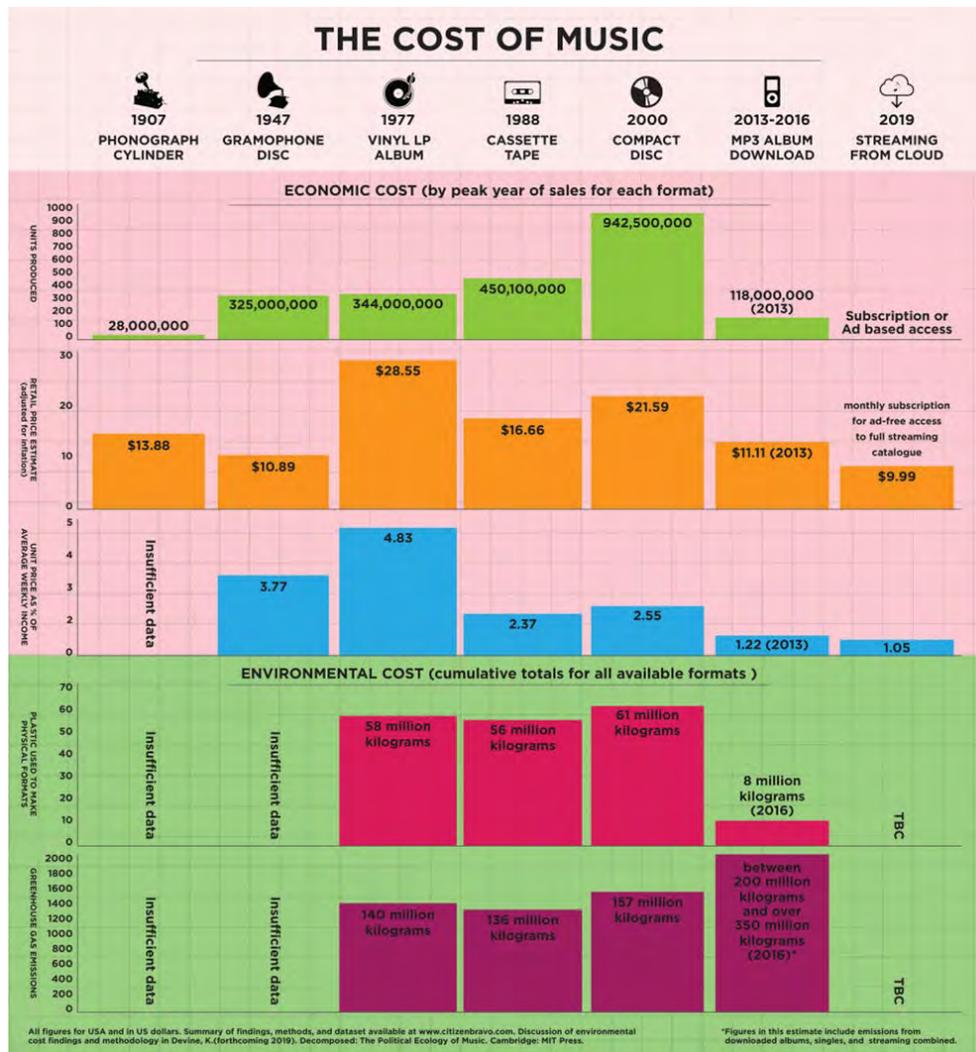
WAV files

A WAVE, more commonly a WAV file is utilized to retain first generation archived files of high quality, when disk space is not a constraint. It is also used in applications such as audio editing, where the time involved in compressing and uncompressing data may be of concern.

The WAV format is used because its familiarity and simple structure. WAV continues to enjoy widespread use with a variety of software applications. That is because it functions as the “lowest common denominator” for exchanging sound files among different programs.

The Economic Cost and the Environmental Cost of Producing Each Major Musical Format

Those who think streaming music is the answer should prepare to read an about-to-be-released book in which author Kyle Devine explores the question, “Is Streaming Music Dangerous to the Environment?” Rolling Stone writer Jon Blistein stated on May 23, 2019, “One Researcher Is Sounding the Alarm” as a, “New study suggests streaming music leads to at least 200 to 350 million kilograms of greenhouse gas emissions,” in Decomposed to be released by MIT Press in October. Devine summarizes his findings in the following chart comparing the Economic Cost to the Environmental Cost of producing each major music format during the peak year of sales for each of the formats.



In a table based on the peak year of sales for each format of music reproduction Devine summarizes the economic cost and the environmental cost of each of those formats.

While admitting that he listens to Spotify, author Devine states:

This [data collected] is just in the U.S. and once we take into account places where streaming is huge — China, or Africa or India — places where there are less stringent requirements on the generation of power for the internet, I don't have those numbers, but my sense is the picture gets even uglier.

Devine's work also, "serves as a reminder that the production, dissemination and consumption of music has always cost energy and resources, whether it was the plastic for CDs and cassettes or the oil-based PVC used for vinyl records." Blistein concludes, "Though the findings of his study may seem overwhelming and dire, Devine hopes his work will help listeners reconfigure our notion of music as immaterial and recognize the tremendous amount of power and energy generated when we press play."

Amoeba Music Began with a Friendship and A Concept

"Almost 30 years ago, my partner Dave [Prinz] and I sort of conjured it [Amoeba Music] up in a car with a joint and a yellow pad..." (O'Neill, June 5, 2018). The two met when they worked in the same San Francisco neighborhood. "We mostly talked about the scale of an operation so we could make a good living...What could we do that would require less than \$300,000? I had to borrow a \$100,000 to get in." (Calmar and Gallo, p. 175) "It was always about trying to do it right and do the community thing. And I was always way into used records, and I'm kind of an artist. My degree [from Goddard College in Vermont] is in painting and fine art, so at times it's like an art project. To my partner, Dave it's like a business school project." Marc's business partner David Prinz, in 1988, had just sold seventeen video stores, "right before the market was dominated by franchises...and then burned out completely in the wake of the digital revolution" (O'Neill, June 5, 2018).

My partner, Dave, interestingly, among many other talents that he has, was literally the world champion Scrabble player in 1975 and 1976. He is a wordsmith. He's also a stoner like me, so we loved to smoke pot. [Laughs.] In the beginning, Dave was a customer of mine when I was managing Streetlight Records in San Francisco, and we used to wheel and deal and then we go outside and smoke this amazing Hawaiian pot he had.

He got interested in opening a record store, shortly after we met, because he had just sold his video business. He was an avid record collector and he was curious enough to ask me about the numbers at the store I was working at, and we spent time scheming on paper what could we do here. So, we had obviously decided: "Let's do this! We need a name!" We figured we had to name it Such and Such Music, because we don't want people to think we are just a record store: we are selling records, CDs and more, and it's all about music. (<https://donutsmagazine.com/en/store/amoeba-music/1/>)

“We were looking to alliterate with ‘music’, so we just sort of jammed on the name and serendipitously Prinz came up with Amoeba,” Weinstein says. “Which was good, because we were by a university, so we wanted something that sounded smart but was also kind of psychedelic. Also, starting with A put us at the beginning of the phone book” (Meek, April 3, 2015).

Weinstein went on, “People have had all kinds of interpretations as to why we’re named Amoeba. But it is really just a good metaphor for who we are.” It is also not a bad symbol of their scary growth, wrote Bob Mac for LA Magazine in October 2001. “Right. Yeah, that too! Absolutely,” added Weinstein.

Amoeba Music required a logo. “Dave kind of knew this guy, Shepherd Hendrix, who was the artist at the Bay Street Tower Records. Not only that, we found out that he was Jimi Hendrix's nephew! So, that was exciting in itself,” Weinstein related. We asked him, “Shepherd, would you consider designing our logo? Here's our name. We are trying to make something unique, interesting, and something funky—like a cartoon—just go ahead and see what you can do!” Our logo is his first attempt at creating a logo for us. We loved it...It was all magic!”

[\(https://donutsmagazine.com/en/store/amoeba-music/1/\)](https://donutsmagazine.com/en/store/amoeba-music/1/)

“My deep interest [in music] started when I was in junior high school and when we had a really great record store in my little town of Kenmore, NY, which is immediately north of Buffalo., related Weinstein. I started playing drums when I was nine years old and I had already had opportunities to play in bands by that time. So, I was really into the idea of making music and listening...it was sort of a time when everyone was, said Weinstein.

“When I moved to California from Buffalo in 1980, I got a job the first day I got to Berkeley in Rasputin’s [Records]. I did displays and I learned how to buy records there—which was a joy, and something I’m especially good at. I’ve always loved ephemera. I have like 20,000 postcards...I love ephemera by nature, and an LP seemed like the ultimate, because it’s...such a product of an era.” It’s a moment in time, and it’s also the culmination of such great amount of effort from the artist. And then it’s kind of for everyone, it’s kind of cheap. And most people saw them as throwaways; in 1980, I mean, there was literally nobody buying or selling used records at all...and so we were doing it on a scale at Rasputin’s that was inspiring to me. (O’Neill, June 05, 2018).

Marc spent an entire year traveling from small town to mid-sized cities in the northeastern United States, buying about 30,000 LPs and shipping them to Berkeley [the initial Amoeba Music

location]. “They were dirt-cheap because nobody knew records were worth a dime. CDs had just hit the market, and everyone assumed vinyl was on the way out.” (O’Neill, June 05, 2018).

One reason the selection at Amoeba’s stores seems to change from one visit to the next is because Weinstein is constantly on the road, scouring the country for rare, valuable and interesting finds. He flocks to collectors and especially estate sales, because an estate that includes a large record collection often means, he says, somebody took the time to assemble it with care over a number of years. And those records he brings back are “some of the best stuff that hits our shelves” (Meek, April 3, 2015).

“Another reason Amoeba has outlived its competitors is curated stock. While other record stores featured top-40 albums and a small back catalog, Weinstein and his partners kept thousands of titles flowing through their stores by mopping up estate sales and buying used records. To stock its Hollywood store for opening day, “we spent millions of dollars across the country buying up collections that had never been seen before,” he said. “And we still do. People who love our store come in

Amoeba Music posters as well as notices on their Website make the offer for a buyer to come to you if you have a large record collection. That all-important vinyl curating practice shall continue into eternity.

Sometimes these buying expeditions yield larger than hoped for payouts. One of those items was created by the Beatles photographer Robert Whitaker during the period in 1966 when the script for a Beatles film failed to come through as planned, so the Fab Four had unexpected time off. With their next album not quite ready for release their American label Capitol Records decided to put out a partial compilation, partial new album in anticipation of their North American tour which was to begin in August 1966. They were less than happy with the arrangement and their photographer later stated, “All over the world I’d watched people worshipping like gods, four Beatles.” To me they were just stock standard normal people. But this emotion that fans poured on them made me wonder where Christianity was heading.” Lennon had famously opined to the Evening Standard’s Maureen Cleave, “Christianity will go. It will vanish and shrink. ... We’re more popular than Jesus now; I don’t know which will go first – religion or rock & roll,” reported Jordan Runtagh in the June 20, 2016 edition of *Rolling Stone*.

Whitaker decided to shoot a triptych of photos and add religious iconography to express their displeasure and to illustrate the Lennon quote as a visual metaphor. But, only one became the album sleeve without the pre-planned religious iconography surrounding it. Capitol's execs were apologetic, but they approved moving on to produce the gruesome image of butchered animal parts, dismembered dolls and other unseemly items with each Beatle dressed in a butcher's smock, grouped together and draped in the various grisly elements. "The Beatles Yesterday and Today" album was pressed -- clad in the gruesome cover, which forever would be referred to as the Beatles "Butcher Cover."

750,000 albums were printed, with a reported 60,000 copies sent to media contacts and retailers before the June 15th release date. "Word came back very fast that the dealers would not touch it. They would not put the album in their stores," Livingston said. Lennon, however, remained defiant. "It's as relevant as Vietnam," he said during a press conference at the time. "If the public can accept something as cruel as the war, they can accept this cover," reported Runtagh in the *Rolling Stone*.

Not wishing to risk future negotiations with reps at Capitol, Brian Epstein, the Beatles manager who appeared to loath the Butcher photo convinced the Beatles to substitute a new shot -- also taken by Whitaker -- showing the band crowded around an old fashioned steamer trunk on the replacement album cover for "The Beatles Yesterday and Today". Those "Butcher Cover" advanced copies were recalled and most were returned. However, some stores jumped the release date and sold the album for just one day, sending it into limited circulation. Thousands of recovered album covers were buried in a dump never to see the light of day. But, rushed for time to meet the new release date some of the new covers were pasted over the Butcher covers. When word of this spread through those in the know the covered over album covers were culled as collectibles and dubbed, "Second Generation Butchers." Websites have sprung up to value these and also granting directions on converting second generation Butchers into, "Third Generation Butchers" by steaming off the offending replacement paste-overs. Thus, a market has been established for the three generations of Beatle "Butcher Covers" which have sold at increasing prices over the decades.

Weinstein is quoted in Bernd Jonkmanns book Record Stores responding to a question about the most expensive record ever sold at Amoeba Music. It was the Beatles "Butcher Cover" which sold for \$50,000. According to Bob Mack in a 2001 *L A Magazine* interview with Weinstein the northern Amoebas had at least two "Butcher Covers," other price not disclosed. Obviously, sleuthing by the very seasoned hunter rewards extremely well.

The second admittedly most highly collectable album procured by Amoeba was priced at a mere \$12,000. The record is a rare copy--only four others exist—of Bob Dylan ephemera -- a test pressing of his landmark 1975 album, "Blood on the Tracks," containing alternate versions of half the songs on the LP. According to legend, Dylan test-pressed that version to listen to in 1974 while preparing for his Columbia Records release. However, he took the advice of his brother David who shared that too many songs sounded alike. Dylan stopped the pressing and recorded five new songs for "Blood on the Tracks." Co-founder Weinstein came upon this Dylan rarity during a massive buy from a New Jersey collector. It is one of the most expensive recordings that Amoeba Music in Hollywood has ever offered to collectors. (Brown, 2015)

It is possible that other Amoeba "finds" have sold for appropriate prices. Only records of the above were discovered by this historian.

"Participating in your community, exploiting your weird interests, and following you heart are often much better methods if you wish to create the future...than making a business decision on what's already popular," stated Marc Weinstein (O'Neill, June 05, 2018). It is this philosophy which guides the Amoeba Music enterprise.

What made Marc decide to start his own business? "

...my dad [who had been the long-term news director of a Buffalo TV station] passed away last year [2017] but I've been thinking about him a lot...one of my motivations was to prove to my parents I could make a living working at a record store. It was like 'now or never.' At a certain point, I felt like I really had to branch out and do that (O'Neill, June 05, 2018).

The event that I harken back to was the guy who owned Streetlight Records [where Marc was the manager/buyer from 1983 until May 1990], which had five stores in the Bay Area. He basically didn't ever have to work—he had a house in Big Sur. He used to invite me down there to talk about the store...and we would sit there and sort of eat pistachios and flip the shells off the cliff that went down to the ocean at his beautiful house...on the way back from my last big hangout with this guy, I was in my car and I just decided. 'That's it. I gotta fucking do this. Because there's no way I'm going to keep making this guy rich and not do it myself. I'm the one with the expertise, not him (O'Neill, June 05, 2018).

A Brief Intermission for the Founding of Amoeba Music, Pre-Hollywood

The first Amoeba Music store came about on Telegraph Ave. and Haste St. in Berkeley in 1990 where it joined seven other record stores with hopes of becoming the best. Amoeba Music was located three blocks south of UC Berkeley at ground zero for the Free Speech and Anti-war movements.

Weinstein began working in Rasputin Records at Berkeley on the day of his arrival in that city in 1980. His partner Dave Prinz had an independent video rental business, part of a chain of video stores which he had owned and sold as the market began turning digital. The Berkeley Amoeba Music was a 3,500 sq. ft. space with a big empty space next door. The building began life as a member of the chain Lucky Markets in 1927. It then became the Forum Coffee Shop in 1957, scene of much ferment during the 1950s and 60s as cultural revolutions were plotted there amidst poetry and early coffee house culture. The building was next claimed by the One World Family Cookery which served macrobiotic food, painted murals on its walls, listened to their enlightened master and had music performances including two by Sun Ra, one of them a one-week residency.

“The side of [the Amoeba] building is the site of the famous "Peoples' Park" mural, illustrating the history of the struggle between the "state" and the "people" for control of a 3 ½ acre park just a half block away in which, among other incidents, a protester was shot and killed.”
(<https://www.amoeba.com/our-stores/>).

A Mexican restaurant changed the vibe from health food prepared by a commune to savory ethnic food during the 1970s.

Finally, Amoeba Music began in 1990 which co-founders Marc Weinstein and Dave Prinz launched with partner Mike Boyder. The music mecca opened with a curated collection of 6,000 used CDs, 6,000 used LPs and 4,000 new CDs—the current format of the 1990s. The vinyl had been carefully culled by Weinstein traversing the nation, acquiring fine vinyl collections. There were lines down the block every morning when the staff opened the doors to the world of music. Writing of the rebelliousness of Telegraph Hill site Weinstein stated, “We're proud to be part of this unique and endlessly inventive family tree. Whether you're a collector, a DJ, a friend or a fan, a musician, an old soul or a free spirit, your doorway to this musical world is the original Amoeba Music of Berkeley! These iconoclastic spirits live on at Amoeba and continue to inspire the multifarious musical experimentation that the East Bay is known for.” (<https://www.amoeba.com/our-stores/>)

In the Web publication Donuts Magazine two part article by Mika Anami, Mar 2019, “Bay Area Vinyl Hop: Amoeba Music,” Weinstein confesses:

Both my partner, David Prinz, and I are record collectors and we met at record stores, so we wanted to create an ultimate trading post for record collectors: an ultimate venue for people who wanted to trade stuff, buy stuff, you know, the whole idea was bring your stuff in, get some credit, or get something else—you didn't have to spend cash, necessarily. Also, to take the idea of an independent record store and kind of blow it up into a place that everyone can be happy. It's not like a little clubhouse where

it's just somebody's favorite records; it's a clubhouse where it's a lot of different people's favorite records in different sections. We curated all of our sections with experts in each of those areas. (<https://donutsmagazine.com/en/store/amoeba-music/1/>)

“There were like, eight record stores at the time we opened Amoeba, right in that area by the university. And a lot of people, when we opened, were like, ‘Why do we need another record store?’ [We responded] ‘You’ll find out because we’re doing something different,’” said Boyder.

Weinstein remembers their first day on Telegraph avenue:

We had a very busy first day with a line down the road that we didn't even expect! The first day we opened, we did \$10,000 in sales out of this little store, which I thought was an unbelievable feat. I had never imagined that we will be so busy from day one, and it just took off from there. The minute it opened, it opened the doors to many more opportunities to buy large collections... (<https://donutsmagazine.com/en/store/amoeba-music/1/>)

And that they did, first purchasing collections in California and then across the United States. The Amoeba Music enterprise has just kept expanding from Day One on Telegraph Avenue in a forward direction.

Yvonne Prinz, the wife of co-founder Dave Prinz is a popular young-adult novelist. In 2010, Harper Teen, an imprint of Harper-Collins Publishers released her novel The Vinyl Princess, the tale of a high school vinyl aficionado who works part-time during school and full-time in the blissful summers at a vinyl palace on Telegraph Ave. She is so enamored of vinyl that she creates a blog using www.thevinylprincess.com as her moniker to communicate with other lovers of vinyl and watches as the “likes” tally explodes. The novel skillfully incorporates the characters and record store ambiance into the lives and characters of Telegraph Ave. and the neighborhood beyond. It is a “good read” for those of any age which makes the observer want to visit that awesome vinyl shop on Telegraph Ave. “Within four years of opening we were up to 13,000 square feet,” said Weinstein. (Calamar and Gallo, p. 175)

“[In 1997] we heard about the Haight location and it seemed like a no brainer to open in San Francisco, said Weinstein...it was politically tough—the residents don’t like super-sized stores. Freaks were normally on our side but here they were fighting with us because it was so big” (Calamar and Gallo, p. 175).

Despite the protests of the anti-big store freaks and following the success of their Berkeley operation, the trio opened a second Amoeba Music in San Francisco’s dynamic Haight Asbury neighborhood. This location is a 19,000 sq. ft. converted bowling alley at the eastern edge of Golden Gate Park. They added a fourth business partner, Karen Pearson who opened the San Francisco Amoeba after managing Leopold’s [a music store] in Berkeley.

Pearson’s philosophy: She believes in Martha Graham's advice: “Don't question your passion, just go where it takes you and follow it to the very end.” Pearson says sometimes it's best to realize, "it's not all about me, and go where life takes you; if you're open to many paths, you'll find yours.” (Roadtrip Nation)

And Pearson’s take on opening the San Francisco Amoeba Music as well as her connection to music:

When I lost "my store,"[Leopold’s in Berkeley] I felt I lost "my music." Getting back into it and setting up the Amoeba store in San Francisco, I started to feel connected again. It was a healing process. And it was the excitement of the release of Black Star that made

me feel safe and inspired again. It's not rational, but it's true, as emotions often are. It's about a feeling. When I heard that record, I felt like there was hope. Hope for me personally, for music, for young people connecting to music. People like Ray, who wrote our Essential Records piece. I didn't know him then, but I felt him and knew instinctively that this record would have an impact on him. And that made me feel hope, like music does. It makes you feel hope when it touches you. You know...hallelujah!

That is what I hope we do every day. We connect people with music and we understand what a deep connection that is. (Pearson, 2015)

The Haight-Ashbury neighborhood, with its history of music and free expression, is the perfect place for an offshoot from the original location with the like-minded vibe of Berkeley. This store maintains the formula of scouring this nation for the best used vinyl they can curate into the store’s stock.

In Spring 2004, Amoeba SF launched a major expansion that has created the biggest DVD outlet in the Bay Area. A store-within-a-store, the DVD room at Amoeba offers more than 30,000 titles, new and used. We carry everything from new hit films, rock films and concerts, Asian cinema and cult films, to hard-to-find imports and rare independent releases. Nor do we neglect VHS or laserdisc; our video and laser sections are equally stellar. We've become the DVD store for people who love film, as much as we've always been the music lover's music store. (<https://www.amoeba.com/our-stores/>)

For years, aficionados from southern California implored the owners of Amoeba Music to come to Los Angeles and open shop so they would not have to sojourn north to Berkeley and/or San Francisco in order to partake in the unique experience that is Amoeba Music. Weinstein stated:

The L.A. store...is very much a product of the San Francisco store, because our customers included many people from Los Angeles, and they would come in and say: "Man, why don't you have something like this down in L.A.? There are no stores like this in L.A.!" We were like, "Really?" I had been to Los Angeles a few times, and had a few friends, but I didn't really know anything about the record store scene down there. [They]...inspired us to go take a look. We would have never really considered it part of our paths to go down to L.A. and spreading ourselves that thin.

Then we went down there, and looked at the best stores, the layout of the city, looked at the map, talked to friends, and we thought: "Man! This place really needs us!" [Laughs.]

It opened in 2001. It is our last and greatest achievement.

(<https://donutsmagazine.com/en/store/amoeba-music/1/>)

Stocking Amoeba Music Hollywood

Southern California worshipers of Amoeba Music finally heard that their desires were about to be met. The Hollywood Amoeba Music, the Subject of this monument nomination, joined the Hollywood community on Saturday, November 17, 2001, bringing to it what Chris Morris, writing for *Billboard* on Dec. 15, 2001, properly labeled, "sui generis" meaning it was its own thing with nothing else like it. The opening of Amoeba was heralded by a poster designed by Emek [Golan], the artist famous for resurrecting the 1960s style rock concert posters which he draws and silk screens by hand [although he recently began utilizing a computer-assisted silkscreen technique]. Original Emek posters now bring thousands on the art auction market.

"Amoeba Music opened its doors in November 2001, changed Los Angeles, and in the process, the profile of what a record store would become...The store at Sunset and Cahuenga in L. A. sells more than a million 'pieces' a year, year after year, for annual sales of more than \$25 million." Says Weinstein, "There's a mutual respect [for other record stores] but we're a different animal" (Calamar and Gallo, p. 170).

Co-founder Marc Weinstien admitted, “From day one we wanted to be in the tradition of Wallichs Music City. That held such a place in people’s hearts. It took a year to find, but the whole reason to be (at Sunset and Cahuenga) was to be in the same neighborhood as the original Wallichs, [at the northwest corner of Sunset and Vine]” (Calamar and Gallo, p. 51).

A Side Journey Highlighting the Big Music Stores Who Preceded Amoeba Music on Sunset Boulevard

Wallichs Music City

Nat King Cole and his trio performed at the opening of Wallichs Music City in 1940 at the corner of Sunset Boulevard and Vine Street. Glenn Wallichs opened Wallichs Music City with brother, Clyde Wallichs which immediately became the place to go for concert tickets, sheet music, LPs, 45s, tapes, 8-tracks, cassettes, and musical instruments. It was knick-named the “Department Store of Music.” Located across the street from NBC, a steady stream of celebrity customers—Bob Hope, Bette Davis, Rudy Vallee, Jack Benny, and Rita Hayworth were regular customers. (Calamar and Gallo, p. 49).

When televisions became available on the commercial market Wallichs added TVs to their inventory. They were the largest music emporium on the west coast with suburban locations at Lakewood, Buena Park, Torrance, Canoga Park, West Covina and Costa Mesa plus stores in Phoenix and Scottsdale, Arizona to offer browsing/listening to suburbanites not quite ready for the big city experience. (Alison Martino, “Remembering L.A.’s First Great Record Store, Wallichs Music City,” June 16, 2015). At Wallichs a customer could go to one of many tiny chambers that looked like old wooden telephone booths and be at one with a track deciding whether to add it to their collection. Or, they could record a track of their own for a small fee, making the experience truly inter-active. However, the negatives were that everything was list price and they catered to an older clientele. (Calamar and Gallo, p. 49).

In 1942, Glenn Wallichs co-founded Capitol Records with songwriter Buddy DeSylva and singer-songwriter Johnny Mercer and the record label had its offices above the store. On their way out of second-story meetings, major music stars such as Bing Crosby, Judy Garland, Nat King Cole, and Eddie Cochran browsed the aisles like any other music lover, but they also signed their names to their latest hits at the display counters on the ground floor. The offices remained above Wallichs until the Capitol

Tower was erected at 1750 Vine in 1956. Capitol Records became the first major label based on the West Coast. (Calamar and Gallo, p. 51).

Wallichs had the distinction of being the first record store to seal albums in cellophane and display them in racks (Martino, June 16, 2015). It also was the first store to sell used albums as it unloaded the demonstration records that customers took into listening booths for 99-cents. They were usually quite scratched. (Calamar and Gallo, p. 52).

The main Wallichs extended their hours way beyond normal retail, closing between midnight and 2:00 AM depending on the decade. Wallichs Music Company became the largest music store on the West coast.

Wallichs Music City closed in 1978 and the building was demolished. Today, a super-sized Walgreens stands in the former location, the northwest corner of Sunset and Vine.

Tower Records

The next big hitter among the long-standing record shops on Sunset Boulevard was Tower Records which opened in 1971 on the northwest corner of Sunset Boulevard and Horn Avenue in what was to become West Hollywood. Although Tower Records was officially a chain record store it operated each store as though it were a local down-on-the-corner record shop, but with a huge space and an even larger inventory. But the most important innovation, Solomon said was hiring a staff so well versed in the local music scene that the store could order its own inventory. This task at music chain stores was typically assigned to a central office in order to achieve economies of scale for their outlets. However, Solomon found that local judgments were more profitable and thus, decentralized ordering became a pattern for all his stores. “We wanted people in the store to run the store — they’re your strength,” Mr. Solomon said. “Central buying is just a bad idea. You can’t make decisions on what to do in Phoenix if you’re sitting in New York or London.” (Robert D. McFadden, “Russ Solomon, Founder of Tower Records, Dies at 92,” New York Times, March 5, 2018)

Solomon’s business knowledge was a result of his being kicked out of high school at age 16 for “spotty attendance.” Russ went to work in his father’s Tower Cut Rate Drugstore in Sacramento, CA. His father purchased used juke box records which they successfully sold for 25 cents each. They then introduced full-price records. Soon son Russ had a section of his father’s store with a separate entrance from which he sold records, later moving out of the drugstore to start the first Tower Records Store.

Solomon recalled that, “I stole ideas from supermarket merchandising.” (McFadden, March 5, 2018). The store stacked hot-selling items on the floor, encouraging impulse buying and suggesting plentiful supplies, reinforcing the impression that Tower would be well stocked when competitors’ supplies ran out. The store also set late-night closing hours as did supermarkets.

Before and after Tower arrived in Los Angeles in the 1960s and ‘70s, Solomon said employees were given time off to attend protests against the Vietnam War. “It was the right thing to do,” he said. “We had to be with the scene. It was important to us and to them.” (McFadden, March 5, 2018).

Solomon built one of the first category killer/power retailers, opening up huge stores with 35,000 square feet of space and 100,000 music titles, as well as large selections of videos. He also built a small book chain and even ran an art gallery store. Indeed, Solomon was not only an innovative music retailer but a visionary all around merchant. (Ed Christman and Colin Stutz, “Russ Solomon, Tower Records Founder, Dies at 92,” *Billboard*, 3/5/2018)

[Solomon’s] store on Broadway and 4th street in New York City transformed a backwater street filled with warehouses and flophouses into one of the premier retail streets in the city, as the thousands of customers that flocked to his store daily proved enticing to other chain retailers. Soon, with Tower as its anchor, the street was bustling with commercial activity all through the 1990s. Since the chain was liquidated and that store was shuttered in 2006, that area now seems to have as many empty stores with for rent signs as actual open retail stores. (Christman and Stutz, 3/5/2018)

Tower Records hosted record label promo performances and was routinely shopped by the top stars-about-town from music, film, dance and television. In 2015 Mr. Solomon told *Billboard* magazine: “Our favorite regular was Elton John. He probably was the best customer we ever had. He was in one of our stores every week, literally, wherever he was — in L.A., in Atlanta when he lived in Atlanta, and in New York.” (McFadden, March 5, 2018).

Tower Records held forth until 2006 when it was forced to close along with the 190-plus Tower Record Stores around the world to settle a bankruptcy filing from a too aggressive store-opening policy. Tower never went public, a move which the 16-year-old founder came to regret late in life when he was \$300-million in debt although, “At the chain’s peak it had \$1.1 billion in revenue from 173 stores, of which 106 stores were in the U.S. and 67 stores were international outlets in seven countries, including the U.K., Singapore, Taiwan and 49 stores in Japan, as well as one in Hong Kong. There were also

franchises and joint ventures in South America, Israel and the Philippines.” (Christman and Stutz, 3/5/2018).

Russ Solomon spent nearly 70 years in the music business. He died in an enviable manner in 2018 at age 92. Russ was watching the televised Oscars performance. He’d just made a smart-assed remark about an outfit he considered ugly and asked his wife Patti for another drink. Moments later she returned with that drink to discover that Russ had suffered a heart attack and instantly passed on. (Sacramento Bee, March 2018).

Then, Came Amoeba Music

“We brought our show [Amoeba Music] down from the Bay Area [in 2001] with the idea of creating a clubhouse for everyone who loved music and records. People have an incredible romance for a time when Tower ruled as a cultural institution. It was a place to meet, a lot like Amoeba is today,” stated Weinstein in an interview with Nancy Miller of *Los Angeles Magazine*, October 16, 2015. This historian, in watching and listening to many interviews with Russ Solomon observed that philosophically Russ Solomon sounded like the adopted brother-figure of Marc Weinstein. Both men were collectors of ephemera and art and both believe that the purpose of a music retailer is to create a meeting place for everyone who loves music and records. That is what Wallichs Music City and Tower Records did. Amoeba Music carries on that tradition in a yet grander manner.

Preparing to Open Amoeba Music Hollywood

The Contemporary 2-story Vernacular Commercial/Retail structure with subterranean parking is of rebar, cement, lathing, stucco and ceramic tiles [beneath display windows] which became home to Amoeba Music, is located at 6400 – 6414 West Sunset Boulevard; 1441 – 1453 North Ivar Avenue and 1440 – 1460 North Cahuenga Boulevard, also known as APN # 5546-014-058. The building was designed by architect Stephen Richard Frew, beginning in 1999 and built as a, “2-story commercial building (retail sales) above a subterranean garage.” (LADBS). The complex also includes a surface parking lot with APN# 5546-014-029 and postal address of 1419 - 1419 ½ N. Ivar and 1418 N. Cahuenga Blvd. Intervening structures along the west side of Ivar Ave. and the east side of Cahuenga Blvd. were never a part of what was to become the Amoeba Music complex.

The block-long building between Ivar St. and Cahuenga Blvd. on the south side of Sunset Blvd. was purchased by Amoeba Music in 2000 as the owners were passionate about obtaining a location in the neighborhood, memorializing the allure of the former Wallichs' Music City, the West coast's largest music emporium which established itself in Hollywood for 38 years. Wallichs' location, sports a new building now occupied by Walgreens, at the NW corner of Sunset Blvd. and 1501 Vine St., a mere two blocks to the east of Amoeba on the north side of Sunset Blvd.

The original blueprints for the nearly completed retail building purchased by Amoeba Music were examined at Los Angeles Building and Safety Dept along with the changes prepared after Amoeba obtained the building. The structure was modified to suit Amoeba's needs by Marc Weinstein who holds a BFA in Painting and Music from Goddard College along with original architect Stephen Richard Frew, AIA.

Weinstein and architect Frew set out to add an interior mezzanine at the north and an exterior openwork, non-habitable tower at the northeast inset corner of the structure and an openwork, inverted, non-habitable tower at the northwest inset corner of the structure. The artistic material theme of the towers, and the north façade of Amoeba is NEON, which the co-owners/co-founders freely adopted from 1950s Hollywood record stores and those beyond and it is the decorative element at all amoeba Music emporiums. Neon further added to the vintage vinyl vibe of Amoeba and obtained Amoeba instant membership in the Sunset Boulevard Neon fraternity. The building was brought into the Amoeba Music fold by branding it with company logos in paint and neon, plus neon products featured and neon stars containing letters spelling various business-related words which are at the interior of the display windows, visible from the exterior, as well as at the exterior. The flat rooftop at center-front is now topped by a non-viewable structural platform and two identical steel billboard frames at a slight angle to the façade with a smaller vertical one connecting them at the north. The frameworks generally host three event/album blow-ups per side with "AT AMOEBA NOW [with AT and NOW in smaller caps]" in neon below the graphic features and an event or album blow-up at the north. HVAC units play a necessary role upon the roof.

The northeast corner was transformed by adding a non-habitable square open-work tower crowned by a metal circular band encircled by multiple horizontal neon circles of red and yellow at the top and bottom. The square open-work tower is encircled by several neon bands. The northeast indent is finished at the roofline by a broad curved band with narrow silvery bands at top and bottom

extending downward from the roofline. The wide curved section features the painted and neon enhanced business logo along with “BUY,” “SELL” and “TRADE” in neon at the bottom and “CDs,” “LP’s” and “DVD’s” in neon around the top of the curve. Bicycle racks with added metal musical decorative elements are housed within the inset. The west-facing window is heavily graffitied.

The north façade of the building features a simple projecting letterboard with constantly changing in-store events/performances in black San-Serif slidable type above the entry from Sunset Blvd. That entry is composed of multiple paired swing-outward glass and metal commercial doors below. Above the billboard, in line with neon words on the curved section, are the words “VIDEOS” and “POSTERS.” To the west are three display windows, with greenish black ceramic tiles at the bottom of each, the windows divided in three vertically by slim metal strips which frame large vertical display glass, with neon stars plus those in each window containing different letters and notes outside. The eastern most spells, “AMOEBA,” the center one “MUSIC” and the western most one with slightly misshapen stars with the words “NEW & USED,” “CDs” & “LPs,” and “DVDs” & “VIDEOS.” There are three smaller, vertical single-pane windows above each display window. Between the center and western most windows a banner reading, “GIVE PEACE A CHANCE” is attached to the façade. A neon musical staff with notes and other music symbols is at the intermediary level.

The northwest corner hosts an inverted non-habitable tower composed of vertical metal strips with horizontal red and yellow neon circles surrounding them. Between the rings, from top to bottom are the neon words “CDs” and “LPs,” “DVDs” at center and “VIDEO” at bottom. It is finished with a narrower curved band than the northeast corner below the roofline, carrying the painted words “AMOEBA MUSIC” in plain neon enhanced script and further south the word “AMOEBA” painted in plain neon letters, each letter on the single page of a zig-zag format. The northwest indent as well as the surrounding sidewalk has become home to street art by well-known street artists. A single bicycle rack is also present.

The east elevation displays a logoed mural titled “The Supreme Source of Your Musical Inspiration,” at the north followed, to the south by two display windows topped by three smaller vertical windows above each. Just before the building rises to two-full-stories an inset pedestrian entry intervenes. To the south within the two-full story section, two sets of vertical barred smaller window sized openings mark the parking garage wall, matched by paired single-glazed smaller windows at the second level, followed by a metal single panel pedestrian door and a metal overhead freight door at street level.

The west elevation contains four display windows, one in-filled which has become a part of the “Jazz” mural, with four sets of three windows each, above. At the south, the building rises to a full two stories with a single panel metal pedestrian entry, pairs of single glazed windows at street and upper level and the sub-terranean parking garage entry beneath. A single-panel metal pedestrian door is at the immediate south, followed by a metal roll-up freight door. The south elevation is obscured by the group of structures to the south of Amoeba.

The parking lot at 1419 - 1419 ½ N. Ivar and 1418 N. Cahuenga Blvd. is also a part of the Amoeba Music Complex and includes a mural by Punk Me Tender on the south wall of the building at the north which is not a part of the Amoeba complex.

One enters the subterranean parking garage and drives to the northeast where there is a loading zone followed by a lobby with stairs and an elevator to the main floor of Amoeba. The stairs terminate at the elevator lobby, with a mural covering the upper 4 walls plus returns and the ceiling. Just inside the main entry to Amoeba, at the north of the elevator lobby and the south of the street entry is a security desk.

The seemingly un-ending stock of 150,000 new CDs, 350,000 used CDs, and 200,000 used LPs [albums] occupies a 28,000 sq. ft., one-story, two-room retail space with an added mezzanine plus 15,000 sq. ft. warehouse and office space. The initial used stock was purchased for \$2-million beginning in January 2001 through full-page advertisements in the L. A. Weekly. Bob Mack writing for L A Magazine, reported:

They [the ads] looked low budget yet were anything but: “The Biggest and Best Indie Record Store Is Coming to L.A. ... The Highest Prices Paid Ever for Good Collections ... We Have over \$1 Million to Spend ... We Are Only Buying Now—The Faster You Get Us Your Stuff, the Faster We Will Open.”

Another \$50-thousand was out-laid for stock from-around-the-nation such as, a “9,000 piece-lode of [unplayed] jazz LPs [from the 1960s and 70s] and a 22-thousand piece horde amassed by an ex-DJ in Hawaii.” They bought the entire stock of a (Chris Morris, Billboard) punk-rock store in Evanston, IL... They acquired LPs from the Country Music Hall of Fame and a Detroit collection with every Beatles album ever released in any country. (Calamar and Gallo, p. 175). “If it’s made and we feel it’s worth having...if it’s of importance to someone... anything we feel is worthwhile we try to carry.” said Dave Prinz, co-founder. [Morris, December 15, 2001].

The main room carries the rock, soul, hip-hop, electronic and world music along with posters, 78s and 45s plus assorted music-related merchandise such as performer, band and Amoeba T-shirts, mugs, lunch boxes otherwise known as merchandise or merch. Books, both new and used as well as graphic novels are also stocked as is a variety of music-related magazines. There is a photo booth for those who want a quick snap at the west, in front of the Games section with both digital and hard copy games. At the rear of the large room is the stage formed by seismic reinforcement utilized for live-performances, interviews, and other events. Rest rooms, to which you must be accompanied as they are locked, are at the rear west of the stage. At the front of the main room is the buying counter where you may trade-in no longer wanted sounds for either store credit or cash. There is a section which retails turntables, speakers and vinyl-related products in the area between the rooms. And the information counter at roughly the center of the main room is staffed by musicians and music aficionados with a “geek” knowledge of music and the Amoeba stock. You may also place an order for an item you can’t find in the store. The street-level “back room” has jazz, gospel, new age, spoken word, avant-garde and classical music.

Off-limits to the Amoeba customers at the rear of the “back-room” and up a couple of short quick-turn stairs, the staff enters the on-site warehouse. The Green Room for visiting guest acts and staff meetings is also in an off-limits area off the rear of the store.

The mezzanine which was added for occupancy by Amoeba Music is approached by stairs from the main room or by the elevator [a continuation of the elevator to/from the parking garage, if one is accompanied by a staff member] is at the front of the main room. Seismic reinforcement is visible as is the truss ceiling of wood and metal. A fire sprinkler system is suspended from the ceiling as is plumbing which also runs along the bottom of an upper north/south half-wall running with the seismic reinforcement.

There are custom-built listening stations all about the store. Once one completes one’s purchases one proceeds to the line monitored by a human at the customer monitoring/directional station to one of 17 cash registers which are in the main room close to the front of the establishment. One is accompanied by one’s clerk to the security desk in order to collect one’s possession and exit the establishment.

The building is related to the other two buildings in the Amoeba Music chain at Berkeley and San Francisco and each fits their neighborhood in style. Thus, the Hollywood Amoeba has a more

sophisticated ambiance than the other two structures, mixing neon signage, organized murals and street art with its added upward and downward towers at its inset corners, the roof billboard frames and its artfully dressed display windows. It has prospered well in the strong aura of the former Wallichs' Music City.

Amoeba Music in Los Angeles has become the,

...new model for the independent music store. Independently owned, rich in back catalog, almost equally stocked in used and new products, and filled with employees who obsess about bands, records and concerts, it is the store that other stores aspire to become in the 21st century. (Calamar and Gallo, p. 3).

Amoeba Music's Effect on Other Recorded Music Retail Businesses in Los Angeles

Some business observers feared that when a behemoth like Amoeba Music entered the L.A. market it would drive others out of business, but the Amoeba partners disagreed, stating that their presence, "...will enhance the competition by elevating the bar." According to one partner, Mike Boyder, "Part of what we do is bring interest back into shopping for music... [because] we raise the energy," with our curated collection of over a million selections. The Guardian's Dave Allen, the Grammy winning singer-songwriter said, "Amoeba made shopping into a never-ending magical event." (Calamar and Gallo, p. 181). Continues the author of *Record Store Days*, "Amoeba became the poster child of a record store in the 21st century." (Calamar and Gallo, p. 181).

In a later interview with *The Guardian* Weinstein stated, "In a lot of ways, we're kind of like an art museum – for music." (Meek, April 3, 2015). He had just returned from a trip to Toledo, Ohio, where he scooped up thousands of records from a music shop that had closed there. "It's interesting – a lot of people don't know how to look at art or talk about art," Weinstein continues. "But people definitely know how to talk about music. Music is something a lot more people are literate to. And people don't really have anywhere to go, outside of a show, to cultivate that. The closest you can get is to come to a place like Amoeba." (Meek, April 3, 2015).

"A big reason for L.A.'s financial buoyancy is vinyl. The Hollywood store sells about 1,000 vinyl records a day. Vinyl sales are so strong, it's making up for the decline in CD sales," Weinstein explained. "Who's buying vinyl? Jazz collectors, DJs and, surprisingly, heavy-metal fans." "Many of them are 18 or younger," Weinstein said. "It's a very artifact-oriented crowd that's attracted to how these things looked

and felt.” (Pham, Alex, How I Made It: Marc Weinstein; A nucleus of CDs, vinyl.” Los Angeles Times ; Los Angeles, Calif., Oct 3, 2010: p. B.2).

In an interview in 2018 with friend, fellow artist and the founder of The Hundreds street wear company, Bobby Hundreds, who did a collaborative limited release logoed street wear line featuring Amoeba, Marc Weinstein lets the world in on what music means to him and to the founding of Amoeba Music.

Yeah. I’ve never been about the money. I’ve always been about spreading the gospel of music and what it can mean for humanity. It’s sort of this art and language that humans are capable of creating that goes above and beyond most things we recognize in this world. It’s sort of a conduit to another side of reality that most people barely skim while they’re on this planet. But there’s so much more to it, and I just love the spiritual connection people have with their artists and their music. To me, it goes less noticed, certainly, than it should in our society. (O’Neill, June 05, 2018).

Weinstein continues:

That collective consciousness thing is so huge. That’s what it is all about to me, the collective consciousness of a show, there’s just nothing like it. I was in that perfect time — I went to see Pink Floyd do “Dark Side of the Moon,” and I was doing acid, and everybody in the place was doing acid. It was like 18,000 people, tripping and listening to Pink Floyd. I think back and it gives me chills, and it’s just incredible to think about where I got to be. (O’Neill, June 05, 2018).

He then observes the following about listening to vinyl:

It’s kind of the ultimate meditation, besides making our own art, I guess. But it’s sort of right up there with it. You can really experience something so well-crafted and conceived and fully-realized. It’s really an inspiring thing for anyone who’s kind of already [into that] by nature or whatever. That’s your own private space. [There is] another thing people love about vinyl: it’s guaranteed that no one knows you’re listening to it. Any other format, someone’s keeping track, pretty much. (O’Neill, June 05, 2018)

Weinstein talks about watching people shopping at Amoeba Music:

I love watching people shopping in the store. Watching a young 15-year-old boy go to The Doors section, hold this record up, and look at Jim Morrison. Just like, ‘Wow, this is the actual Doors record that someone had at the time.’ That ephemeral nature—that’s what I go back to every time. It’s like a point in time when this is what was happening. And that, to me, is the most fascinating aspect of music and records in general. How they mark cultural evolution... In the old days, you just go in, and have your own experience. It’s a treasure hunt. You find what you want, you walk out

with a few things, you go home. It's all about doing something for yourself and nobody's paying attention. It's just you and your own trip. (O'Neill, June 05, 2018)

He then draws a parallel between the artistic process and his relationship to music in a different way than he has in the past.

I draw a lot of parallels between the artistic process and my relationship to Amoeba. To me, it has always represented a kind of an art project, and for me, it was social," recalls Marc. "I hired eight of my best friends, and then I hired eight more—and then more of their friends came. People from around the country were like, 'Wow, that sounds great. I'm coming.' It just became this incredible mass of people who really cared about music, and who are geeks—it takes such geekdom to really be good at it [selling music]." (O'Neill, June 05, 2018)

Weinstein talks about your love of a band and the listening experience you have with their vinyl. "I think it's important that if you love a band and you want to support them, you go to your local record store and buy a physical copy of their album. You read the thank yous and the album credits, look at the photos in the booklet and you experience the record the way they wanted you to." (Meek, April 3, 2015)

In an interview with *Paste* magazine in 2010 Marc Weinstein is queried about the omnivorousness – or the "all music welcome" aspect of Amoeba. His answer speaks to the cross-pollination of cultures in the bins at Amoeba Music:

I really have to say that the very "omnivorous" nature of both customers and staff really IS what keeps the energy so high. The beauty of that is seeing how, year after year, generation after generation, every kind of music "energizes" customers depending on how the door is opened and how someone discovers the music. And we are often the path to that discovery. The cross-pollination of different cultures as seen in the bins of our stores is one of the most idealistic views of humanity many of us can get. It's why so many of us record store "Lifers" stay with it: for that idealistic view that music really does hold the key, certainly to our inspiration, if not to our salvation. (Purdy, Nick. Industry Chat: Marc Weinstein, Founder of Amoeba Music." *Paste Magazine*, February 2, 2010)

We survive because we, "built ourselves up as a mecca for collectors, and our customer base was so much stronger and more focused" said Weinstein. "Tower and Virgin were these big generic stores and the big-box models were just swallowing up the small chains and independents, who just sold music. "We just came in and filled this whole space that was in the middle between the big-box stores

and the little independents. We remained, very much, with an independent spirit, and we never did Co - Op advertising,” confessed Weinstein.

We never allowed record labels to play stuff in our store, we never had videos—there was no sales pitch going on when you walked into Amoeba, ever—we were adamant: that's never going to happen. All those other stores went totally in that direction: they

were selling their wall space, bin space, and they had videos promoting all of these new records. You know, our customers want to walk in and be left alone to figure out what they want in this wonderful *Garden of Eden* soaked in vinyl. [Laughter.]

[\(https://donutsmagazine.com/en/store/amoeba-music/\)](https://donutsmagazine.com/en/store/amoeba-music/)

“We’ve been adamant that independent artists have equal standing next to major-label artists,” Weinstein said. (Pham, October 10, 2010)

“These past two years (2012 — 2013), at least 10 record stores have opened up in L.A., mostly all vinyl stores. That’s the future—a place where someone can go and feel comfortable. Shoppers don’t want the hard sell. They want an education and a path to get them spiritually uplifted—not something generic.” (Pham, Nov. 9, 2013).

Amoeba Music is a Communication Center

Drawing on the tradition of a record store as the communication center of the music community Amoeba Music has it all. At the “old school” communication center is in the elevator/stair lobby on the main floor which hosts many configurations. A billboard carries concert and other events posters and notices. Another billboard carries notices of music/band/etc. gigs, tours and other opportunities offered and sought in every format from commercially printed to hand-scrawled. Along the base of the walls are stacks of free newspapers for Los Angeles at large and specific interests. There are several music/musician-oriented newspapers. Cannabis publications have found a home. Racks of music and related theme postcards and stickers pander to all interests.

Going to the floor and/or mezzanine and hunting through one’s favorite genre and/or format, one may meet like-minded persons and strike up a conversation that may lead to many possibilities. Or, join an up-coming event line at Amoeba and you are guaranteed to meet old, temporary or long-term friends as everyone schmoozes. Amoeba Music holds forth as the place to meet, greet and possibly further your career be it in the music field or some other.

The Amoeba Music enterprise has a gargantuan website covering seemingly any topic one can imagine. It is highly informative and covers aspects of the history of obscure music that one might

expect could be found only in the best music libraries. This historian implores you to check out www.ameoba.com

Sir Paul McCartney at Amoeba Music: Weinstein's Most Memorable Musical Moment.

"The concerts [inside Amoeba Music] are very specific, it's all about new releases," Weinstein notes. "If an artist is coming out with something new, and if they are local or putting on a tour through town, we try to host a concert for them. We especially try to feature local artists, but our concerts all have to be built around a new release." Paul McCartney was releasing "Memory Almost Full" in 2007 when he and his band did an hour-and-one-half concert inside Amoeba Music Hollywood.

What was Weinstein's most memorable Amoeba Music moment? Paul McCartney's store appearance at Amoeba in Hollywood was also McCartney's *only appearance in a record store*. It was June 27, 2007. "Professionally, it has got to be the biggest day in my life."

Paul McCartney was knighted by Queen Elizabeth II for his "services to music," on March 11, 1997. A former member of the most successful rock band in history, The Beatles, McCartney went on to form the band Wings and then established a solo musical career. Twenty years later McCartney was bestowed the Companion of Honour Award for services to music in the award's Centennial year. The order was founded by King George V in 1917 to recognize services of national importance to award people for contributions to science, the arts and learning and is limited to 65 living members at any one time. McCartney won many awards in the United States of America, among them the Grammy Lifetime Achievement Award in 1990 and the MusiCares Person of the Year in 2012. On June 2, 2010, in a White House ceremony, McCartney received the Library of Congress Gershwin Prize for Popular Song from President Obama. The Gershwin Prize, created in 2007 is the highest award a musician can receive in the United States and McCartney is the first non-American recipient of the award. He was inducted into the Rock and Roll Hall of Fame in Cleveland. McCartney was awarded a Doctor of Music by Yale University and in England by the University of Sussex.

McCartney is an English singer-songwriter, multi-instrumentalist, and composer. He gained worldwide fame as the bass guitarist and singer for the rock band the Beatles, considered the most popular and influential group in the history of popular music. After the Beatles disbanded in 1970, McCartney pursued a solo career and formed the band Wings with his first wife, Linda, and Denny Laine.

At age 76 McCartney is one of the wealthiest musicians in the world, with an estimated net worth in US dollars totaling approximately \$1.2 billion. (Paul McCartney, Wikipedia).

When Paul McCartney's appearance at age 65 was announced on the 25th of June, as part of a mini-tour to promote his new album, "Memory Almost Full," people immediately formed a line with strong hopes of gratuitously and personally worshiping their idol. They came from as far away as Japan.

Amoeba provided McCartney fans with blankets and water since most spent the night in the friendly and orderly line overseen by Amoeba staff and off-duty Los Angeles police officers. Each of the 700 [some say 800] or so devotees received a wristband, thus making the cut. They also got a free McCartney T-shirt designed exclusively for the Amoeba event. Each of them experienced up close the unforgettable 20-song, hour-and-a-half long concert by McCartney and band. Interestingly, only 5 of the 20 tunes were from the album, "Memory Almost Full," the album which he was there to support.

Woody Harrelson and Alanis Morrissette were in the audience, but nothing could compare to the arrival of Ringo who was practically mobbed as he stood in the store next to the John Lennon section for the performance. Actors Rosana Arquette and Cybil Shephard were also there. "...former Wings members Dany Siwell and Laurence Juber were there as were others with Beatles associations..." (Calamar and Gallo, p. 198). "Tears were running uncontrollably down my face the whole time," said Weinstien who arranged for the performance. (Calamar and Gallo, p. 198). "For the most part, the in-store, 'is the greatest thing you can do for a relationship with fans,' according to Yvette Ziraldo, a long-time Warner Bros. Record sales exec..." (Calamar and Gallo p. 199).

The set with, "one of the most famous, beloved and enduring musical icons of the last 50 years," opened with McCartney quipping, "Hello Amoeba. This has to be the most surreal gig ever. No shoplifting, please," to those who stood between the sales racks. Paul launched with "Drive My Car." Later, McCartney introduced an acoustic version of "Here Today," by saying, "I'd like to do a song about people who we miss tonight. I wrote this song for John. It's for George and Linda as well." The crowd interrupted in applause and a few tears flowed. (Powers, Ann. "No barriers, just bliss; Paul McCartney's intimate in-store concert was a joy-filled set of songs old and new." Los Angeles Times; Los Angeles, Calif. [Los Angeles, Calif] 29 June 2007: E.)2

The man's very presence seems to bind people from all walks of life. The audience ranged from young children to grandparents all of whom knew and sang every word of every song... [Paul] makes music to remind us of our humanity and the goodness we all can achieve

in this life...The man is living proof that a single person can use their gift to make a difference.”
(Powers, June 29, 2007)

After a moving rendition of “The Long and Winding Road” McCartney said, “I’d like to take a little moment to take this all in. I was there. I was there at Amoeba.” (Unknown author, “Paul McCartney Rocks Amoeba Records,” July 1, 2007) The final three numbers of the Amoeba concert were “Let It Be,” “Lady Madonna” and “I Saw Her Standing There.”

The intimate occasion was documented in several ways: The black T-shirt given to each concert attendee carried a white line drawing of the easy chair from the cover of the “Memory Almost Full” album with McCartney’s signature across it in pink. Hollywood Amoeba Music locational information was on the rear of the T-shirt. Two copies of a compact disc, titled “Live in Los Angeles” (for promotional use, not for resale) which memorialized the entire 20-song performance were placed in the Library of Congress. On November 16, 2010, the Paul McCartney website released an extended version of the Amoeba show titled “Live in Los Angeles – The Extended Set” free to “premium” members of the website. A 12” EP [otherwise known as an album], “Amoeba’s Secret” was released in November 2007 in limited edition with four cuts from the performance: “Only Mama Knows,” “C Moon,” “That Was Me” and “I Saw Her Standing There.” A poster entitled “Live at Amoeba” was released for the performance, then re-released for the 10th Anniversary of that performance.

Amoeba has hosted countless soloists and groups. This historian was struck by guitarist Lenny Kaye of the Patti Smith Group who observed:

At Amoeba I was not only playing to people, but I was playing to all these records I love—you felt like you were part of the universe of people who made records before you. I remember hearing the Velvet Underground’s first album and thinking ‘wouldn’t it be wonderful to make that noise on the guitar’ and here I was looking at the album, playing to it. Those are totems and touchstones of history. It felt nice to return the favor.

-- (Calamar and Gallo, p. 209)

Weinstein sums up the wonderfulness and uniqueness of Amoeba Records. “No one’s making any money around here. But everyone loves the culture and the place. Where else can you go to see the cultural and critical mass of LA? Just the utter diversity of it is so well-expressed in this place.” (O’Neill, June 05, 2018)

As documented earlier, Amoeba Music has become the poster child of the 21st century for record stores. Aaron’s closed in 2005, following a 40-year run in the music business. Tower Records

declared bankruptcy in the US in 2006, five years after Amoeba arrived in Hollywood, but Amoeba was hardly the reason for their liquidation. Rhino Westwood followed suit going out of business in 2006. Tower was part of an international chain. The final two were well-established independents. Amoeba Music survives onward.

Weinstein may have wanted to avoid a career of “real work,” but he ended up building an enterprise that exists in a low-margin world with digitally induced obsolescence always lurking around the corner. And yet Amoeba has hung on long enough to be able to bill itself as the largest independent music retailer in the world. (Meek, Apr 3, 2015)

What sets us apart,” Weinstein pointed out, “is the sheer amount of intelligence and love for the product.’ Our staff ... is people who really believe music is the most important thing in their lives. The vast majority of our employees are record store lifers, passionate music collectors. A large percentage are musicians.” (Calamar and Gallo, p.174)

The initial Hollywood Amoeba staff was put together by Karen Pearson who also assembled the initial staff for the San Francisco amoeba. Pearson grew up in Berkeley, wary of corporate America because she didn't want to become "the man." She eventually realized she didn't have to subscribe to any particular brand of business, she could create her own company culture.

Pearson originally set out to "change the world," but she came to realize that through her interactions with co-workers and musicians, she actually could affect change. Therefore, she makes sure her company encourages everyone to be who they are, claiming the philosophy is infectious as it spreads to the customers, and helps them feel at home.

One may even bring one's pets, on a leash, harness or appropriately contained on one's Amoeba Music visit to feel more at home and to help one make one's selections. The enterprise sells multiple sizes of Amoeba logo-emblazoned dog t-shirts to memorialize that first visit. Occasionally one sees a cat on a harness or in a soft carrier. At Halloween a dress your pet contest is held at Amoeba. As Amoeba states, “Everyone is welcome.”

When hiring new clerks Pearson looks for "an affability, a warmth, an enthusiasm," someone who can open people's ears to new music. But Pearson, who considers record store people "a tribe" who guard the culture's memories [and] isn't looking for normal folks, exactly. (Timberg, 2004).

"But there's a particular type of character, the ones who don't stay in the lines, who I think is disappearing from indie stores in general, whether record stores or bookstores, because retail is becoming so homogenized as the big boxes take over. A lot of my job is to guard against that" (Timb

The Online MP3 Market Challenge

The Berkeley store had a sales drop when music went online with the MP3 in 1997. “The ‘culture geeks’ that once dominated the scene are simply not there,” said Weinstein. (Calmar and Gallo, p. 180)

The first time Amoeba failed to do well was when they decided to enter the MP3 on-line music market. Amoeba took the approach of their stores. “Go oversized. Offer the out-of-print, the unusual, and the rare. Spend money.” By 2009, Amoeba had spent \$15 million to make their Website huge and unique. “They digitized 100,000 LPs, tapping into the obsessions of Marc [Weinstein] —Sun Ra—and Dave [Prinz] —Louis Armstrong. There are also 28,000 Brazilian 78s released up through the 70s.” (Calmar and Gallo, p. 181)

They want to host a Sonic Youth bank that includes everything through the 70s and then some. He has reached out to people who have made music on the fringes for decades, the guitarist Fred Frith and the San Francisco art rockers the Residents, offering to house mountains of their unreleased material. (Calmar and Gallo, p. 181).

“We care about it and we want to do it justice,” Weinstein said. It’s one of the final frontiers for record geeks---a place to look and listen.” (Calmar and Gallo, p. 181).

I see amazing potential in the digital realm. Create a museum online and make it’s pieces available for purchase. We’re trying to find a way to make it look good... Of course, I’m assuming people are willing to pay for music. I still have my doubts.
(Calmar and Gallo, p. 181).

Weinstein summed up the endeavor by admitting, “It’s the first time we’ve had bad timing.” (Calmar and Gallo, p. 181). However, the website known as Vinyl Vaults was released on Amoeba Music during 2013. The website’s introduction states:

Vinyl Vaults is our boutique, curated collection of digitized vinyl and 78s, available for download exclusively here! Vinyl is the ultimate expression of an artist's work, and we're doing our best to preserve our history! Enjoy the depth and warmth of these vinyl masters, and for the full sonic impact upgrade to M4A (Lossless) or WAV Files.

In an article by Chris Morris titled “Music Retail Giant Puts Tunes Online,” about the release of the Vinyl Vaults, Weinstein discusses the older tracks which have undergone extensive sonic cleaning and remastering to eliminate the noise that plagues 78 rpm records. “There’s percussion and stuff that you wouldn’t be able to hear on a 78,” Weinstein says. “We have one particular engineer who really

figured out how to deal with the inconsistencies, static, to really root out all the sound without losing it.” (Morris, 2013).

Therefore, the digitization of music was not totally in vain for one may now purchase the music from the digital museum that Weinstein earlier described, now available as MP3s, M4A (Lossless) and WAV formats, the latter two superior in quality to MP3s. Each is priced according to sound quality and offered for purchase by type and length of request.

Pearson was asked about the most effective programs, by Jamie Farkas for CM. She answered, “One is called ‘Music We Like,’” published twice a year as a print book with an online copy. It is made up of the staff’s top five records of the past six months. “It’s great since it’s also staff-driven, but we can get label support for the ads and endcap.”

“The other program is ‘Home Grown’ which is also picked by the staff. This program is for local and unsigned artists. We give them positioning and run advertising for their albums.” She continues, “I run a record store where we promote independent musicians and share our love of music with our customers.” While name musicians frequently appear at Amoeba Music venues, Amoeba also features local musicians and carries a limited selection of the product of each, believing that it is important to help locals be heard and gain a foothold in the music industry.

Pearson has had a hand in producing an album “Inspiration Information 3” featuring Mulatu Astatke and 4 CDs: “The Very Best of Mobb Deep;” “The BBC Sessions. Vol 1” featuring Gilles Peterson; and the final two: “Just Payin’ the Rent,” and “All That Glitters Isn’t Platinum” with various local artists, many of whom are professional musicians who work at Amoeba along with other local performers.

“What’s in My Bag?”

Amoeba’s Webby Award-winning online video series, “What’s In My Bag?” consists of filmed interviews available at the store’s website and on YouTube featuring musicians and celebrities who came through the door -- everyone from bands like Best Coast and MSMR to Johnny Marr, Fred Armisen and Bob Odenkirk. For a few minutes, in front of the camera, they explain – as only a genuine music lover can – why they picked this CD, why this LP is in their bag, why this cover art is so cool and, perhaps most importantly -- what this song means to them. (O’Neill, June 5, 2018).

Co-Founders/Co-Owners

Both Weinstein and Prinz are New Yorkers and early transplants to California and its lifestyle. Weinstein shuffles between the stores every week or two. He stays in touch with staff and goes to employees' shows. He still is the drummer for MX-18 and occasionally for other groups. He also serves at the front counter and puts his art degree to use by doing some design-related work for Amoeba, including the façade for the Los Angeles store. (Meek, April 3, 2015)

Of Amoeba co-founder Dave Prinz, Weinstein says, “[he] has always got a bunch of folders with yellow pads, leases and legal documents. He does all the stuff I hate doing.” (Meek, April 3, 2015)

Weinstein continues, “So we’re focusing on our brick and mortar stores, on keeping on doing what we do well and sticking with that.” (Meek, April 3, 2015)

“The only thing that really cuts into our ability to do that is the cost of doing business,” he says. In a 2018 interview Weinstein says, “Yes,” to the fact that they sold the store but adds that under their lease[back] agreement their monthly rent is \$180,000. (O'Neill, June 5, 2018).

That [expense of doing business] keeps going up. Our margins don't. We get more and more pressure, but I'm not that worried about it. I think we're institutions in each of the communities we're in. Everyone here has such a shared love and passion for music. How many big box stores do you know that you can walk into and people know the product, love the product, care about the product? Creating a venue where people can share their love of music is all we're ever going to really be about.” (Meek April 3, 2015).

“Community is the big thing about record stores,” said Dave Alvin, the Grammy-award winning singer-songwriter. Amoeba made shopping into a never-ending magical event.” (Calamar and Gallo, p. 171).

Philanthropy

Pearson has realized that in running a business, it's not about how much profit she makes, it's about what she does with that profit, a philosophy she shares with the other owners of Amoeba. The enterprise has a very diverse and active philanthropy program. Pearson's found that the smallest things, like giving a fan a free poster, often make the biggest impacts on how people view her company.

Taking into account the statement, “Community is the big thing about record stores,” Amoeba

Music has held and continues to hold auctions at the Hollywood store every other month since September 2005 following Hurricane Katrina which ravaged Louisiana and for which the Gulf Coast Relief Efforts were established and Amoeba continues to auction off memorabilia, collectibles, promotional items, concert tickets, and related items. Generous neighbors including Trader Joe's, Laemmle Theaters, Arclight, Intelligensia Coffee and several others also donate items to be auctioned. Among the foundations which benefit from the auctions and Amoeba's matching donations are Tipitina's Foundation, the New Orleans Musicians Clinic, Camp Crescent Moon, Downtown Women's Center, Free Arts for Abused Children, Songs for Kids Foundation, Doctors Without Borders, Rainforest Action Network, American Red Cross, City Harvest of NY, Conservation International, and the Sierra Club Angeles Chapter.

A philanthropic effort which began when the Amoeba enterprise opened and continues into the present is setting aside a percentage of each sale at Amoeba to preserve rainforest lands for indigenous peoples. A hand-painted sign over the entry to the main room from the backroom states that over 1,000,000 acres have been saved so far.

The Counterculture Takes Over the Music Industry

Grammy Awards

The Grammy Awards were first given out on May 4, 1959, to recognize the music of the previous year, 1958. They honored a TV soundtrack (Henry Mancini's *The Music from Peter Gunn*), "Volare," an Italian number by Domenico Mongo and others. Those who were not honored although they had hit performances in 1958 were the Platters, Elvis Presley, Danny & the Juniors and the Coasters. "The Grammys would continue to ignore rock 'n' roll until the Beatles were handed two trophies for their 1964 releases—best new artist and best performance by a vocal group." (Calamar and Gallo, p. 76.

The record industry had not been ready for trends or fads. The success of the Beatles changed all that. On release days lines formed in front of record stores. "There was nothing more fun than standing there and talking about what you were going to buy with people. You were in sync with your culture," said Del Bryant. When The Kingston Trio released records you raced to the store to get one. "That didn't happen again until the Beatles came out. You wanted to be the first among your friends to have the album." (Calmar and Gallo, pp. 77-78).

The Woodstock Arts and Music Festival

The Woodstock Arts and Music Festival, August 1969, made a significant and lasting impact on the record industry as major labels for the first time signed rock acts. "Music for older adults was pushed to the back burner as record labels had a new target—youth, and a new approach. ...Looking at the cover [of the LP] and saying 'wow, this looks cool,' was an important part of that era." (Calamar and Gallo, p. 11).

Rolling Stone Magazine

The Rolling Stone magazine debuted November 1, 1967, with John Lennon on the cover. It became the chronicler of the counter-culture generation and now one of many sources of material for this HCM nomination.

Hi Fidelity

A third component was introduced in 2018 at Berkeley with the opening of Hi Fidelity, joined to but separate from Amoeba Music, the high-end, independent cannabis shop was opened by the co-owners of Amoeba Music.

The opening was, "a triumph of redevelopment for upper Telegraph Ave., which "is better than it's been in years," said Marc Weinstein, co-owner of Amoeba Music and Hi Fidelity who first began working on the block in 1980 – nearly 40 years ago. His business partner David Prinz added, "I think this is the missing piece of the block...I never thought I'd be part of another ribbon-cutting on this street." Prinz continues, "There is an amazing amount of red tape and paperwork, way beyond the normal course of business for a retailer. You got to have amazing willpower and experience," Prinz said of the difference between selling vinyl and thee herb. (Downs, 2018).

But, it almost didn't happen. After the hopeful cannabis shop lost a grueling battle to win the city's [Berkeley] fourth dispensary permit in 2016, Councilmember Kriss Worthington convinced the city to add extra permits. Amoeba's owners got the fifth permit. It cost them 18 months and an estimated hundreds of thousands of dollars to open the shop. The Berkeley Police Department required the installation of two titanium security doors costing \$50,000. All activities within the building are recorded

on camera — quite the antithesis of the free-wheeling Amoeba Music. Further, Prinz and Weinstein look somewhat uncomfortable having to don security badges to enter Hi Fidelity. (Downs, 2018).

“Cannabis dispensaries are our first experiment in this business -- a business we strongly believe in. We think access to cannabis is a human rights issue, and my partner Dave and I are both very much on the same page,” Weinstein says. “We’re being afforded an opportunity to come into this business with fresh eyes and come up with a new model on Telegraph. We feel the responsibility and we’re hoping to make everyone happy with a model that is strictly Berkeley-style and very much a part of the community. (Jones, 2016).

David Downs writing for the East Bay Express describes the ambiance of Hi Fidelity:

From the check-in experience to the product displays, the smelling station, the decor, and the soundtrack, it's apparent that Amoeba Records [Music] has successfully ported its 28-year-old independent retail ethos into the weed business. Hi Fidelity offers East Bay shoppers the perfect antidote to modern corporate cannabis. (Downs, 2018).

The interior of Hi Fidelity also does its best to marry Amoeba's funky, idiosyncratic style to the state's rigid pot rules. Hi Fidelity's roof appears as piano keys and is an extension of the Amoeba Music building. On the inside of Hi Fidelity, “things are lighter, crisper, and cleaner than the cavernous, highly decorated Amoeba, writes Downs.” (Downs, 2018).

At Hi Fidelity, lead buyer Chris Garcia has hand-curated a lineup of more than 100 products that come from companies that mirror Amoeba Music’s values: “local, minority- and women-owned companies specializing in high-quality, small-batch, sustainable products.” Garcia visited and personally vetted each one of Hi Fidelity’s vendors farms. (Downs, 2018).

Hi Fidelity wanted to mirror Amoeba's low-stress retail experience which would allow customers to browse, ask questions, and then finally get in line and pay when they're ready. "I always felt a lot of pressure if I get to the front of the line and I ask for my strain Jack Herer and they're out and now they're showing me different stuff and there's that pressure of people behind you to buy fast and decide fast," Prinz said of his experience at other cannabis establishments. (Downs, 2018)

In a piece on Hoodline.com posted April 27, 2014, author Camden Avery reveals that at Green Evaluations, legally owned by Joe Goldmark, one of the owners of Amoeba Music and located in an upstairs office space above Amoeba Music San Francisco there is physician Dr. Francesco Isolani who began issuing medical cannabis ID cards, also known as weed cards. This is the potential beginning of Hi-

Fidelity San Francisco, an as yet unrealized cannabis shop. Talk also exists of opening a third Hi Fidelity in association with the new version of Amoeba Music Hollywood.

“In the future, profits from Hi Fidelity may go toward releasing some newly remastered Louis Armstrong albums that Amoeba owns,” Prinz said. “Or maybe opening another dispensary in San Francisco. “We'll see how we like doing this,” he said. (Downs, 2018)

An Annual Celebration: Record Store Day

Chris Brown, vice-president of Bull Moose Records of Maine and New Hampshire decided that independent record stores should have an annual customer appreciation “holiday.” He talked it up and the Coalition of Independent Music Stores, Music Monitor Network, Newbury Comics and the Alliance of Independent Media Stores joined in to form Record Store Day which is now celebrated on the third Saturday of April. Participating Record Store Day shops are defined as, “standalone brick-and-mortar retailers whose business focuses on a physical store location with at least 50 percent music retail, is not publicly traded and whose ownership is at least 70 percent located in the state of operation.” It began with about 300 indies in the US and has expanded to well over 1,000 world-wide. Calamar and Gallo, pp. 216 -217).

Record shops have thrived because one generation after another has been addicted to that experience. It is easy to romanticize. Record stores were places where friendships and romances began, where bands formed, where information was shared, and where people enjoyed parting with significant portions of their paychecks. (Authors Calamar and Gallo, p. 30)

At Amoeba Music, “appreciated customers” begin lining up at noon the day before Record Store Day and spend the night socializing, sleeping and culling the Amoeba-issued list of limited-edition special releases that they desire to possess. Come morning there is promotional coffee and pastries from local vendors as the excitement builds. Their official checklists are collected by Amoeba employees who pull and package the long-awaited, now-fulfilled desires of their customers. When the customer’s number is called they may enter the store, shop for additional items, many of which are significantly discounted for the “holiday,” cull their bag from the checklist and purchase their cache. Throughout the day DJs entertain, musicians sign items, there is a live silk-screening of a T-shirt or tote bag to commemorate the “holiday.” In the Cahuenga parking lot at the rear of the Amoeba complex, additional food and

beverages, as well as other promotional merchandise and events are available for free. Any customer will definitely feel appreciated at Record Store Day.

Promoting Record Store Day, Billy Bob Thornton commented about record stores on NPR's "All Things Considered." Thornton said he grew up in Malvern, Arkansas and would visit Paula's Record Shop to flip through 45s and LPs. He related:

We couldn't afford to buy anything, so we would just hang there all day—it was really like Oz to us. I got my entire musical education from that record store and the radio...When I'm out on tour or on location, I'll find whatever independent record store is around, and that's where I'll go. Independent record stores are really the only places left with the actual spirit of music as I knew it growing up, and hopefully, they'll be around 50 years from now." (Calamar and Gallo, p. 221]

About Record Store Day George Petit of Alexisonfire wrote,

The independent record store isn't just some place where geeky vinyl dudes get their rocks off. It is the focal point of all local music scenes. It is where you find out about upcoming concerts. It is the birthplace of thousands of music junkies. If the future of music is free of indie music stores we might as well...give up on culture all together. (Calamar and Gallo, p. 222)

Booker T. talking about Record Store Day said, record stores were, "a library and a breeding ground for me when I was growing up—that's where I got all my influences and how I learned to play." (Calamar and Gallo, p. 80)

The authors of Record Store Days discuss the community aspects of vinyl:

...the faux holiday was instrumental in restoring the notion of a record store's importance in the community. For those who had worked behind the counter for years and decades, not to mention the musicians who have been on both sides, the day is a reminder that the record store is a hangout, a community center, a place to interact with like-minded people. It's a place where guidance and advice is not connected to computers." (Calamar and Gallo, pp. 223 – 224)

Marc Weinstein sums up the Amoeba Music magical experience:

This [Hollywood] is just such a music-centered town. Historically, there are so many people in the music business here. There are so many different kinds of collectors and enthusiasts. We feed off these different groups, and the unbelievable cultural diversity here in Los Angeles. That makes us rightfully called the busiest record store in the world... (Davis, 2017)

Mika Anami, in a March 20, 2019, interview for “Donuts Magazine” queries Weinstein, “So the current store is getting sold for redevelopment?” Yeah, he responds, “a developer owns it, and he is building a 28-story yuppie tower right there. Once he has all his permits in the next couple of years, he is going to knock our building down!” Weinstein continues:

We are inches away from having a finalized lease on a space that is really big and beautiful, and it's about five blocks away from our current location. It's literally on the Hollywood Walk of Fame, on the east end of it, so it's more accessible to everybody. The actual floor space of the store will be about 75% as big as the one we have now... It's an exciting prospect.

Right now we are dealing with the challenge of making it look and feel like Amoeba. It's kind of a semi-generic new building, and a lot of restriction on what we can do with the facade. We are going to have a humongous blade sign that will be very prominent right on Hollywood Boulevard and above our store, so that will give us a lot of visibility.

Unfortunately, it won't have that ultra-standalone-feeling that our current store has. You know, we are not going to be able to paint it up with our murals and stuff, [laughs] but we will do everything we can to make it look great.

<https://donutsmagazine.com/en/store/amoeba-music/>

Weinstein’s answer makes it all the more imperative that the murals, the Street Art and the neon be conserved and relocated, for the City won’t allow Amoeba Music “to paint it up with [our] their murals and stuff.” The Amoeba ID shall rise higher at the new location, be it at the loss of their former richly embellished structure, draining away Amoeba’s street- level visual presence.

Various Visual Art Forms at the Amoeba Music Stores, More Specifically at Amoeba Hollywood

Marc Weinstein partnered music with art when he earned his BFA at Goddard College in Vermont. He continues to do that in his private life. And, he carried that practice into Amoeba Music since the founding of the first store in Berkeley. All three Amoeba Music enterprises exhibit art forms with those of music, realizing a universal mix.

Advertising and Public Relations Art

Let us begin examining the utilization of visual art forms at Amoeba Music at the simplest level.

All of the advertising and public relations art is hand generated with the exception of enlarged photographs. Amoeba employs graphic artists to carry out this work and sometimes Weinstein pitches in. There are ads, flyers, logo variations, store signage, and painted notices on various walls that seem less “noticey” because they are hand generated rather than printed “officially” on signs. The Amoeba merchandise, along with collaboratively produced pieces also carry the skillfully hand-generated ambiance.

The Display Windows

The display windows follow the same artistic philosophy. Currently one is composed of cut cardboard with inked outlines; another is of 3-D sculpted cardboard, copper streamers and compatible materials; yet another is of colored vinyl records of various sizes, cardboard, plus a diorama.

East elevation display windows [as of October 2018]:

Amoeba Upcoming Events: At south on east elevation.

This window speaks for itself, promoting upcoming events at Amoeba Music Hollywood with featured performers and dates..

VOTE!: At north on east elevation.

#MakeAmericaSmartAgain is a non-partisan movement that is inclusive of all people and their beliefs. Amoeba Music promoted them in one of their uniquely dressed windows before the fall election 2018. Their web address is <http://www.dumbisovermasa.com/>

The founders quote Shepard Fairey, the Street Artist who created the now-famous red, white and blue image of not-yet-President Obama and many other Street Art images which sell at art auctions for goodly prices. Fairey, who is Los Angeles-based is involved in elections and their issues through his Street Art: “It’s really about understanding the dynamics of our political situation and also participating in democracy...” — Shepard Fairey

North elevation:

[No theme] Eastern-most window of north elevation

The Hundreds: Affiliate product window, urging, “PEACE THROUGH MUSIC,” center window, north façade.

Composed of cut cardboard pieces with inked outlines, this window is a stream of arms plus one foot parading, giving signs, carrying a camera, marching in support of “PEACE THROUGH MUSIC.” The window is a promotion of the collaboratively designed exclusive product line produced by The Hundreds street wear company in co-operation with Amoeba Music. The T-shirts, hooded sweatshirts, hats and tote bags sold out immediately.

Posters: Western-most window of north elevation.

This window carries a tiny sampling of posters available through Amoeba Music.

West elevation:

Amoeba.com window:

The Amoeba window is a humorous artistic take on Amoeba Music, promoting the Website address, Amoeba.com where a plethora of musical knowledge from the most obscure details to generally known facts are shared. [Hint: Search it from Google rather than from the website itself for best results]. A pyramid graces the center with aluminum foil space ships bearing Amoeba logos and copper streamers trailing beneath, communicating with earth or possibly seeking new abductees. Along the exterior base of the window is an army of miniature dish antennas to convey your every desire to Amoeba.com.

Bike window:

The bike window diorama of Sunset Blvd. displays bike riders cruising along on bikes constructed of two various sized colored discs as bike wheels with cut cardboard bike frame/rider. Buses cut from cardboard with passengers of small colored discs and wheels accompany the busses. Other bike riders float above the diorama, pleasantly voyaging along. At the exterior base of the window a phalanx of miniature disc antennas quietly awaits their GPS requests.

This window is a reminder of the Ride On! bike day, an annual event co-sponsored by like-interested parties which gathers at Amoeba in the south parking lot off Cahuenga Blvd.

Aggretsuko window:

The Japanese animated character Retsuko is a cog in an accounting firm who feels she is being demandingly put upon. She anticipates her escape from the wearisome work day to her true passion: Performing thrash metal at a Karaoke bar. And she has her own Netflix television show which this window jointly promotes along with her appearance as a costume-character anime at Amoeba.

“What is particularly exciting and captivating about the character is this dichotomy of sweet, little, traditional Sanrio [company which created her as well as Hello Kitty] character, but then the other side of her is this raging metal panda. She’s metal and she rages, and that’s fantastic,” says Dave Marchi, vice president of Sanrio marketing and branding. He continues, “She’ll grab a beer, complain about her co-workers, wake up to a hangover and then do it all again, all with her trusty metal karaoke mic at her side.”

When Sanrio took the Retsuko anime figure as a costume character to Little Tokyo in Los Angeles, Marchi related that, “these fans in line were telling me it was actually thrash [rather than death] metal,” he continues. “And I explained that to our entire [Sanrio] company. It was so cool because they wrote down a list of bands we should listen to and a list of bands we should work with if we want to explore partnerships.”

That same Retsuko costume character was a hit when she appeared at Amoeba Music in Hollywood and this window is a promotion for Aggretsuko, the Netflix show which is popular with everyone who works or has ever worked for another person or especially a corporation, regardless of age or culture. Retsuko has a growing merchandise line as well as tie-in with thrash metal bands.

Street Art and Murals Cover Much of the Wall Space at Amoeba Music

In addition to the plethora of product and the richness of community that exists within Hollywood’s Amoeba Music, there is a rich world of murals and Street Art painted /or stencil/spray painted and wheat-pasted to its white stucco exterior walls and on some interior ones, as well. The first to arrive was the Amoeba Music enhanced logo mural on the east elevation, just south of the entry on the north façade titled, “The Supreme Source for Your Musical Pleasure.” This mural designed by the graphics design staff serves as fantasy signage. The west elevation carries a larger mural dedicated to Jazz and related music arts. This mural was commissioned by the owners and was completed shortly after Amoeba’s opening. A third and more recent mural depicting the enjoyment of music is found on all

four upper walls plus the ceiling of the interior elevator lobby. This mural was designed/executed by two artists working co-operatively and is a commissioned work of art. The fourth and final mural, “Fly Me to the Moon” is on the south wall of the building at the north of the Amoeba Music parking lot on the east side of Cahuenga Blvd. at 1418 N. Cahuenga. The mural is a portrait of a sun-glass bespectacled woman with a flutter of larger-than-life butterflies created by well-known muralist and Street Artist PunkMeTender. The same street artist also wheat-pasted one of his black line chandelier women on a door of the building at the north along Cahuenga, south of the garage entry to Amoeba. Typical of some street art, this lady is a bit worse for wear.

The murals are an intimate part of the Amoeba experience. It is the belief of this historian, along with many mural enthusiasts that these works of art must be conserved and left in place on the building’s Envelope and at the base of the Amoeba building, incorporated into the new tower apartment building. Such feats have been accomplished in New York which provides the benchmark for the accomplishment of the same feat in Los Angeles.

Graffiti

“Taking its name from the Latin term denoting a crude drawing or inscription scratched into a hard surface, *graffiti* is the oldest form of unsanctioned public art from which all aesthetic or radical statements made upon the geography of public space have evolved.” (Trespass: A History of Uncommissioned Urban Art, Carlo McCormick, p. 51). Combine that statement with the following: “From the prefix *tres* (beyond) and *passer* (to pass) [both French words], the original meaning of trespass was all about transgression, offences, and sin.” (McCormick, p. 15)

...graffiti is a social offense, outlawed not because it is particularly dangerous or offensive but because it ignores the personal boundaries of the body politic, no, they [the artists] further assert that the sphere of others is a canvas of their own in a morally pernicious form of appropriation.” (Trespass, p. 73).

“A graffiti writer’s name is significantly more than just an alias. A nom de plume [writer’s assumed name] as well as a nom de guerre [a fighter’s name], it constitutes the basis for total transformation, like a cape to a superhero; different from a given name.” (Trespass, p. 83).

“What is remarkable within the proliferation of Street Art today is that this most ephemeral of

art forms is often driven deeply by our cultural need to memorialize.” (McCormick, p. 82).

There is also the street art which some would refer to as graffiti. Banksy, one of the foremost street artist’s practicing in the world at this time, wrote in 2010:

...I discovered [on my first night of doing graffiti] that beyond the ‘No Entry’ sign everything happens in higher definition. Adrenalin sharpens your eyesight, each little sound becomes significant, your sense of smell seems more acute, and tramps shit everywhere.

To some people breaking into property and painting it might seem a little inconsiderate, but in reality, *the 30 square centimeters of your brain are trespassed upon every day by teams of marketing experts. Graffiti is a perfectly proportionate response to being sold unattainable goals by a society obsessed with status and infamy. Graffiti is the sight of an unregulated free market getting the kind of art it deserves.* (Banksy, Trespass, p. 5)

An art movement has never before gone through so many iterations so quickly. The Internet, combined with the digital camera [and the smart cell phone camera] has allowed artists to see work from around the world overnight [now — instantly]. They can react to the pieces, ask questions via email, see comments that admirers and critics are making, and incorporate all of this into the piece they make the next day. Sharing their stories, a strong community has developed that pushes each artist to develop materials that can withstand the weather, to identify locations that will make more impact, and to continue to push forward their ideals. (Trespass, p. 11)

In his book Outsiders: Art by People, Steve Lazarides of Lazarides Gallery, London, and agent for prominent street artist Banksy, writes of the true intent of most ‘Outsiders:’

They do it to communicate their message. Some of these artists travel the world exposing their work and ploughing the money they gain from selling pieces back into even more ambitious projects. This purity of purpose is easy to admire. (Lazarides, p.5)

Lazarides describes the ‘Outsiders’ greatest claim to fame:

These artists’ greatest claim to the tag of ‘Outsider’ [Street Artist], however, is that while *they’ve regularly been accused of ‘not being art’ they’ve ended up gracing museums and major art galleries... Hob-nobbing and money may be fun, but the Outsiders artists aren’t producing their work just so a millionaire can put it up in his Swiss chalet.* (Lazarides, pp. 4 – 5)

Fast forward to the early 1980s, the writers of Trespass state:

Certainly, it was rarely discussed how graffiti, as a newly redirected fine art form of the ‘80s was embraced both among American collectors and even more

phenomenally in Europe, where it bore the further exoticism of seeming so fine an example of America's beloved capacity for transgression." (Trespass, p. 51)

Lazarides also shares this about the art which he shows in his London gallery,

...[it] is so popular right now [2008] because people enjoy it—and its messages, even if they don't agree with them. It goes without saying that we live in highly politicized times and that doesn't get addressed a great deal by culture. *The majority of Outsiders work is very accessible in regards to comprehension—you don't need a degree in art history to understand it...* --(Lazarides, p.5)

But, how were Street Artists or Outsiders able to make this jump from merely being political rebels who trespassed on the property of others to leave behind their messages to their esteemed perches on art gallery and art museum walls and finally into the art auction rooms?

Banksy's "Exit Through the Gift Shop" is a documentary film also released as a DVD which became one of the 50 top sellers of the year [2010] at Amoeba. The film is the tale of a Frenchman, turned Angelino, Thierry Guetta who was obsessed with taking videos of his family and surroundings. He returned to France for a visit to discover that his cousin whose moniker is Invader had become a Street Artist. He was immediately taken by this art form and trailed him offering help and all the while videoing him creating Street Art. He returned to Los Angeles where his cousin Invader later visited him, adding Street Art about town, all the while his work being documented as he worked by Thierry Guetta. He saw works by Shepard Fairey and became infatuated with the idea of meeting him. He went to a photocopy shop where he heard Fairey was working on blowups, preparing to paste them up. Guetta followed him, helping him, all the time with his video camera documenting Shepard Fairey and his works.

One day a back-of-his-mind dream came to fruition. He had wanted to meet and work with the British Outsider, Banksy who had arrived in Los Angeles to create works. However, Banksy's assistant could not clear customs. He called Shepard Fairey who recommended Guetta and in a flash the dream zapped into a working reality. Once the two had a working-relationship, Banksy invited him to London to bring the film about Street Art he claimed to be editing. There was but one problem. He had hundreds of hours of film but no idea how to edit it. Guetta hired an editor to help him with the over-whelming task of editing the film. He took the final product to Banksy in London who stated that until then he, "used to always encourage everyone to do art," quickly adding that after his encounter with Thierry, "I don't really do that anymore!"

Banksy then took Thierry's raw film and edited it into "Exit Through the Gift Shop" which was entered in film festivals, shown in theaters and made into a DVD. The film was nominated for an Academy Award and with the DVD earned \$5.31 million USD.

In the meantime, with Banksy's somewhat imagined nod to Guetta as a Street Artist, Guetta returned to Los Angeles, hired a staff of "assistants" and filled two-stories of a commercial building with his Street Art under the moniker Mt. Brianwash or MBW. He grossed over one-million dollars from his first street Art show – inside a gallery.

Banksy who once stated that copyright was "for losers," brought a suit against the Mudec Museum in Milan last year for selling unauthorized merchandise at an [unauthorized] exhibition titled "The Art of Banksy—A Visual Protest." Last month, a judge in Milan ruled in favor of Banksy's request for all the merchandise bearing his name to be removed from the museum's shop, saying that, "it constituted a violation of the artist's trademark," according to Italian news outlet Il Giorno. However, promotional materials using Banksy's name were allowed to remain. Nevertheless, the artist may find himself in strange legal waters, as any copyright claims he attempts to enforce would require the disclosure of his actual/real name.

From the Internet, dated October 18, 2018, is a piece which documents the latest outrage/stunt/act of performance art — reader's choice -- committed by illustrious street artist Banksy. Please remember: Art auctions are now presented live and placed on the internet for all to witness and bid upon.

On Oct. 5, [2018] as employees and art collectors looked on, one of street artist Banksy's most famous works shredded itself at Sotheby's auction house. The artwork, a 2006 spray-painted stencil titled "Girl With Balloon" — and *voted the UK's best-loved artwork in 2017* -- was sold for \$1.4 million. The purchaser, who for now remains anonymous, has said they will keep the artwork. This makes sense, since several art dealers and critics have noted

that the piece is now worth much more after Banksy's artistic intervention than it was intact.
(Seph Rodney, Hot Take)

In a further twist, the performance piece which created the new artwork by auto-shredding the original was authenticated by Pest Control, which is "Banksy's authentication body." The newly created piece is titled, "Love is in the Bin [wastebasket]," according to Alex Branczik, Sotheby's head of contemporary art, Europe. "Banksy didn't destroy an artwork in the auction, he created one." He called the destruction of "Girl with Balloon" a, "surprise" and said that "Love is in the Bin" is, "the first artwork in history to have been created live during an auction." (Kinsella, B Eileen. Banksy Authenticates and

Renames His Shredded \$1.4 Million Painting—Which the Buyer Plans to Keep Sotheby's now calls it "the first work in history ever created during a live auction." Artnews. October 11, 2018)

On the other hand, the “[US] Government considers graffiti a ‘blight,’ ‘detrimental to property values,’ and ‘visual pollution’ in a wholly one-sided, off-balance, and alarmist perspective.” (McCormick, p. 311). Also, from the chapter, “Graffiti and U. S. Law, Appendix, “Graffiti endures, and outlawing graffiti is not an effective solution,” especially since pieces now sell at art auction in excess of \$1,000,000.

Returning to This Side of “The Pond” -- Some of the Street Art at Amoeba Music Hollywood

HiJack: Street art, “Folk What You Heard,” northwest corner, closest to north.

HiJack’s life motto is, “Nothing is forbidden until you ask for permission.”

The biography at HiJack’s website succinctly wraps it all up: <http://www.hijackart.com/who-is-hijack/>

Born in 1992 in America, HiJack was raised in an openly creative household where he played with various art forms before discovering his true infatuation with street art as a teenager. He spent many a night sneaking out of his house to create eye catching stencils on vacant walls, which he now executes as a career artist hitting some of the most highly trafficked destinations across the globe. His satirical craft has been noted by viewers around the world; from law enforcement to large businesses, art galleries and the average passer-by. His highly recognizable artwork coupled with *his discreet and anonymous persona* allows passersby to interpret his art and *not the person who created it* [emphasis added].

HiJack’s works have been displayed at various galleries around the world, presenting his work in a new light. His debut was in 2013 in London where he presented his first two collections: “Never Too Young to Dream Big” and “Perfection is False.” He then took this series to the streets and stenciled “Never Too Young To Dream Big” on “a well-known wall which immediately caught the attention of the UK community.” HiJack has also presented at Dieresis Cultural Center in Mexico, Japan’s Gallery 21, Forre & Co Fine Art Galleries in Aspen and Vail, Street Art Paradise at Galerie Geraldine Zberro and at Galerie Moretti & Moretti in Paris where he presented, “Life Through Street Art.” HiJack has also participated in multiple art shows including Art Miami, Art Basel, Art New York and Art Palm Beach.

His seated accordion player with the tag “Folk What You Heard” fits both philosophically and thematically with the concept of Amoeba Music.

Trusty Scribe and The Postman art allied to produce: **“Music is the sound my soul makes when I dream,”** west wall at north end.

Trusty Scribe is a Los Angeles street artist whose cartoon balloons and Instagram posts promote the positive aspects of mental health. He provides a phone number to call should you feel you are having a mental health challenge. TrustyScribe read and sold comics early on and became obsessed with cartoon balloons. He applies them to walls and sidewalks on his journey to promote whatever his current mental health theme happens to be. Here are examples of the contents of TrustyScribe’s cartoon balloons.

“Please excuse my depression, it has a mind of its own.”

“Don’t be daft, of course I’ll love you forever.”

“I could lie here forever, with you by my side.” [On sidewalks and other horizontal surfaces.]

“Love is the only language I speak fluently.”

[Within a spray-painted outline of an Oscar statue]:

For all the storms you’ve weathered, for all the heartbreaks you’ve suffered, all the physical and emotional scars you carry, all the setbacks, the bruises, the failures, and defeats, these are the things which make you whole, and complete. That is what makes you beautiful and unique. You are not alone. You are loved. You are golden.

[It is inscribed with “Trusty Scribe.” At the base in a small cartoon balloon is the phrase. “You’ve already won.”]

The Postman_Art is a native of Great Britain who creates works of street art in many nations. For his collaboration with Trusty Scribe, The Postman_Art provided the graphic of a David Bowie look-alike filled with skyscrapers from his Celebrities series. However, that graphic has been traded out for one of Snoop Dog, another member of The Postman-Art’s Celebrity series.

Jeremy Novy: Group of three Koi fish on the sidewalk at the northwest corner of Amoeba Music.

Novy’s Koi fish make people smile and enjoy a section of gray, grime-covered sidewalk. As Novy says, Those are, “The surfaces we use every day but give little thought or care in its appearance as long as it’s level.” He explains why he is attracted to Koi:

I have a large birthmark on my forehead. Koi are born with birthmarks, not patterns like other animals. It is these birthmarks that make them highly prized and expensive fish...

The Koi has a powerful and energetic life force, its ability to swim against currents and even travel upstream...And this is why I keep stenciling Koi...

<http://www.noladefender.com/content/playing-koi>

Novy is known as a pioneer of Queer Street Art, who uses his stenciled works to explore political and social issues. It is his goal is, "...to make Queer-oriented street art more visible by bringing gay imagery into the predominantly heterosexual, often homophobic, Street Art culture." His stenciled artworks include drag queens, shirtless men and care bears. Novy describes the imagery he's putting out there as, "talking about Queer history but in a modern way, by using a can of spray paint and a stencil."

<https://hyperallergic.com/447507/queer-street-art-usa/>

"While the queer street art movement has a good deal of allies and support in Europe and other parts of the world, to this day, American queer street artists rarely receive commissions for public murals. 'Many artists still do a lot of queer imagery murals, but they're all kind of private, like in somebody's home,' Novy said. 'It feels like we're still in the closet.'"

<https://hyperallergic.com/447507/queer-street-art-usa/>

In 2011, Novy curated the world's first group Queer Street Art exhibit called "A History of Queer Street Art" which premiered in San Francisco to critical acclaim. The historic show was supported, in part by the National Endowment for the Arts (NEA). Since its premiere, the exhibit has traveled to a Pop Up Gallery in Los Angeles, California and Yale University in New Haven, Connecticut. "This exhibit is documenting the struggle of international gay, straight, bi, trans, male and female artists and their use of adhesive stickers and posters to bring attention to the queer struggle for acceptance."

<https://whereyart.net/artist/jeremy-novy/652>

Jeremy's stencils have benefited non-profit foundations, advocacy organizations, and community service programs, and have been featured in books, magazines, newspapers, museum archives, private collections and in film. His works has been featured in numerous publications, including Out There Magazine, Wisconsin Gazette, Juxtapoz, Missionlocal.org, and SF Weekly.

Novy had his work exhibited throughout the USA, in many solo and group exhibitions. His solo shows include Looking Back at Lush, Life Gallery, San Francisco in 2014; Lets Meet at San Francisco LGBT Center "in 2010 and DIYbca at Yerba Buena Center for the Arts in San Francisco in 2010. Some of the

group exhibitions in which he participated are Fuck Art at Museum of Sex in New York in 2012, and I Am Crime: Art on the Edge of Law at SOMArts Center in San Francisco, also in 2012.

Since this historian first photographed the Koi on the sidewalk at the northwest of Amoeba, Novy has added a rather tame, for Novy, Village People panel with the tag “Who Light[s] the World? GIRLS!” on the south elevation of the northwest inset corner.

Space Monk: Space Monk with Magic Mushroom, by Twiggy’s Quasar, on east wall of northwest insert.

Sometimes Twiggy renders his character Space Monk bearing his cat Tommy Pickles who is often exceedingly content but occasionally slips into that famous “pissed cat” mode familiar to any cat owner. Lately, Space Monk appears on Los Angeles’ Skid row, seated in a meditative pose holding a sign saying, “ARM THE HOMELESS.” Another pose shows his back, his face looking into the Universe, greeting a new morning. A different one shows him driving in his convertible, top down, with Tommy Pickles along for the ride in the passenger seat. There is a poster of Space Monk moonwalking. And, when Space Monk is in love he vomits rainbows to make it known. Twiggy painted several African-American males and a Great Dane dog. He has rendered prints of Anubis, Bastet and Osis in the Egyptian mode. In short, the character Space Monk is only a part of his body of work.

Recently discovered at Amoeba, since someone partially painted out a standing Space Monk of Twiggy’s Quasar is a seated Space Monk holding Tommy Pickles the cat. Another work by Twiggy is a portrait of Jim Morrison of The Doors, just at the south on the same wall as Space Monk in Buddha pose holding Tommy Pickles.

This historian’s discoveries about Twiggy indicates that he is an African American Street Artist with a strong following in real life and on his Website @twiggyquasar

Amberella: Goth [black] Heart with “You Are Lovable,” printed in white, heartbeat line and a full-length-figure of a white man beneath the lettering; northwest indent toward the south of the east wall.
<http://www.amberellaxo.com/artistbio/>

Amberella is a Philadelphia based mixed-media and street artist. Most of her work is conceptual and often comments on popular culture, body image, social justice, or lady drama. Her work, raw and vulnerable, seeks to touch on the viewer’s emotions and evoke feelings upon first glance. Amber Lynn who is deaf, holds a BFA in Photography from the University of the Arts, where she has also taught. She has been showing her work in Philadelphia and beyond since 1999. She also exhibited other artists works at her prior gallery and boutique, Amberella. She was awarded Rad Girls Artist of the Year 2016.

Goth Hearts

Goth Hearts are a culmination of feelings pulled from diaries, notes, sketchbooks, scribbles, memories, and every day feels. This work speaks to my own experiences and vulnerabilities. I'm revisiting, exploring, and releasing these emotions, whether past or present, back into the universe. The streets serve as a platform to create an unexpected raw reaction for the viewer. The streets are conceptually part of my process and I'm passionate about it enough that I push myself to places that are uncomfortable at times; literally putting my heart into the streets.

Besides the therapeutic nature of the work for myself, I hope that it will trigger emotion in others. In regards to the viewer, that's all I'm after. The viewers experience is truly dependent on that person's own thoughts, experience, perception, personality, and a plethora of other factors. I just want to provide a moment in time for people to connect with themselves and their emotions. Feelings -all types- are so important. It means you are alive and present."

— AMBERELLA on <http://www.amberellaxo.com/artistbio/>

Dave Navarro: Red skull, coke spoon & needle with "Lifeafterdeath," with paint runs, northwest inset, east elevation, view east.

Dave "The Machine" Navarro is an American guitarist, singer, songwriter, presenter and actor. Navarro is a member of the alternative rock band Jane's Addiction and a former member of the Red Hot Chili Peppers. He also released one solo album Trust No One. Navarro has also been a member of the Jane's Addiction spin-off bands, Deconstruction and The Panic Channel. AllMusic's Greg Prato described him as "one of alternative rock's first true guitar heroes", with an eclectic playing style that merges heavy metal, psychedelia, and modern rock. (Wikipedia)

A former heroin addict Navarro is currently the host of season 12 of "Ink Masters," a reality TV competition among tattoo artists from Paramount Studios. A Tattoo artist himself he is also an avid street art practitioner and promoter.

Appleton: Insulin vial, northwest inset, south elevation, view south.

"I am a photographer/artist and wish to bring a better understanding of what [Type 1] diabetics go through day to day and how that affects everything else they do in life."

"Before I was born, my older sister Beatrice died at age seven years of unrecognized [Type 1] diabetes. He says he does his art in remembrance of her and other family members.

Why a diabetic artist, taking insulin feel the need to take it to the streets?

“I can think of plenty of reasons most all of which are economic. Having diabetes without medical insurance is strong motivation to cut corners and repeatedly reuse syringes that were originally meant to be disposable after one use.”

--Appleton. “Taking Insulin to the Streets (Diabetic Street Art)” December 20, 2013, Detroit.

I have created ornaments [installations] with children’s shoes and insulin attached for placement in parks or other areas in honour of my sister Beatrice and other children for awareness, entitled “Diabetes is coming to a child near you”. There is something about a child’s shoe—seeing it alone which evokes a sense of lost, momentary thoughts about a precious little ones’ life. (Snouffer, Elizabeth. “Art and Diabetes, ‘Appelton was Here.’” 2018).

MRROMANO: Marilyn Monroe portrait wheat pasted south elevation of northwest inset, view south.

Mr. Ramano is an anonymous street artist based in LA. He is known for wheat pasting of Marilyn Monroe portraits all over his native city.

“They are all the exact same pose, and black and white with a pop of color. Some of them appear to be ‘bleeding’ from the red [or other color] sunglasses she’s wearing or her [sometimes] red lipstick.” <https://www.widewalls.ch/artist/mr-ramano/>

This illusive artist is well-known and recognized by his repeating iconography and has even had a solo show.

Hate-sick: Young woman retching Trump “Make America great Again” [MASGA] Caps. Northwest inset, south elevation, view south.

Scottish artist in sunny LA is a Buddhist and family guy who believes in gun reform, free press and big love. His street art at Amoeba is a swipe at President Trump with a wheat-pasted young woman retching” Make America Great Again” caps. The artist states:

Ok, so this is my reaction to MAGA hats. They are so provocative and what it represents is so hateful. I am always surprised and shocked when I see one....I called this Hate-sick as a nod to Banksy who I ripped this offa, but maybe a better name is Hat-sick--lemme know what u think. ---@teacakeartist

Parking Garage Street Art

WRDO

A pasteup executed by WRDO, beneath the eyes states, “Representative for all outsiders, free thinkers, originals, eccentrics and weirdos willing to detach from the mainstream and detest the norm. Don’t lose sight. Stay Curious”.

“Try to escape from the social amnesia. Remember what has happened.”

Sike One or Sike 1

A Phoenix, AZ, based Caucasian did the “The Lysergic Screaming Hand” on the side of the loading dock in the subterranean garage. It is part of a Priority Mail series which features various cartoon/anime characters, some altered, most-often portrayed on Priority Mail envelopes serving as backgrounds. Many characters have been doctored by adding multiple eyes or arms, or spirals in place of eyes. Some indulge in weed. Another is a sticker, “Everybody vs. Everybody.” The most innocent is the artist’s seated cat rendered in black outline, most usually stenciled in black, but sometimes fancifully colorized in lime green, orange or yellow and seated at the base of a building,

Murals

All three Amoeba Music enterprises proudly exhibit murals at their exteriors. Founding partner/owner Marc Weinstein is an alum of Goddard College holding a BFA in Art and Music. Amoeba was founded on Telegraph Avenue and Haste Street in Berkeley, home of societal rebellions for decades, where murals became important to the history of those rebellions. The mural “The People's History of Telegraph Avenue” was designed in 1976 by a then-hippie who held a History degree from Yale University. The mural depicts the history of Berkeley’s People’s Park in the 1960s which is steeped in radical political activism and the park is directly behind Amoeba Berkeley in the same block bordered by Telegraph & Bowditch and Haste & Dwight. When Amoeba purchased the building, the murals came along as a part of it. Amoeba donated \$5,000 in 1998 and this amount joined with funds donated by others made possible the original designer Osha Neumann and friend O'Brien Thiel’s restoration of the mural.

Other murals added to Amoeba Music Berkeley, with the exception of the graffiti wall are the design work of Larry Smulian, Amoeba advertising artist, with the art execution team led by Brian Blesser.

The San Francisco Amoeba also carries the work of the Smulian/Blesser team. “The Summer of Love Rising” celebrates the 1967 event as an anniversary, 1967 – 2007. The entry façade window features friendly alien creatures frolicking.

Jeffrey Deitch, a past Director of the Museum of Contemporary Art, Los Angeles who curated the most-attended exhibition there titled, “Art in the Streets,” in 2011, is also a prolific art critic and writer, and gallery owner/art advisor in both Los Angeles and New York sees a growing number of artists who are using street art’s newfound prestige to create brands and cash in, he also supports the talented muralists, taggers and street artists who have become part of the mainstream of art discourse. Deitch states, “Almost every ambitious artist I’ve met, whether they started on the street or went to Yale School of Art, wants to participate in art history.” In “Paint the Town: The Business Case Behind Murals on Buildings” by Melissa Oyler in *Bisnow National*, July 11, 2018. Deitch continues, “Regardless of background, street art gives people a profile and an opportunity to practice their craft. I believe it should be open for everybody.” He added, “Everyone drives here [Los Angeles]—the billboard is the image that is visible as you go rushing by at 50 mph,” Deitch says. “It’s a completely different visual culture to London or New York, and these murals really fit in with that.”

In 2002, a rousing fight over the proliferation of commercial billboards sadly also caused a decade-long embargo on murals, with City laws making no distinction between artistic works and commercial signs. That moratorium was lifted in 2013, but by then the organization Social and Public Art Resource Center, “estimated that half of the city’s murals had been lost.” (Oyler, July 11, 2018).

Los Angeles mural artist Art Mortimer recalls that once the ban was revoked, “murals just exploded; they were everywhere.” Now, he says, “it’s not about history or the community: it is art on walls.” (Oyler, July 11, 2018).

Mortimer also observes that the art form has become professionalized. “When I painted Brandelli’s Brig in 1973 [a mural inside a mural, outside a bar], it was all done on a handshake. We agreed on what it was going to be and how much they were going to pay me, and I got busy,” he says. “Now [like most any endeavor in Los Angeles] the contracts are drawn up by lawyers and you have to have insurance.” (Oyler, July 11, 2018).

The murals on the exterior and interior of Amoeba Music Hollywood do more than just fill empty spaces. "The Supreme Source for Your Musical Inspiration," on the east elevation/Ivar St. side of Amoeba serves as the enterprise's business identification in a fantastical manner and the tagline has proven itself true. The work was designed by Larry Smulian and executed by Brian Blesser and others, carries the copyright line, "Brian Blesser, John E and Beth C, design by Yeti [Larry Smulian] ©2001." The Smulian [Yeti]/ Blesser duo contributed their talents to the exteriors of all three Amoeba Music stores. "Larry does all our ad art, and Brian did our murals on the front of Berkeley way back when, and the side of Haight street, and the top of the front of Haight," said Amoeba Music's Marc Weinstein on the Amoeba Music website

The history of Jazz mural located on the west elevation of Amoeba was, according to those who have worked as Amoeba since its opening in 2001, created by a homeless African American who volunteered to design and execute the mural to honor his people and the American music form -- JAZZ. The mural becomes even more poignant as one wonders if he knew his days on Earth were limited and he felt the need to make this final contribution artistically outlining the history of his people's music. Not only is the mural an essential contributor to Hollywood culture, where the importance of recorded music seems to be most remarkably represented at Amoeba Music, but in few other Hollywood locales. The Jazz mural is a legacy left to Hollywood by Arturo.

There is one other jazz mural in Hollywood, on the south elevation of Capitol Records -- "Hollywood Jazz 1945-1972." The mural was designed/executed by UCLA alumnus Richard Wyatt Jr. who earned a BFA at UCLA and is known for his many public works of art. The mural was originally painted in 1990 and was restored [actually transformed into a ceramic tile copy of the original painted work] by Wyatt and assistants from mid-2011 to late 2012. The mural portrays a later history of Jazz in Hollywood as opposed to Arturo's mural which does an early history of the American Music form -- Jazz -- around the nation.

Arturo's Jazz history is a haunting artwork that depicts many Jazz giants and lesser known Jazz artists as well. Negro performers of Jazz often struggled with harsh discrimination, poverty and a lack of recognition in their lifetimes in order to further their music. If they could find a hotel which would provide them with a room it was most likely a segregated one. Such a place, the Dunbar Hotel was erected in downtown Los Angeles in 1928 to accommodate Negroes for a Methodist convention who would otherwise have no place to stay while they were in the City of Los Angeles. The talented Negro

musicians who spread Jazz across the USA for all to enjoy were often not well-paid and seldom recognized during their sometimes-short lifetimes due to their living conditions.

Little could be learned about the history of the creation of this mural, beginning with the www.amoeba.com site which carries an entry on Amoeba murals, promising to later cover the Jazz mural, but Amoeba never did as promised. It is known that Arturo had assistants, but their names are unknown. All mural organizations were contacted, as were influential African American music publications of the era during which the mural was painted, the California Museum of African American Art, influencers recommended by them, as well as Richard Wyatt Jr., the creator of the Capitol Records mural. This historian examined hundreds of Internet files of artworks by African Americans of the era, mural sites, Chicago and New Orleans art websites and no stylistically related works could be discovered. This historian also did a Google image search with no results. Only one photograph of the Jazz mural-in-progress could be discovered on the internet and none could be discovered in local photographic collections. The Subject 2002 © photograph is from the Seagram [now owned by Universal] Murals in Los Angeles collection [Universal Music was emailed with no response to date]. It becomes obvious that the mural was in small part edited by an unknown person, post-the photograph being taken in 2002. To the right/south of the “New Orleans” banner is “Chic Jazz Age” which has since been replaced by an ocean liner with a couple dancing the Lindy in the foreground. Unless someone who worked on the Jazz mural comes forward the history of the mural shall be forever lost.

Many of the largely Negro Jazz artists lived on the margins while they took their music across America. History tells us that early jazz musicians lived “on the road,” touring, struggling to make a livelihood in a world of rigid discrimination. Yet, they left us a most wondrous legacy -- the invention of a deep and rich musical form which has become known as Jazz, America’s music.

The Jazz mural is gracious gift from a man who at an earlier time must have been a significant part of his community. It speaks eloquently to all who see it -- tourist, passerby, worker and resident – housed or not housed. Also important is what can be learned using the information portrayed in the mural as a starting point about the history of Jazz, the associated locales and its performers. It is a monument that encompasses not only the cultural legacy of Jazz but the talent of its creator Arturo who wished to honor his people and their music.

We honor the Tomb of the Unknown Soldier as a symbolic remembrance for those whose names we do not know who lost their lives in our nation’s battle for Freedom. Likewise, we should honor Arturo’s Jazz mural in respect and remembrance for Arturo, the African American musicians and

events which the mural so wondrously represents and those whose names have been wiped away by life's trials.

The Jazz mural must be conserved and left in situ as a memorial to Arturo, its creator, his assistants, for all the marginalized Musicians, Artists and others whom it represents –and for its Subject, America's Music – JAZZ.

PunkMeTender: Female with a Flutter of Butterflies Mural, "Fly Me to The Moon," south elevation of one-story building at north of surface parking lot off N. Cahuenga Blvd. plus a **Chandelier Figure** on a pedestrian door on the N. Cahuenga west elevation, south of the Amoeba sub-terranean parking lot entry.

Punk Me Tender is known for his, "very graphic, raw form of art. Inspired by women, fashion, and style, his art offers a new look on the female body, claiming that desire is the biggest drive in everybody's soul." (<https://www.punkmetender.com/bio>).

He was born in France on September 4th, 1982 and the artist relocated to Los Angeles to pursue his dreams. Punk Me Tender doesn't have a strategy for his art. He acts based on instinct and doesn't follow any rules.

Much of his photography has themes of sensuality and wanting. His murals show women in varied color schemes and are a sensation. His mixed media pieces utilize black and white photography, bright splashes of pinks and blues, and incorporate real pieces of clothing.

The artist maintains that a mix of graffiti and fabric is an original approach that never fails to intrigue and captivate the viewer. (<https://www.punkmetender.com/bio>).

Punk Me Tender's identity is, "kept secret in order to maintain freedom and express himself as he desires. When interviewed he uses a surrogate, such as a model, to speak for him. The artist sees women as heroes and has a deep passion for them." (<https://www.punkmetender.com/bio>).

Interviewer Timothy Michals of the LA Football League observes, "Anonymity seems very important to you, not just for yourself, but also for your models...". He proceeds, "In your public art, faces often either are not shown in detail or have their eyes covered over... He enquires: "Is this to keep the subject anonymous or is there another motivation behind it.?"

(<https://lafootballleague.com/blogs/news/punk-me-tender-interview>).

Punk Me Tender answers:

Ego is most of the time like cocaine. It make[s] you feel amazing and the more u get, the more you want. It's easy to forget the real point. Anonymity protect[s] your ego and give[s] you more freedom. My model[s] represent a vision of a woman with a big W, they are heroes. Therefore, stronger when their soul is out, they become invulnerable, iconic.... (<https://lafootballleague.com/blogs/news/punk-me-tender-interview>).

On September 10, 2016, Punk Me Tender had his first solo show in Los Angeles at the 1906 Beckett Mansion, 2218 S. Harvard Blvd., in the Historic West Adams District. He has a commercial website <https://www.punkmetender.com/> offering photography, fine art and product sales and also highlighting his street art. He is represented in the following galleries: DTR Modern Galleries, Washington, DC; Rarity Gallery, Mykonos, Greece; Bivins Gallery, Dallas, TX; Wanrooij Gallery, Amsterdam, Netherlands; DTR Modern Galleries, New York, New York; Eternity Gallery, Miami, Florida and Miller Gallery, Cincinnati, OH.

The Interior Four-part plus returns and ceiling Mural at Amoeba Music Hollywood

Michael Alvarez and Tony Tee: Mural above elevator on all 4 walls, ceiling plus returns of the first floor of Amoeba Music Hollywood

Michael Alvarez, Artist

Having earned a BFA from the ArtCenter College of Design in 2007, Michael Alvarez had his first solo exhibition, of 18 oil paintings entitled "Sorealism," at the Museum as Retail Space (MaRS) in 2016, followed by a second solo exhibition titled "We're Out Here" at the Marlborough Contemporary in New York, NY during 2018. His work is included in the Cheech Marin Collection. Works by Alvarez have represented him in many group shows. His works are included in the following publications: 2018, New American Painting #133; 2015, Juxtapoz Magazine, July 2015; 2014, This is Not a Self Portrait- Show Catalog; 2013, Studio Visit Vol 23; 2012, Facial Expression: Immanence Envisaged- Show Catalog; 2011, Thrasher Magazine: Canvas September 2011; 2010, Beautiful Decay Book 3, Colt 45 Illustration; 2009-UGLARBOOK: Ulysses Guide to the Los Angeles River.

Alvarez grew up in Northeast Los Angeles, "an area currently facing a ton of changes as the gentrification wave heads east." His paintings' subjects come from the area's community spaces and domestic life, "rendered in an unfiltered, true-to-life style." (<http://www.michaelalvarezart.com/about>).

Tony Tee, Artist and Musician

Tony Tee also paints murals solo, mostly of sports figures. The latest one discovered, “Beyond Longevity” is an homage to the LA Lakers. Tee is also a musician. No further information could be found regarding Tony Tee.

The elevator lobby mural shows musicians, appreciators, dancers in various community settings and cultures enjoying the magic that is music. It is stylized with the human forms in black and white; the earth as pastel turquoise; buildings and related features in pastel purple and the sky a reddish-yellow.

What Shall Be the Fate of the Murals and the Street Art at the Interior and Exterior of Amoeba Music?

An article about the 20’ x 20’ Pitt Street Boys Club mural by Keith Haring which was preserved when a building on which it was originally painted at the interior was demolished was discovered by this historian. Titled, “How This Enormous Keith Haring Mural Was Saved from Destruction,” written by Benjamin Sutton appeared on the internet April 18, 2018.

A synopsis of the move is quoted from the article:

In 2007, a 40,000-pound chunk of wall featuring a 20-by-20-foot mural by the late Pop artist Keith Haring gained, “...a friend that was a structural engineer and master rigger who came up with a brilliant system to encase and protect the mural while the building was demolished around it,” Metz said. [The mural] was lifted out of a demolition site in Manhattan, loaded onto a flatbed truck, whisked away to a warehouse in New Jersey for inspection by a conservator, and eventually sold to a private collection...

At the time, experts cited by *New York Times* reporter Carol Vogel suggested the Boys Club Mural could be worth between \$4 million and \$6 million;

Maneuvering the Haring-adorned slab of wall from the private collection where it normally lives to Red Hook involved two trailers, two cranes, various lifts, a New Jersey police escort, a barge, and a team of welders to rig the wall upright at Pioneer Works.

The mural hadn’t been publicly displayed for nearly 12 years until last month, when it reappeared [conserved] in one giant piece in the garden at Pioneer Works, the art nonprofit in Brooklyn’s waterfront Red Hook neighborhood.

Plans exist to transport it to other locations for future exhibitions.

Much closer to home, during June of 2018, the “Theme Mural of Los Angeles” which was created as a mosaic in 1955 by Joseph Young showing, “the panoramic history of Los Angeles. The

mosaic depicts recognizable landmarks of the city--Grauman's Chinese Theater, Griffith Observatory, City Hall—as well as stylized oil derricks, a freeway interchange, and waterfront,” according to writer Blanca Barragan of Curbed LA. It was removed from Parker Center in a single piece in advance of the structure's demolition later this year and has been relocated to a conservation site three miles south of Downtown Los Angeles. It was removed in advance of the structure-with-a-storied-past's scheduled demolition. This 6-ton, 36-foot-long by-6-foot high artwork was the now deceased Young's first public work. He was commissioned by architect Richard Neutra to complete another mural, this one a topographic map of Los Angeles. Young also designed the Triforium sculpture at Fletcher Bowron Square and has many additional pieces in the Los Angeles area.

As to the murals at the interior and exterior of Amoeba Music Hollywood, in “Paint the Town: The Business Case Behind Murals on Buildings,” in Bisnow National on July 11, 2018, the writer Melissa Oyler states:

The Visual Artist Rights Act protects the rights of artists, and there can be legal ramifications if a building is torn down or painted over. A claim made in federal court could force the building owner to allow the person who put up the graffiti ample time to either relocate it or document the graffiti.

Graffiti Tracker creator Timothy Kephart questions in that same article: “It opens up a whole litany of questions, most importantly, is your property no longer your property to do with what you wish because people put graffiti on it? Oyler continues, “This can be a factor even if the art was approved by a previous building owner, and in some cases, even when the art was tagged or illegally created.”

On February 12, 2018, a court case concerning a New York district court judge who awarded a total of \$6.75 million to 21 street artists whose works were destroyed when developer Gerald Wolkoff caused to have whitewashed the exterior of the 5Pointz warehouse complex in Long Island City, Queen under cover of darkness. “The abject nature of Wolkoff's willful conduct,” stated Judge Frederic Block as he awarded the artists the maximum amount of damages permitted under federal law, though Block found the works did not have “a provable market value.” For each one of 45 works Block found were protected, the artist received \$150,000. The highest award went to Jonathan Cohen, the artist-curator of the site, who received \$1.3 million. Gilbert, Laura. “New York Judge Awards 5Pointz Street Artists \$6.75 m for Whitewashed Works.” The Art Newspaper. Feb 12, 2018.

With Wolkoff's permission, aerosol artists had been decorating the walls of the complex for over 10 years. 5Pointz became a destination for tourists, schoolchildren, and video and movie producers. In

2013, the artists asked the judge to issue an injunction under the Visual Artists Rights Act (Vara) to prevent Wolkoff and his real estate companies from destroying the complex—and with it, their art—to build high-rise luxury condos. Under that law, when a property owner wants to destroy art of “recognized stature”, he must give the artist 90 days’ notice to allow for its removal.

After reviewing the evidence presented during a three-week trial during the fall of 2017, the judge had no difficulty finding that the works were considered “meritorious” by art experts, other members of the artistic community, or by a cross-section of society. The artists were each required to submit portfolios of their professional achievements, media coverage and social media presence. The judge said that the colour prints of their work, “reflect striking technical and artistic mastery and vision worthy of display in prominent museums”. He also found the plaintiffs’ experts highly credible.

Something to consider. Those wanting the murals and street art to be saved do not know the entire history of the murals painted on Amoeba Music Hollywood but still strive to discover the remainder of the story.

The combination of music and the visual arts is seen as Weinstein shares his differently realized dream...

When I was in college, I always wanted to start an art colony, where everybody could come and have a studio. And everyone would pool their records, and have a big record room, and make art. It never happened, and the few times I actually tried were impossible, because people had all these different ideas and egos and la-di-da. But with the coherence of a record store... I wasn’t thinking about it that way at all, but I look back and I realize my desire to start an art colony was realized in this. So, I guess I don’t have to feel so bad that I never did it.”
(Devin O’Neill, June 05, 2018)

Amoeba Music earned landmark status at its Hollywood opening in 2001 from critics and the media. Known as the model for the 21st century record shop it is time to make it official by declaring Amoeba Music Hollywood a Historic-Cultural Monument in the City of Los Angeles for its association with a historic figure, Paul McCartney and for its social, cultural and economic contributions to Los Angeles and the planet.

This historian believes that a copy of each of the recordings produced from Paul McCartney’s June 27, 2007 performance at Amoeba Music Hollywood: “Live in Los Angeles—The Extended Set,” and “Amoeba’s Secret,” as well as the album he was there to promote, “Memory Almost Full” during his 65th year on earth should be displayed in a prominent location at the new Amoeba Music Hollywood with a

brief explanation of their importance to Amoeba Music as well as to music in general. McCartney's performance should also be memorialized as the only performance of his career to take place in a record shop. McCartney summed it up at a point in the performance, "Hello Amoeba. This has to be the most surreal gig ever. No shoplifting, please."

There are the objects which must be conserved and retained at the current location of Amoeba Music Hollywood on Sunset Blvd. They are the Murals, the Street Art and the Neon Art – the stories of each were related earlier in this Historic-Cultural Monument nomination as well as the Envelope on which they have been placed. Amoeba Music Hollywood is recognized around the planet as the largest independent vinyl plus music/media enterprise. Amoeba is identified by its free-standing building: the facade plus more, along with a portion of the interior covered in multi-racial, international Murals created by those who enjoy LA's Affluence and those who perhaps never personally enjoyed it for even a day. International, Queer, handicapable and rather ordinary Street Artists created the works at the northwest exterior inserted corner. The whole is illuminated by the glow of Amoeba Music's Neon Art, warming Sunset perennially, bidding all to enter therein.

Without these visual elements which the City of Los Angeles will not allow to be displayed at the new Amoeba Music locale along the Hollywood Walk of Fame on Hollywood Boulevard, Amoeba Music shall have to establish a new visual presence – or perhaps the City can bend their rules so that the tourists who bring their dollars to Hollywood will easily find the new location of Amoeba Music through its exterior ambiance. Therefore, these objects which taken together are the envelope of Amoeba Music recognized by tourists, admirers of art once not found on gallery walls but suddenly found there and in art auction rooms plus the glow of Neon Art will have to remain at the Sunset Boulevard location, thanks to the City's regulations.

Please give positive consideration to Amoeba Music Hollywood as a Cultural Monument for two criteria: The first is Sir Paul McCartney as a historic personage for his only performance in a record shop which occurred at Amoeba Music Hollywood which also produced two albums from the performance at Amoeba, "Live from Los Angeles," and "Amoeba's Secret," when in actuality he was there to promote a new release, the album "Memory Almost Full" to a free performance for 800-plus regular fans, stars and members of the Beatles and Wings. The second is a plea to conserve and preserve these Objects – the Neon Art, the Murals and Street Art found on the interior and exterior along with the Envelope on which they have been placed at Amoeba Music Hollywood, as a Cultural Monument in the City of Los Angeles.

The remainder of the planet already recognizes Amoeba Music as a Cultural Monument – known to the rest of the world as a landmark. The time has come for the City of Los Angeles to follow suit.

Permits: 6400 Sunset Blvd.

- 99019-30000-00330 Demolish (E) 2-story (168' x 63' b 20538 s. f.) URM office bldg.; Hand wreck per RGA 1-3. Sewer cap req'd. Permit will expire in 60 days. Protective canopy req'd. Contractor also build new building (99010-10000-00317).
Permit issued: 4/16/1999
Permit finalized: 7/6/1999
- 99039-20000-01020 1. Excavation for basement and two story Commercial bldg. 2. CALOSHA
Permit# 99-904136 thru 12-31-1999
Permit Issued: No
Current status: Application submitted: 5/5/1999
- 99010-1000-00317 1. New 2 Story Commercial Bldg. (Retail sales) over Subterranean garage
2. Demo permit No. 99WL58547
Permit issued: 6/23/1999
Permit finalized: 9/14/2001
- 99030-20000-01840 Backfill of basement walls, 95CY
Permit issued: 8/5/1999
Permit finalized 3/24/2008
- 99010-20001-00317 Structure revision
Permit issued: 11/2/1999
Permit finalized: 9/14/2001
- 00016-10000-04424 (N) Parking 90" x 60" attendant booth in basement garage
Permit issued: 3/22/2000
Permit finalized: 9/14/2001
- 00016-10000-09623 Structural platform and lateral bracing system of billboard sign. See comment, Max height of 14' above the roof level. **Single tenant. Not a mini-shopping center**
Permit issued: No
PC Approved on 6/13/2000
- 99010-20002-00317 1. Addition of 90 sq ft on second floor under existing roof 21 x 3 & 7 9 x 3
2. Floor plan revision
3. Revise 1 -hr. corridor tunnel construction with LA RR# 23541 & 22343
Permit issued: 8/11/2000
Permit finalized: 9/14/2001
- 01048-7000-00571 Wall signs:
A) (3) - 30 -30 s.f. each = 90 s.f.
C) 31 s.f.
D) 110 s.f.
E) 128 s. f.

G) 60 s.f.
 H) 81 s.f.
 I) 103 s.f.
 A) AMOEBA
 C) CDS LPS TAPES POSTERS DVDS BUY SELL TRADE
 D) AMOEBA MUSIC
 E) Reader Board
 H) VIDEO LP CDS
 I) AMOEBA
 G) AMOEBA MUSIC
 Permit issued: No
 Current status: No Data Available

01016-10000-01261 Remodel (E) 43,077 s.f. Com'l Bldg. Add 372 s/f/ on 2nd flr. Partial 2nd floor Change of Occupancy from B to M. See 01020-10000-01028 for offsite parking.
 Permit issued: 5/30/2001
 Permit finalized: 5/8/2002

01016-19991-01261 Exterior façade improvement at N/E and N/W corner. (not including roof tower structure and signage). Total covered roofed area is 353 s.f. and 1 additional parking is required. See 01016-10000-01261 for offsite parking info.
 [includes site plan & document info]
 Permit issued: 7/18/2001
 Permit finalized: 5/8/2002

01014-70000-05077 Add new tower to existing bldg. raising height to 60' above grade. Non habitable space for retail built in 1999.
 Permit finalized: 3/7/2002

01048-7000-01714 Propose wall signs. Sign "C" 36 S.F. (&components). Sign "D" 148.25 S.F. (Amoeba Music), Sign "E" 128 S.F. (message board), Sign "G" 56.23 S. F. (Amoeba Music), and Sign "I" 72 S.F. (Amoeba). Work includes to neon systems.
 Permit issued: 10/24/2001
 Permit finalized: 3/4/2002

01048-70000-01716 2 Projection signs: Sign "H" 65 S. f. (CDS, LPS, DVDS VIDEO) Sign "J" 12 S. f. (AMOEBEA PARKING) SPI ONLY PAID UNDER #01048-70000-01714.
 Permit issued: 11/29/2001
 Permit finalized: 3/4/2002

03048-40000-01304 (3) Signes on € Spinning Tubular Structure on Roof top.
 Amoeba Music." Additional info. Required for Plan check. Client to Provide.
 Permit issued: No
 Current status: PC Fees Pad on 10/7/2003

14016-30000-20687 Re-roof with Class A or B material weighing less that 6 pounds per sq. ft.
 Permit issued: 10/16/2014
 Permit finalized: 11/4/2014

01016-10000-01261/ Certificate of Occupancy.
01016-10001-01016 Address: 6400 W. Sunset Boulevard
01014-70000-05077/ Convert portion of the 2nd floor of an existing commercial
01020-10000-01028 building to Retail and add a 372 Sq. Ft. new tower.
B/M/S1 Occupancy
Total Parking required: 93
Total Parking Provided: 97 = Standard: 58 + Compact: 35 + Handicapped: 4
Owner: BTW Associates LLC
6400 W. Sunset Blvd.
Los Angeles, CA 90028

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Photograph courtesy of Amoeba Music, 6400 Sunset Boulevard.



View daigonally across Sunset Blvd, at Cahuenga Blvd, view southeast. Photograph: Anna Marie Brooks, May 2019.

CRD-001-002



CITY OF WEST HOLLYWOOD
APPLICATION FOR CULTURAL RESOURCE DESIGNATION



Date Received: _____

1. APPLICANT INFORMATION

Name of Applicant: Tower Records / Madman Muntz
Domenic Priore (author)

Street Address: 10635 Samoa Avenue
Los Angeles, CA 91042

City: Los Angeles State: California Zip: 91042

Work Phone: (323)333-2116 Fax: _____ E-Mail: itsboss9@aol.com

Name of Preparer (if different): _____

Work Phone: _____ Fax: _____ E-Mail: _____

2. OWNERSHIP INFORMATION

Name of Present Owner: Sol Barket, Centrum Sunset LLC

Street Address: 225 West Hubbard, 4th Floor

City: Chicago State: IL Zip: 60610

Work Phone: (312)832-2500 Fax: (312)832-2525 E-Mail: Sbarket@Centrumproperties.com

3. CURRENT SITE INFORMATION

Common Name of Proposed Landmark: Tower Records / Madman Muntz

Present Use: (for Rent)

Street Address: 8801 Sunset Boulevard, West Hollywood

Assessor's Mapbook, Page, Parcel: Parcel# 5560-022-035

Legal Description (lot, block, tract) lot, plus building

Current Zoning Status SSP - sunset specific Plan

Lot Area (sq. Ft.) 34,755 sq. ft. Lot Dimensions approx. - 253.71 Ft x 139.90

4. HISTORIC SITE INFORMATION

Historic Name Tower Records / Madman Muntz

Original Use record store / original automotive stereo source

Is the structure on its original site? yes Or moved? _____

Construction date: Factual 1970 Estimated (August 1970)

Architect J. D. Bruffey Owner Tower Records Inc.

Designer _____ Contractor Tri - Cor - Inc.

5. STATEMENT OF SIGNIFICANCE

Briefly describe the historic, architectural, and/or cultural significance of the site according to the criteria defined in Section 19.58.050 through Section 19.58.070 of the West Hollywood Zoning Code (see end attachment)

(see attached)

5.) Statement of Significance

8801 Sunset Boulevard has two distinct, significant time periods culturally, socially and historically. The first being the Madman Muntz site from the late 1950s to the early 1970s, the second being the world famous Tower Records flagship store for the last 40 years, from 1971 to 2006.

The original Tower Records/Madman Muntz site on Sunset Strip is significant in two eras of the music business, as it became centered in the Greater Los Angeles area during the 1960s and 1970s. Previously, New York City was the locus of songwriting, publishing and popular music, as in the pre-1960s era, popular song for the most part emerged from the stage, with Broadway being the primary source of material and economy. Harlem and 52nd Street contributed its national influence as well, siphoning the jazz and blues that came from New Orleans, Memphis and Chicago into a media center, where it was marketed, and thus prospered in the United States, and then, internationally, as an important American export.

With the emergence of rock 'n' roll during the 1950s, New York City remained in its traditional role as epicenter of American music. During 1963 and 1964, however, a tremendous geographical shift took place as the Greater Los Angeles area provided many of the new ideas and concepts to come about in the wake of the Kefauver Committee's investigation into the possibility of rock 'n' roll actually being a communist plot. This was followed by the 1959 "payola scandal," and the music business came to a crossroads, best represented by the jailing of disc jockey Alan Freed (who coined the term "rock 'n' roll" and held its most celebrated shows at the Paramount Theater in Brooklyn), and levees against television disc jockey Dick Clark, who broadcast American Bandstand from Philadelphia, and was asked to give up many of his conflicting interests.

What transpired during this action was based in the desires of the movie industry, which sought a return to theater or soundtrack-based popular music. After several years with no true progress in this area, the music industry received a tremendous jolt from the emergence of The Beatles in 1964, who appeared on the American music company Capitol Records, based in Hollywood. The shift also began to occur prior to 1964, as fresh ideas began to emerge in our local record-making industry. In record production, both Phil Spector (with his label Philles Records) and Brian Wilson (with The Beach Boys) began to utilize recording studios designed for the movie industry (RCA Music Center of the World, Sunset Sound, Columbia, Western, United, Radio Recorders and Gold Star, specifically) to make what was becoming the most popular music in America by 1963. In short order, Herb Alpert and Jerry Moss formed their A&M Records label, which became the most popular source for adult music during the 1960s; this label also had a great deal to do with breaking Bossa Nova, which was the top-selling form of jazz during that decade.

The winds of change had shifted to the point where Dick Clark moved American Bandstand from Philadelphia to Hollywood (into his original local office, on Sunset Strip). From here, Clark began to produce a new series of music-related programs. The historic Sunset Strip night clubs of the 1930s and 1940s had also been vacated by adult headline acts (Dean Martin, Frank Sinatra et al) during the late 1950s due to contracts given to them by Las Vegas

showrooms that specified they not perform in Los Angeles (in order to draw crowds to Las Vegas). Slowly but surely, these night club locations became infused first with progressive jazz, folk, which flowed into a local rock 'n' roll club scene. By the end of 1964, The T.A.M.I. Show (filmed at the Santa Monica Civic Auditorium) cemented the Greater Los Angeles area as the primary destination for the presentation of rock 'n' roll during the '60s, with its headliners being The Rolling Stones, James Brown, The Beach Boys and Chuck Berry.

The Madman Muntz location was early to capitalize on the fresh energy coming out of Los Angeles, as the Sunset Strip was quickly becoming the center of American popular music. Earl William Muntz created what was then called the "Stereo-Pak" system, what we now consider commonplace as "personal choice of music while driving in a car." Though we can easily take this for granted, as Detroit eventually picked up on personal car stereo systems by the 1970s, it was Madman Muntz who created the market for such a thing in the first place. Muntz was so ahead of his time that competing record companies during the 1960s granted him exclusive license to music for what was then an "experiment" with automotive tape players. The record companies were in no way prepared for the kind of manufacture that Muntz would also pioneer for pre-recorded audio tape.

Automotive record players had been attempted previously, to much disappointment (clearly, the records would skip). Earl Muntz instead took the music of Frank Sinatra (Reprise Records), The Beatles (Capitol Records) and Herb Alpert's Tijuana Brass (A&M Records) and transferred it to three different styles of electronic tape system; cassette, 4-track, and 8-track. By 1965, his company had secured 2,500 masters from which copies were made on a daily basis. A reflection of where his best business came from was relayed to *Los Angeles Herald-Examiner* columnist Earl Wilson, when Muntz recounted his sales to youth. "The Ventures and Johnny Rivers are very, very big with the auto stereo customers," Muntz said. "Why, for the singers, the auto stereo is the biggest royalty thing since the phonograph. In California, the average guy spends 10 to 20 times as many hours in his car as the New Yorker. So we sell him music. But all over the East they're after me for dealerships. Sammy Davis Jr. has one in his Rolls in New York." The Sunset Strip Madman Muntz location was a popular hangout for teenagers during the '60s, as noted by musician and recording artist Tom Carvey of The Everpresent Fullness in the December, 1966 issue of *Teen Screen*: "Muntz carries every type of music there is, and it's a good place to go, put on the ear phones, and listen to your favorite music for hours on end."

By the early 1970s, most of the excitement on the Sunset Strip had waned, as the night club scene of the middle 1960s had been shuttered by an attempted business coup by Los Angeles County Supervisor Ernest E. Debs (which included a never-finished "Laurel Canyon Freeway" - Route 170, and a series of towers that would make the Strip a financial district). However, as time (and people, including Muntz, and Debs) passed away, Sunset Strip managed to remain a draw for the record business. Beginning in the 1960s, billboards began to feature new albums the music industry sought to promote. A ride down Sunset Strip during the mid-1970s was akin to walking down Broadway during the first half of the 20th Century, with the most popular music reflected above the street. On a Northwest curve, the driver would see a neon for John Lennon's "Rock and Roll" album, then on a Southwest curve, it would be a (later banned) billboard for The Rolling Stones "Black and Blue". Lennon himself spoke of this on the BBC

television show *The Old Grey Whistle Test*; "Anymore, Los Angeles has become rock 'n' roll town. The movies are still there, but it has been matched by rock 'n' roll. All the billboards on the Sunset Strip are for records." At a time when the music business used the Strip for its announcement as to which artists they would be putting their support behind (in a pre-video clip age), the Tower Records location (which had replaced Madman Muntz) became the industry's primary test marketplace.

Opened in 1972 by a small record store chain based in Sacramento, California, Tower Records on Sunset Strip became an instant hit with music fans throughout the Greater Los Angeles area because there had never been a record store of that size that primarily catered to the new album-oriented rock audience that had emerged during the 1960s. As with the nightclubs of the '60s music scene on Sunset Strip (Whisky a Go Go, The Trip, Pandora's Box, Ciro's), during these pre-congestion times, SoCal residents came to Tower Records on Sunset Strip almost as a pilgrimage, for it best represented the contemporary marketing as vexed toward what had come out of rock's "underground." This was an era when the most popular recording artists primarily came out of the liberal point of view that had created the Monterey Pop Festival (organized, by the way, in an office based in a shuttered club at 8428 Sunset Boulevard) and The Woodstock Music and Arts Fair in Bethel, New York. The rock community at this time had become the dominant popular culture of the early 1970s, and in Tower Records' Sunset Strip location, the Greater Los Angeles area was able to find its soul.

Far from being just a commercial entity braced to capitalize on the "new culture," Tower Records was a success because it provided the very things that were essential to home, and now more standardized road entertainment (in the sales of records, and tapes for the automobile). The record industry itself had grown immensely in the wake of what was then being called "The Woodstock Nation," with sales often tripling and then quadrupling all previous eras of recorded music. Tower Records' size alone gave the store a capability to carry, in stock, always, a vast supply of product, so that records that would be hard to find anywhere else would be commonplace in Tower. The customer was guaranteed to go home with something surprising that would ultimately please the listener and give them great reason to return to Tower Records again and again.

The company also provided space in their store for a wide range of international Popular Music magazines and Underground newspapers, which in time developed into an area where alternative music magazines published by small, independent journalists could be found. This feature provided Tower Records with an avenue to expand the diversity and absorb new trends as time passed. The creation of their own in-house magazine *Pulse!* gave the Tower Records chain (now expanded nationally, based on the success of the Sunset Strip location) a magazine that legitimately rivaled Rolling Stone, which became especially pronounced as the latter publication began to feature less music and more celebrity fare. The articles and record reviews were not sales hype for the store, for the most part only serving as an advisory for customers who were interested in searching through Tower's vast group of music sections. Much like Disneyland, Tower Records was not a place anyone could do in a day.

The recent passing of Tower Records as a business in August of 2006 has not diminished its aura as a legendary location within international music. In June of 2007, the White Stripes

performed a free concert inside the empty store location to debut their new album *Icky Thump*. This image was reproduced in promotions all over New York City and London this summer. The catch was that the promotion called for a re-painting of the building to Tower Records' original, eye-catching font on the building side. The original colors were bright yellow and red; the White Stripes simply converted those elements to match their personal theme of white-and-red, but in the Tower Records' font style (comparison photographs attached). A similar promotion took place with Hanson on October 30, 2007, for a live performance benefit.

Westbound drivers descended from Sunset Plaza on an incline that led to a vista of the Tower location. A strategic placement and corporate design gave Tower Records a strong vernacular architecture feeling, concerning its' natural billboard above a standard, Post-war, glass-dominated window facade. Like Madman Muntz, these windows at Tower Records added the lure of a very attractive product, one that has resonated over decades in the appreciation of music.

6.) Description of Site

The Tower Records/Madman Muntz site is an example of Mid-century Modern roadside vernacular architecture, designed to catch the eye of passing vehicles. Long, plate-glass windows stretch the length of the building, which seems angular when set onto its a hillside location.

7.) History of Site

The Tower Records/Madman Muntz site (history included in statement of significance) is set inside a district which has historically been a center for night clubs, dining and entertainment industry offices. The curvilinear roadway of Sunset Boulevard at this juncture makes the crossroad it sits on a highly visible stretch of road, as it is set on a right to left angle when driving Westbound on Sunset, one of many natural panoramic views in the area. Previous use has featured album cover artwork at the location that accentuated the line of music industry billboards seen when heading West on Sunset, making the Tower Records site seem like a locus, or epicenter, of the music business. In fact, the music industry did use this Tower Records location as a launch spot for most of it's most popular acts since the early 1970s.

8.) Bibliography

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Riot on Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood (Jawbone Press, London, England 2007) *author: Domenic Priore*

The Los Angeles Herald-Examiner, Earl Wilson column, 1965

Teen Screen magazine, December 1966.



2007

JUNE 20, 2007

Watch the White Stripes Perform from Icky Thump Records Via Webcast at 8pm Tonight



The White Stripes and Warner Bros. Records have transformed our beloved Tower Records on Sunset into Icky Thump Records, named after the Stripes' new cd.

As we showed you in [this photo essay](#) on Monday, people stood in line for days to not just get the new album, but to also get to see Jack and Meg perform tonight inside the former record store. The first 200 people who bought cds Monday night at Icky Thump Records will see the band live, but you can watch the show on your computer.



Westbound view @ Horn ~~St~~ Avenue

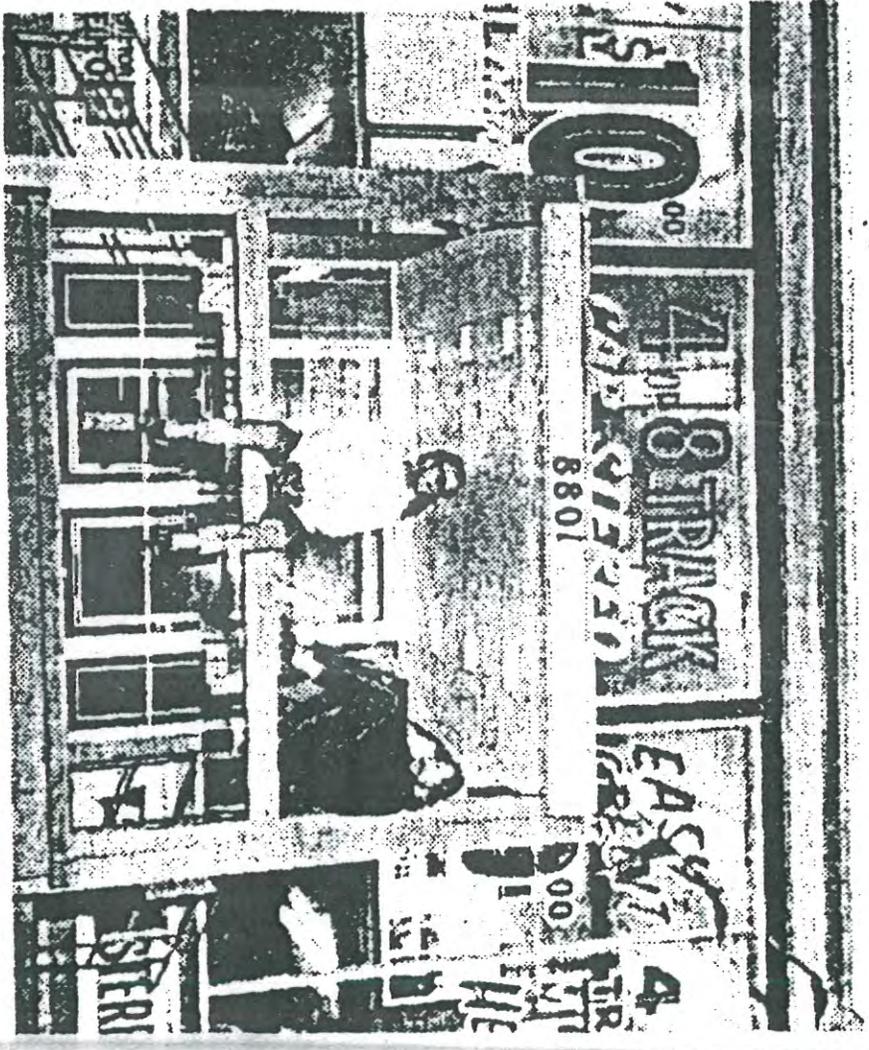


1970s

Sunset Blvd view

from Datebook Magazine
1966

Muntz Stereo





8801

Horn

1966, from
Ed Ruscha's
art book
"Every Building on the Sunset Strip 1966"

8822

8820

8818 8816

8814

8810

6. DESCRIPTION OF SITE

Describe the site, structure or district, noting all significant features. The description should address the style, construction, interior design, landscaping and surroundings, where appropriate. Attach additional sheets, if necessary.

(See attached)

Describe any alteration to the site.

Condition: Excellent _____ Good _____ Fair _____ Poor _____

7. HISTORY OF SITE

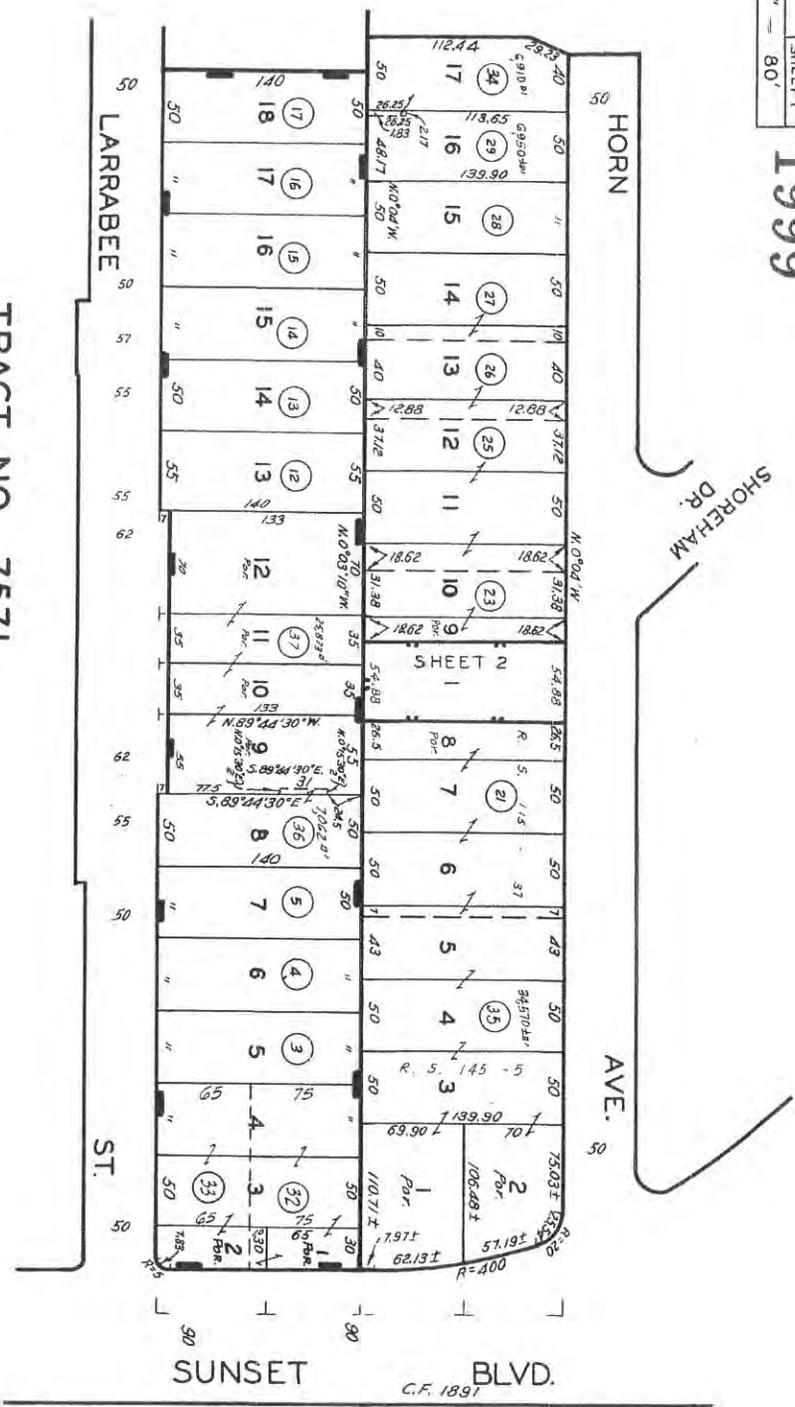
Outline the history of the site, structure or district, defining how it is associated with important persons, significant events or patterns of history. Attach additional sheets, if necessary.

(see attached)

8. BIBLIOGRAPHY

Please list research sources.

(see attached)



CODE
 1349

TRACT NO. 7571

M.B. 142-98

HORN TRACT

M.B. 11-49

CONDOMINIUM

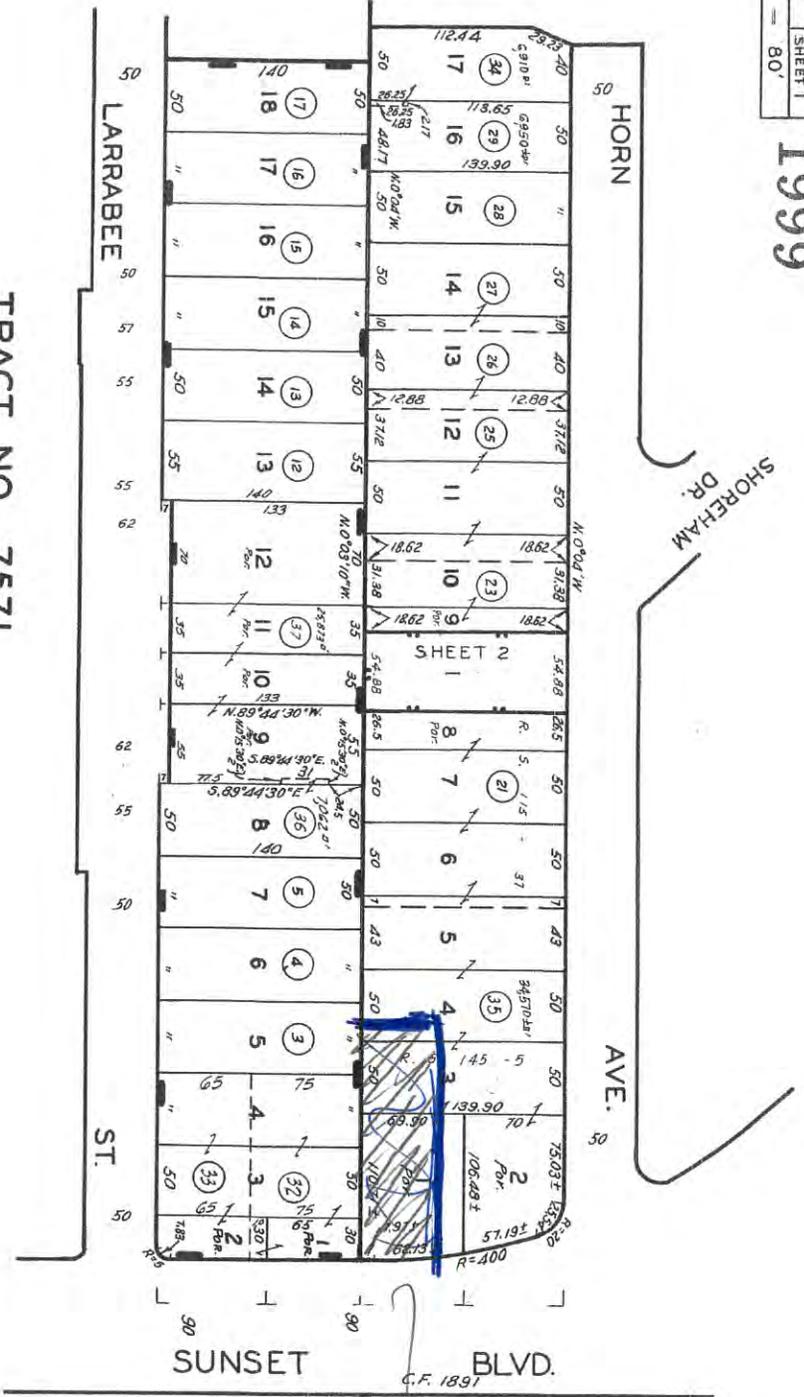
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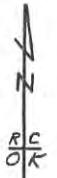
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CONDOMINIUM

TRACT NO. 47946

M.B. 1229-76-77



FOR PREV. ASSM'T. SEE: 1378-22

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 850707-64
 850226-85
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 98100708009001-09

Footprint of Structure

From: Domenic Priore

Re: Cultural Resource Designation (submission)
CRD 007-002
8801 SUNSET Boulevard
Site plan
City of West Hollywood

To: Chris Carraro, planner

8801 Sunset (Tower Records location)

Width of facade (facing SUNSET) 65.28

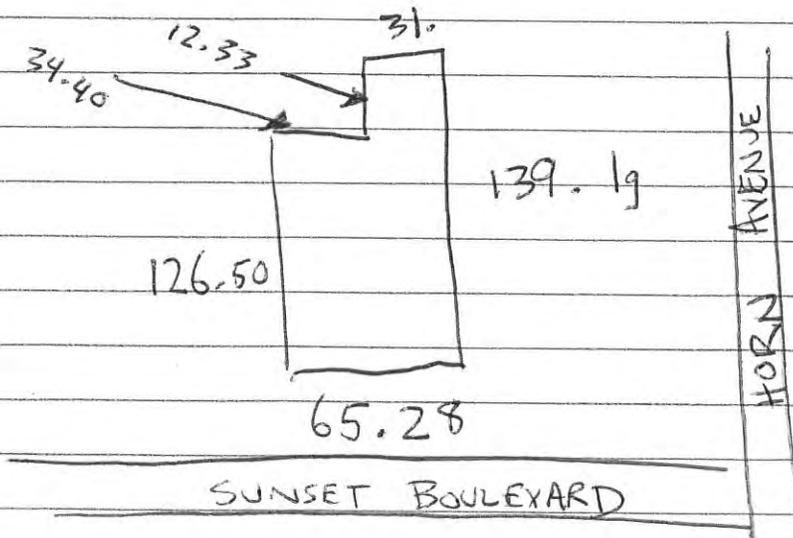
Western Length 126.50

North West 34.40'

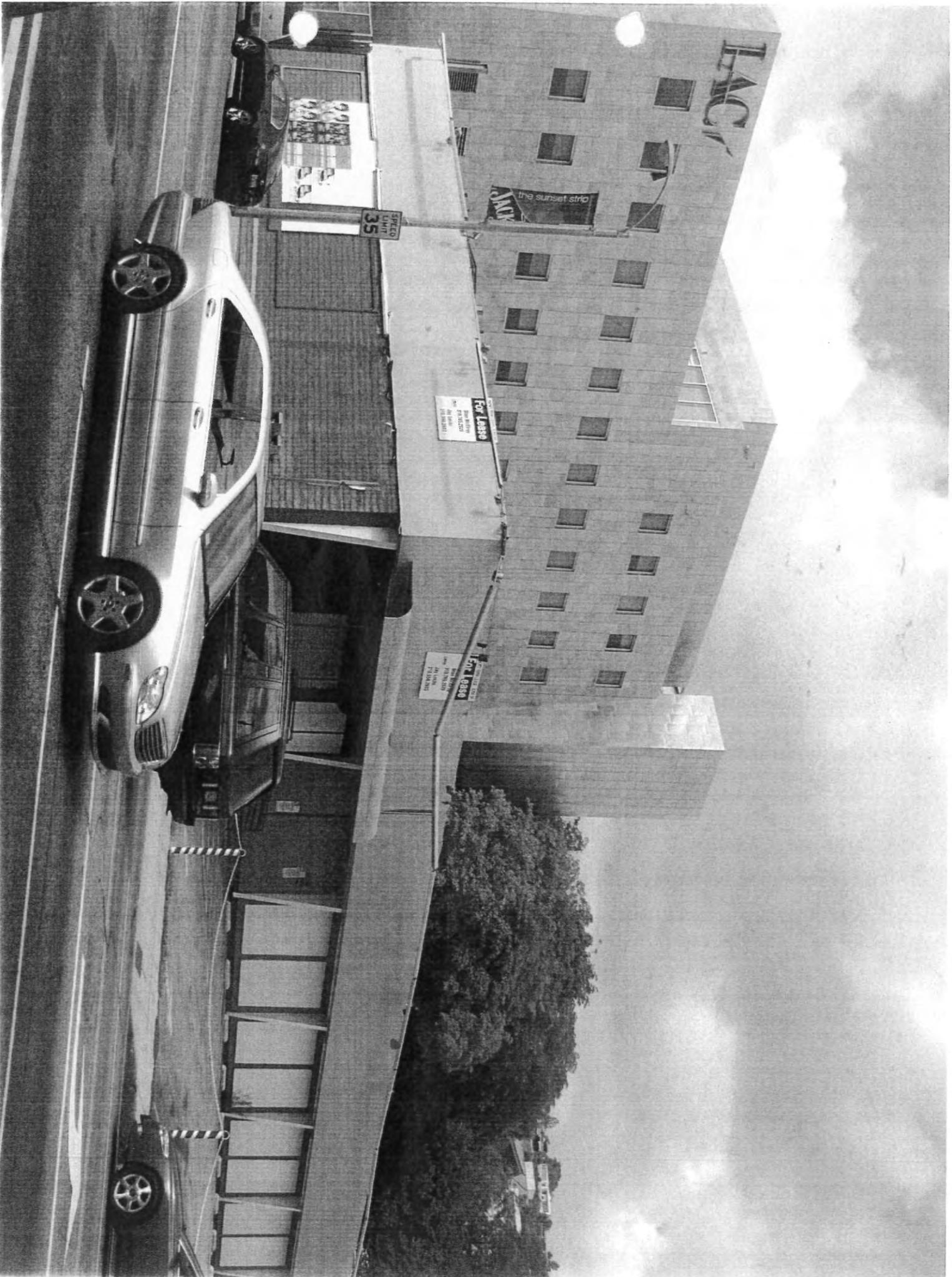
upper west 12.33

North 31.07

East Line 139.19



Thankyou, *Domenic Priore*



HACI

the sunset strip

35
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RESOLUTION NO. HPC 13-107

A RESOLUTION OF THE HISTORIC PRESERVATION COMMISSION OF THE CITY OF WEST HOLLYWOOD, RECOMMENDING THAT THE CITY COUNCIL DENY THE DESIGNATION OF THE STRUCTURE LOCATED AT 8801 SUNSET BOULEVARD, WEST HOLLYWOOD, CALIFORNIA AS A LOCAL CULTURAL RESOURCE.

The Historic Preservation Commission of the City of West Hollywood hereby resolves as follows:

SECTION 1. On November 20, 2007 Domenic Priore submitted an application for the nomination of the property located at 8801 Sunset Boulevard as a Cultural Resource of the City of West Hollywood. Staff reviewed the application for adequacy and deemed it complete on January 14, 2008. Since an application for a the demolition of this building was deemed complete prior to the application for a Cultural Resource nomination, the nomination was put on hold until the development permit application had fully run its course. On September 4, 2012, the City Council denied the request to demolish the building and construct a new building on the site.

SECTION 2. A public hearing was called and noticed in accordance with Municipal Code requirements, specifically by publication in in the West Hollywood Independent newspaper on March 10, 2013; in the Park LaBrea/Beverly Press newspaper on March 14, 2013; and by mailing to the property owner and tenants of the property and posting on the City Hall bulletins on March 15, 2013. The Historic Preservation Commission reviewed and considered this item at a public hearing on March 26, 2013, and continued the item to April 22, 2013.

SECTION 3. This project is statutorily exempt from the California Environmental Quality Act (CEQA) pursuant to Sections 15301 (Existing Facilities) and 15331 (Historic Resource Restoration/Rehabilitation) of the CEQA guidelines.

SECTION 4. The Commission reviewed the staff report and took testimony from interested parties. Based upon the written and oral evidence submitted, the Commission makes the following findings of fact of fact regarding this nomination (CRD 007-002):

- a. The building located at 8801 Sunset Boulevard was constructed in 1970, and is sited on the north side of Sunset Boulevard on a parcel in the Sunset Specific Plan Area. The Assessor Identification Number (AIN) for 8801 Sunset Boulevard is 5560-022-035.
- b. The building located at 8801 Sunset Boulevard has never before been nominated as a local Cultural Resource.

- c. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for Designation), the Historic Preservation Commission finds that the property at 8801 Sunset Boulevard is not individually eligible for listing as a local Cultural Resource under Criterion A (Exemplifies Special Elements of the City). Under Criterion A, a property must exemplify or reflect special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history, and must possess integrity of design, location, materials, setting, workmanship, feeling, and association. The elements that made the property iconic and recognizable as Tower Records, such as the hand-painted building signs and album covers, no longer exist. Therefore, the subject building does not retain sufficient integrity to convey its association with Tower Records or with the social and cultural history of the Sunset Strip, and does not exemplify special elements of the City per the West Hollywood Municipal Code.
- d. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for designation), the Historic Preservation Commission finds that the property at 8801 Sunset Boulevard is not individually eligible for listing as a Local Cultural Resource under Criterion B (Example of Distinguishing Characteristics), Criterion C (Identified with Persons or Events), or Criterion D (Notable Work). The building is a vernacular commercial building and does not exemplify distinguishing characteristics or stand out as one of the few remaining examples of its type (Criterion B). Since the building does not bear direct association with a singular individual or event and has experienced a cumulative loss of integrity, it cannot be identified with persons or events significant in local, state, or national history (Criterion C). The building is not attributed to a notable architect, builder, or designer (Criterion D).
- e. The Historic Preservation Commission further finds that while the property does not satisfy the City's criteria for designation as listed in West Hollywood Municipal Code Section 19.58.050(Criteria for designation), the property nonetheless played a role in the cultural and social development of West Hollywood and the Sunset Strip and merits an alternate form of recognition.

SECTION 5. Consequently, the Commission finds that this building is not eligible for listing as a local Cultural Resource under the criteria for designation identified in the West Hollywood Municipal Code.

SECTION 6. Therefore, the Historic Preservation Commission recommends to the City Council that the building and site located at 8801 Sunset Boulevard not be designated as a local Cultural Resource.

SECTION 7. The Historic Preservation Commission further recommends that the City Council find an alternate form of commemoration for the site aside from designation as a Local Cultural Resource, such as installing signage that identifies the intersection of Sunset Boulevard, Holloway Drive, and Horn Avenue as "Tower Records Square," or determining another form of recognition as deemed appropriate by the City Council.

SECTION 8. A new nomination for this property may not be evaluated by the City within a 10-year period in any context, as either an individual resource or as part of a district, except as permitted in Section 19.58.070 of the West Hollywood Municipal Code.

PASSED, APPROVED AND ADOPTED BY A MOTION OF THE HISTORIC PRESERVATION COMMISSION OF THE CITY OF WEST HOLLYWOOD ON THIS 22ND DAY OF JULY, 2013.



CHAIRPERSON

ATTEST:



HISTORIC PRESERVATION STAFF LIAISON

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RESOLUTION NO. 13-4512

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF WEST HOLLYWOOD, DENYING THE APPEAL OF HPC-13-107 AND UPHOLD THE HPC ACTION DENYING THE PROPERTY LOCATED AT 8801 SUNSET BOULEVARD, WEST HOLLYWOOD, CALIFORNIA AS A LOCAL CULTURAL RESOURCE.

THE CITY COUNCIL OF THE CITY OF WEST HOLLYWOOD DOES HEREBY RESOLVE AS FOLLOWS:

SECTION 1. On November 20, 2007 Domenic Priore submitted an application for the nomination of the property located at 8801 Sunset Boulevard as a Cultural Resource of the City of West Hollywood. Staff reviewed the application for adequacy and deemed it complete on January 14, 2008. Since an application for a the demolition of this building was deemed complete prior to the application for a Cultural Resource nomination, the nomination was put on hold until the development permit application had fully run its course. On September 4, 2012, the City Council denied the request to demolish the building and construct a new building on the site.

SECTION 2. A public hearing was called and noticed in accordance with Municipal Code requirements, specifically by publication in in the West Hollywood Independent newspaper on March 10, 2013; in the Park LaBrea/Beverly Press newspaper on March 14, 2013; and by mailing to the property owner and tenants of the property and posting on the City Hall bulletins on March 15, 2013. The Historic Preservation Commission reviewed and considered this item at a public hearing on March 26, 2013, and continued the item to April 22, 2013. At the conclusion of the April 22 hearing, the Commission voted unanimously to recommend denial of designation to the City Council.

SECTION 3. On August 1, 2013, Jerome Cleary filed an appeal of Resolution No. HPC 13-107. The appeal was filed on the basis of new information provided, inaccurate or unsupported findings and/or inadequate or excessive conditions by the decision making body, and technical errors.

SECTION 4. The appeal of Jerome Cleary and the recommendation of the Historic Preservation Commission were placed on the City Council's agenda for November 18, 2013 as a public hearing item.

SECTION 5. The application as proposed is categorically exempt from the requirements of the California Environmental Quality Act (CEQA) pursuant to Sections 15301 (Existing Facilities) and 15331 (Historic Resource Restoration/ Rehabilitation) of the CEQA guidelines.

SECTION 6. On August 01, 2013, Jerome Cleary appealed the recommendation of the Historic Preservation Commission to deny the property as a cultural and historic landmark based on still photographs and video of the store when it first opened.

- a. New information: new evidence of additional photo and film/video footage from 1970 when Tower Records first opened does not reflect the condition of the building during the heyday of Tower Records. When the store created events that cumulatively contributed to the social life of the City, the store was covered in hand-painted signage, a condition not reflected in the photo from 1970;
- b. The decision of the Historic Preservation Commission was based on photos of Tower Records when it was a focal point of the rock-n-roll experience along Sunset Strip;
- c. The Historic Preservation Commission used information provided in the nomination packet which reflected the period of great activity at the Tower Records store on Sunset Boulevard and based their decision on this later period as the possible 'period of significance' when the building was covered in signs;
- d. The Historic Preservation Commission found that while there were many events and notable musicians that made appearance at the Tower Records store, the Commission found that the building does not bear direct association with a singular individual or event to qualify for designation under Criterion C.

SECTION 7 On November 18, 2013, the City Council reviewed the staff report and written evidence, reviewed the Historic Preservation Commission's recommendation, and took testimony from interested parties. Based upon the written and oral evidence submitted, the City Council makes the following findings of fact:

- a. The building located at 8801 Sunset Boulevard was constructed in 1970, and is sited on the north side of Sunset Boulevard on a parcel in the Sunset Specific Plan Area. The Assessor Identification Number (AIN) for 8801 Sunset Boulevard is 5560-022-035.
- b. The building located at 8801 Sunset Boulevard has never before been nominated as a local Cultural Resource.
- c. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for Designation), the property at 8801 Sunset Boulevard is not individually eligible for listing as a local Cultural Resource under Criterion A (Exemplifies Special Elements of the City). Under Criterion A, a property must exemplify or reflect special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history, and must possess integrity of design, location, materials, setting, workmanship, feeling, and association. The elements that made the property iconic and recognizable as Tower

Records, such as the hand-painted building signs and album covers, no longer exist. Therefore, the subject building does not retain sufficient integrity to convey its association with Tower Records or with the social and cultural history of the Sunset Strip, and does not exemplify special elements of the City per the West Hollywood Municipal Code.

- d. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for designation), the property at 8801 Sunset Boulevard is not individually eligible for listing as a Local Cultural Resource under Criterion B (Example of Distinguishing Characteristics), Criterion C (Identified with Persons or Events), or Criterion D (Notable Work). The building is a vernacular commercial building and does not exemplify distinguishing characteristics or stand out as one of the few remaining examples of its type (Criterion B). Since the building does not bear direct association with a singular individual or event and has experienced a cumulative loss of integrity, it cannot be identified with persons or events significant in local, state, or national history (Criterion C). The building is not attributed to a notable architect, builder, or designer (Criterion D).

SECTION 8. Based upon the foregoing facts and pursuant to Section 19.58.050.A.1 of the City's Zoning Ordinance, the City Council finds that the property located at 8801 Sunset Boulevard does not satisfy any of the City's criteria for designation.

SECTION 9. Therefore, the City Council hereby denies the property located at 8801 Sunset Boulevard as a local Cultural Resource.

SECTION 10. The property cannot be re-nominated for designation until November 4, 2023, per Section 19.58.070.3 of the Zoning Code.

PASSED, APPROVED AND ADOPTED by the City Council of the City of West Hollywood at a regular meeting held this 18th day of November, 2013 by the following vote:

AYES:	Councilmember:	Duran, Heilman, Prang, Mayor Pro Tempore D'Amico and Mayor Land.
NOES:	Councilmember:	None.
ABSENT:	Councilmember:	None.
ABSTAIN:	Councilmember:	None.



ABBE LAND, MAYOR

ATTEST:



COREY SCHAFFER, CITY CLERK

REQUESTED ACTION(S):

1. DETERMINE based on the whole of the administrative record, that the project is exempt from the California Environmental Quality Act (CEQA) pursuant to Public Resources Code Section 21155.1 as a Sustainable Communities Project.

Puede obtener información en Español acerca de esta junta llamando al (213) 978-1300

GENERAL INFORMATION

FILE REVIEW - The complete file is available for public inspection between the hours of 8:30 a.m. to 4:00 p.m., Monday through Friday. Please call or email the staff identified on the front page, at least three (3) days in advance to assure that the files will be available. Files are not available for review the day of the hearing.

TESTIMONY AND CORRESPONDENCE - Your attendance is optional; oral testimony can only be given at the public hearing and may be limited due to time constraints. Written testimony or evidentiary documentation may be submitted prior to, or at the hearing. Decision-makers such as Associate Zoning Administrators function in a quasi-judicial capacity and therefore, cannot be contacted directly. Any materials submitted to the Department become City property and will not be returned. This includes any correspondence or exhibits used as part of your testimony.

REQUIREMENTS FOR SUBMISSION OF MATERIALS – Written materials may be submitted prior to the hearing via email, in person or by U.S. mail to the staff identified on the front of this page or to the decision-maker or hearing officer at the public hearing. An original plus three (3) copies must be submitted prior to, or at the hearing. To the extent possible, please also submit all materials electronically (flash drive, CD or via email). Materials must be presented on letter size (8 ½ " x 11") or legal size (8 ½ " x 14") paper. All oversized exhibits must be folded to fit into a legal-sized folder. Plans (i.e. site plans, floor plans, grading plans) must be presented on paper size not smaller than **ledger size (11" x 17")**. **The case number must be written on all communications, plans and exhibits.**

EXHAUSTION OF ADMINISTRATIVE REMEDIES AND JUDICIAL REVIEW - If you challenge these agenda items in court, you may be limited to raising only those issues you or someone else raised at the public hearing agenzized here, or in written correspondence on these matters delivered to this agency at or prior to the public hearing. If you seek judicial review of any decision of the City pursuant to California Code of Civil Procedure Section 1094.5, the petition for writ of mandate pursuant to that section must be filed no later than the 90th day following the date on which the City's decision became final pursuant to California Code of Civil Procedure Section 1094.6. There may be other time limits which also affect your ability to seek judicial review.

ACCOMMODATIONS - As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability. The hearing facility and its parking are wheelchair accessible. Sign language interpreters, assistive listening devices, or other services, such as translation between English and other languages, may also be provided upon written request submitted a minimum of seven (7) working days in advance to: per.planning@lacity.org. Be sure to identify the language you need English to be translated into, and indicate if the request is for oral or written translation services. If translation of a written document is requested, please include the document to be translated as an attachment to your email.

Customers laud cut in CD prices ; Buyers rejoice, but move might squeeze profits of independent music stores

Marc Albert and Alec Rosenberg, BUSINESS WRITERS . Oakland Tribune ; Oakland, Calif. [Oakland, Calif]05 Sep 2003: 1.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

[Marc Weinstein] blames lower CD sales in recent years partly on high list prices. Norah Jones' debut CD was list priced at \$10.98 but rose to \$19.98 after she won big at the Grammy awards, he said.

Some independents see the cuts as an opportunity. Rick Ballard, owner of the Groove Yard, an Oakland jazz and soul music store where new CD sales make up 15 to 25 percent of revenue, said he could order more CDs if the labels drop their prices.

Universal's new pricing strategy will take effect next month. Universal said it hopes to revive CD sales after a three-year decline the recording industry blames largely on illegal file-sharing over the Internet.

FULL TEXT

After Universal Music Group said it would chop \$7 from music CD prices, consumers Thursday were wondering what took so long, while retailers were putting a brave face on a move that further squelches already narrow margins.

"Everything will get cheaper. That's OK with us," said Marc Weinstein, co-owner of Amoeba Music, a popular independent music retailer with stores in Berkeley, San Francisco and Hollywood.

Weinstein blames lower CD sales in recent years partly on high list prices. Norah Jones' debut CD was list priced at \$10.98 but rose to \$19.98 after she won big at the Grammy awards, he said.

"CD prices should never have been above \$10. ... It's perceived as general thievery," Weinstein said.

That's exactly the sentiment voiced by music fans. "They are \$20 apiece," said Dublin bartender Matt Irvin, 23, a price he considers "a ripoff."

Irvin is among a large number of consumers furious at how the music industry operates, and they've been voting with their dollars and turning to illegal music downloads – a trend Universal hopes the price cut will reverse.

"They produce all this crappy music, and expect you to pay \$18 for it. It's nonsense," Irvin said.

Irvin said he has used file sharing software in the past, and now listens to samples online before shelling out cash for about one CD per month.

A day after Universal, a major record label, announced a cut on the wholesale price of most of its CDs and an end to advertising discounts, retailers large and small began assessing how the new pricing plan would affect them. Retail chains for whom music sales represent only a fraction of their business, including Borders, BestBuy, Wal-Mart Stores Inc. and Amazon.com, generally praising Universal's move to slash prices as a good way to lure customers. But several declined to discuss how the pricing initiative would affect their profit margins or conceded it was too early to tell.

"We think this is a very good thing for our customers. It should re-energize interest in music sales," said Anne Roman, a spokeswoman for Ann Arbor, Mich.-based Borders Group. "We will be reducing prices," she said.

Roman said the company hasn't decided by how much.

The rub for retailers is that while Universal is reducing its wholesale price from \$12.02 to \$9.09 – a \$2.93 cut to its

own margin, its reducing the manufacturer's suggested retail price by \$6 – from \$18.98 to \$12.98. It hopes retailers will charge less than \$10.

Essentially, Universal's generosity to the consumers trims \$3.07 from the markup retailers can charge.

"It's unlikely that sales volume is going to go up enough to compensate for the loss in margin," said Teck Ho, a University of California, Berkeley, marketing professor. "(The margin) is dropping from \$7 to \$3. They are basically pushing the retailers."

However, experts note that music pricing is fraught with discounts, kickbacks, bonuses and promotions, making pricing difficult to decipher.

A person answering the phone at MTS, the Sacramento-based operator of Tower Records, acknowledged that Tower has broadened its retail offerings beyond music in recent years – a move apparently made to compensate for declining music sales.

Some independents see the cuts as an opportunity. Rick Ballard, owner of the Groove Yard, an Oakland jazz and soul music store where new CD sales make up 15 to 25 percent of revenue, said he could order more CDs if the labels drop their prices.

"It would actually help someone like me because I don't invest too much in CDs because they're so expensive," he said.

University of California, Berkeley students Vandana Kapur and Richard Lawson said lower prices would encourage them to buy more CDs.

"I think a lot of downloading is because of the high prices (of CDs)," Lawson said. "You want to be entertained, but you can't afford it because you have to eat as well."

Gary Saxon, owner of the Record Man, a Redwood City independent, said he doesn't think lower prices will stop illegal downloads.

"It's a little late for the price cut, because it's a different world now," he said. "People used to downloading will continue to do so."

Universal's new pricing strategy will take effect next month. Universal said it hopes to revive CD sales after a three-year decline the recording industry blames largely on illegal file-sharing over the Internet.

Some consumers said that even at \$13, the prices are too high.

"CD's shouldn't be more than \$5," said Marc Juzkow, 40, a Dublin consultant, noting that blank CDs are very cheap to manufacture. "It's basic economics – lower the price and you'll sell more," he said – a statement that should be music to Universal's ear.

Business Writers Tim Simmers and Janis Mara, and wire services contributed to this report.

DETAILS

Company / organization:	Name: Universal Music Group; NAICS: 512220
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Classical Music; CRITIC'S NOTEBOOK; A musical global village?; The iPod and the Internet are making it easier to explore the classical world, but the question is at what cost.

Swed, Mark . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]20 Aug 2006: E.40.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

The possibilities of this brave new musical world are staggering. As I write in the morning, it is evening in London, and in Royal Albert Hall, John Adams is conducting his deeply affecting, war-haunted vocal work "Wound Dresser," featuring as soloist the bass-baritone Eric Owens, who starred in "Grendel" at Los Angeles Opera in June. The concert is part of the British capital's Proms festival, which is streamed live over the BBC, and I am listening to it on the same computer on which I am working. Earlier this morning, I recorded over the Internet "Die Walkure," the second opera in a new production of Wagner's "Ring" cycle at this year's Bayreuth Festival, broadcast on a Belgian radio station. Yesterday afternoon, I purchased online a new orchestral work by the engaging Puerto Rican composer Roberto Sierra that was recently premiered by the Milwaukee Symphony and that is now being sold as a live recording on iTunes. I've burned that onto a CD that also includes Anders Hillborg's addictive "Eleven Gates," which the Los Angeles Philharmonic premiered last spring and which is also available on iTunes.

To some degree, this might seem little more than a clever marketing ploy. Why give away the Philharmonic concerts via radio broadcasts when you can sell them? The sound on iTunes, a sticking point, is listenable, but no better. You don't even get an intermission feature. What's so hip about that? Plus there is nothing hip about the New York Philharmonic, which is releasing more conventional concert recordings on iTunes as well.

Still, I particularly like Magnatune, which has the motto "We are not evil." The selection is not nearly as deep as iTunes', but Philharmonia Baroque, the Bay Area early music orchestra, has begun selling its live performances on the site. And unlike iTunes, Magnatune gives you the option of selecting different size files, the larger ones having far more lifelike sound.

FULL TEXT

ON Oct. 1, the compact disc will celebrate the 24th anniversary of its launch in Japan by Sony. It might not, however, make it much past 25, at least in the form of the commercially produced product sold in shops. The age of downloading music has arrived.

Or to be more accurate, the transition to the age of downloading has arrived.

If this worries you, if it makes you angry or sad, get over it. The CD has had a long run. The LP lasted only slightly longer. Given the accelerating rate of technological change, for a medium to remain dominant for 25 years is remarkable.

Besides, neither you nor I can do anything about the situation. Kids, hooked on their iPods, don't want CDs. With

shelves long overstuffed and CDs precariously stacked everywhere, even in my bathroom, cassette tapes stashed here and there and LPs inaccessible in storage that keeps rising in price, I'm not so sure I want all this stuff anymore myself.

Thanks to the Internet and the iPod, plastic jewel cases, always environmentally objectionable, have become even more obviously cumbersome. Record stores are antiquated. Tower Records is on the verge of bankruptcy and could close any day. Even good old-fashioned stereo equipment has become passe to a portable-music generation.

But if you are confused about what downloading will ultimately mean for music, don't feel alone. As media prophet Marshall McLuhan pointed out nearly half a century ago, any significant new means of communication alters the entire outlook of the people who use it.

And the possibilities of this brave new musical world are staggering. As I write in the morning, it is evening in London, and in Royal Albert Hall, John Adams is conducting his deeply affecting, war-haunted vocal work "Wound Dresser," featuring as soloist the bass-baritone Eric Owens, who starred in "Grendel" at Los Angeles Opera in June. The concert is part of the British capital's Proms festival, which is streamed live over the BBC, and I am listening to it on the same computer on which I am working. Earlier this morning, I recorded over the Internet "Die Walkure," the second opera in a new production of Wagner's "Ring" cycle at this year's Bayreuth Festival, broadcast on a Belgian radio station. Yesterday afternoon, I purchased online a new orchestral work by the engaging Puerto Rican composer Roberto Sierra that was recently premiered by the Milwaukee Symphony and that is now being sold as a live recording on iTunes. I've burned that onto a CD that also includes Anders Hillborg's addictive "Eleven Gates," which the Los Angeles Philharmonic premiered last spring and which is also available on iTunes.

We are getting close to inhabiting, at least as far as music is concerned, the global village that McLuhan believed would be the byproduct of the electronic revolution. But it is too soon to celebrate. McLuhan also noted that a global village doesn't necessarily imply peace and goodwill among men and women. It could easily lead to intolerance and war, to a world distressingly like the one we inhabit. Just because we have the ability to do something doesn't automatically mean that mankind benefits.

*

The next wave

HOW the iPod and the Internet will affect music cannot be predicted. We have yet to make the required paradigm shifts in our thinking. At this early stage, you could be forgiven for believing that nothing more than another step on the evolutionary ladder of music reproduction has been taken, and only for the sake of convenience.

The 78 rpm recording, which held only about five minutes' worth of music on each side, gave way to the LP, the long-playing disc, in the early '50s. The CD came along 30 years later as another giant step in handiness. Vinyl could store 30 minutes of music max per side; the much more portable and far less destructible CD held nearly 80 without a break.

But the CD, in moving music from the analog to the digital realm, began a powerful psychological shift that downloading has now completed. Music is a physical art form created by the pressure of sound waves hitting the ear, which mechanically turns the waves into electrical impulses carried by the nervous system to the brain. Records work the same way: The needle in the groove bobs up and down, tracing the wave form, which then

becomes electrically amplified before it is returned to the physical world through loudspeakers.

With digital CDs, a laser reads numbers that are then electrically converted to wave forms. But at least we still had the disc. With downloading, music becomes entirely virtual. And given that the favored mode of listening to downloaded music is through an iPod or other MP3 device with ear buds – and increasingly the kind that are inserted deeply inside the ear to drown out the rest of the world – we have, as McLuhan again predicted, an electronic medium becoming an outright extension of the nervous system.

This is a profound sensory revolution. Always a social as well as a physical activity, music has been turned into an entirely individual pastime. The world's music may be at our fingertips, yet we use it to isolate ourselves.

This antisocial aspect enters into the acquisition of music as well. The disappearance of record stores takes that away, although given the popularity of Amoeba Music in Hollywood, maybe not entirely. Meanwhile, Amazon.com continues to function successfully as a virtual CD outlet. But iTunes is obviously the future.

Something else new is that the whole iPod phenomenon is geared primarily for popular music. You might have the world online, but try to get it in some reasonable way onto your iPod. The LP was needed because longer works, namely symphonies and sonatas and operas, were terribly inconvenient (and expensive) broken up over numerous 78s. Sony masterminded the CD to last specifically the length of Beethoven's Ninth Symphony.

Shopping at iTunes is also a new experience. The fact that it allows you to listen to excerpts before you buy encourages exploration. And the fact that you can purchase single songs, single movements of works or individual works further allows for musical experimentation. But the iPod recognizes only songs; all other forms of music – be they ragas, operas or requiems – are forced into its song-biased strictures.

For classical music, one advantage of downloading, which turns out to be catching on far more quickly than anyone imagined, is that virtual music means fewer middlemen. However much some of us love record stores, retail became the enemy of classical music recording. Unlike pop recordings with their typically short self life, classical discs are less timely, and the quantity of works and performances is enormous. Distributors hate classical. Record stores aren't crazy about maintaining such a large inventory either. Over the last five years, classical sections in CD stores have been steadily diminishing in size if not disappearing altogether. Even Amoeba has lately cut back.

But with iTunes, just about anything is possible. The Los Angeles Philharmonic has leapt into the hip breach by beginning to market live recordings of certain programs released a week or two after the performances. Thus far, it has put out two from last season's Minimalism festival and two from its Beethoven Unbound series, in which new or recent scores were paired with Beethoven symphonies conducted by Esa-Pekka Salonen.

To some degree, this might seem little more than a clever marketing ploy. Why give away the Philharmonic concerts via radio broadcasts when you can sell them? The sound on iTunes, a sticking point, is listenable, but no better. You don't even get an intermission feature. What's so hip about that? Plus there is nothing hip about the New York Philharmonic, which is releasing more conventional concert recordings on iTunes as well.

But accessibility makes a considerable difference. You don't have to plan to listen or record off the air. And because iTunes has become the Tower Records of its day, someone with eclectic but nonclassical tastes might just stumble on the Philharmonic's great Louis Andriessen download and find his or her horizons vastly broadened.

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File under: Music

Of course, iTunes is but one place to get music. Essentially, it's a jungle out there. You might easily consume a day doing nothing but hunting for music, sometimes finding something special and then after all that somehow screwing up the download. The technology has not yet caught up to the promise.

Still, I particularly like Magnatune, which has the motto "We are not evil." The selection is not nearly as deep as iTunes', but Philharmonia Baroque, the Bay Area early music orchestra, has begun selling its live performances on the site. And unlike iTunes, Magnatune gives you the option of selecting different size files, the larger ones having far more lifelike sound.

The other day, I downloaded a Philharmonia Baroque performance of Handel's opera "Atalanta," wonderfully conducted by Nicholas McGegan and featuring a splendid cast. I chose the best sound, and the result proved first-rate in every way. But what a chore! The 2 1/2 hours' worth of music require 1.5 gigabytes of memory and take more than two hours to download at top DSL speeds. My 1-gigabyte iPod Nano was advertised as capable of holding as many as 250 songs, but that's only if you compromise greatly on sound quality. The first two of the three acts of "Atalanta" in the best sound fill its memory.

Beyond the commercial sites, a wealth of live performances float around cyberspace, if only you can locate and capture them. The best bets are from European radio stations, which regularly broadcast and stream concerts. This is, however, a hit-or-miss business.

Just finding what is on is a major challenge. For that, the site Classical Webcast is handy. It lists various stations that broadcast music around the world and provides links to their websites. But you will be faced with an array of languages as well as huge variations in sound quality and ease of use. Try to find stations that stream at 128K – which is not great (it's the iPod low standard), but anything less is terrible.

BBC Radio 3 is probably the best classical station on the planet, broadcasting concerts from around Britain daily, but its sound is substandard. I'm especially keen on RTBF Musique 3 from Brussels, where you can hear the Bayreuth "Götterdämmerung" at 5 a.m. Friday. Radio 4 from the Netherlands is also full of treasures, but it has a difficult-to-read website.

American stations also webcast. But one of the most impressive, WHMT in Chicago, where I used to listen to the Chicago Symphony broadcasts, now charges for streaming (\$65 for three months). Also, the Boston Symphony doesn't allow WGBH to stream its live broadcasts; it's holding out for selling them one way or another later. The orchestra refused to sign an agreement that most U.S. orchestras recently ratified in which the musicians ask for only a little upfront to permit their concerts to be recorded for broadcast or webcast or other forms of Internet exchange.

My experience, however, makes me think that downloaded music will not be a gold mine for musical institutions, given the sheer range of competition. The choices are already multiplying beyond any reasonable amount. I use a program called Relay Radio to record streamed concerts. My hard drive is full, so I burn them onto CDs.

Then they wind up in piles, piles that make me think I am keeping up with what is happening in the world of music. But of course I'm not. The day lacks the hours in which to listen. In the future, the piles will grow and grow.

Music is cheap (a blank CD costs pennies) and plentiful. Before long we will no longer think of it as products but services. That is the other paradigm shift with which we must contend.

So what to do? One step would be to let artists come up with ways of rethinking things. I found such an artist last month at the Bang on a Can Marathon held at the art museum MassMOCA in North Adams, Mass. He showed me a "CD" that Cantaloupe Records will soon release. It's a jewel case filled with electronic components that produce rudimentary sounds. Each case is handmade and very cool. Cooler still was his cellphone -- a large white early touch-tone telephone from the '70s that he converted to a mobile.

We cannot, nor should we, stop progress. Technology now provides musical profiteers with new ways to control what we listen to and how we listen. But it also helps liberate music from ownership. My motto is: Power to the people, not the iPod.

Send comments to calendar.letters@latimes.com.

*

(BEGIN TEXT OF INFOBOX)

Point and click: Let the music begin

Looking for a place to enter the digital world? Check out these sites:

www.itunes.com -- The most comprehensive site for purchasing online music, including exclusive live recordings from the Los Angeles Philharmonic, the New York Philharmonic and the Milwaukee Symphony. It requires special software that Apple provides free.

www.magnatune.com -- A more limited site but one that includes exclusive live recordings of Philharmonia Baroque. It lets you choose what to pay and makes its recordings available in much finer sound than iTunes.

www.classicalwebcast.com -- An excellent listing of classical radio stations from around the world that webcast for free. It provides links to the stations' websites as well as audio links.

www.operacast.com -- An obsessive daily listing of operas and operatic music broadcast in the U.S. and Europe, which includes many live performances from international festivals.

www.ubuweb.com -- A site devoted to the avant-garde, this includes a treasure trove of rare out-of-print recordings that can be downloaded for free.

www.archive.org-- Don't even think of checking out this website unless you have an enormous amount of time on your hands. It contains, all free, 37,763 concerts and 90,122 audio recordings, along with tens of thousands of moving images and texts. The range of music is extravagant and includes the Haydn Quartet with Corrine Morgan from 1904, a live concert by the String Cheese Incident from Aug. 4 and nearly 3,000 Grateful Dead concerts. Of special interest is the Other Minds Archive, which contains concerts and interviews with composers from the Berkeley radio station KPFA-FM made in the '70s and '80s.

– M.S.

Illustration

Caption: PHOTO: (no caption); PHOTOGRAPHER: Jason Greenberg For The Times

Credit: Times Staff Writer

DETAILS

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POP MUSIC; R.I.P. FOR CDS? Big retailers are cutting back, but don't count discs out yet

Roberts, Randall . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]04 Mar 2018: F.1.

[ProQuest document link](#)

FULL TEXT

Thirty-five years after the format was introduced as one of the greatest audio advancements since the birth of recorded music – and unwittingly unleashed digitized music into the wild – the once indestructible compact disc received another existential wound in early 2018 after a report that two big box retailers were reassessing their approaches to physical CD sales.

Electronics outlet Best Buy will stop carrying most CDs in their stores, and Target is attempting to negotiate with distributors to switch to a consignment model, according to sources in the music business who declined to speak on the record for fear of jeopardizing business relationships. The news was first reported by Billboard.

The shift further confirms the format's precipitous fall: Since peak plastic in 2001, CD sales have dropped 88%, from 712 million units to 85.4 million in 2017, according to Nielsen Music.

With casual music fans done with discs in favor of streaming services like Spotify, Pandora and Apple Music, Best Buy is ceding the market to online retailers including Amazon and independent stalwarts such as Amoeba Music. Which prompts the question: As with 78 rpm records and 8-track tapes before them, does the news further the compact disc's march toward redundancy? Are CDs now on their way to becoming a niche product in the same manner as the cassette?

Best Buy will pare its CD selection over the next four to six months and at some point stop selling CDs through its online store, according to a label distribution salesperson who services music chains.

After it eliminates its racks, the store will likely sell discounted discs in much the same way as it does DVDs. (Best Buy did not respond to requests for comment.)

Independent retailers, meanwhile, have found there remains a consistent appetite for CDs. Sales of new CDs have long been trending down, but the used market is on the rise. In 2017, for instance, CD sales at secondary marketplace Discogs jumped 28% over 2016. That's an increase that's outpacing vinyl, which rose 19%.

With streaming services the way of the present, the news isn't a shock to the system for the music industry. In 2017, chain stores such as Best Buy accounted for a mere 11% of CD sales, according to Nielsen Music.

By comparison, in 2004 that same retail sector, which then also included Borders, Circuit City and other now-shuttered sellers, accounted for 48.5% of CD sales. Their dominance was often cited as a primary reason independent outlets and midlevel retailers such as Tower Records suffered.

"I think Best Buy is unfortunately coming to the realization of why those retailers aren't in business anymore," says David Bakula, analyst for Nielsen Music. "They're trying to be smarter about moving into the future, and that future is access to entertainment, not necessarily permanent storage of entertainment."

For its part, Target already signaled its ambivalence to the format in the fall, when it reduced CD rack space to a mere 4 feet wide, a far cry from the glory days when music occupied multiple aisles.

Still, each week thousands of discs still move through Amoeba Music in Hollywood. The store's co-owner, Jim Henderson, seemed nonplussed about Best Buy's disinterest.

But there still could be fallout. For him, the news furthers a misperception that record stores and physical formats are an endangered species.

"I don't know if you can look at this one signifier as symbolic of how everybody's going to react to the viability of

the format," Henderson said. "The world is so much more complex than it was. With people's buying habits, individuality really rings true more than in previous generations."

Teens, for example, don't need to buy LPs when they're more easily accessed via Spotify, yet they have embraced the analog format's tangibility.

When it was introduced, the CD was marketed as a durable, sturdy replacement for what the music business characterized as warp-prone long-playing albums and unstable cassettes.

Behind the marketing spin, the format was considered the savior of struggling record labels whose main material expense at the time, vinyl, fluctuated with the price of petroleum. The compact disc promised major labels higher, and more predictable, profit margins, one reason why the digital reproduction system had the full backing of the industry.

"The system is real, it works, and the consumer won't have to worry that in six months something will come along to make it obsolete," PolyGram Records then-marketing vice president Emiel Petrone raved to *The Times* in March 1983.

He wasn't wrong; it took about 15 years until Napster crashed the party. Billions of discs have changed hands in the interim, even if the argument of the format's superiority to the LP remains a hotly debated topic among audiophiles.

Permanent Records' two vinyl-heavy locations in Los Angeles still carry a small selection of used CDs, says owner Lance Berresi. When he opened Permanent's first shop, in Chicago in 2006, 80% of its business was in used CDs. Now, says Berresi, it's under 5% – but people still buy them.

"It may be the end of an era for Best Buy, but that doesn't mean that people are done with the format in general," he says. "It just means that it's not profitable enough for them to make it worth their square footage."

A lot of cars still have disc players, Berresi adds, and despite Apple Music's best efforts, he says, not everyone is in a huge rush to upgrade.

Asked about trends at Amoeba's three California locations, Henderson conceded that CD sales continue to experience a gradual decline, while vinyl sales have maintained their striking rise over the past decade. He added that discs still account for a third of Amoeba's business and that the slowdown has tapered in the past few years, after a period when first-generation streaming services initially cut into downloads and physical sales.

As when CDs supplanted LPs starting in the late '80s, perception among fans that a new future has arrived has prompted a mass exodus. It's currently a buyer's market for used CDs, with indie shops paying only a buck or two for secondhand stock.

There could be an upside for mom-and-pop shops, says Nielsen Music's Bakula: "The independent stores who benefited from the LP boom, when you couldn't get them anywhere else, maybe they also benefit from the CDs."

The trends do raise another question: How much longer will it make financial sense for artists and labels to manufacture CDs?

While the industry's future may be in streaming, the compact disc still has a pulse, says Bruce Resnikoff, president and CEO of UMe, Universal Music Group's global catalog business.

"Make no mistake, streaming will continue to grow and become even more central to how fans discover and listen to music," Resnikoff said in a statement. "At the same time, CDs and vinyl remain a significant part of our business and will be around for a very long time."

He added that plenty of overseas markets are still rather in tune with CDs.

"Our industry is global, and CDs remain an important way for people buy music in some of the world's biggest markets like Japan, Germany and France," Resnikoff wrote. "As long as there are music fans who want CDs and vinyl, and there are plenty of those customers out there, we will make sure our music is available in those formats."

Harout Hovsepyan, owner of compact disc duplication company Hollywood Disc in Glendale, hadn't heard about Best Buy's retreat, but he said that so few musicians ever landed their work in the chain's racks that it won't likely affect his clientele, who normally order a few hundred at a time to sell at gigs.

"Now I have so many customers who are doing short runs. Small quantities, but they do a lot. It's crazy," he said.

Gone, he explained, are the days when those same acts were placing orders for 5,000 copies. They're now committing to runs of 200-500.

Amoeba's Henderson said he can imagine a time when CDs experience a resurgence, but he wouldn't go so far as to suggest the format will become as beloved as vinyl. nor does he expect a CD collector's market to rival LPs. Part of it is the sheer quantity of used product available. Equally important, most compact discs lack the signifiers that create demand: different pressings, unique packaging and artful covers -- the markers that make LPs collectible.

The format's future mostly faces a less objective hurdle, Henderson says. "Ultimately, it's a really good product. It's just that right now it's being squeezed a little bit and has a little bit of an identity crisis."

Which is to say, it's not hip to brag about your pristine, impressively deep CD collection -- yet.

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Caption: PHOTO: SINCE PEAKING in 2001, CD sales have fallen from 712 million units to 85.4 million in 2017, Nielsen Music says. But independent retailers say demand is still there.

PHOTOGRAPHER:Spencer Platt Getty Images

PHOTO:(no caption)

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The CD era may be terminal

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FULL TEXT

Thirty-five years after the format was introduced as one of the greatest audio advancements since the birth of recorded music – and unwittingly unleashed digitized music into the wild – the once indestructible compact disc received another existential wound in early 2018 after a report that two big box retailers were reassessing their approaches to physical CD sales. Electronics outlet Best Buy will stop carrying most CDs in their stores, and Target is attempting to negotiate with distributors to switch to a consignment model, according to sources in the music business who declined to speak on the record for fear of jeopardizing business relationships. The news was first reported by Billboard. The shift further confirms the format's precipitous fall: Since peak plastic in 2001, CD sales have dropped 88 percent, from 712 million units to 85.4 million in 2017, according to Nielsen Music. With casual music fans done with discs in favor of streaming services like Spotify, Pandora and Apple Music, Best Buy is ceding the market to online retailers including Amazon and independent stalwarts such as Amoeba Music. Which prompts the question: As with 78 rpm records and 8-track tapes before them, does the news further the compact disc's march toward redundancy? Are CDs now on their way to becoming a niche product in the same manner as the cassette? Best Buy will pare its CD selection over the next four to six months and at some point stop selling CDs through its online store, according to a label distribution salesperson who services music chains. After it eliminates its racks, the store will likely sell discounted discs in much the same way as it does DVDs. (Best Buy did not respond to requests for comment.) Independent retailers, meanwhile, have found there remains a consistent appetite for CDs. Sales of new CDs have long been trending down, but the used market is on the rise. In 2017, for instance, CD sales at secondary marketplace Discogs jumped 28 percent over 2016. That's an increase that's outpacing vinyl, which rose 19 percent. With streaming services the way of the present, the news isn't a shock to the system for the music industry. In 2017, chain stores such as Best Buy accounted for a mere 11 percent of CD sales, according to Nielsen Music. By comparison, in 2004 that same retail sector, which then also included Borders, Circuit City and other now-shuttered sellers, accounted for 48.5 percent of CD sales. Their dominance was often cited as a primary reason independent outlets and midlevel retailers such as Tower Records suffered. I think Best Buy is unfortunately coming to the realization of why those retailers aren't in business anymore, says David Bakula, analyst for Nielsen Music. They're trying to be smarter about moving into the future, and that future is access to entertainment, not necessarily permanent storage of entertainment. For its part, Target already signaled its ambivalence to the format in the fall, when it reduced CD rack space to a mere 4 feet wide, a far cry from the glory days when music occupied multiple aisles. Still, each week thousands of discs still move through Amoeba Music in Hollywood. The store's co-owner, Jim Henderson, seemed nonplussed about Best Buy's disinterest. But there still could be fallout. For him, the news furthers a misperception that record stores and physical formats are an endangered species. I don't know if you can look at this one signifier as symbolic of how everybody's going to react to the viability of the format, Henderson said. The world is so much more complex than it was. With people's buying habits, individuality really rings true more than in previous generations. Teens, for example, don't need to buy LPs when they're more easily accessed via Spotify, yet they have embraced the analog format's tangibility. When it was introduced, the CD was marketed as a durable, sturdy replacement for what the music business characterized as warp-prone long-playing albums and unstable cassettes. Behind the marketing spin, the format was considered

the savior of struggling record labels whose main material expense at the time, vinyl, fluctuated with the price of petroleum. The compact disc promised major labels higher, and more predictable, profit margins, one reason why the digital reproduction system had the full backing of the industry. The system is real, it works, and the consumer won't have to worry that in six months something will come along to make it obsolete, PolyGram Records then-marketing vice president Emiel Petrone raved to The Times in March 1983. He wasn't wrong; it took about 15 years until Napster crashed the party. Billions of discs have changed hands in the interim, even if the argument of the format's superiority to the LP remains a hotly debated topic among audiophiles. Permanent Records' two vinyl-heavy locations in Los Angeles still carry a small selection of used CDs, says owner Lance Berresi. When he opened Permanent's first shop, in Chicago in 2006, 80 percent of its business was in used CDs. Now, says Berresi, it's under 5 percent – but people still buy them. It may be the end of an era for Best Buy, but that doesn't mean that people are done with the format in general, he says. It just means that it's not profitable enough for them to make it worth their square footage. A lot of cars still have disc players, Berresi adds, and despite Apple Music's best efforts, he says, not everyone is in a huge rush to upgrade. Asked about trends at Amoeba's three California locations, Henderson conceded that CD sales continue to experience a gradual decline, while vinyl sales have maintained their striking rise over the past decade. He added that discs still account for a third of Amoeba's business and that the slowdown has tapered in the past few years, after a period when first-generation streaming services initially cut into downloads and physical sales. As when CDs supplanted LPs starting in the late 80s, perception among fans that a new future has arrived has prompted a mass exodus. It's currently a buyers market for used CDs, with indie shops paying only a buck or two for secondhand stock. There could be an upside for mom-and-pop shops, says Nielsen Music's Bakula: The independent stores who benefited from the LP boom, when you couldn't get them anywhere else, maybe they also benefit from the CDs. The trends do raise another question: How much longer will it make financial sense for artists and labels to manufacture CDs? While the industry's future may be in streaming, the compact disc still has a pulse, says Bruce Resnikoff, president and CEO of UMe, Universal Music Group's global catalog business. Make no mistake, streaming will continue to grow and become even more central to how fans discover and listen to music, Resnikoff said in a statement. At the same time, CDs and vinyl remain a significant part of our business and will be around for a very long time. He added that plenty of overseas markets are still rather in tune with CDs. Our industry is global, and CDs remain an important way for people buy music in some of the world's biggest markets like Japan, Germany and France, Resnikoff wrote. As long as there are music fans who want CDs and vinyl, and there are plenty of those customers out there, we will make sure our music is available in those formats. Harout Hovsepyan, owner of compact disc duplication company Hollywood Disc in Glendale, hadn't heard about Best Buy's retreat, but he said that so few musicians ever landed their work in the chain's racks that it won't likely affect his clientele, who normally order a few hundred at a time to sell at gigs.

Illustration

How much longer will CDs last in the music industry? [Dreamstime]

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Record Store Day 2018: Inside The Comeback Of Cassette Tapes

[Julian Ring GRAMMYS Apr 18, 2018 - 8:56 am](#)

It's no joke: Cassettes have fast-forwarded in popularity and re-emerged as the underdog music format of choice for experiential listeners

Julian Ring GRAMMYS Apr 18, 2018 - 8:56 am

Streaming is saving the music industry and vinyl is in. So say the numbers, anyway. According to Nielsen Music, listeners racked up 400 billion streams in 2017, a catalyst for the industry's overall growth by more than 12 percent. Meanwhile, as album sales continue to plummet, vinyl LPs have made up a larger share of the market each year since 2005.

Though vinyl has made a record-setting (and much-publicized) comeback in recent years, it's still not music's fastest-growing physical medium. That honor belongs to ... the cassette tape.

You read correctly: Cassette sales in the U.S. have more than quadrupled since 2011, with 174,000 tapes sold in the last year alone. Data from Nielsen Music points to a few obvious explanations. Cassette pressings for high-profile releases like Taylor Swift's *Reputation*, Jay-Z's *4:44*, Lana Del Rey's *Lust For Life*, and Marvel's *Guardians Of The Galaxy* soundtracks are selling well at retailers like Urban Outfitters, which also offers cassette players and recorders with USB adaptability.

Classic acts like AC/DC and the Wu-Tang Clan are also getting in on the trend, issuing small runs of classic albums — *Back In Black* and *Enter The Wu-Tang (36 Chambers)*, respectively — on cassette for 2018 Record Store Day.

There's even Cassette Store Day, a smaller, scrappier celebration dedicated exclusively to the tape format. Each October for the past five years, independent labels have made exclusive tapes by artists like Green Day and the White Stripes available at record shops around the world. Sean Bohrman, the founder of cassette-only label Burger Records and an organizer of the celebration in the U.S., says Cassette Store Day's underdog spirit keeps it relevant.

"It's about showing stores that they can sell cassettes," he says, "because there are still a ton of doubters out there who think it's a joke or that it's just nostalgia."

Despite its growing availability in stores, much of the cassette's resurgence has played out online. A majority of tapes were purchased on the web in 2016, many from vendors such as Burger directly. That's in stark contrast to vinyl, which consumers overwhelmingly buy at brick and mortar stores.

In fact, it's hard to overstate just how much the internet has empowered the cassette's most ardent fans. Maintaining the DIY ethos that characterized the tape trading movement in the 1980s and 1990s, today's cassette culture comprises an entire online ecosystem with its own forums and marketplaces in which bands, labels and collectors buy and sell tapes for a fraction of the cost of an LP.

"I love cassettes for the experiential part — for slowing down the experience a little bit and having more choice in the matter, and not letting the whole process be impulsive." — Ari Rosenschein

For artists, the draw is as much financial as it is sentimental. Cassettes are cheap to produce — around \$1.50 per tape versus \$5.80 per vinyl record — and they can be ordered, produced and shipped in a matter of days.

"With cassettes, there is a lower risk financially," says Ari Rosenschein, a Seattle multi-instrumentalist who performs as STAHV. He began issuing music on cassette in high school, and more recently released tapes under his own moniker and as a member of the band Teacher. The latter have sold out.

"Pressing vinyl is extraordinarily expensive, and yet people are doing it like crazy because you can sell them," says Rosenschein. "With cassettes, you're not going to be able to sell them for as much, but they really don't cost very much to make. It's sort of like making pins versus making T-shirts."

Rosenschein also releases his music on LP and digitally so he treats cassettes like a "token" for hardcore fans. He orders them in small quantities, selling them at shows and online through platforms such as Bandcamp.

"There's a culture of people looking for these limited-edition pressings and weird, oddball runs of stuff," he says. "I've sold my cassettes on the idea that it's a very limited thing. ... And there's a scarcity to it. Of the STAHV record, there's only 50 in the world, and they're kind of special."

Rosenschein is selling to people like Matt Mosz, a pizza delivery driver in the Chicago suburb of Naperville and a moderator of Reddit's r/cassetteculture forum. Mosz is 28 — young enough to have missed the cassette's heyday in the 1980s and early 1990s — and he claims nostalgia has little to do with his love of the format.

"I kinda grew up with [cassettes] being books on tape, and I had a handful of albums from high school," says Mosz. "But it was just albums that I got because they were cheap at the time and I was, like, 15 years old."

While working on his car, Mosz's mp3 player broke. A short time later, he stumbled upon a used bookstore that sold tapes for a quarter.

"They had a whole bunch of albums I really liked," he says. "In the matter of a summer, I went from having 10 cassettes in my collection to having 50. And it just spawned from there."

A selection of tapes in Matt Mosz's cassette collection

Photo: Courtesy of Matt Mosz

Seven years later, Mosz has amassed a collection of 500–600 tapes. While most of his early finds consisted of '90s rock (he's a big Foo Fighters and Nirvana fan), meeting other collectors online helped Mosz discover new music on cassette as well.

"I found out, 'Woah, new bands that are around now, that are just starting out, that are my age — they're putting music out on cassette,'" he says. "It's definitely opened up my range of music."

As a moderator of *r/cassetteculture*, Mosz now facilitates those connections himself, helping the forum's more than 12,000 members meet one another and share their hauls. On any given day, posts about fixing playback equipment, online sales and the merits of tape hiss litter the main page. Mosz has even organized semiregular mixtape swaps, where users create custom cassettes for one another that are full of songs the recipient might like.

"[It's] kind of the first moderating thing that I put into effect," he says. "You can get 10 to 20 people involved for it. ... Some people really like the undertaking of making a mixtape, and will make three or four different mixes for different people, and participate that way to make sure everybody gets heard."

Mosz and Rosenschein say the extra time and work required to produce and play cassettes is part of their appeal. At a time when quickly sharing playlists has superseded recording tapes or burning CDs, cassettes are some of the last remaining musical objects that make a statement and encourage fans of all ages to listen to music with a purpose.

"The idea of people consuming music [via] this defiantly old-fashioned format is bigger than genre," Rosenschein says. "[You're seeing] this overarching group of people for whom an archaic format is not a deterrent, but actually is a positive. They're being a little rebellious in their choice of listening format."

"I love cassettes for the experiential part — for slowing down the experience a little bit and having more choice in the matter, and not letting the whole process be impulsive," he adds. "You have to be a little bit more conscious with cassettes."

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(Julian Ring is a music journalist and curator. His work has appeared in *Rolling Stone*, *NPR Music*, *The*

(The views expressed in this article are the author's own and do not necessarily reflect the views of Pandora Media, Inc., nor was the article written on Pandora Media, Inc.'s behalf.)

Vinyl's Record-Making 2018 Sales Grew 15 Percent In U.S.

Vinyl had its best year in 2018 since Nielsen began tracking it in 1991, especially thanks to the rock genre and indie record stores

Philip MerrillGRAMMYSJan 14, 2019 - 4:14 pm

Crunching the numbers on Nielsen Music's 2018 sales report showed continued strong momentum for vinyl records with 16.8 million albums sold in the U.S., led by 2014's Guardians Of The Galaxy Soundtrack and Michael Jackson's Thriller. That is the 13th consecutive year of growth for vinyl, coming in at 14.6 percent and the biggest since Nielsen began tracking in 1991. The top-selling vinyl singles in the U.S. were led by the Beatles' "Yellow Submarine" and Prince's "Nothing Compares 2 U."

Billboard has the deep dive into Nielsen's numbers, which show that vinyl's growth continues to be driven by a growing appetite for exclusives — especially for Record Store Day — and an emphasis on acquiring classic rock titles. Rock's share of vinyl album sales has shrunk slightly from more than two-thirds down to 63 percent, and deep catalog titles amounted to 65 percent. The only 2018 new album to break into the vinyl top 10 last year was Panic! At The Disco's Pray For The Wicked.

https://twitter.com/Nielsen_Ent/status/1083728926567030784

Comparison with the Official Charts Company's recent statistics for the UK show four releases in the top 10 in common on both sides of the Atlantic, namely Fleetwood Mac's Rumours, Pink Floyd's The Dark Side Of The Moon, Queen's Greatest Hits, and Amy Winehouse's Back To Black. Britain only had one 2018-release outlier in the top 10 as well: George Ezra's Staying At Tamara's.

Sep 6, 2018 – 6:08 pm

Prince's Masterpiece 'Purple Rain': For The Record

Total sales per title might seem small compared to streaming numbers, but they have a strong story to tell. Guardians... and Thriller both came in at about 84k album sales, in fifth place Prince's Purple Rain sold 71k, and at tenth position Pray For The Wicked sold 59k vinyl albums. Total titles breaking 20k in sales were 79, up from 77 in 2017 and 58 in 2016. Total titles breaking 50k in sales were 14, up from just 8 in 2017.

Album-format sales are in decline overall, especially due to streaming, down more than 17 percent to 141 million, making vinyl's 16.8 million sold account for 11.9 percent of the total — not insignificant. Compact disc still dominates physical-only sales with 70.7 million sold last year, but that reflects an annual decline of 20.9 percent. Vinyl's share of total physical sales, including compact disc and cassette, is up more than 19 percent compared to a rise of 14 percent in 2017 and setting a new Nielsen Music record.

In 2017, the week ending Dec. 21 set a vinyl albums sales record at 811k, but that was beaten by two of 2018's Christmas weeks — 880k for the week ending Dec. 20 and 905k for the week ending Dec. 27.

It's no surprise that vinyl album sales are dominated by independent stores, with their great access to exclusives. Internet (e.g., Amazon), mail order and venue sales came in a tiny notch lower than indies' 6.9 million sold, with the two combined accounting for more than 80 percent of the market. Chain stores and mass merchants have taken notice of vinyl's spectacular and steady growth. Target (considered a mass merchant) in particular increased its vinyl display areas and began offering vinyl exclusives of its own. The mass-merchant category jumped from 93k in 2017 by 611 percent to 661k in vinyl album sales.

It would be wrong to call these statistics "record-breaking" when the format dates back before modern measurements, but vinyl is, and has been, coming back in a big way. "Record-making" is the only fair way to describe it, and the end is not in sight.

Major Labels Are Working On Giving Vinyl An Upgrade

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The compact disc era may finally be entering its hospice stage

Roberts, Randall . Los Angeles Times (Online) , Los Angeles: Tribune Interactive, LLC. Mar 2, 2018.

[ProQuest document link](#)

ABSTRACT (ENGLISH)

Thirty-five years after the format was introduced as one of the greatest audio advancements since the birth of recorded music – and unwittingly unleashed digitized music into the wild – the once indestructible compact disc received another existential wound in early 2018 after a report that two big box retailers were reassessing their approaches to physical CD sales. Electronics outlet Best Buy will stop carrying most CDs in their stores, and Target is attempting to negotiate with distributors to try to switch to a consignment model, according to sources in the music business who declined to speak on the record for fear of jeopardizing business relationships. The shift further confirms the format's precipitous fall: Since peak plastic in 2001, CD sales have dropped 88%, from 712 million units to 85.4 million in 2017, according to Nielsen Music. While the industry's future may be in streaming, the compact disc still has a pulse, says Bruce Resnikoff, president and CEO of UMe, Universal Music Group's global catalog business.

FULL TEXT

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independent outlets and mid-level retailers such as Tower Records suffered.

"I think Best Buy is unfortunately coming to the realization of why those retailers aren't in business anymore," says David Bakula, analyst for Nielsen Music. "They're trying to be smarter about moving into the future, and that future is access to entertainment, not necessarily permanent storage of entertainment."

For its part, Target already signaled its ambivalence to the format in the fall, when it reduced CD rack space to a mere four feet wide, a far cry from the glory days when music occupied multiple aisles.

Still, each week thousands of discs still move through Amoeba Music in Hollywood. The store's co-owner, Jim Henderson, seemed nonplussed about Best Buy's disinterest. He never considered it a music retailer in the first place.

But there still could be fallout. For him, the news furthers a misperception that record stores and physical formats are an endangered species.

"I don't know if you can look at this one signifier as symbolic of how everybody's going to react to the viability of the format," Henderson said. "The world is so much more complex than it was. With people's buying habits, individuality really rings true more than in previous generations."

Teens, for example, don't need to buy LPs when they're more easily accessed via Spotify, yet have embraced the analog format's tangibility.

When it was introduced, the CD was marketed as a durable, sturdy replacement for what the music business characterized as warp-prone long-playing albums and unstable cassettes.

Behind the marketing spin, the format was considered the savior of struggling record labels whose main material expense at the time, vinyl, fluctuated with the price of petroleum. The compact disc promised major labels higher, and more predictable, profit margins, which is one reason why the digital reproduction system had the full backing of the industry.

"The system is real, it works, and the consumer won't have to worry that in six months something will come along to make it obsolete," PolyGram Records then-marketing vice president Emiel Petrone raved to *The Times* in March 1983.

He wasn't wrong; it took about 15 years until Napster crashed the party. Billions of discs have changed hands in the interim, even if the argument of the format's superiority to the LP remains a hotly debated topic among audiophiles.

Permanent Records' two vinyl-heavy locations in Los Angeles still carry a small selection of used CDs, says owner Lance Berresi. When he opened Permanent's first shop, in Chicago in 2006, 80% of its business was in used CDs. Now, says Berresi, it's under 5% —but people still buy them.

"It may be the end of an era for Best Buy, but that doesn't mean that people are done with the format in general," he says. "It just means that it's not profitable enough for them to make it worth their square footage."

A lot of cars still have disc players, Berresi adds, and despite Apple Music's best efforts, he says, not everyone is in a huge rush to upgrade.

Asked about trends at Amoeba's three California locations, Henderson conceded that CD sales continue to experience a gradual decline, while vinyl sales have maintained their striking rise over the past decade. He added that discs still account for a third of Amoeba's business, and that the slowdown has tapered in the past few years, after a period when first-generation streaming services initially cut into downloads and physical sales.

As when CDs supplanted LPs starting in the late '80s, perception among fans that a new future has arrived has prompted a mass exodus. It's currently a buyer's market for used CDs, with indie shops paying only a buck or two for secondhand stock.

There could be an upside for mom-and-pop shops, says Nielsen Music's Bakula: "The independent stores who benefited from the LP boom, when you couldn't get them anywhere else, maybe they also benefit from the CDs."

The trends do raise another question. How much longer will it make financial sense for artists and labels to manufacture CDs?

While the industry's future may be in streaming, the compact disc still has a pulse, says Bruce Resnikoff, president

and CEO of UMe, Universal Music Group's global catalog business.

"Make no mistake, streaming will continue to grow and become even more central to how fans discover and listen to music," Resnikoff said in a statement. "At the same time, CDs and vinyl remain a significant part of our business and will be around for a very long time."

He added that plenty of overseas markets are still rather in tune with CDs.

"Our industry is global, and CDs remain an important way for people buy music in some of the world's biggest markets like Japan, Germany and France," Resnikoff wrote. "As long as there are music fans who want CDs and vinyl, and there are plenty of those customers out there, we will make sure our music is available in those formats."

Harout Hovsepyan, owner of compact disc duplication company Hollywood Disc in Glendale, hadn't heard about Best Buy's retreat, but he said that so few musicians ever landed their work in the chain's racks that it won't likely affect his clientele, who normally order a few hundred at a time to sell at gigs.

"Now I have so many customers who are doing short runs. Small quantities, but they do a lot. It's crazy," he said. Gone, he explained, are the days when those same acts were placing orders for 5,000 copies. They're now committing to runs of 200-500. But also gone, Hovsepyan added, is the time not too long ago when his clients trusted digital retailers to accurately pay them for downloads and streams.

"They never got any money," he said, "so they came back and said, 'Sorry. We want a hard copy and a sale. We want to personally give a hard copy to the customer as a gift, or sell it. This way, we'll be accountable and we'll know how much we're making, or we're losing.'"

Amoeba's Henderson said that he can imagine a time when CDs experience a popular resurgence, but he wouldn't go so far as to suggest the format will become as beloved as vinyl, nor does he expect a CD collector's market to rival LPs.

Part of it is the sheer quantity of used product floating around. Equally important, most compact discs lack the signifiers that create demand: different pressings, unique packaging and artful covers – the unique markers that make LPs collectible.

The format's future mostly faces a less objective hurdle, Henderson says. "Ultimately, it's a really good product. It's just that right now it's being squeezed a little bit, and has a little bit of an identity crisis."

Which is to say, it's not hip to brag about your pristine, impressively deep CD collection –yet.

To read this article in Spanish click here

For tips, records, snapshots and stories on Los Angeles music culture, follow Randall Roberts on Twitter and Instagram: @liledit. Email: randall.roberts@latimes.com.

Credit: Randall Roberts

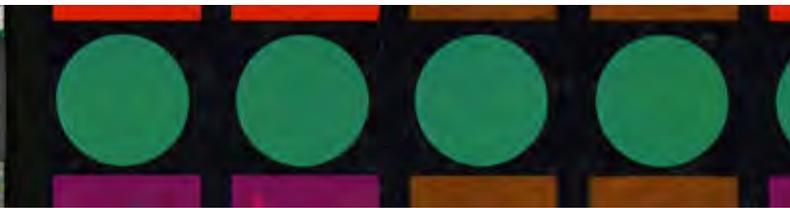
DETAILS

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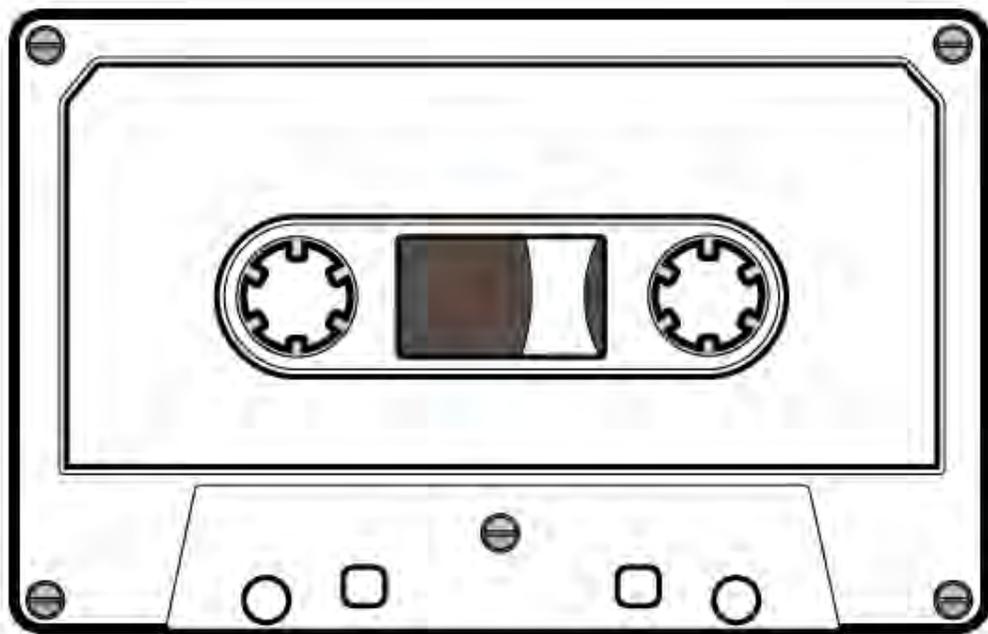
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Top Ten Tape Things (Cassette Store Day 2015 list)

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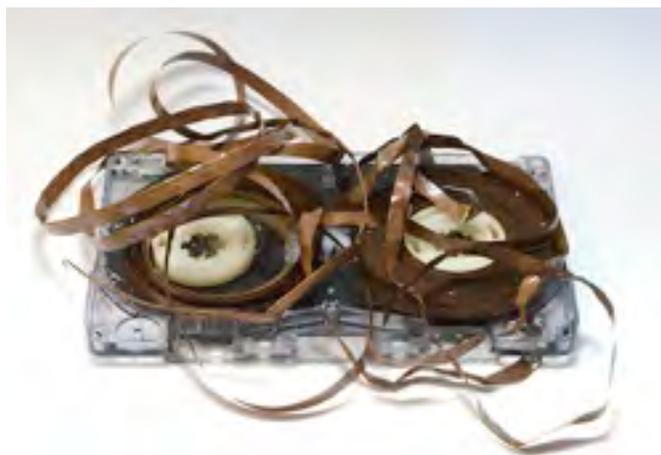


cas-ette *k??set/* noun: a sealed plastic unit containing a length of audiotape, videotape, film, etc. wound on a pair of spools, for insertion into a recorder or playback device.

Saturday, October 17th: Today iofficially being [Cassette Store Day 2015](#), during which you'll find lots of cassette tape goodies (new, old, reissues) available at **Amoeba Music** and other participating music retail stores, I could not help but reminisce over that beloved analog format that was once many people's primary source of music listening and sharing. So, off the top of my head, I randomly compiled the following **top ten tape things** list, encompassing both good and bad things. Meantime be sure to stop into Amoeba Music today, where it is also [Super Saturday Sale](#) day, and peep some of the cassettes available including (at Amoeba SF) [Jaylib's *Champion Sound*](#) and [Peanut Butter Wolf & Dam-Funk's *45 Minutes Of Funk*](#). Cassette Store Day aside, on any given day the cassette section of Amoeba is well worth a visit as noted in this [previous Amoeblog](#) I did after a most rewarding visit to the Amoeba Berkeley store's cassette section.



1: Bargains @ Amoeba: As with digging in the Amoeba Music vinyl crates, where you will often find some classic albums of any genre for a dollar, so too are there many bargains to be found by taking regular visits to the cassette section. Examples include the three above (two were still shrink-wrapped) that I found for only a dollar each at Amoeba Berkeley on visits over past few years.



2: Mangled/messed up/forever unplayable cassettes: This heart-wrenching occurrence will be familiar to any music fan who grew up in the cassette tape era. In fact, back in the day one recurring constant along the side of roads and highways, along with empty beer cans and other dusty crap, was the image of discarded mangled cassette tapes with their unfurled streams of the tape freed from their spools and fluttering in the wind, the music on them never to be played or heard again. Typically this was some frustrated driver, whose favorite cassette got caught and eaten by the car tape deck, who in anger tossed it out the window (#litterbug). The only thing worse than your cassette being mangled and ruined forever was it getting stuck in your car tape deck, unable to eject or revert to FM/AM radio mode, and playing the same music over and over and over (this happened to me and it

was a mediocre tape to begin with, but after 25 repeated listens was unbearable). On a positive tip, to remedy the inevitable possibility of a tape getting "eaten" there used to repair kits sold to fix said damaged tape. They could be repaired but it was a most time consuming, tedious procedure that included cutting and splicing the tiny scale tape back together.



3: Cassingles: the music-industry-invented word itself was music to my ears. The cassette single or *cassingle* (sometimes known as the *Cassette 12"*) was the tape version of the 7" or typically 12" vinyl release of the same title and were typically packaged in a soft cardboard package as distinct from the hard plastic cases of cassette album releases. Sometimes you would get an alternate version or bonus track on the cassingle version of a release that was unavailable anywhere else. The obvious drawback of this format was that it was often so short in time that it was not always suitable for car rides longer than a run to the local store and back. Oftentimes labels would run the same program on sides A and B.



4: Snippets: Snippets like the two above by **Kali's Finest** and **Frankie Cutlass** were promo-only (not sold) tapes that were sent out to distributors or retail or handed out to fans at shows and events by their respective record labels as a means of street or in-store promotion. The objective was to give fans a taste (snippet) of several songs off an artist's album that had just been released or was about to drop. Typically these cassettes contained one full song (usually the current single) and about 5 or 6 songs edited down to 20 or 30 second samples.



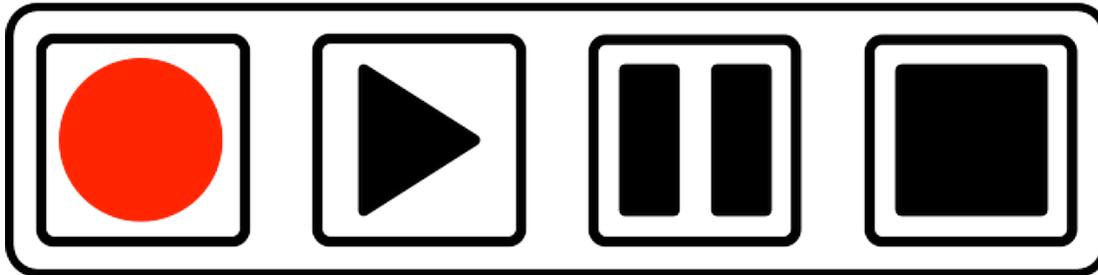
5: Black & White Cover Cassettes: As any collector will tell you, some of the most interesting and adventurous releases you will ever find are on cassette and totally budget looking releases that the makers opted out on a color cover, favoring a simple (often hard to see) black and white cover with very basic graphic designs. Rarely did these have barcodes - further ensuring their underground rare status, especially in retrospect. Examples include the three above from CT artist **Marquis**, Vallejo artist **Rob G.**, and Oakland rapper **Sushi!** whose two-song/ten-minute cassette was billed as *"When the American west coast meets the European mad flava of SUSHi it's gonna be a Motha!"*



6: Cassettes appropriated as nostalgia fashion item: The above wood and stainless steel cassette tape coffee table that I first spotted at **NAMM** a couple of years ago, made by **Tayble** and designed by **214 Graffiti**, is an example of clever appropriation of the cassette tape design. Others include notepads, T-shirts, jewelry, and **iPhone** protective cover cases done in tape design. Cool stuff!



7: Contemporary cassette releases: As written about a while back in the [Amoeblog](#), there are currently many small music labels ranging from psych rock to rap, including Bay Area-based underground hip-hop label **Mega Kut** who put out the two tapes above, that issue cassette-only releases and are usually very limited. In the case of Mega Kut, they only made 100 copies each of the two releases above for **Murksauce** and **Lightbulb vs. The Crate Goblins**. But they also did what most cassette (and vinyl) only release labels do, and include a download card with an online link to where to get the music digitally downloaded.



8: Cassette DIY ethic & the once popular "pause tape": Perhaps what made the cassette tape so appealing to so many music fans was its relative ease in making your own recordings onto blank **TDK** or **Maxell** cassettes - especially when compared to reel-to-reel tapes before the cassette. Hence the once widely popular practice of making "pause tapes" whereby the average music fan in the '80s would tune into their weekly top 40 countdown or local hip-hop radio show with their fingers on their tape deck's Play, Record, and Pause buttons ready to record the music-only parts. I remember many times on the radio as a DJ when listeners would call up and request a specific song because that they wanted to tape it, and how they'd like a heads up announcement before it was played and no talking over the requested record.



HOME TAPING IS KILLING MUSIC



9: **Cassette bootleg era:** Once upon a time, long before free music file sharing online and CDR fast duplicating, the only threat to the music industry was bootlegged cassettes. Back in those days of the '80s and early '90s, one would go to flea markets like the **Ashby Flea Market** in the BART parking lot where vendors hawked bootleg cassette copies of popular albums. Often these were amateurish (poorly Xeroxed images and/or misspelled titles and artist names) and poor sounding dubs. But they were cheap and popular especially when they were illegally released in advance of an album's street date. In the early '90s, many hip-hop artists would, in their lyrics, strongly condemn these bootleggers and those who supported them. This and the practice of taping music at home inspired the "**Home Taping Is Killing Music**" campaign by the music industry, which in turn led to **Jello Biafra's** label **Alternative Tentacles'** anti-corporate "Home Taping Is Killing Record Industry Profits" campaign that inspired the label to put an entire album on

one side of a tape and leave the other B side blank for consumers to record onto.



10: Sampler cassette compilations: Even more than CDs, there were a lot of promotional sampler cassettes made up and given out to fans and industry folks or included in magazines as free promos (but not sold anywhere). Typically an individual label would put together a collection of their upcoming season's releases with a pre-release track (full songs/not snippets) or two from each artist. This was especially important for record labels to expose new, unheard of (and unproven market wise) artists to the public. Sometimes, as in *The World Of Rap* collection above that I compiled for the 1992 **New Music Seminar** in NYC and that also acted as an ad for **Disc Makers**, several different labels including **Tommy Boy**, **Select**, and **Hollywood Basic** would combine forces to all contribute to the one cassette compilation.

RELEVANT TAGS

Home Taping Is Killing Music (1), Home Killing Is Taping Music (1), Bootleg Tapes (1), Tapes (5), Cassettes (11)

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BLOG

CASSETTE SALES HAVE
NEARLY DOUBLED THIS

YEAR, BUT ARE THEY MAKING A COMEBACK?

"It made sense to DJ tapes... there's no rules about BPM"

- HARRISON WILLIAMS
- 26 JULY 2018

Cassette sales have nearly doubled this year, which indicates there is more demand in the format than in years past, but is it making a comeback that can be sustained?

According to [Official Charts](#), cassette sales account for a minuscule 1% of music sales in the UK, with just 22,000 copies sold in 2017. This low number is staggering when one thinks how cassettes were the leading format for audio 27 years ago. While that is far from the case today, in recent years, there has been a strong resurgence, with sales close to or more than doubling each year since 2015. Now in 2018 there looks to be an even stronger increase with 18,500 copies sold in just six months. At this time last year, only 9,753 copies had been sold. So it looks like another big comeback year is in store for cassettes, right?

The reason for this huge jump in sales in 2018 is due to a large amount of mainstream releases that appeal to the larger market of listeners and collectors. The leading cassette sold this year so far is Kylie Minogue's new album 'Golden' with 2,847, that was released as a limited edition glitter-gold clear cassette around the time she played at Berghain. Next up is the *Guardians Of The Galaxy Vol. 2* soundtrack followed by Snow Patrol's new album 'Wildness' and the 30 Seconds to Mars album 'America'.

Similar to the [current vinyl resurgence](#), it's the new mainstream releases that are yielding the resurgence rather than the culty, underground cassettes released by labels like Opal Tapes, 100% Silk, Awesome Tapes From Africa, Whities, Pale Master and Handmade Birds among others. That being said, the overall appeal of cassettes is attracting listeners and collectors.

Helena Hauff, who fronts [this month's issue](#) of *Mixmag*, released her debut album titled 'A Tape' only as a cassette in 2015 via Handmade Birds and Dark Entries, and its value has held up with many looking to sell it for at most €40.00.

The cassette is a format that seems to be increasingly in high demand, but its playability is still much lower than most other formats. For one, the quality of sound isn't as high as digital or vinyl, so it loses out there. Plus it's not a DJing format unless you are the wizard that is Awesome Tapes From Africa, who works magic in the DJ booth

with solely his cassette players and a mixer. He **famously said**, "it made sense to DJ tapes... there's no rules about BPM", yet not many, if any, do it like he does.

It's safe to say that cassettes will never regain their place as a staple within the music industry. For most, if one is going to go and listen to music, chances are they're not going to be listening to tapes, especially with the increase in music streaming that's taking over the industry. Yet that's not really the point of buying a tape. Sure one may want to listen to it, but having the music in a physical form is something that is attracting due to the tangible nature of the product. As time goes by, people may seek out cassettes more for this reason.

Cassettes are a novelty to most, but with increasing sales numbers, who's to say it's a dead format? The numbers don't lie.

Look for The Prodigy to release their forthcoming album '**No Tourists**' on cassette as well. Big beat seems like it was made for cassette right? Probably not.

Harrison is Mixmag's East Coast Editor. Follow him on Twitter [here](#)

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Are vinyl records considered to have better audio quality than CDs or high-bitrate MP3 (audio encoding format)?

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[Dave Haynie](#), Been recording things since High School. In the 70s.

[Updated Aug 22 2018](#) · Author has 4.2k answers and 23.3m answer views

There are several reasons, at least one of them valid.

Digital Superiority

Technically speaking, CD is a generally superior medium. People who complain about the fact a digital recording is quantized don't understand signal processing. Yes, a CD is limited in sampling to 16-bits and 44.1kHz sampling, which equates to exactly 96dB of signal to noise and 22.05kHz of audio bandwidth. Analog isn't remotely "infinite" or "continuous" as novices seem to believe, but subject to various limitations of its own (in fact, "signal to noise ratio" and "bandwidth" are both analog views of the limiting of the amount of information a medium can practically store). Vinyl typically manages to deliver 60-70dB of signal over noise... the difference between the highest signal level and where the noise overrides any signal. Modern digital recording (Blu-ray audio, HD Tracks, Pono, etc) are recorded at 24-bits, yielding a 144dB SNR. Your human ears have a range of about 120-130dB between what we'd consider absolute silence and the threshold of pain. So we can hear a range wider than CD under ideal conditions. There is virtually no audio gear that can deliver 144dB in analog, but it can certainly exceed vinyl or CD, and we can hear that.

Based on digital signal processing mathematics and particularly a thing called the Nyquist-Shannon sampling theorem, a CD's sampling at 44.1kHz means that it can reproduce a pure sine wave, theoretically, at 22.05kHz. In practice, however, any digital source needs an imaging filter (also called a reconstruction filter) to prevent false higher frequency "images" from being heard. Most of this is done digitally in current gear, but you still have an analog component. So the practical limit on CD is "about 20kHz", which as a stand-alone signal is about where the best human hearing drops off to little or nothing.

The Questionable Importance of Supersonic Audio

The value of higher frequencies beyond normal direct human hearing is debated. If you can edit digital audio and reproduce it, it's absolutely possible to construct an experiment where different very high frequency signals combine in various ways when played back to be audible. Whether that's of real value is questionable, but part of the goal of better audio is delivering gear that simply can't be questioned -- we know it can reproduce any sound you can hear... and maybe your dog, too. There's lots of interest in audiophile circles in removing any possible limits. As I mentioned, a CD can reproduce a 20kHz sine wave... that's a pure audio tone with no coloration at all. No timbre. A 20kHz square or triangle or sawtooth wave contains lots of higher frequency information which will not be on CD. And some instruments create a really complex waveform containing all sorts of overtones. However, if you check out your own hearing, you'll notice that sine, square, triangle, etc. waveforms all start to sound more the same as you increase frequency -- could be your listening equipment filtering out anything over 20kHz (you need sound card, amp, speakers, etc. all capable of reproducing a higher frequency, or it's not there), or it could be your ears doing the same thing.

LP can reproduce higher frequencies, but it's a difficult thing. If you're not spending well over \$1,000 on your turntable, it's unlikely your pickup will handle much beyond 20kHz, even though the highest frequencies put on vinyl are boosted 20dB, because of this kind of loss (low frequencies are cut by 20dB... part of this same RIAA compensating curve, because full fidelity low frequency information would leave an LP with only about 10 minutes of play time and cause most playback arms to skate uncontrollably across the disc -- too much mechanical energy). It's also the case that going above 20kHz or so will actually destroy the cutting lathes used to cut LP masters, so if the material does contain higher frequency information, it's either filtered (just as it would be for CD) or it has to be cut at 1/2 to 1/3 speed. So yeah, it's possible for an LP to have higher frequency information -- in the 70s, there was a format called Quadradisc that modulated the back channels of a quadrophonic mix up beyond the 20kHz point, modulated on a 30kHz carrier. Equipment for this was very expensive... some Quadradisc turntables ran \$5,000 or more at today's prices, and they had problems with channel separation and bleed, but overall, it does demonstrate the possibility of higher frequencies on LP.

So basically, most people playing LPs won't get higher frequencies than on CD, they will get lower dynamic range and more noise. So why do some people think vinyl sounds better? Ok, filter out the hipsters and luddites and all those who "hear" better sound on LP because they don't understand how digital sampling works and just believe the CD is missing something, filter out all the bad CD players and poorly mastered CDs from the early days (some were made actually using LP masters) and STILL you'll absolutely find LPs that sound better than the same CD release. I know all of this and I guarantee that you will, even though it shouldn't be likely. Not on every release, but yeah, some LPs sound better than the same release on CD.

The Failures of Mass-Market CD

There are two reasons for this, and they're related. First is kind of easy to understand: today, CD is (or at least has been) a mass market consumer format. It's the first thing a new album release is mastered for, and about all most record companies really care about, other than digital downloads. Vinyl is a fringe market for collectors and audiophiles and, sure, hipsters. You don't pop an LP into your car stereo, or fire up your 50-LP changer, or [mostly] rip it to MP3 and box

the LP up somewhere (I have, but I suspect it's not a terribly common practice). You enjoy it, like one might a fine brandy or bottle of wine or scotch. You take the time, you experience the sounds, the smell of the vinyl and the album artwork. You're in a listening room, probably the best sound system you own, and you're sitting comfortably. And in particular, you're in "critical listening" mode... not using music as a background to your office work, your driving, the gym, etc. So it's not only the sound, but the whole experience.

And the second thing is, this circles around to become the sound. Weirdly, because of this, because of the "ceremony", because vinyl has become a specialty item for enthusiasts, LPs actually often just plain get a better quality master release. No one from the record company's main office is messing with the release, and the small boutique division of that record company that's making the vinyl release knows their audience.

The Success of Audiophile Market Media

And we've seen this before. Releases that made it to SACD or DVD-Audio, digital formats pretty much only used by serious audiophile types, nearly always sounded better than the mass market release -- even just the CD version that's on most SACDs. I'm not even talking about the DSD tracks (the higher resolution format used on SACD) or the 96kHz/24-bit stuff on DVD Audio. Why? These are only sold to folks who care about high quality, they're often paying twice as much or more, and word on a bad release gets around fast. There have been a couple attempts at "high spec" CDs, mostly out of Japan, including SHM-CD (Super High Materials), XRCD (basically a CD made to DVD tolerances, with care and proprietary dithering algorithms applied to the 16/44.1 master), and more recently, Blu-spec CDs (basically a CD made to Blu-ray level tolerances, and also with attention paid to the master material). These do generally sound better - - but 99% of that is the fact they're paying very close attention to the master audio. You would have a hard time telling the difference if that same level of attention were given to stock CDs -- I'm not sure it's even possible. But for most releases, particularly from major companies, there's a notable difference between any "audiophile" release and the mass-market release.

A Casualty of the Loudness Wars

And it gets worse. There's been this phenomena over the years that's been dubbed "the loudness war". If you recall some years back, nearly ever TV commercial (at least in the USA) seemed so much louder than the show you were watching. Advertisers didn't have some magical access to your volume control, they used analog audio compression. This is not "compression" in the digital sense, it's compression of the dynamic range. If you took a random noise signal covering the full fidelity of CD and listened to it, it would sound harsh, and the average would be at half the CD's signal range, at 1/2 volume. You could run that whole signal through a 2:1 hard compressor and get a signal with peaks at 1/2 volume and an average at 1/4 volume, then boost it, and wind up with a signal that ranges from full volume to 1/2 volume and averages at 3/4 volume -- sounds much the same, but very loud, and no quiet parts -- no dynamics. That's an extreme example of compression. And in much of popular music, that's exactly what the record companies have been doing to releases put on CD after they get those from the artist. A couple of articles here:

[Loudness war](#)

[What is the Loudness War ?](#)

Basically, they're boosting the signal, and as well, sometimes being careless about it. After you apply compression, you have to apply "make-up gain", since technically, the compressor itself lowers volume. That's the "boost" I added in my very simple example. If you're not careful, you can push the peaks over full volume. In analog, that can lead to needle skating on an LP, saturation on tape (which actually can sound pretty good), but in digital there's no place for that extra volume to go, so you get clipping. The mastering engineer might apply a limiter to prevent the clipping (a limiter can't entirely prevent clipping, but it can smooth the edges), but either way, you're adding unpleasant distortion to a previously fine recording, all in the interesting of boosting perceived volume -- and lowering dynamic range.

Vinyl's Immunity to the Disease

So back to LP... remember how I mentioned that the RIAA curve cuts the lower end of the frequency range by 20dB? Simply put, to make a proper LP, you can only have so much energy before it becomes unmanufacturable and/or unplayable. So this loudness war stuff: impossible on LP. Much of the energy in a recording is in the lower frequencies, so that's what they cut for LP mastering, but too much compression boosts energy across the spectrum, and would yield an unplayable LP. So you often find the CD release of something with clipping and unacceptable compression, while the same release on LP is just dandy. And while you'd think this is not a professional thing, you're way more likely to find this on major releases than independent albums, and newer vs. older. There's a reporting site that tracks "DR scale" measurements -- a specific metric for dynamic range -- for a large collection of different kinds of music release here:

[Album list - Dynamic Range Database](#)

Try this... go and find an artist you like, get the list of their albums, and then sort by year. It's pretty creepy to see how things often get very red as you move toward the present, with bits of green usually from LP or SACD or some other kind of release. Certainly not a universal thing, but pretty common. Or find the last CD you bought and see how it compares to the LP version (where available). Or check out the HD Tracks or other audiophile download and see if actually offering you more resolution (which is really the end result of dynamic range) than the CD... sometimes, you're getting a 24-bit/96kHz file made from the CD master -- a fraud, basically (and not really HD Tracks fault, other than they sell what the record companies give them, rather than curating those releases and refusing to sell bogus HD music).

And some tools here:

[DYNAMIC RANGE | pleasurize music!](#)

Hopefully the industry is coming around on this. Neil Young's Pono project seems on the surface to be yet another attempt to get higher spec audio in consumer hands, but it's fundamentally

different -- their ultimate goal is to get the artists' final tape delivered as close as possible to the listeners' ears. I'm a fan of that.

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[Andrew Ryder](#), Have been a recording engineer and audio equipment designer for over 35 years.
[Updated Dec 31, 2018](#) · Author has 567 answers and 899.4k answer views

First off, **digital reproduction beats vinyl on average; it is only at the top end of the equipment spectrum that quality vinyl pressings can become superior.**

Nonetheless, among most audiophiles*, reel-to-reel and vinyl are the preferred formats for two reasons:

* Please note that “audiophile” (in this case) refers to someone looking to reproduce the acoustic experience of a live choir or orchestra to the highest degree of realism possible. Studio recordings cannot be judged for accuracy against their reproduction as one cannot compare how it sounded “going in” to how it sounds “coming out” (unless you were in the tracking room during the actual takes).

The first is the lack of “ringing”. If you’ve ever watched car wheels (with spokes) in a movie, you’ll notice that sometimes the wheels seemed to be still (or even moving *backwards*) when the car is moving forwards. This has to do with the “strobing” that occurs when the (continuous) motion of the car wheels is “cut up” into 24 frames a second. This occurs with audio frequencies as well; frequencies slightly off from a subdivision of the Nyquist frequency can sound “harsh” or “brittle”. The benefit of analog is not that the resolution is *infinite* — (it’s not, due to physical limitations within the media itself) — but rather that it does not have *regularly-spaced* recurring subdivisions (as digital sampling does) and is therefore less subject to “digital ringing”.

The second reason is bandwidth. Those that point out the upper limits of human hearing are missing the main point of having extension beyond 20KHz — it’s not that you need to reproduce “ultrasonic” overtones or harmonics (although, when you hear acoustic instruments live, the *are* present), it’s that you want to resolve phase relationships *within the audible range* to the highest degree of accuracy possible.

Proper reconstruction of a spatial image, (particularly that of a properly recorded X/Y microphone pair or Blumlein arrangement), relies on the difference in phase (and to some extent, amplitude) between signals reaching each ear (or microphone – during recording, or speaker – during playback). Tests have revealed that listeners can detect a 30° phase difference between audio signals averaging 2KHz; 30° is a 1/12th of a (360°) cycle, so to render that particular phase relationship *exactly* would require 24KHz of bandwidth — (2KHz × 12) . Note that it’s not that you *won’t* get a sense of location *below* that, it’s just that it won’t be as *exact*. This is why many audiophiles prefer vinyl; it is capable of bandwidth above that of most digital formats, and therefore, can deliver a more accurate sense of space and a more palpable stereo image; of course, to *realize* these benefits requires a high-quality pressing of a good recording, as well as a high-end phono cartridge, turntable, and phono preamp. This is why digital is still better *on average*, while analog — at it’s best — *can* be superior.

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[Mark Slee](#), works at Facebook

Updated Mar 22, 2016 · Upvoted by

[Ethan Hein](#), music technology and music education professor · Author has 220 answers and 1.4m answer views

Generally speaking, vinyl records are not considered to have better audio quality than CDs. In terms of fidelity and accuracy of sonic reproduction, CDs outperform vinyl in significant ways. With that said, there are sonic artifacts and emotional attachments with vinyl that many people find pleasing. This yields a *preference* for vinyl - which some would describe as *better*, but this is a subjective quality as measured by the ear of the beholder.

Under ideal conditions, a vinyl record could theoretically store equivalent or greater fidelity than many digital formats. Audio signals are continuous waves. Digital formats perform a discrete sampling of an audio signal. With [CDs](#), you get 44,100 samples per second at a resolution of 16 bits per sample. Upon playback, these samples are used to reconstruct a continuous analog wave.

On [CD](#), these limitations restrict what can be recorded, band-limiting the signal to a maximum frequency of 22kHz (which is higher than most any human can hear). [Vinyl records](#), on the other hand, are actually an analog medium. They can represent a continuous wave at the resolution of the tiniest cuts a needle can make into the vinyl surface (in the theoretical extreme, the size of the plastic molecules would be the limit). Magnetic tape is also analog in this sense. Neither has the same limitation of frequency response as 16-bit, 44.1 kHz ([CD](#)) digital.

With that said, these "ideal conditions" do not exist. In practice, vinyl recording and playback mechanisms introduce noise and distortion, and the frequencies that are band-limited by CDs are inaudible to humans. Because of the noise, vinyl cannot represent the same degree of dynamic range that a CD can, and is less effective at *accurately* reproducing sound. However, as mentioned previously, some listeners enjoy this effect.*

One of the main reasons people prefer [vinyl records](#) is that their playback mechanism (needle on a [Turntable](#)) introduces mild **harmonic distortion** into the signal. This harmonic distortion actually sounds pleasing to the human ear, and is commonly subjectively described as *warmth* in the sound. Of course, without proper equipment and care, vinyl playback also commonly introduces a lot of negative artifacts (i.e. crackle, hiss), but aficionados tend to feel that the positives outweigh the negatives (and take care of their records to avoid these issues). Some listeners even have a positive emotional association with crackle. It's not uncommon for crackle to be intentionally introduced into digital recordings, to evoke a sense of "vintage" sound for the listener.

** It's worth clearly noting that the greater frequency response of [vinyl](#) as compared to [CD](#) is effectively irrelevant for most intents and purposes. The vast majority of additional high-frequency content captured by analogue is simply undetectable by humans (all the science and double-blind testing clearly shows this, yet it unfortunately continues to be a topic of religious debate amongst audiophiles). Furthermore, many recording and playback systems contain components that actively filter this inaudible content, both on the way in and the way out. Even if*

the information does make it onto the record, your amplifiers and speakers likely won't play it back.

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[Aparna Subramanian](#), lived in New Delhi

[Answered Mar 6, 2013](#)

That depends on whether you're referring to the objective 'better' or the subjective 'better'. Objectively, there is no way that an LP can sound better than a CD. The whole vinyl cutting and replay process is very primitive - it is essentially dragging a small piece of rock through a small wobbly groove in a piece of plastic. If you looked at the things a mastering engineer has to do to a recording in order to make it sound right on vinyl, you'd be surprised. As a recording engineer, I have sat and listened to albums I recorded and mixed, comparing the vinyl version with the CD version. The CD version is invariably much closer to the sound of the original master recording. So, objectively, in comparison to CD the LP is a very poor reproduction of the original recording and CD is clearly better.

Subjectively is a very different thing. Here we are talking about human tastes, personal preferences, biases and so on. Although an LP may not sound as close to the original recording as a CD does, the LP version can often be more enjoyable to listen to. The very things it doesn't do as well as CD can often lend a sense of warmth and body to the recording, and some people prefer that. What they're really saying is that they like the *sound* of the LP better, they find it more enjoyable, or even that it feels like a more convincing performance to them. Furthermore, the LP is a more endearing format; it requires our care and attention, and that in turn tends to endear it to us. Some people like LPs in the same way that other people like pets; you have to look after it, care for it, almost love it - you form a kind of relationship with it, and if you get everything right it feels as if it is giving you something good back. Also, there is a lot more interaction and customising involved with the LP. People choose their favourite/preferred vinyl cleaning solutions and regiments, they choose their stylus shape/material and tone arms and preamplifiers, and adjust the tracking forces and so on until they get a sound they like. It's a lot more of an interactive and customisable tweaking experience, where the listener is able to tailor the sound to his/her preferences. For those people, LP is a better all-round experience.

A CD, in comparison, requires almost no care or commitment to maintain good quality. You put it in, you hit play. There's nothing to do that allows you to interact with it as a medium, nothing endearing.

(This was told to me by Greg Simmons, Sound Engineering Professor at Australian Institute of Music, Sydney. He has about 25-years of experience in Audio Recording and Mixing)

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[Pratik Sen](#), Ophthalmology at Apollo Main Hospitals (1996-present)

[Answered Mar 30, 2018](#)

Originally Answered: [Is the sound on vinyl records better than on CDs or DVDs?](#)

On a very good music system a good vinyl record will probably sound the same as a good cd with uncompressed data but having said that vinyl is about the experience and CD is about the sound dynamics

The dynamic range and stereo separation and lack of pops and clicks definitely make CDs superior. You could make infinite number of copies and the last copy will still sound the same as the first one. There were valid reasons why CDs replaced vinyl and they still hold good now

I personally prefer vinyl records because now I can afford it. I listen to one side (18min) and decide whether I would like to listen to more or not. Listening to 60+ minutes of music makes me tired and lose interest in the actual music

So folks listen to both most records come with a download code so that you can enjoy both

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[Flow Ir In](#), 22+ DJing, from tiny clubs to 6000+ beach parties. vinyl to digital

[Answered Mar 27, 2018](#) · Author has 167 answers and 185.2k answer views

Simple answer: No.

Others have explained at length some of the technical differences and the nature of the 'warmth' of vinyl (due to distortion).

Also limiting vinyl is its awful low-frequency detail (since there is a fine line between a bass bomb and the rumble of an ever so slightly off centre record, vinyl's bottom end fidelity reduces as the frequency lowers) and stereo separation - there's only one needle to read both channels. Also, the distance travelled by the needle per unit time decreases as the record goes on, since the track (in most cases) spirals towards the centre. Since the record masters are cut on a Neumann's lathe using a needle, the physical limitations of moving a cutting object through the wax have more impact in the centre where the sound is written more densely.

Where vinyl has most advantages are in the nature of the errors. Vinyl errors are generally not unpleasant, or even pleasant. The gentle wobble of pitch from an imperfect motor/drive system is hardly noticeable, cracks and pops are brief and limited, unless there's a big scratch.

With digital media, a broken CD track is a skip from hell, a digital noise burst or simply the end of payback.

When manipulating sound, vinyl has the advantage of being a continuous analogue waveform, whereas digital sound needs to be re-sampled to alter speed. That said, digital sound can alter pitch or speed independently, whereas vinyl has them locked together.

Aging prefers vinyl to CDs. Having travelled with CDs and vinyl when DJing, my CDs were all useless from brief encounters with sand when the vinyl was still going strong. The fidelity was steadily but slowly decreasing as the elliptical needles and moderate weight used for reliable DJing abraded the vinyl, but after daily use for a year, most records still sounded good.

With 320mbps or 1411mbps flac, the audio quality is similar to, or far exceeding vinyl, (especially at the bottom end and in stereo separation) and unless there is a breakdown in the solid state playback system, errors simply do not occur. A track that played well 10 years ago still plays as well today on the 100,000,000th play.

But adding to the picture is the origin of the vinyl. Most vinyl is cut using the signal from a digital production system. So any sound reproduced from vinyl is merely a digital signal that has been transformed with two analogue encoding steps. Which most professional sound software can model using impulse functions.

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[Douglas Currens](#), Live recording and radio production for KPFT-FM

[Updated Mar 27, 2013](#) · Author has 2.1k answers and 3.9m answer views

When the [CD](#) was introduced in the '80s, analog recording and [LP](#) pressing technology was a mature art form/science—there had been adequate time for the problems and bugs to have been solved as best the physical limitations of the storage mediums (magnetic tape, polyvinyl chloride) would allow.

The introduction of Red Book [CD](#) as a consumer playback medium involved all new electronics and technologies for mastering and pressing the music. Many links in this new chain had unrecognized or unsolved problems since it had been promoted as “perfect sound forever“, a standard from which it certainly fell far short. The compromises in the sampling and bit rate have been widely acknowledged as a commercial choice (must fit [Ludwig van Beethoven](#)'s Ninth) rather than being driven by audio quality. The early [CD](#) players, while a cash cow for consumer electronics companies (the opportunity of selling a new device to everyone who owned a turntable) and record companies (selling new copies of all the old catalog music to people who had previously purchased the records or cassettes), were sonically lacking, to be polite. Add to that the mistakes made in using masters equalized for [LP](#) mastering incorrectly used for [CDs](#) and the cheap op-amp output stages and brick-wall filters in those “perfect“ [CD](#) players, and a good [LP](#) system could trounce a [CD](#). I remember wondering how the imaging had completely flattened like wallpaper on the introductory players.

This imaging depth problem has improved significantly as the technology has matured, but anyone who compared the two technologies until relatively recently could not be blamed for appreciating the strengths of analog playback. It was like looking at a screened newspaper photo

compared to a continuous tone darkroom print. All the little dots were supposed to correctly simulate the image, but could only do their job up to the limits of the dot size and variation of drop darkness available to the printer. This is why books of Ansel Adams photos never match an “analog“ darkroom print. Still, no one could deny that [CDs](#) were convenient, required minimal upkeep or storage space, and seemed “quiet“ compared to vinyl. The problem with the [CD](#) “quiet“ is that there is still a lot of information you can hear on vinyl well below the tape or groove noise. I’ve come to think of [CDs](#) as the “great equalizer“ of sound systems. They’ll make a cheap system sound better than it should have any right to, but keep a much higher resolution analog system from resolving anything beyond the limitations of 44.1 kHz/16 bit recordings. So you’ll hear pretty dramatic improvements in lower end systems, but find it much harder to hear the more subtle improvements and inner detail available from master tapes and well-made [LPs](#).

I would be remiss to not mention the recent availability of greatly improved digital consumer media like SACD, DVD-A and higher bit-rate downloads, which finally achieve most of the promise of digital audio fidelity, but I’ve been specifically referring to [CD](#) vs. [LP](#). It may be moot, since [MP3](#) (or [AAC](#)) seems to be the medium of popular choice these days anyway. When 256 kbit/s downloads finally replace [CDs](#) as the consumer medium (if they haven’t already), we will have dropped down yet another notch in seeking audio reality. Oh, and bass can be improved on [CD](#) compared to [LP](#) just because of physical limitations of cutter heads when you apply the [Recording Industry Association of America](#) equalization curve.

Many [LPs](#) end up with extreme lows filtered or “mono-fied“ to allow the cutter not to exceed its limits. But our ears are much more sensitive at higher frequencies than these, and the midrange is where “the rubber hits the road“. Also, some audiophiles probably enjoy the little rituals they’ve developed around keeping their records and styli cleaned and the joy of finding a new phono cartridge or vertical tracking angle adjustment or record mat that would be hard to give up for a “take it or leave it“ [CD](#) player. There may be some romanticizing going on, but it’s generally a love generated by a real emotional connection they’ve made to some music they’ve heard that they want to recapture. For many who’ve grown up with [LPs](#), the [CD](#) just doesn’t make that same connection. Ask a pipe smoker to trade in his aged meerschaum for an electronic cigarette—it may provide an equivalent updated nicotine-providing mechanism, but they won’t ever go for it.

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Universal Music Was Boxed In on CD Prices by Big Retail Chains; Discounting by Best Buy and others may have forced the cuts. More labels may follow along.

Leeds, Jeff . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]05 Sep 2003: C.1 .

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ABSTRACT (ABSTRACT)

Universal executives downplay the notion that giant discounters directly forced the world's largest record label to lower the wholesale price of most CDs by 25% and the suggested retail price by as much as 32%. But it was certainly more than coincidence that the amount Universal suggests consumers will now pay for its CDs – around \$10 – is the same one that has become common in the weekly circulars distributed by big chains such as Best Buy.

On Thursday, however, they kept their distance from Universal's pricing strategy. "We're always looking at our pricing policy, but we have no specific plans to do something similar at this time," Warner Music said. The other three declined to comment, though industry sources said some feared that Universal had taken too radical a step – one that threatened to accelerate the downward spiral the record business finds itself in.

Up until now, they've sold many of their CDs at a loss; the idea was to draw customers into their outlets to purchase bigger-ticket items such as electronic equipment and appliances. Thanks to Universal's paring of wholesale rates, they can look forward to selling CDs for the same \$10 or so they always have – and yet manage to turn a profit.

FULL TEXT

Universal Music Group's top distribution executive, Jim Urie, began sketching out his plan to slash CD prices on the back of a Denny's restaurant place mat as he returned from a Palm Springs vacation last Thanksgiving.

But the script for Universal – whose decision to cut prices touched off tremors throughout the music industry this week – may have been written well before then. Indeed, pressure has been building for industrywide price reductions since big-box retailers such as Best Buy Co., Target Corp. and Wal-Mart Stores Inc. began elbowing their way into the music business a decade ago with deep discounts on CDs.

Such mass merchants, while putting a squeeze on traditional record stores, account for some 50% of U.S. music sales. That's up from 33% in the mid-1990s, according to estimates by industry insiders.

Universal executives downplay the notion that giant discounters directly forced the world's largest record label to lower the wholesale price of most CDs by 25% and the suggested retail price by as much as 32%. But it was certainly more than coincidence that the amount Universal suggests consumers will now pay for its CDs – around \$10 – is the same one that has become common in the weekly circulars distributed by big chains such as Best Buy.

Urie acknowledged that big-box-style prices had clearly struck a chord with music fans.

"When I was a kid, we identified ourselves by what bands we liked," he said. "Now, in addition to that, kids identify themselves by how they consume music. 'I put it on my iPod.' 'I take it from Kazaa.' They talk about that. No kid wants to say, 'I shop at Joe's Expensive Records and pay \$16.' It was time to address that."

The Vivendi Universal unit, whose labels include Interscope and Island Def Jam, sees its new pricing policy as a way to stem online piracy and revive flagging sales. Executives said consumers' response to the price cuts was so positive Thursday that e-mails applauding the move poured into the company.

But what the tactic will mean for others -- from store owners to rival record labels -- is much muddier.

Even within Universal, executives hotly debated just what the new pricing scheme would mean for the economic fundamentals of their business. If prices were set so low, some suggested, marketing budgets might have to be trimmed accordingly. Others have raised the possibility of saving money by limiting the number of songs that artists could put on CDs.

Some predicted that Universal's prime competitors -- AOL Time Warner Inc.'s Warner Music Group, Sony Corp.'s Sony Music Entertainment, Bertelsmann's BMG and EMI Group -- would have little choice but to fall in line behind the industry leader.

"I bet that by the end of the month, every other major label will be on board" with similar price cuts, said artist manager Steve Rennie, a former Sony Music executive.

On Thursday, however, they kept their distance from Universal's pricing strategy. "We're always looking at our pricing policy, but we have no specific plans to do something similar at this time," Warner Music said. The other three declined to comment, though industry sources said some feared that Universal had taken too radical a step -- one that threatened to accelerate the downward spiral the record business finds itself in.

Retailers, meanwhile, expressed mixed feelings.

Some smaller independent record stores have contended previously that the labels hurt them by often favoring the big-box chains with inordinate fees, subsidies and discounts. Last month, several small merchants sued Best Buy, alleging that it was the beneficiary of such special treatment -- and was thereby able to artificially hold down its retail prices. Best Buy has denied wrongdoing.

Part of Universal's plan calls for the elimination of so-called positioning fees and cooperative advertising, in which the label subsidizes retailers' marketing efforts. Everybody -- from Wal-Mart to the shop on the corner -- will now get the same wholesale price, no side deals attached.

"It levels the playing field," said one music industry veteran who was briefed on the new Universal system, which is set to go into effect next month. "It's simpler and fairer for everyone."

Yet at the same time, some independent store owners expressed concerns.

To obtain the 25% wholesale price reduction, Universal is demanding that retailers guarantee the record company

a quarter of their overall bin space and a big chunk of their promotions. Those terms are "totally impossible" to meet, Don Van Cleave, the president of a coalition of about 70 independent stores, grouched Thursday in a letter circulated on a music industry Web site. "The very nature of a store being 'independent' is that they choose what to promote based on customer tastes and not necessarily label priorities."

More broadly, some retail experts believe that the new pricing scheme will hasten the closure of many smaller stores, which already are suffering from razor-thin profit margins.

For their part, the big-box stores seem less ambivalent about Universal's gambit.

Up until now, they've sold many of their CDs at a loss; the idea was to draw customers into their outlets to purchase bigger-ticket items such as electronic equipment and appliances. Thanks to Universal's paring of wholesale rates, they can look forward to selling CDs for the same \$10 or so they always have – and yet manage to turn a profit.

Jason Miller, singer of rock band Godhead, thinks it's the perfect price point.

Miller asked his label, Reality Entertainment, to cut the price of his new CD to \$9.99 before it was released this summer. Reality executives had been prepared to sell the album for about \$18 but agreed to lower the price to \$15 and said stores are now selling it for about \$13.

"Everyone has a sort of price in their own head of what they're willing to spend," Miller said. "I'll go to Target or Wal-Mart when I'm on the road. It's weird how people's brains work. If you see '\$9.99,' it's a different ballpark. You can buy a DVD for \$9.99 in some cases. And a CD is \$15? Where's the value in that?"

*

Times staff writer Jon Healey contributed to this report.

Illustration

Caption: PHOTO: MASS CULTURE: CDs on sale at independent Amoeba Music in Hollywood. Big retailers account for 50% of U.S. music sales.; PHOTOGRAPHER: Associated Press

Credit: Times Staff Writer

DETAILS

Subject:	Compact discs; Musical recordings; Discounts
Company / organization:	Name: Target Corp; NAICS: 452112; Name: Wal-Mart Stores Inc; Ticker: WMT; NAICS: 452112; DUNS: 05-195-7769; Name: Best Buy Co Inc; Ticker: BBY; NAICS: 443111, 443112; DUNS: 02-305-8159; Name: Universal Music Group; NAICS: 512220
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There's an even newer trend in music.

Lauer, Matt; Daly, Carson . Today ; New York New York: CQ Roll Call. (Jul 11, 2017)

[ProQuest document link](#)

ABSTRACT (ENGLISH)

People are going wild for cassettes. And there are sales numbers to prove it. A whole new generation now discovering another way to enjoy music that comes with some distinctive perks.

FULL TEXT

MATT LAUER: All right. We are back now at eight forty-five. We've already told you about the comeback of vinyl records. But as Carson's about to show us, there's an even newer trend in music.

CARSON DALY: Here they are, guys. People are going wild for cassettes. And there are sales numbers to prove it. A whole new generation now discovering another way to enjoy music that comes with some distinctive perks.

(Begin VT)

(Excerpt from Wayne's World)

CARSON DALY: Remember the compact cassette? Younger than the record but older than the CD, they reached their full potential in the 1980s and paired perfectly with the Walkman and Boombox. Well, what's old is new again.

JOE LEVY (Rolling Stone Magazine Contributor): Cassette tapes, we thought these were done, and now making a comeback.

CARSON DALY: Steve Stepp has been in the tape business since 1969, and was steadfast in the plastic players even when others lost interest.

STEVE STEPP: We have planned on resurgence but it has come much quicker and much stronger than we expected.

CARSON DALY: A strategy that's paid off for the National Audio Company who now makes more audio cassettes in a week than any of their competitors do in a year.

STEVE STEPP: The last five years, I think we would say probably an average of twenty percent to twenty-five percent a year. The last two years, it has picked up beyond that.

CARSON DALY: With pop artists like Justin Bieber, Halsey and The Weeknd, rewinding time and releasing their tunes on tape.

JOE LEVY: We're looking at millennials who are latching on to a way to enjoy music in a physical format. We're talking about people who never thought music came in a physical shape.

CARSON DALY: Last year, sales of cassettes rose seventy-four percent. Inexpensive and easy to produce, many of them are sold direct to consumer and include a code for digital download. At Amoeba Music in Los Angeles, the country's largest independent record store, sells hundreds of new and used cassettes a year.

WOMAN: I think cassettes are awesome. People like digital stuff but they want to hold something.

CARSON DALY: The tapes are part of a collection of more than a million items on the retailer's shelves. But like vinyl, music fans agree, there's something special about the way they sound.

STEVE STEPP: They are natural analog sound. And your ears and the world around you are analog.

JOE LEVY: It does all the things that music is supposed to do for kids. Your parents are confused, a little freaked out and you get to come home and say, hey, I've got something I want to play loud that you won't like. Mission accomplished.

(End VT)

CARSON DALY: Also people like about cassettes is the artwork. If you guys remember the--

MATT LAUER: Yeah.

SAVANNAH GUTHRIE: Yeah.

CARSON DALY: A little chance for the artists to showcase stuff that they were into. You can't really touch and feel and look at music today when it comes out digitally. So it's another way to go back. And remember rewinding cassette tapes?

MATT LAUER: Yeah.

SAVANNAH GUTHRIE: Oh, yes.

CARSON DALY: Take a pencil and put right in there.

AL ROKER: Or when the battery started to go down and it goes--

HODA KOTB: I remember when a cute boy would make you a mixtape and you could listen to it over and over. He would pick the songs and it was cool.

SAVANNAH GUTHRIE; I remember wishing a cute boy would make me a mixtape.

AL ROKER: Aw.

SAVANNAH GUTHRIE: That's awesome. Remember the lyrics that are so small?

HODA KOTB: Yes.

SAVANNAH GUTHRIE: Now we have--

CARSON DALY: You never got that mixtape, huh?

SAVANNAH GUTHRIE: Never got it. Made--

CARSON DALY: You had to make your--

SAVANNAH GUTHRIE: I might have made the mixtapes. Exactly, shocker.

AL ROKER: Maybe if you had showed up at school, maybe.

SAVANNAH GUTHRIE: Exactly. If I had been at school, maybe-- maybe that mixtape would be there for me. Anyway.

MATT LAUER: All right. You think--

CARSON DALY: Yeah.

MATT LAUER: --cassettes get a bad name?

SAVANNAH GUTHRIE: Yeah.

MATT LAUER: How about cauliflower?

HODA KOTB: Oh, yeah.

MATT LAUER: It gets some really bad name. Coming up though, it is also making a comeback. Carson's got that story when we come back.

CARSON DALY: I'm going to come back into that.

MATT LAUER: Yeah.

(ANNOUNCEMENTS)

MATT LAUER: All right. We are back now this morning on TODAY's Food. Move over, kale. There is another hot veggie in town. We're talking about the cauliflower craze. It's popping up on menus at restaurants all across the country. TODAY contributor Elizabeth Mayhew has got some great recipes using cauliflower. Nice to see you.

ELIZABETH MAYHEW: Thank you.

MATT LAUER: Can we just say this vegetable gets no respect. One of the bad things, though, the smell when you're cooking cauliflower.

ELIZABETH MAYHEW: That is true especially when you are like boiling it or, you know-- or steaming it.

MATT LAUER: Yeah.

ELIZABETH MAYHEW: So I promise you, the smell goes away immediately because one of the great things about cauliflower is it absorbs any flavor you add to it.

MATT LAUER: It's really healthy. It's really good for you. The first thing you're making is cauliflower fried rice. Easy?

ELIZABETH MAYHEW: It's super easy. So let me just say one thing about cutting a cauliflower. I just like to go in half and then just-- you want to get the floret so you're getting the core. This part gets thrown away, okay?

MATT LAUER: I like raw cauliflower.

ELIZABETH MAYHEW: It's delicious. But-- so we're going to be cooking it. So you take these florets. You put them into a food processor. You can buy this rice ahead of time. You just pulse it. That is it. Do not let it run because you don't want it to become mushy. So it's about forty-five seconds and you get a rice that looks like that.

MATT LAUER: Great. What do we add to it?

ELIZABETH MAYHEW: And it's white, too. So now what we're going to do to make the fried rice, you're going to start with some carrots and some scallion. I like to add peas. Matt, you can add any vegetable you want like if you want to add snow peas or anything. Lots of garlic and ginger. That's where a lot of this flavor is going to come from.

MATT LAUER: But I notice you're cooking the vegetables first. Is that because this gets soggy the longer you cook it?

ELIZABETH MAYHEW: Exactly. So cauliflower really does release water so you're not going to add it to the last bit. Then you're going to add some soy sauce. Don't go crazy with the soy sauce. I'd rather you season it with the salt because again you don't want to add more liquid. And then you're going to add some sesame oil.

MATT LAUER: And then?

ELIZABETH MAYHEW: You're going to saute all of that, okay?

MATT LAUER: Roker, look what we have here.

AL ROKER: Yeah.

MATT LAUER: What is that? Bacon.

ELIZABETH MAYHEW: That is pork. So then-- so this is-- I'd say go to the Chinese restaurant, get some barbecue pork. Now, obviously if you're going to keep this vegetarian, you're not going to add it. And then you add your rice. You're going to saute all of that. And it looks like this.

MATT LAUER: Look what happened. Guys, how is this?

AL ROKER: This is great.

HODA KOTB: Delicious.

SAVANNAH GUTHRIE: Really good, really, really good.

ELIZABETH MAYHEW: Okay. I know because it really does not at all taste like cauliflower.

AL ROKER: No.

ELIZABETH MAYHEW: And then I just like I like to plate that. Go ahead and put it on a plate. And then if you want, you can serve a fried egg on top.

MATT LAUER: That's a great idea.

ELIZABETH MAYHEW: So that makes for-- oh.

MATT LAUER: That's okay. We get the idea.

ELIZABETH MAYHEW: Really nice. Okay.

MATT LAUER: Recipe number two. You're making cauliflower tacos.

ELIZABETH MAYHEW: Right. So again, you're going to start with the rice again. The cauliflower rice, exact same way. Then you're going to take some mushrooms, just gives a little meatiness. Again you're just going to pulse it again until it resembles about the same size. You're going to add those mushrooms to your--

MATT LAUER: It looks a little like ground beef.

ELIZABETH MAYHEW: Well, that's the whole point.

MATT LAUER: Yeah.

ELIZABETH MAYHEW: This is exactly what it's going to look. Then you add a packet of taco seasoning. I like to buy the low sodium. Otherwise, it's really full of a lot of salt. And then some-- just not a lot but some salsa. That's going to bind it together. You're going to mix that all up. And then you're going to put it on a cookie sheet in a flat-- where are you, Matt?

MATT LAUER: I come around beside you.

ELIZABETH MAYHEW: Okay. In a flat-- on a flat cookie sheet foil line. Put it in the oven at three fifty. Let it cook for about thirty minutes. Then toss it around.

MATT LAUER: I'm going to try it.

ELIZABETH MAYHEW: Go ahead. Yeah. Please do.

MATT LAUER: Guys?

ELIZABETH MAYHEW: Toss it around. And then it tastes like taco meat, right?

AL ROKER: Yep.

MATT LAUER: Yeah, it does.

SAVANNAH GUTHRIE: Really does.

ELIZABETH MAYHEW: You make it exactly as you would a taco. You go ahead and you put that into your shell and put your toppings on and you're good to go. Now, the thing about this, the reason you're baking it that long is you want to dry it out a bit. That will give it more of that meat consistency.

MATT LAUER: That's a great idea. The last one is cauliflower hummus. So you do use chickpeas, though.

ELIZABETH MAYHEW: You do, but you don't have to. And actually, you can use black beans. You don't have to use beans though. So what you're going to do is first roast the cauliflower. So this is cauliflower that's been seasoned with a little bit of curry, salt, olive oil. Go ahead and roast that into a four hundred-degree oven. And then you put your ingredients-- always put your-- when you're using something like a Vitamix, always put your wet ingredients in first. And you're going to add your peas, your garlic and then you add all of your cauliflower to that.

MATT LAUER: Elizabeth, this is delicious.

AL ROKER: Amazing.

CARSON DALY: Better than hummus.

SAVANNAH GUTHRIE: These are really good.

ELIZABETH MAYHEW: Better than hummus.

CARSON DALY: Yes.

MATT LAUER: It really is great.

ELIZABETH MAYHEW: Okay. Well, I'm glad to hear that. And then what you're going to do is put this on and you're going to start by pulsing it just--

MATT LAUER: Don't worry about it. You already sold it.

CARSON DALY: Yeah.

SAVANNAH GUTHRIE: Yeah.

MATT LAUER: It's done. You got four believers over here.

CARSON DALY: Bottle that up.

MATT LAUER: What are these other dishes?

ELIZABETH MAYHEW: So then I made a salad. It's a Sicilian salad so it's got like raisins and sundried tomatoes and garlic. It's delicious.

SAVANNAH GUTHRIE: Really good.

ELIZABETH MAYHEW: The thing about using raw cauliflower, which that one is it's shaved, you want to put the dressing on and let it sit because the acidity cooks the cauliflower just a little bit.

SAVANNAH GUTHRIE: All right.

ELIZABETH MAYHEW: And then I made a cauliflower mac and cheese. So there is no mac in that. It's called--

CARSON DALY: Everything you could possibly make with cauliflower and it's delicious.

ELIZABETH MAYHEW: Well, again, it's like chicken. It takes on whatever flavors. It's available all the time and it's cheap. So-- plus, you can-- it's a vegetable. You can get your kids, I think, to buy into.

SAVANNAH GUTHRIE: Totally.

MATT LAUER: I was prepared to go eh on like two of these.

SAVANNAH GUTHRIE: No, no.

MATT LAUER: Every one of them is great.

SAVANNAH GUTHRIE: It's a winner.

MATT LAUER: They're fantastic. Elizabeth, thank you. Want those recipes, go to today.com/food. We're back right

after these messages and your local news.

(ANNOUNCEMENTS)

AL ROKER: This morning on TODAY's Take, stars with style. Kristen Bell, Rosario Dawson and more when we help you steal that celebrity look.

Then watch what happens when I deliver a prime surprise to some very lucky people.

Plus, an animal house party that's going to be wild and you're invited right now.

ANNOUNCER: From NBC News, this is TODAY's Take, live from Studio 1A in Rockefeller Plaza.

AL ROKER: It is Tuesday morning, July 11th. And you're listening to All the Pretty Girls by Kenny Chesney. Will I get in trouble if I say I have all the pretty girls here?

SHEINELLE JONES: Oh.

JENNA BUSH HAGER: Oh.

SHEINELLE JONES: No, you won't get in trouble.

AL ROKER: Okay.

JENNA BUSH HAGER: That's nice.

AL ROKER: You never know. But I do get to work with beautiful people.

SHEINELLE JONES: Speaking of beautiful people, today--

AL ROKER: Yes.

SHEINELLE JONES: --I was downstairs just a second ago getting dressed and I looked up at the monitor, you had on-- was it a purple hat?

AL ROKER: Yes.

SHEINELLE JONES: With a purple tie?

AL ROKER: Yes.

SHEINELLE JONES: That might be the best look, my friend.

AL ROKER: Wow. Thank you.

JENNA BUSH HAGER: Wait. We don't get to see that.

SHEINELLE JONES: Where is your hat? We'll show everybody.

AL ROKER: Yeah.

SHEINELLE JONES: We'll have somebody get that. It was a good--

JENNA BUSH HAGER: We'd like to see your hat.

AL ROKER: That's fine.

SHEINELLE JONES: Do you plan that?

AL ROKER: Well, yeah.

SHEINELLE JONES: Yeah.

AL ROKER: I mean, you try to accent something.

JENNA BUSH HAGER: By the way, does he plan that?

SHEINELLE JONES: Okay. Of course. What am I thinking?

JENNA BUSH HAGER: Excuse me.

SHEINELLE JONES: Down to the pocket square.

JENNA BUSH HAGER: Polka dot pocket square.

SHEINELLE JONES: Polka dot with the plait and the purple.

AL ROKER: Thank you very much.

SHEINELLE JONES: So today is purple day.

AL ROKER: But more importantly--

SHEINELLE JONES: Yes.

AL ROKER: --when we last left you yesterday, Mila, Jenna's girl, was not at the right camp.

JENNA BUSH HAGER: At the right camp.

AL ROKER: So what happened?

JENNA BUSH HAGER: It was-- I know. And by the way, this is riveting. This is riveting television.

AL ROKER: Well, people have this.

JENNA BUSH HAGER: Well-- yes. I found out that Mila got to camp. And I think she somehow in her four-year-old way, manipulated her way into a Spanish camp.

AL ROKER: Ah.

JENNA BUSH HAGER: She was supposed to be in sports camp with Vale.

AL ROKER: With Vale.

JENNA BUSH HAGER: Yeah, with Vale Feldman--

AL ROKER: Vale Feldman, yeah.

JENNA BUSH HAGER: --who is Savannah's daughter. They're next door neighbors and little buddies. And Mila--

AL ROKER: Which would mean you are next door neighbors, too.

JENNA BUSH HAGER: And little buddies.

AL ROKER: Okay. There you go.

SHEINELLE JONES: Oh, that is true.

JENNA BUSH HAGER: And big buddies.

SHEINELLE JONES: So wait. So she goes to camp and convinced the camp counsellors--

JENNA BUSH HAGER: I mean I think she was like hola como estas. Mi amor Mila, Spanish camp, please.

SHEINELLE JONES: And they put her in it.

JENNA BUSH HAGER: They put her in it.

AL ROKER: All right.

JENNA BUSH HAGER: But, by the way, this is Mila's look after camp yesterday. She wears Air Jordans and cat ears.

SHEINELLE JONES: I love that.

AL ROKER: Can't go wrong.

JENNA BUSH HAGER: So she's like a basketball cat.

SHEINELLE JONES: You know what? She's spunky, right?

JENNA BUSH HAGER: She's got a little-- yeah.

SHEINELLE JONES: I wonder where she gets that from.

AL ROKER: Hmm.

SHEINELLE JONES: I love that.

JENNA BUSH HAGER: Is it me? She's really cute.

AL ROKER: As my mother used to say, I hope yours do to you like you did to me.

JENNA BUSH HAGER: Please don't wish that upon me because the spunk is good at age four. It's not so good at age sixteen.

SHEINELLE JONES: Sixteen. Yeah, that might be a little bit--

JENNA BUSH HAGER: I mean we might both have it in.

SHEINELLE JONES: But all is right with the world?

JENNA BUSH HAGER: Yeah.

SHEINELLE JONES: She's in the right class, huh?

JENNA BUSH HAGER: By the way, this is what all moms got to do.

SHEINELLE JONES: I know. Yesterday, she was texting during the show because people want to know where she's supposed to be.

AL ROKER: Multitasking.

SHEINELLE JONES: It's like air traffic control.

JENNA BUSH HAGER: But guess what? Let it go.

SHEINELLE JONES: I know.

JENNA BUSH HAGER: Like is it going to work out? Was Mila safe?

AL ROKER: But you want to know.

SHEINELLE JONES: It's fine.

AL ROKER: I mean--

JENNA BUSH HAGER: Where she is.

AL ROKER: Yeah.

JENNA BUSH HAGER: Okay. Yes. But, you know what, Sheinelle, you feel me--

SHEINELLE JONES: Yes.

JENNA BUSH HAGER: --because you are doing a lot.

SHEINELLE JONES: I'm kind of losing my mind. So I-- and I don't know why I tweeted this last night because it just happened and it was random.

JENNA BUSH HAGER: And it was funny.

SHEINELLE JONES: So I tweeted yesterday that, "My husband found my license and my debit card in a CVS bag with fruit in the fridge." And I said, "I need to slow down. Yikes."

JENNA BUSH HAGER: But you know what I like about that?

SHEINELLE JONES: And I didn't-- what?

JENNA BUSH HAGER: I like your little sunshine emoji.

SHEINELLE JONES: Did I do a sunshine? I probably did. When I don't know what else to do, I just smile.

JENNA BUSH HAGER: Is that a sunshine? Oh, no. It's a face.

SHEINELLE JONES: Oh, that was a roll-my-eyes or something like that.

JENNA BUSH HAGER: Sorry.

AL ROKER: But you know what? I think everybody can relate because you're-- you're doing so many things at once--

SHEINELLE JONES: So much.

AL ROKER: --which-- and we had a story on here-- was it a couple of weeks ago?

SHEINELLE JONES: Oh, about multitasking?

AL ROKER: Multitasking that the fact is you're doing a lot of things not really well.

SHEINELLE JONES: Right. You know what, though, I kind of-- here's the thing.

AL ROKER: Here's the thing.

SHEINELLE JONES: So in my house, when we buy fruit, it doesn't last. And it's kind of annoying because I buy all of this fruit. And-- but fruit is a good thing to consume.

AL ROKER: Yes.

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: But then when it's time to make the lunches in the morning before I come-- before I get to work, I make their lunches.

AL ROKER: Right.

SHEINELLE JONES: Three things. There's-- we always had a fruit for their lunches. So I went to the grocery store the other day and I bought some strawberries and I hid them in a bag. And then I put them in the fridge thinking that nobody else like husband would open the bag. So he did and he ate some of the strawberries. But then he also found my debit card. So that's what I get.

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: So it all kind of works out. And then I felt bad for hiding them in the back of the fridge.

JENNA BUSH HAGER: How many times have you said where is my phone?

SHEINELLE JONES: Oh, my gosh.

JENNA BUSH HAGER: And you open up your underwear drawer or your, you know, bathroom cabinet.

SHEINELLE JONES: Yes.

AL ROKER: And there it is.

SHEINELLE JONES: How many times, Al, have you opened up your underwear drawer and there's your phone?

AL ROKER: Here's what happens to me.

SHEINELLE JONES: Yeah.

AL ROKER: I'm talking to somebody. And I'm like, hey, listen, I got to call you back. I cannot find my phone. I can't find—

SHEINELLE JONES: Exactly.

AL ROKER: I'm looking all and invariably the person goes, well, what are you talking on? Never mind. I found it. Okay.

SHEINELLE JONES: So true.

JENNA BUSH HAGER: Or how many times— and this is— Henry, my husband, could be frustrated with me at this point where I have my sunglasses on my head.

AL ROKER: Oh, sure.

JENNA BUSH HAGER: And I'm like I can't leave until I find my sunglasses.

AL ROKER: Everybody does that.

JENNA BUSH HAGER: And he looks up and he's like they're on your head.

SHEINELLE JONES: So does that mean we need to slow down or that is normal?

JENNA BUSH HAGER: Yes, and some rest.

AL ROKER: I think everybody— I think it's everybody.

SHEINELLE JONES: And we all need to.

AL ROKER: And last night, I got a chance to slow down and go— an icon in New York City. The first African-American mayor, David N. Dinkins, yesterday, celebrated his ninetieth birthday.

SHEINELLE JONES: Oh, look at that.

JENNA BUSH HAGER: Look how dapper he is.

AL ROKER: Yeah. And it was at Gracie Mansion, the official residence of the mayor.

SHEINELLE JONES: Nice.

AL ROKER: And his love wife Joyce was there.

JENNA BUSH HAGER: So did the current mayor throw it for him?

AL ROKER: Yes. Bill de Blasio threw it for him. And it was— there were about nine hundred people there wishing him happy birthday.

SHEINELLE JONES: Wow.

JENNA BUSH HAGER: Wow.

SHEINELLE JONES: How is he doing?

AL ROKER: He's doing great.

SHEINELLE JONES: Yeah.

AL ROKER: He's doing terrific. I mean he is sharp as a tack. And it was just really a pleasure seeing him and his wife. It's really terrific.

JENNA BUSH HAGER: He looks so dapper and gentleman.

SHEINELLE JONES: That's special.

AL ROKER: He does.

SHEINELLE JONES: Wait. Speaking of being sharp, here it is.

JENNA BUSH HAGER: And dapper.

SHEINELLE JONES: Look at this.

AL ROKER: Nicole, thank you.

JENNA BUSH HAGER: Bring it on out.

SHEINELLE JONES: Let's bring it in. That is—

JENNA BUSH HAGER: Oh.

SHEINELLE JONES: That's a good-looking hat, right?

JENNA BUSH HAGER: Is that lavender?

AL ROKER: Yeah.

SHEINELLE JONES: See that? That's good.

JENNA BUSH HAGER: Wow.

SHEINELLE JONES: That's good.

AL ROKER: Yay.

SHEINELLE JONES: I looked up in the monitor this morning and I was like I did a double-take.

AL ROKER: My grandfather always wore a fedora.

JENNA BUSH HAGER: So did mine.

AL ROKER: And I kind of think about him when I'm wearing my hat.

SHEINELLE JONES: Keep it going-- keep it going strong.

JENNA BUSH HAGER: Yes. I like it.

AL ROKER: Thank you.

SHEINELLE JONES: You're doing it well.

AL ROKER: So it's July 11th or 7/11.

SHEINELLE JONES: Oh.

AL ROKER: So guess what, 7-Eleven stores giving out iconic slurpees for free.

JENNA BUSH HAGER: Wow. This is huge.

AL ROKER: Literally huge.

SHEINELLE JONES: Wait. Huh?

AL ROKER: Literally.

JENNA BUSH HAGER: Huge.

AL ROKER: Between-- wow.

JENNA BUSH HAGER: Is this one coke?

JERRY: Yes.

AL ROKER: Which would you--

SHEINELLE JONES: It doesn't matter.

JENNA BUSH HAGER: Are you not going to drink it?

AL ROKER: I'm not going to--

SHEINELLE JONES: I know.

AL ROKER: I'm not going to ask you for a share.

SHEINELLE JONES: You're being healthy. You want me to take this one?

AL ROKER: Yeah. Go ahead.

JENNA BUSH HAGER: You're being healthy, so do you want to take the large coke one?

AL ROKER: That's right.

SHEINELLE JONES: Well, I figured the soda one would be--

AL ROKER: Wow. That's crazy.

SHEINELLE JONES: I don't know.

AL ROKER: So between 11 AM and 7 PM, just walk in at 7-Eleven, you're going to get a small slurpee for free.

SHEINELLE JONES: Yes, not this.

JENNA BUSH HAGER: Yes. Did you all used to go-- did you guys use to frequent 7-Eleven when you were a little?

SHEINELLE JONES: Oh, my gosh.

JENNA BUSH HAGER: I would rollerblade there on-- with like my little fifth grade boyfriend and he'd buy me a slurpee.

AL ROKER: Ooh. What was his name?

JENNA BUSH HAGER: John Henderson.

AL ROKER: Hey, John Henderson.

SHEINELLE JONES: Wait. Oh, I thought you were going to point to a picture. You went like this but I'm like--

JENNA BUSH HAGER: I don't--

SHEINELLE JONES: Wait. There he is.

AL ROKER: That's right.

JENNA BUSH HAGER: I don't know where John Henderson is but--

AL ROKER: Okay. Guys, get online, find out John Henderson.

SHEINELLE JONES: Somebody knows where John Henderson is.

AL ROKER: You know, growing up in Queens, we didn't have 7-Elevens at the time. They weren't in New York City. I mean we had corner luncheonettes--

SHEINELLE JONES: Other things, yeah.

JENNA BUSH HAGER: Yeah, right.

AL ROKER: --and things like that.

JENNA BUSH HAGER: But so you-- that means you didn't have the slurpee.

AL ROKER: I did not have the slurpee.

SHEINELLE JONES: Now, these are small again.

AL ROKER: I didn't have a slurpee until I was in college.

SHEINELLE JONES: Really?

AL ROKER: And it was like-- and got that first brain freeze.

SHEINELLE JONES: Brain freeze.

JENNA BUSH HAGER: I know.

AL ROKER: Wow.

JENNA BUSH HAGER: It is a lot of sugar.

SHEINELLE JONES: It's a rite of passage.

AL ROKER: Yeah.

SHEINELLE JONES: My favorite, they don't make them anymore. Maybe they do. The lime green ones.

JENNA BUSH HAGER: I don't know.

SHEINELLE JONES: Do they still make the lime green slurpees?

AL ROKER: And you know it's got to be natural color.

SHEINELLE JONES: Of course.

AL ROKER: Slurpee week tomorrow kicks off.

SHEINELLE JONES: Yeah.

AL ROKER: If you purchase seven slurpees, you get eleven free.

JENNA BUSH HAGER: That's a lot of slurpee.

AL ROKER: So you got to get a group of friends together.

SHEINELLE JONES: Right.

AL ROKER: Or you've got to really like slurpees.

JENNA BUSH HAGER: Guess what else today is?

SHEINELLE JONES: What?

AL ROKER: Ooh.

JENNA BUSH HAGER: Today is Cow Appreciation Day.

SHEINELLE JONES: Do we make these things up?

JENNA BUSH HAGER: Yes, we do, my darling.

AL ROKER: Thank you.

SHEINELLE JONES: Wait. That was good.

AL ROKER: So of course--

JENNA BUSH HAGER: Was that you?

AL ROKER: No. Well, the first one was. The other one is--

SHEINELLE JONES: Sounds my stomach. I'm hungry.

JENNA BUSH HAGER: I'm like who was that.

AL ROKER: The other one was from our sound guy.

SHEINELLE JONES: That was pretty good.

AL ROKER: So, of course, Chick-Fil-A, famous for their cow mascots will be giving away a free entree to anybody who comes to a store dressed in cow attire.

SHEINELLE JONES: But, of course.

AL ROKER: So we, of course, thought, you know, our producer, Gavin--

JENNA BUSH HAGER: Gavin.

GAVIN: Me?

AL ROKER: --is the man who loves dressing up like a cow. So, Gavin, I think we have a cow suit for you.

SHEINELLE JONES: Do we?

JENNA BUSH HAGER: Oh, Gavin.

GAVIN: Here we go.

AL ROKER: There you go.

SHEINELLE JONES: Go away.

AL ROKER: Would you go to 7-Eleven?

JENNA BUSH HAGER: No, to Chick-Fil-A.

AL ROKER: I mean, to Chick-Fil-A.

JENNA BUSH HAGER: Go to 7-Eleven, too, please.

AL ROKER: Stop by 7-Eleven on the way.

JENNA BUSH HAGER: Yes.

AL ROKER: But go to Chick-Fil-A and get us-- yes.

JENNA BUSH HAGER: By the way, I'm not sure if that makeshift costume you're going to get anything.

AL ROKER: Well, I think it's a pretty good shot.

JENNA BUSH HAGER: You do?

AL ROKER: Yeah.

SHEINELLE JONES: Are we really going to send him to Chick-Fil-A?

AL ROKER: Yes, we are. Okay.

SHEINELLE JONES: Where is it? It's not far from here.

AL ROKER: Yeah. There's one-- it's on 6th Avenue and, I think, 44th.

JENNA BUSH HAGER: Bye, Gavin.

SHEINELLE JONES: Are you serious?

GAVIN: Bye.

AL ROKER: All right.

SHEINELLE JONES: You can do this. Nice haircut. Nice haircut.

AL ROKER: That's right.

SHEINELLE JONES: Don't come back without it.

AL ROKER: If you don't have it, don't come back.

JENNA BUSH HAGER: Hey, by the way, please get the little chicken nuggets, right? And the waffle fries. Thank you.

AL ROKER: Yeah.

SHEINELLE JONES: Wait, the breakfast ones?

AL ROKER: Right.

GAVIN: Chicken nuggets, waffle fries.

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: Yeah.

JENNA BUSH HAGER: Oh, please the barbecue sauce.

AL ROKER: Chicken biscuit.

SHEINELLE JONES: Yes.

AL ROKER: Get the chicken biscuit.

SHEINELLE JONES: And if they have lemonade.

GAVIN: The barbecue sauce and the chicken biscuit.

AL ROKER: Right.

SHEINELLE JONES: And if they have lemonade.

GAVIN: Okay.

AL ROKER: All right. While Gavin goes out on his quest, it's kind of like going for the Holy Grail, isn't it?

JENNA BUSH HAGER: Yes.

AL ROKER: It's like King Arthur.

JENNA BUSH HAGER: Yes. Sure is. Okay. Guys, do you all ever hide from your kids?

SHEINELLE JONES: Yes.

AL ROKER: No.

JENNA BUSH HAGER: So there's a Netflix survey that seventy-one percent of moms admit to sneaking in TV-me-time while multitasking or actually hiding from their children at least one to three times a day. I don't do this.

SHEINELLE JONES: Wow.

JENNA BUSH HAGER: I can't do this.

SHEINELLE JONES: You don't do this?

JENNA BUSH HAGER: I don't hide from my kids.

SHEINELLE JONES: Really? Oh, I do.

AL ROKER: No. I just tell them to get out.

SHEINELLE JONES: That doesn't work.

JENNA BUSH HAGER: I mean, there's time--

AL ROKER: That's what my dad used to do. I don't think anybody invited you--

JENNA BUSH HAGER: You know, people will like spend a little extra time in the--

SHEINELLE JONES: Bathroom.

JENNA BUSH HAGER: Oh, the bathroom?

SHEINELLE JONES: No, that's where I go. I go to the bathroom. And this is what you do. So when my kids see a closed door, that means they either-- they try to open it, right? So if I close it--

JENNA BUSH HAGER: That can be dangerous.

SHEINELLE JONES: Well, if I close it and I lock it, then I get this when I'm trying to take a shower. Mommy, mommy, right. So what I've learned, I don't lock it, right. And then I keep my bedroom door open because my bathroom is in my-- is in my bedroom.

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: So as long as I keep the door open and then I close the bathroom door, they don't come in. Now, if I close my bedroom door and then I close the bathroom door, boom, boom, boom, they come.

JENNA BUSH HAGER: I'm not-- yeah.

SHEINELLE JONES: Does that make sense? No?

JENNA BUSH HAGER: No.

SHEINELLE JONES: And then when I finish in my shower, I stay in there. I get my phone. I can check Twitter.

JENNA BUSH HAGER: Yeah.

SHEINELLE JONES: Sometimes I sit.

JENNA BUSH HAGER: So I have this problem. My husband likes to spend a lot of time there, too.

SHEINELLE JONES: Really?

JENNA BUSH HAGER: Yeah. And it's not-- it's just hiding from us. I know it is. And I'll say like, you know, honey. Like Mila is like is daddy in there again, you know.

AL ROKER: Wow. Why don't you just bring a desk in and do some extra work?

JENNA BUSH HAGER: No, no. That would be it.

AL ROKER: That would be bad.

SHEINELLE JONES: That would be too much.

AL ROKER: Wow.

JENNA BUSH HAGER: All right. What's next?

AL ROKER: Up next, another perk for coffee drinkers, so pour yourself another cup. Stay right there. We've got some great news for you after these messages.

(ANNOUNCEMENTS)

AL ROKER: We're back with more of TODAY'S TAKE. That's a big cup of coffee. It's like--

JENNA BUSH HAGER: It sure it.

AL ROKER: It makes the Slurpee look small.

SHEINELLE JONES: Exactly.

AL ROKER: So if you're sipping your morning coffee right now, you should keep doing it--

JENNA BUSH HAGER: Yes.

AL ROKER: --because believe it not, you might actually live longer.

SHEINELLE JONES: Really?

AL ROKER: Yeah.

JENNA BUSH HAGER: I like this study.

AL ROKER: Two new studies. Not just one but two new studies say moderate coffee drinking that's two to three cups a day, is actually associated with a lower risk of death.

SHEINELLE JONES: Did they say why?

AL ROKER: Because you don't go out. You're sitting at your desk so nothing is going to happen to you. No.

JENNA BUSH HAGER: Is that it?

AL ROKER: No. They're not sure what's in the coffee. But you can drink either caffeinated or decaf and get the same health effects.

SHEINELLE JONES: Really?

JENNA BUSH HAGER: You know what, though, it's been really irritating me this week.

AL ROKER: What's that?

JENNA BUSH HAGER: You're off coffee this week.

AL ROKER: I'm off coffee.

SHEINELLE JONES: I didn't know that's why you're making it.

JENNA BUSH HAGER: You can tell that that's why I'm irritated.

AL ROKER: I've been kind of detoxing a little bit. And so--

JENNA BUSH HAGER: No. Al makes the best cold brew coffee. Is there any in here?

AL ROKER: There's nothing in there.

SHEINELLE JONES: So you're detoxing. What are you doing?

AL ROKER: You know what I will do, I will-- I will-- I will bring you and I've some left--

JENNA BUSH HAGER: A little bit leftover?

AL ROKER: So I'll bring it in tomorrow.

JENNA BUSH HAGER: Thank you, sir.

SHEINELLE JONES: How long are you detoxing?

AL ROKER: I don't know. Couple weeks.

JENNA BUSH HAGER: But now that you've read this study-- a couple weeks?

SHEINELLE JONES: Couple of weeks?

AL ROKER: Yeah.

JENNA BUSH HAGER: I can't handle that.

SHEINELLE JONES: What does that mean?

AL ROKER: That means-- that means fourteen days.

SHEINELLE JONES: No. Detoxing meaning what? No--

AL ROKER: Oh, you know, just cutting that. You know, while I was on vacation, I just ate very badly, very badly. So just want to kind of--

SHEINELLE JONES: So you want to eat clean in 2017?

AL ROKER: Yeah, exactly. No.

JENNA BUSH HAGER: That's a slogan. That's a slogan that Sheinelle created.

AL ROKER: That Sheinelle has been trying to put.

SHEINELLE JONES: I did. I made that up.

JENNA BUSH HAGER: You know, when I say she created it, there was an Instagram account that created it.

SHEINELLE JONES: But we didn't see that, did we Jenna?

JENNA BUSH HAGER: Yeah.

AL ROKER: Well, here's the interesting thing about just to put a button on this--

JENNA BUSH HAGER: Yes.

AL ROKER: --because a lot of these studies, you know, they kind of, you know--

JENNA BUSH HAGER: Study people--

AL ROKER: --fly by now.

JENNA BUSH HAGER: Yes.

AL ROKER: This one followed people for an average of sixteen years.

JENNA BUSH HAGER: I love that.

SHEINELLE JONES: Do you drink coffee?

JENNA BUSH HAGER: I do. And, you know, my-- my dad brings my mom a cup of coffee every morning before she gets up. And he did it to us. Now he'll do to us. I remember like when I married Henry, I'm like, okay, the one thing is, you've got to bring me a cup of coffee every morning. And of course now I get up at the crack he's still asleep. But, you know, I think that's such a sign of romance.

AL ROKER: There was one story that I-- I always remember your grandma telling the she said-- it was-- it was like two days after they left the White House.

JENNA BUSH HAGER: Oh, yes.

AL ROKER: And your dad went--

JENNA BUSH HAGER: My grandpa.

AL ROKER: --your grandfather went to ring the bell, next to the bed and she's like no, dear. The coffee's down the hall.

JENNA BUSH HAGER: Yes.

AL ROKER: You have to go--

JENNA BUSH HAGER: You go get it.

AL ROKER: --you have to go get it.

JENNA BUSH HAGER: Now it's your turn. They've adjusted.

SHEINELLE JONES: That's a good story. That was good.

AL ROKER: I always love that. All right. Let's show you what's happening as far as your weather is concerned. We're looking at some stronger storms firing up through the Mid-Plains. Chicago going to be looking at some stronger storms later today. Also some wet weather making its way through the Northeast and New England. The big story is going to be the temperatures. Look at this. All the way up into the Northern Plains, nineties. Pierre, South Dakota tomorrow, may get up to one hundred degrees. St. Louis today will reach one hundred for the second day in a row. As we look at what's going on, sky condition-wise, out west, spectacular. Pacific Northwest, you can't ask for better weather. Severe storms in the Upper Mississippi River Valley. Some scattered showers and thunder storms down through the Gulf.

That's what's going on around the country. Here's what's happening in your neck of the woods.

(Weather follows)

AL ROKER: That's your latest weather. Coming up next, how bad is it to drink from a public water fountain? I have wondered this.

JENNA BUSH HAGER: Not bad.

SHEINELLE JONES: What's all that?

JENNA BUSH HAGER: I say not bad at all.

AL ROKER: All right. How about putting sandy towels in the washing machine?

JENNA BUSH HAGER: I hope that's not bad.

AL ROKER: Answers to these summer stumpers, coming up next.

JENNA BUSH HAGER: What a stump?

SHEINELLE JONES: That's good.

(ANNOUNCEMENTS)

AL ROKER: Ever come back from the beach and then throw sandy towels straight into the washing machine?

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: Guilty.

JENNA BUSH HAGER: Or have you ever comfort yourself after a bad day by digging straight into a container of ice cream?

SHEINELLE JONES: Well, we're about to find out some of our naughty behavior is really okay when we play How Bad Is It?

AL ROKER: How Bad Is It?

JENNA BUSH HAGER: How Bad Is It?

AL ROKER: And here with the pop quiz is HGTV magazine--

JENNA BUSH HAGER: That was pretty bad.

AL ROKER: --editor in chief, Sara Peterson. Hi, Sara.

SARA PETERSON: Hi.

SHEINELLE JONES: Hi, Sara.

AL ROKER: Take it away.

SARA PETERSON: I love that you say that. Okay. I've got six questions here. The paddles, bad or not bad are your answers.

AL ROKER: Okay.

JENNA BUSH HAGER: Okay.

SARA PETERSON: Ready? All right. Number one, how bad is it to put sandy towels in the washing machine?

JENNA BUSH HAGER: I would say bad.

AL ROKER: I'd say bad.

SHEINELLE JONES: Bad.

SARA PETERSON: You're all wrong.

AL ROKER: Oh.

SHEINELLE JONES: Really?

SARA PETERSON: It's not bad.

SHEINELLE JONES: Why not?

SARA PETERSON: It's not bad because washing machines are actually tested for this very thing, little sand and it will not harm them or hurt them.

SHEINELLE JONES: Where does the sand go?

SARA PETERSON: It drains right out.

JENNA BUSH HAGER: Oh.

AL ROKER: What about rocks?

SARA PETERSON: I don't know about rocks.

AL ROKER: Okay.

SARA PETERSON: I don't have it. Dryers are different.

JENNA BUSH HAGER: Where does the sand go?

SARA PETERSON: Do not put sandy towels in the dryer. If you come back from the beach and they're a little wet.

(Cross talking)

JENNA BUSH HAGER: Okay.

SARA PETERSON: Take those off. Okay.

JENNA BUSH HAGER: Okay.

SARA PETERSON: All wrong there. All right. Number two.

JENNA BUSH HAGER: Not so good.

SARA PETERSON: How bad is it to drink from a public water fountain?

JENNA BUSH HAGER: Not bad.

SHEINELLE JONES: Not bad.

SARA PETERSON: Think about it. Think about it.

JENNA BUSH HAGER: We got to let our kids drink though.

SHEINELLE JONES: Not bad.

SARA PETERSON: Now it's bad.

SHEINELLE JONES: It's bad. Why?

SARA PETERSON: Let your common sense prevail.

AL ROKER: Why?

SARA PETERSON: They are covered in germs.

JENNA BUSH HAGER: Germs.

SARA PETERSON: Yeah. You--

SHEINELLE JONES: Well, you don't put your mouth on the thing.

AL ROKER: Yeah. But the water comes through the thing.

SARA PETERSON: That's true. Best tip, let it run for thirty seconds and then take a drink.

JENNA BUSH HAGER: And I have to say kids are fascinated with water fountains.

SHEINELLE JONES: They are.

AL ROKER: Oh, sure.

JENNA BUSH HAGER: So, all right.

SHEINELLE JONES: And all kids put their mouth--

SARA PETERSON: So let it run a little bit and then take a drink.

SHEINELLE JONES: Okay.

AL ROKER: Okay.

SARA PETERSON: How bad is it to suck helium out of a balloon?

JENNA BUSH HAGER: Not bad.

AL ROKER: Not bad.

SHEINELLE JONES: I say bad.

SARA PETERSON: It's super bad.

AL ROKER: Oh.

SHEINELLE JONES: Oh, see?

SARA PETERSON: Doctors will tell you--

JENNA BUSH HAGER: Will you get us one?

SARA PETERSON: --helium breathing but air is bad.

JENNA BUSH HAGER: But don't you have some?

SARA PETERSON: I do.

SHEINELLE JONES: Come on.

SARA PETERSON: But now they're-- it's super bad.

AL ROKER: It's super bad.

SHEINELLE JONES: Why is it so--

JENNA BUSH HAGER: Okay. Go get us one.

SARA PETERSON: Well, concentrated amounts, it's not toxic, but it can cause dizziness.

SHEINELLE JONES: They were doing it at my house yesterday with my kids' balloons.

SARA PETERSON: It can cause execution, seriously.

SHEINELLE JONES: Not the kids, but the adults.

SARA PETERSON: It is a bad thing to do.

JENNA BUSH HAGER: Uh-Oh. So should I not do it?

SARA PETERSON: I don't think you should do it.

SHEINELLE JONES: Bad girl.

JENNA BUSH HAGER: Hi, how are you? It's so fun.

AL ROKER: It never gets old.

JENNA BUSH HAGER: It's so fun.

SARA PETERSON: We shouldn't be laughing at this.

JENNA BUSH HAGER: It's so fun. It's really bad but fun.

SARA PETERSON: As fun as it is.

AL ROKER: Well, okay. That's fantastic. What's the-- what's the next thing, Sara?

SHEINELLE JONES: No. I can't share balloons.

SARA PETERSON: How about eating ice cream straight--

AL ROKER: I sound like Urkel without trying.

JENNA BUSH HAGER: Sheinelle can't do it because she doesn't want to share balloons. All right.

SARA PETERSON: How about eating ice cream straight from the container?

AL ROKER: Not bad.

SHEINELLE JONES: Wait, what?

JENNA BUSH HAGER: Not bad.

AL ROKER: Eating ice cream straight from a container.

SARA PETERSON: Eating ice cream straight from the container.

SHEINELLE JONES: Oh.

SARA PETERSON: You're all wrong. It's bad.

AL ROKER: What if you it all?

SARA PETERSON: Spreading germs.

AL ROKER: What if you eat all the ice cream?

JENNA BUSH HAGER: You're spraying germs with just your family.

SARA PETERSON: You scoop it into a bowl and eat it that way.

JENNA BUSH HAGER: But you're spreading germs just with among your family members.

SARA PETERSON: So you want to make all your family members--

SHEINELLE JONES: That's true.

JENNA BUSH HAGER: I mean you're going to make them sick by kissing them.

SARA PETERSON: And you are eating fast-- you're not eating as fast as your ice cream is melting, right? So you're going to put it back in the freezer and it's going to taste--

SHEINELLE JONES: So, Sara, if it's bad to double-dip, right, from the ice cream because that's bad, wouldn't it be equally as bad to have something with straws and everybody share a drink?

SARA PETERSON: You shouldn't share straws.

AL ROKER: No. She said share straws.

JENNA BUSH HAGER: Oh, straws. You have two different straws.

SARA PETERSON: Here's another one. Ready?

AL ROKER: Yes.

JENNA BUSH HAGER: Okay.

SARA PETERSON: How bad is it to use body wash on your face? Body wash in the shower you're going to use it on your face?

JENNA BUSH HAGER: I don't think it's-- not bad.

SHEINELLE JONES: I will say not bad.

SARA PETERSON: You're all right. But there are two answers to this.

SHEINELLE JONES: Okay.

AL ROKER: Okay.

SARA PETERSON: Bad if you have sensitive skin.

AL ROKER: Okay.

SARA PETERSON: It's not bad if you don't have sensitive skin.

JENNA BUSH HAGER: I feel a little woozy after that helium. Do you?

AL ROKER: No, I feel great.

JENNA BUSH HAGER: Okay.

SARA PETERSON: Well, I tried to warn you. It was at your own risk.

SHEINELLE JONES: Totally.

SARA PETERSON: How bad is it to let your dog swim in a pool?

JENNA BUSH HAGER: Not bad.

SARA PETERSON: Not bad. Let him swim.

AL ROKER: Yeah.

SHEINELLE JONES: Oh, good.

SARA PETERSON: You should rinse him off--

AL ROKER: Yes.

SARA PETERSON: --and get the chlorine off with a hose.

SHEINELLE JONES: Sweet.

JENNA BUSH HAGER: Okay.

SARA PETERSON: Dry his ears out. Never let a dog swim unattended but it's fine. Jump it in.

JENNA BUSH HAGER: All right. So did we-- did any of us win?

SARA PETERSON: I don't think so.

SHEINELLE JONES: I don't know. What's the score? Oh, we tied.

JENNA BUSH HAGER: Oh, Al and Sheinelle tied. Great. And I lost.

SHEINELLE JONES: Sara, that was fun. And I didn't know you could throw--

SARA PETERSON: We are not winning balloons.

AL ROKER: What are we sharing?

SARA PETERSON: You're winning something else.

SHEINELLE JONES: What do we get?

MAN: Ice cream bowls.

AL ROKER: Ice cream bowls.

SHEINELLE JONES: Ice cream bowls.

AL ROKER: Very nice.

SHEINELLE JONES: Individual bowls.

JENNA BUSH HAGER: Yes.

AL ROKER: There you go.

SHEINELLE JONES: Thank you.

All right. Coming up, dress like your favorite celebs for less.

JENNA BUSH HAGER: Oh.

SHEINELLE JONES: How to steal the look of some of Hollywood's hottest stars after your local news.

(ANNOUNCEMENTS)

JENNA BUSH HAGER: You see them on magazine covers and on the red carpet: A- list actresses wearing one-of-a-kind designer labels.

SHEINELLE JONES: But those luxury looks can cost a fortune. So we're going to show you how to steal their style for less, with the help of this lovely woman here.

JENNA BUSH HAGER: Yeah.

SHEINELLE JONES: Her name is Brittany Burke. She's deputy editor of StyleWatch Magazine. Brittany, good morning to you.

JENNA BUSH HAGER: Good morning.

BRITTANY BURKE: Good morning.

SHEINELLE JONES: You learn something everyday, can we see this first look?

BRITTANY BURKE: Yes.

JENNA BUSH HAGER: Yes.

SHEINELLE JONES: Where is this from?

BRITTANY BURKE: So this is from GoJane. This is a great off-the-shoulder. Rosario Dawson tried an off-the-shoulder maxi dress.

JENNA BUSH HAGER: Look at that.

SHEINELLE JONES: Hmm.

BRITTANY BURKE: Off-the-shoulder is still going strong. And it's a great way to show a little bit of skin, while not feeling overexposed.

SHEINELLE JONES: And this is Lisa (ph)?

BRITTANY BURKE: This is Lisa, yes.

LISA: Yes.

SHEINELLE JONES: You look gorgeous, Lisa.

LISA: Yeah.

BRITTANY BURKE: It's so beautiful. It's got that floral pattern. Rosario Dawson upped it with the accessory. She has really expensive Tamara Mellon shoes and really expensive Atelier Swarovski earrings. We've done a little bit cheaper. We have Aldo shoes that only ninety dollars. And these earrings are Roberta Chiarella, and they are just sixty-eight dollars.

SHEINELLE JONES: I love it.

JENNA BUSH HAGER: They're pretty. And I like it. It can be day-to-night situation.

SHEINELLE JONES: That's a win. So wearable.

JENNA BUSH HAGER: Thank you, Lisa. Next up, we have Kristen Bell (ph), who is wearing a cropped jumpsuit, is that right?

BRITTANY BURKE: Yes. So Kristen Bell is wearing this really great-- it's a take on the sun dress.

JENNA BUSH HAGER: Oh, look at that.

SHEINELLE JONES: Yeah.

BRITTANY BURKE: A wide leg cropped jumpsuit (unintelligible) has it for-- this is from Gap. It's only eighty dollars.

SHEINELLE JONES: Wow.

BRITTANY BURKE: It's like I said this is a great take on the sun dress. A different way to wear something like, like that for where you would wear something. And it cinches at your waist. So it ties, cinches you right at that really small, middle part. So it's super, super flattering. And then we also have these great shoes, which are from Steve Madden. And so these ones are just eighty dollars. The jumpsuit itself is eighty dollars. Kristen Bell shoes alone were seven hundred dollars right now.

JENNA BUSH HAGER: Wow.

BRITTANY BURKE: And then this bag is great. This is LC-- Lauren Conrad for Kohl's. And this bag is fifty-three

dollars. So you can kind get a great look into this-- into this style.

JENNA BUSH HAGER: So are those culottes?

SHEINELLE JONES: I was just about to say, those cute and the way you wear with them the heel.

JENNA BUSH HAGER: What are they called, culottes?

BRITTANY BURKE: Yes. It's a wide leg cropped.

SHEINELLE JONES: So cute.

BRITTANY BURKE: And you'd love it because you can dress up like she's done here. You can also wear with an espadrille or a straw bag for going on summer.

JENNA BUSH HAGER: And can any-- any body type or that because she's tall?

(Cross talking)

BRITTANY BURKE: Yes, especially cinched in the middle.

JENNA BUSH HAGER: Yeah.

BRITTANY BURKE: And it's really beautiful, that wide leg skin beautifully over curve.

JENNA BUSH HAGER: Right.

SHEINELLE JONES: You look gorgeous my friend.

JENNA BUSH HAGER: Yes, beautiful.

SHEINELLE JONES: Okay. Let's talk about our next look. These are very good. Sometimes they tell us you can look like a celebrity and they don't really like--

BRITTANY BURKE: Right.

JENNA BUSH HAGER: This is Vanessa Hudgens?

SHEINELLE JONES: But they really do.

(Cross talking)

BRITTANY BURKE: I know. These are great.

JENNA BUSH HAGER: Yes. Come on down. Vanessa Hudgens, right?

BRITTANY BURKE: Yes.

JENNA BUSH HAGER: It's the look who we're stealing?

BRITTANY BURKE: Yes, so Vanessa Hudgens has an adorable eight hundred dollar Zimmermann dress on. This one is eighty-eight.

SHEINELLE JONES: Wow.

BRITTANY BURKE: It's from Lucy Paris. And it's very, very similar. We love a wrap dress. It's super flattering, any body type actually looks great in it. And this is really great because, you know, Vanessa tried a straw hat. And she now-- we had that neutral color palette in these ruffles.

SHEINELLE JONES: Yeah.

BRITTANY BURKE: The neutral color palette keeps it looking polished. But you can still have fun.

JENNA BUSH HAGER: Yes.

BRITTANY BURKE: With the straw hat from lack of color and the beautiful ruffle. And then we have great shoes from Lulu's that are, you know, twenty-five.

JENNA BUSH HAGER: Oh, I love that. It's really cute.

SHEINELLE JONES: So cute. It felt like after this segment, I need to ask you about all these places that you're naming.

BRITTANY BURKE: Yes.

JENNA BUSH HAGER: Lulu's.

(Cross talking)

BRITTANY BURKE: You have these great resources, these great online resources where you can get this great stuff. I mean, the shoes--

SHEINELLE JONES: Yes.

JENNA BUSH HAGER: Absolutely. All right, let's talk--

SHEINELLE JONES: Let's talk Karlie Kloss.
BRITTANY BURKE: Yes.
JENNA BUSH HAGER: Thank you.
SHEINELLE JONES: Thank you so much.
BRITTANY BURKE: So, Karlie Kloss is wearing sort of the pants of this-- the look of the season.
JENNA BUSH HAGER: Okay.
BRITTANY BURKE: The piece of the season.
JENNA BUSH HAGER: Okay.
BRITTANY BURKE: The wide-leg pants. Hers are (unintelligible) they're five hundred dollars. This QVC pair is seventy-two.
SHEINELLE JONES: Wow.
BRITTANY BURKE: They're seventy-two dollars.
SHEINELLE JONES: I have these and I haven't known how to wear them.
JENNA BUSH HAGER: You have those?
SHEINELLE JONES: Yes. And I did not know how to wear them.
JENNA BUSH HAGER: Can you wear them tomorrow?
SHEINELLE JONES: You know, I'm so short. So that I didn't know if-- you know what I mean? I don't have any legs.
BRITTANY BURKE: It's actually like-- it skims over your curves, you wear a little chunky heel underneath. These ones-- these-- these heels are just from Forever21.
SHEINELLE JONES: I should try one tomorrow.
JENNA BUSH HAGER: Hmm.
BRITTANY BURKE: You wear a really chunky heel and it's a perfect sort of-- skims your curves.
JENNA BUSH HAGER: Yeah.
BRITTANY BURKE: And makes you look really actually long-legged when you add the heel.
SHEINELLE JONES: We'll try it. I'll see it. All right.
JENNA BUSH HAGER: Hmm.
BRITTANY BURKE: And we love this because all you have to do is add a white shirt. This one is Eddie Bauer. It's fifty dollars. It's perfect and you know, you got--
SHEINELLE JONES: Brittany, awesome.
JENNA BUSH HAGER: Thank you, Brittany.
SHEINELLE JONES: I love it.
(Cross talking)
BRITTANY BURKE: I know.
JENNA BUSH HAGER: Okay.
SHEINELLE JONES: All right, guess what? It's Amazon Prime day.
JENNA BUSH HAGER: Ooh.
SHEINELLE JONES: And guess who showed up at people's doorsteps with a special delivery? Mr. Roker.
JENNA BUSH HAGER: Mr. Roker.
SHEINELLE JONES: And wait until you see what happens right after this.
(ANNOUNCEMENTS)
END

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CD Sales Are Not Dying, But They Are Heading Towards Niche Status Like Vinyl: Analysis

9/26/2018 by [Ed Christman](#)



Getty Images

A pile of CDs

The mid-year installment of the RIAA's outlook on how the U.S. music industry is performing created quite a stir when it counted sales of compact discs in the first half of 2018 at 18.6 million, worth \$245.9 million. That number, compared to the first six months of 2017, translates to a 46.9 percent drop on a unit basis and a 41.5 percent drop on a dollar basis, from 35 million units and \$420 million.

Some publications, including [Rolling Stone](#) and a story in [Billboard](#), noted that the CD decline was much larger than the decline in digital download albums, which, according

to the RIAA, dropped 26.4 percent both on a unit basis (35.8 million last year to 26.3 million this year) and dollar amount (\$360.4 million last year to \$265.2 million this year).

The key word missing from the first sentence of this story, though, is shipments. The RIAA counts shipments, not sales -- and that's where the observation that the CD is declining faster than downloads falls short of being entirely accurate.



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RIAA Mid-Year: Revenue Hits \$4.6 Billion as Paid Streaming Subscribers Rise 47 Percent Across U.S. Music Industry

A look at actual sales from Nielsen Music tells a different story. Nielsen's mid-year numbers show that for the week ending June 29, 2018, CD sales totaled 34.8 million, or nearly twice as many as what the RIAA says. Further, that number is down 19.7 percent year over year -- not the 47.4 percent in shipments, as tracked by the RIAA -- as sales in the previous year's six month period totaled 43.4 million. Meanwhile, download albums are counted at 28.6 million, down from 36.3 million, a slightly larger 21.4 percent drop than the CD, with track sales down even further, according to Nielsen Music.

It's clear the CD is definitely on its way to being a niche business like vinyl, which was tracked at 8.1 million units by the RIAA. But the CD market, despite its declines, is still four times larger than vinyl in the U.S. at this point.

What's Goin' On?

While the RIAA's numbers don't tell the whole story of the CD, that doesn't mean its numbers are not an indication of what's going on. The reason why the RIAA's numbers are so different than Nielsen's is because the RIAA subtracts returns from shipments -- and earlier this year, plenty of returned CD apparently found their way back to the major labels after the holiday season.

Returns are not the only reason the CD dropped precipitously in the RIAA numbers, however -- other factors may be at play in both the drop in shipments and in actual store sales. While some merchants fear that the labels may not be supporting the format the way brick-and-mortar merchants would want, others point out that the problem lies more with how some artists are supporting the CD -- or not.



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Five Things to Know About the RIAA's Mid-Year Revenue Numbers

First off, artists in the most popular genre in the U.S., R&B/hip-hop, apparently no longer care about CDs and thus no longer care about brick-and-mortar merchants. At least 25 R&B/hip-hop albums that debuted in the top 10 of the Billboard 200 this year didn't have a physical CD released in stores on debut week. That includes six No. 1 albums: [Eminem's Kamikaze](#), [Cardi B's Invasion of Privacy](#), [Kanye West's Ye](#), [Migos' Culture II](#), [Travis Scott's Astroworld](#) and [The Weeknd's My Dear Melancholy](#). Even worse, from indie store's point of view, at least half of those 25 hit albums still have no CDs months after being released.

"If we had CDs on those albums, the [format's] sales numbers would tell a different story," Newbury Comics head of purchasing **Carl Mello** tells *Billboard*. "When 90 percent of the most popular music [hip-hop] in America doesn't show up on CD, of course sales will be down. Duh."

The practice of delivering music to digital channels first began initially as a way to curtail piracy and create surprise event marketing on big new releases. But now, it has evolved to the point where the CD is an afterthought -- or worse, no thoughts are given to putting the music out in the physical format, even though label executives say they still try to talk hip-hop artists and their managers into the merits of having their music available in the physical format.

Looking at sales by genre category, R&B/hip-hop, as expected, suffered the biggest declines in the CD format, falling from 6.33 million units in the first half of 2017 to 3.84 million units in the first six months of this year, or down a whopping 38.4 percent, according to Nielsen Music.

Meanwhile, rock, the next biggest genre overall -- and the biggest in the CD format -- saw a much smaller sales decline of 8.7 percent in the first half of this year, from 13.5 million copies at the mid-year point in 2017 to 12.56 million copies in 2018. The other big genres likewise suffered modest declines compared to R&B/hip-hop, with pop falling 7 percent to 3.5 million from 3.8 million copies in the prior year; while country fell 10.7 percent to 4.9 million, from 6.1 million units.

Which brings up the next problem for the CD format. In the first half of this year, Best Buy was still carrying CDs. But beginning in July, the retailer started pulling CDs from its stores, leaving in place only budget CDs and vinyl. When the year-end numbers are released, that will further erode the CD's position in the marketplace.

The CD still has a spot at Walmart, Trans World, Barnes & Noble and Amazon, and a shrinking presence at Target, which can still move tonnage on big hits that come out day-and-date with digital -- remember, [Adele's 25](#) sold 1.7 million CDs in the opening week ended Nov. 25, 2015, and Target sold more than half of that. Now, three years later, that album's sales stands at 9.46 million, of which 6.4 million are in the CD format and 204,000 are vinyl.

And of course, there are still about 1,800 independent retailers carrying CDs and enthusiastically supporting the format, just as they made vinyl a niche -- and growing -- market. So while CD sales are declining, rock remains the strongest in the physical

formats. That's good news for indie stores specializing in rock, because the vinyl format -- where, again, rock is the strongest genre -- is still growing each year.

Genre-Specific Blues

But even with those 1,800 indie stores still left in the U.S., R&B/hip-hop-specific stores are almost completely nonexistent. One of the remaining stalwarts that focuses on black music is DBS Sounds, a 1,200-square-foot store which specializes in carrying blues, gospel, jazz and hip-hop; and still remains a force in Riverdale, Ga. by putting on block parties and in-store event and listening parties to celebrate new releases -- when they come out in physical formats, that is.

With the way things have been going for hip-hop music in the physical format, DBS owner **D. "Tobago" Benito** says the younger demos of 15-20 years of age don't come into the store looking for new music so much anymore. But he says the older 35-plus demos still come to buy when artists like [Jay-Z](#), [West](#), [Beyoncé](#) and [Nas](#) put out music. "Customers come in asking for their music and they come in asking for it a lot," he says. Unfortunately, those artists are among those seemingly not caring about physical releases, so he has to send customers home unhappy without the music -- leaving him unhappy without that revenue.

Among newer artists, Cardi B is an example of those who ignore the physical format completely. Between her album and two mixtapes, "Cardi B could have sold a million CDs, easily," guesses Tobago, who is just as annoyed when artists don't release a CD on an album's street date, even if they eventually issue one two months later. "By then the music is stale and there is no momentum behind the album, so the sales are not going to have the same impact if it came out on release date."

Issuing an album late produces some sales, but nothing like what would happen with day-and-date releases with digital, retailers and wholesalers say. For example, after not having a CD available for its Aug. 30 street date, Eminem sold 35,000 CDs in the following two weeks. Likewise, [Drake](#) has sold 47,000 CDs of *Scorpion* after going the first two weeks after its digital release date of June 29 without a physical presence in brick-and-mortar stores.

Blame Game

Some merchants blame the labels for what's happening with the CD, saying that they are cutting personnel that deal with physical formats. But label executives say that's not true, and that they are reacting to what's happening in the marketplace, not causing it.

This isn't the majors' first time dealing with declining formats, so they know a little about this kind of transition. In fact, major label executives will say that they want to keep the physical marketplace as healthy as possible. But like all businessmen, they have to protect their interests, too. So as the CD declines, they have had to re-arrange how they deploy personnel -- which in some instances means re-training executives to do other things, but more often than not means layoffs.



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Meet the Company Preparing to Be the Last CD Distributor Standing

Only a few weeks ago, Sony Music Entertainment cut about 100-150 retail stores off from buying directly from the label. That means those stores -- if they want to continue carrying Sony-distributed music, that is -- will now have to buy from wholesalers, which likely means higher product costs and increased difficulty for those stores' owners to maintain profitable operations. But it reduces Sony's cost in supporting the CD, which means it improves Sony's profit margin, thus giving the company less incentive to consider stopping making CDs. It also makes music wholesalers stronger.

"Physical has changed dramatically and it will require our company to change to keep the CD vibrant," says one major-label executive dealing with the decline of the CD. "The key takeaway is we are doing this to help the physical marketplace."

But when stores get dropped from buying direct, the increased costs puts wholesale prices at the \$12-and-above, and with mark-up, the higher prices also hurt sales, merchants say.

Date-And-Switch

Another thing that is still hurting brick-and-mortar is the change from the Tuesday street date to Friday. Since digital was going up anyway, some industry observers claim it didn't really produce such a big boost for digital, while completely hurting retail stores, which instead of having both big weekend sales and healthy sales on Tuesdays, now have a dead front-of-the-week sales day.

Record Store Day co-founder **Michael Kurtz** goes as far as to claim, "At the core of the collapse of CD sales is the IFPI's claim that the global Friday street date would increase sales," noting that IFPI chairman **Frances Moore** said the strategy of releasing music on the same day around the world "is an opportunity to re-awaken the excitement and anticipation of new music everywhere. We can't re-awaken the excitement and anticipation of new music everywhere if it's not available [on the CD format]."

The labels changed the new release day to Friday in mid-2015 because they wanted to have a universal street date to fight piracy around the globe, as pirates often found a way to get their hands on albums ahead of street dates while the CD was being manufactured. But considering that most of the music usually pirated -- hip-hop -- isn't coming out physically until two weeks later or more these days, music merchants wonder why labels won't switch the universal street date back to Tuesday, given that the production of CDs is no longer a factor in piracy.

Others ascribe a more subtle issue driving the decline of the CD format: when Apple stopped including a CD drive in its new computers, although the impact of the move is harder, if not impossible, to quantify.

Finally, retailers also wonder why more artists won't look at what can happen when a big title is made available physically on its street date. In the debut week ending Nov. 16, 2017, for example, the CD version of [Taylor Swift's *Reputation*](#) sold 507,000 copies, and has since moved a total of 1.16 million copies. Meanwhile, [BTS](#) has scanned 187,000 copies of *Love Yourself: Tear*, 178,000 copies of *Love Yourself: Answer*, and 114,000 copies of *Love Yourself*, for a combined total of nearly 500,000 CDs in the last 12 months, with most of that happening this year. And there are still retailers out there that are willing to take a bet that Adele's next album, if she maintains the quality of her first three albums, will still be able to sell 1 million units in the U.S. in the first week -- providing that it comes out day-and-date.

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Earl Muntz

Biography

Overview (2)

Birth Name

Earl William Muntz

Nickname

Madman

Mini Bio (1)

The huckster, TV commercial pioneer, automaker and electronics manufacturer--and, as some have called him, marketing genius--Earl Muntz was born on Jan. 3, 1904, in Elgin, IL. He showed an early interest in electronics, and at age 8 had already built his first radio (a few years later he built a radio for his parents' car). He dropped out of high school and went to work in his parents' hardware store in Elgin. At age 20 he opened up a used-car lot in town and actually made a go of it. A few years later, however, on a trip to California, he noticed that used cars were selling for far higher prices than they were in Elgin, so he opened up a lot in Glendale, CA. In the late '30s he had an opportunity to pick up a dozen right-hand-drive cars for next to nothing--they had been made for customers in Asia, but were unable to be shipped there due to the Japanese takeover of most of Asia just prior to WW 2 (one was a custom-made Lincoln built for Chinese dictator Kai-Shek Chiang). Muntz got local newspapers to write some articles about these unique cars, and within two weeks he had sold all of them for a handsome profit. Realizing that L.A. was where the money was, he closed his Elgin lot and relocated permanently to California.

Having made a considerable amount of money because of what was basically a publicity stunt, Muntz decided to go even further over the top. He developed the persona of "Madman" Muntz, a somewhat crazed used-car salesman who dressed in outrageous costumes and performed wild stunts (he once featured an old clunker as a "manager's special" and claimed that if the car didn't sell, he'd smash it to pieces on TV with a sledgehammer. It didn't sell, of course, and he kept his promise), on a series of quirky, humorous--and wildly successful--TV commercials that blanketed the Los Angeles area, making him the predecessor of such well-known used-car pitchmen as Cal Worthington ("If I can't sell you a car I'll eat a bug!" and Ralph Williams ("Hi friends, Ralph Williams here!"). He caught the imagination of L.A. television viewers, who took him to their hearts, and "Madman" Muntz quickly became a local celebrity. People would come to his used-car lot not to buy a car but to see him, and at one point his lot was rated by a local travel agency as the 7th most visited site in Southern California.

In 1948 race-car driver Frank Kurtis developed and marketed a new two-seater sports car, but only sold 16 vehicles over the next two years. He sold the company and rights to Muntz in 1950. Muntz immediately retooled the car, redesigned it, lengthened it into a four-seater, renamed it the "Muntz Jet"

and put it on the market. Although it was a well-built, reliable car and sold fairly well for its price (about \$5,000), Muntz's improvements in design and amenities--it had aluminum body panels, a removable fiberglass top, a Cadillac (later Lincoln) V8 engine and the back armrests contained a full cocktail bar--increased production costs, and after selling about 400 cars, and losing about \$400,000, he ceased production in 1954.

If there was one thing Muntz was really known for, however, it was manufacturing TV sets. He made his first one in 1946. A self-taught electrical engineer, he saw that the few TV sets available at the time were big, bulky, complicated, heavy, had small screens and were expensive. By taking apart and examining the various makes of TVs on the market, he figured out how to build a good set, using a minimum amount of parts but delivering a good picture, for less than \$100 (the average 12-inch TV set went for about \$450). He also included a built-in aerial in his sets, a major innovation--most TVs had to use an aerial that attached to the roof of the building in order to get reception, and apartment buildings at the time often had rules prohibiting the use of aerials on their roofs, so many apartment residents didn't have TVs, making them prime customers for Muntz's sets. He marketed his TVs with the same types of outrageous TV commercials and radio and newspaper ads as he did with his cars, and the sets sold like wildfire. In 1951 alone his company grossed almost \$50 million. Unfortunately, by the mid-1950s color TV was introduced and the market for black-and-white TVs like Muntz's shrank precipitously. In 1953 his company lost almost \$1.5 million. He hung on for a few more years, but by 1959 Muntz's TV operation was forced to declare bankruptcy and shut its doors.

Not one to let adversity get him down, Muntz turned to another market--car stereos. He invented the Stereo-Pak four-track tape cartridge, a direct predecessor to the famous eight-track tape cartridge so popular in the 1960s and 1970s. Muntz chose to make it in stereo because many more records were being recorded in stereo than in monaural, and he believed that mono was on its way out. Before Muntz's Stereo-Pak system, the only units that could play pre-recorded music in an automobile were actual record players designed for that purpose--several higher-end cars such as Cadillac and Lincoln offered them as options--but they would skip when the car hit a bump or pothole, often scratching and ruining the record that was being played. Muntz's tape player was called the Autostereo--the manufacturing of which he contracted out to a Japanese company--and could play an entire album from start to finish with no bumps, skips and eliminating the need to flip over the record to play the other side. Muntz also made a deal with the major record companies to license their catalogs and then manufactured the tapes himself, to be sold in his own chain of electronics stores alongside the tape players.

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ate into his profits. If that wasn't bad enough, a fire in 1970 at his main office caused severe damage to the facility. All these factors contributed to Muntz closing down his tape player/cartridge business that year.

As usual, though, Muntz didn't stay idle for long. He entered the burgeoning home-video market. In the mid-'70s he took a Sony 15-inch color TV, equipped it with a special lens and mirror he had developed, then projected the enlarged image onto an even bigger screen, enclosing the entire unit in a large wooden console. What he had done was to develop one of the first, if not the first, widescreen projection TVs designed for home use. By 1977 he was selling millions of dollars worth of these units every year. Two years later he decided to sell VCRs and blank tapes at bargain prices--usually less than it cost him to buy them--in order to lure people into his showroom so he could sell them the more expensive projection systems. As it turned out, he sold so many VCRs and tapes that he actually wound up making money on them.

Not all of his business ventures were successful, though. In the 1980s he invested a lot of money in Technicolor's Compact Video Cassette (CVC), a system intended to compete with Sony's Betamax and the VHS and Super-8 systems. The CVC system tanked big-time and Muntz lost his entire investment and then some. He was forced to close his electronics store shortly afterwards.

Not long before his death from lung cancer in 1987 he got into the cellular phone business. By the time he died he was the biggest cellular phone dealer in Los Angeles.

- IMDb Mini Biography By: frankfob2@yahoo.com

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- IMDb Mini Biography By: frankfob2@yahoo.com

[Arts](#)

Researchers Play Tune Recorded Before Edison

By JODY ROSENMARCH 27, 2008

For more than a century, since he captured the spoken words “Mary had a little lamb” on a sheet of tinfoil, [Thomas Edison](#) has been considered the father of recorded sound. But researchers say they have unearthed a recording of the human voice, made by a little-known Frenchman, that predates Edison’s invention of the phonograph by nearly two decades.

The 10-second recording of a singer crooning the folk song “Au Clair de la Lune” was discovered earlier this month in an archive in Paris by a group of American audio historians. It was made, the researchers say, on April 9, 1860, on a phonautograph, a machine designed to record sounds visually, not to play them back. But the phonautograph recording, or phonautogram, was made playable — converted from squiggles on paper to sound — by scientists at the Lawrence Berkeley National Laboratory in Berkeley, Calif.

“This is a historic find, the earliest known recording of sound,” said Samuel Brylawski, the former head of the recorded-sound division of the Library of Congress, who is not affiliated with the research group but who was familiar with its findings. The audio excavation could give a new primacy to the phonautograph, once considered a curio, and its inventor, Édouard-Léon Scott de Martinville, a Parisian typesetter and tinkerer who went to his grave convinced that credit for his breakthroughs had been improperly bestowed on Edison.

Scott’s device had a barrel-shaped horn attached to a stylus, which etched sound waves onto sheets of paper blackened by smoke from an oil lamp. The recordings were not intended for listening; the idea of audio playback had not been conceived. Rather, Scott sought to create a paper record of human speech that could later be deciphered.

But the Lawrence Berkeley scientists used optical imaging and a “virtual stylus” on high-resolution scans of the phonautogram, deploying modern technology to extract sound from patterns inscribed on the soot-blackened paper almost a century and a half ago. The scientists belong to an informal collaborative called First Sounds that also includes audio historians and sound engineers.

David Giovannoni, an American audio historian who led the research effort, will present the findings and play the recording in public on Friday at the annual conference of the Association for Recorded Sound Collections at Stanford University in Palo Alto, Calif.

Scott's 1860 phonautogram was made 17 years before Edison received a patent for the phonograph and 28 years before an Edison associate captured a snippet of a Handel oratorio on a wax cylinder, a recording that until now was widely regarded by experts as the oldest that could be played back.

Photo



The audio historian David Giovannoni with a recently discovered phonautogram that is among the earliest sound recordings. Credit Isabelle Trocheris

Mr. Giovannoni's presentation on Friday will showcase additional Scott phonautograms discovered in Paris, including recordings made in 1853 and 1854. Those first experiments included attempts to capture the sounds of a human voice and a guitar, but Scott's machine was at that time imperfectly calibrated.

"We got the early phonautograms to squawk, that's about it," Mr. Giovannoni said.

But the April 1860 phonautogram is more than a squawk. On a digital copy of the recording provided to The New York Times, the anonymous vocalist, probably female, can be heard against a hissing, crackling background din. The voice, muffled but audible, sings, "Au clair de la lune, Pierrot répondit" in a lilting 11-note melody — a ghostly tune, drifting out of the sonic murk.

The hunt for this audio holy grail was begun in the fall by Mr. Giovannoni and three associates: Patrick Feaster, an expert in the history of the phonograph who teaches at Indiana University, and Richard Martin and Meagan Hennessey, owners of Archeophone Records, a label specializing in early sound recordings. They had collaborated on the Archeophone album “Actionable Offenses,” a collection of obscene 19th-century records that received two Grammy nominations. When Mr. Giovannoni raised the possibility of compiling an anthology of the world’s oldest recorded sounds, Mr. Feaster suggested they go digging for Scott’s phonautograms.

Historians have long been aware of Scott’s work. But the American researchers believe they are the first to make a concerted search for Scott’s phonautograms or attempt to play them back.

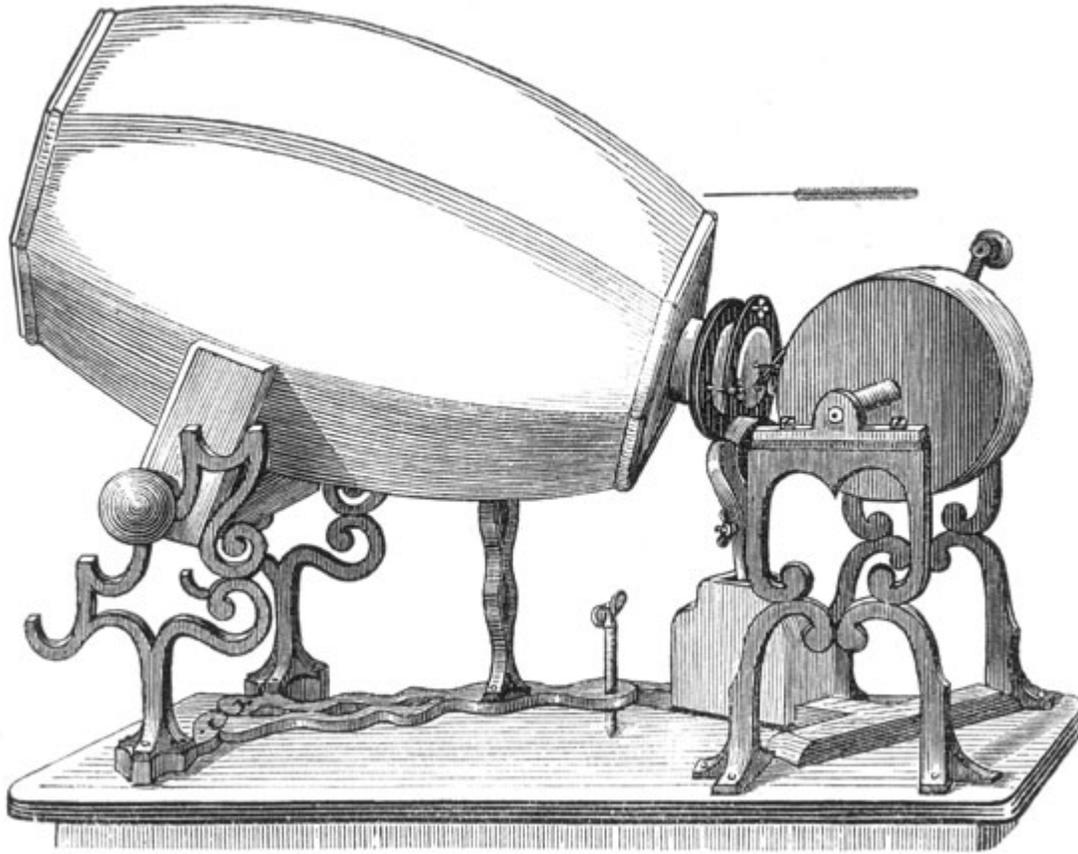
In December Mr. Giovannoni and a research assistant traveled to a patent office in Paris, the Institut National de la Propriété Industrielle. There he found recordings from 1857 and 1859 that were included by Scott in his phonautograph patent application. Mr. Giovannoni said that he worked with the archive staff there to make high-resolution, preservation-grade digital scans of these recordings.

A trail of clues, including a cryptic reference in Scott’s writings to phonautogram deposits made at “the Academy,” led the researchers to another Paris institution, the French Academy of Sciences, where several more of Scott’s recordings were stored. Mr. Giovannoni said that his eureka moment came when he laid eyes on the April 1860 phonautogram, an immaculately preserved sheet of rag paper 9 inches by 25 inches.

“It was pristine,” Mr. Giovannoni said. “The sound waves were remarkably clear and clean.”

His scans were sent to the Lawrence Berkeley lab, where they were converted into sound by the scientists Carl Haber and Earl Cornell. They used a technology developed several years ago in collaboration with the Library of Congress, in which high-resolution “maps” of grooved records are played on a computer using a digital stylus. The 1860 phonautogram was separated into 16 tracks, which Mr. Giovannoni, Mr. Feaster and Mr. Martin meticulously stitched back together, making adjustments for variations in the speed of Scott’s hand-cranked recording.

Photo



The 19th-century phonautograph, which captured sounds visually but did not play them back, has yielded a discovery with help from modern technology. Credit Courtesy of David Giovannoni

Listeners are now left to ponder the oddity of hearing a recording made before the idea of audio playback was even imagined.

“There is a yawning epistemic gap between us and Léon Scott, because he thought that the way one gets to the truth of sound is by looking at it,” said Jonathan Sterne, a professor at McGill University in Montreal and the author of “The Audible Past: Cultural Origins of Sound Reproduction.”

Scott is in many ways an unlikely hero of recorded sound. Born in Paris in 1817, he was a man of letters, not a scientist, who worked in the printing trade and as a librarian. He published a book on the history of shorthand, and evidently viewed sound recording as an extension of stenography. In a self-published memoir in 1878, he railed against Edison for “appropriating” his methods and misconstruing the purpose of recording technology. The goal, Scott argued, was not sound reproduction, but “writing speech, which is what the word phonograph means.”

Louder

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In fact, Edison arrived at his advances on his own. There is no evidence that Edison drew on knowledge of Scott's work to create his phonograph, and he retains the distinction of being the first to reproduce sound.

"Edison is not diminished whatsoever by this discovery," Mr. Giovannoni said.

Paul Israel, director of the Thomas A. Edison Papers at Rutgers University in Piscataway, N.J., praised the discovery as a "tremendous achievement," but called Edison's phonograph a more significant technological feat.

"What made Edison different from Scott was that he was trying to reproduce sound and he succeeded," Mr. Israel said.

But history is finally catching up with Scott.

Mr. Sterne, the McGill professor, said: "We are in a period that is more similar to the 1860s than the 1880s. With computers, there is an unprecedented visualization of sound."

The acclaim Scott sought may turn out to have been assured by the very sonic reproduction he disdained. And it took a group of American researchers to rescue Scott's work from the musty vaults of his home city. In his memoir, Scott scorned his American rival Edison and made brazen appeals to French nationalism. "What are the rights of the discoverer versus the improver?" he wrote less than a year before his death in 1879. "Come, Parisians, don't let them take our prize."

A version of this article appears in print on , on Page A1 of the New York edition with the headline: Researchers Play Tune Recorded Before Edison.

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THE ORIGINAL RECORDED SONG, NEW CASSETTE TECHNIQUES

POSTED BY [BILLYJAM](#), MARCH 27, 2008 07:44AM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) ...



There is a really interesting article in the *Arts* section of this morning's (Thursday, March 27) *New York Times* about newly uncovered research that challenges the belief that **Thomas Edison** was the father of recorded sound. This new research claims that even before Edison had recorded his first sounds a French man named **Édouard-Léon Scott de Martinville** recorded a ten second sound bite of a female vocalist singing a French folk song (*Au Clair de la Lune*) back in 1860. However, it was not recorded onto a record but rather on a "phonautograph" or "phonautogram" (as seen in photo left) which was in turn recently made playable - by converting the written images on the paper into sound - by scientists at the **Lawrence Berkeley National Library**. If you click

on the *NYTimes* story, not only can you read about this amazing discovery in detail, but they also have an MP3 sound file of this historic 10-second 1860 recording.

When you stop and think about it, it is truly amazing how far we have come in the advancement of music recording and playback in the short time span (relatively in the history of mankind) since **Thomas Edison** (pictured right) first invented the phonograph in 1877 and unveiled it a year later to an amazed public.



And even then, it would still be many decades before buying music records (just singles on wax) would become a regular practice. In such a relatively short time in our recent history we have gone from old cylinder record players-- that you had to really work to hear a record on, as you had to manually wind it up to hear each new wax record spin-- all the way up to the present (2008) where a hand held digital device can not only hold thousands of songs but also video and other data.



And at this amazing rate, who knows what stage of digital and technological development we will have reached in another ten or twenty years? I think it is a trip if you look at some old 1960's movies or TV shows that feature in them those enormous big ole (usually **IBM** made like the one pictured left from 1961) computers of that era that filled an entire large office space. And you realize that a basic compact **iBook** these days can store something like a hundred times more data on them than those old room-size computers from just a few decades ago. Phenomenal!

But as time and technology zips forward our longing for and fascination with the past only increases. That's why they invented **eBay**. So that we can go back and purchase items from our past - long out of production and circulation - for a price. It is also why many music fanatics today are dismissing digital recordings and devices and going back to the old school, so to speak, to buy records and tapes. One of the best uses of older (considered defunct) technology that I recently came across was from Arizona **DJ Ramsey** who brought new life to a pair of old cassette boom-boxes as you can see/hear from the video clip below - taken a few months ago - of him wrecking it on the ones and twos as if it were turntables/Serato - only it's a pair of old analog cassette players.

RELEVANT TAGS

Analog (3), Thomas Edison (3), Technology (8), Apple (6), Digital Music (2), Cassettes (11)

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COLUMN ONE; VHS era is winding down; The last big supplier of the tapes is ditching the format, ending the long fade-out of a product that ushered in the home theater.

Boucher, Geoff . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]22 Dec 2008: A.1 .

[ProQuest document link](#)

ABSTRACT

By that point major retailers such as Best Buy and Wal-Mart were already well on their way to evicting all the VHS tapes from their shelves so the valuable real estate could go to the sleeker and smaller DVDs and, in more recent seasons, the latest upstart, Blu-ray discs. The format was easy to use (although fast-forwarding and rewinding to any particular spot was the worst new-tech irritant since the telephone busy signal) and, of course, the videocassette recorder and blank VHS tapes made it possible to catch up on any missed must-see TV, whether it was "Days of Our Lives" or "Monday Night Football."

FULL TEXT

Pop culture is finally hitting the eject button on the VHS tape, the once ubiquitous home video format that will finish this month as a creaky ghost of Christmas past.

After three decades of steady if unspectacular service, the spinning wheels of the home entertainment stalwart are slowing to a halt at retail outlets. On a crisp Friday morning in October, the final truckload of VHS tapes rolled out of a Palm Harbor, Fla., warehouse run by Ryan J. Kugler, the last major supplier of the tapes.

"It's dead, this is it, this is the last Christmas, without a doubt," said Kugler, 34, a Burbank businessman. "I was the last one buying VHS and the last one selling it, and I'm done. Anything left in warehouse we'll just give away or throw away."

Dumped in a humid Florida landfill? It's an ignominious end for the innovative product that redefined film-watching in America and spawned an entire sector led by new household names like Blockbuster and West Coast Video. Those chains gave up on VHS a few years ago but not Kugler, who casually describes himself as "a bottom feeder" with a specialization in "distressed inventory."

Kugler is president and co-owner of Distribution Video Audio Inc., a company that pulls in annual revenue of \$20 million with a proud nickel-and-dime approach to fading and faded pop culture. Whether it's unwanted "Speed Racer" ball caps, unsold Danielle Steel novels or unappreciated David Hasselhoff albums, Kugler's company pays pennies and sells for dimes. If the firm had a motto, it would be "Buy low, sell low."

"It's true, one man's trash is another man's gold," Kugler said. "But we are not the graveyard. I'm like a heart surgeon – we keep things alive longer. Or maybe we're more like the convalescence home right before the graveyard."

The last major Hollywood movie to be released on VHS was "A History of Violence" in 2006. By that point major retailers such as Best Buy and Wal-Mart were already well on their way to evicting all the VHS tapes from their shelves so the valuable real estate could go to the sleeker and smaller DVDs and, in more recent seasons, the latest upstart, Blu-ray discs. Kugler ended up buying back as much VHS inventory as he could from retailers, distributors and studios; he then sold more than 4 million VHS videotapes over the last two years.

Those tapes went to bargain-basement chains such as Dollar Tree, Dollar General and Family Dollar, and Kugler's network of mom-and-pop clients and regional outlets, such as the Gabriel Bros. Stores in West Virginia or the Five Below chain in Pennsylvania. If you bought a Clint Eastwood movie at the Flying J Truck Stop in Saginaw, Mich., or a "Care Bears" tape at one of the H.E. Butts Grocery stores in Texas, Kugler's company probably put it there. He also sells to public libraries, military bases and cruise ships, although those clients now all pretty much want DVDs.

Kugler estimates that 2 million tapes are still sitting on shelves of his clients' stores across the country, but they are the last analog soldiers in the lost battle against the digital invasion. "I'm not sure a lot of people are going to miss VHS," he said, "but it's been good to us."

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If you rewind back to the 1980s, VHS represented a remarkable turning point for the American consumer. For the first time, Hollywood's classics and its recent hits could be rented and watched at home.

"It was a sea change," says Leonard Maltin, the film critic and author who has written stacks of books to meet the consumer need for video recommendations. "Hollywood thought it would hurt movie ticket sales, but it didn't deter people from going to movies; in fact, it only increased their appetite for entertainment. Hollywood also thought it would just be a rental market, but then when someone had the idea of lowering the prices, the people wanted to own movies. They wanted libraries at home, and suddenly VHS was a huge part of our lives."

The format was easy to use (although fast-forwarding and rewinding to any particular spot was the worst new-tech irritant since the telephone busy signal) and, of course, the videocassette recorder and blank VHS tapes made it possible to catch up on any missed must-see TV, whether it was "Days of Our Lives" or "Monday Night Football." Hollywood found that movies also enjoyed a second opening weekend, as viewers throughout the country made Friday night trips to the rental store for new releases.

"I think in some ways it even pulled families together, if that doesn't sound too corny, because renting movies became such a part of the weekend," says Jim Henderson, one of the owners of Amoeba Music, the 45,000-square-foot merchant in Hollywood that sells pop culture in just about every format imaginable, including VHS. "It was also a great thing for film fans. You could educate yourself and go back to the well again and again. We're used to choice now, but that was the first time fans could watch what they wanted when they wanted."

Amoeba no longer buys VHS from distributors such as Distribution Video Audio. But customers bring in tapes every day to trade and sell. "We actually sell maybe 200 a day, almost all of them between \$1 to \$3," Henderson said. "Almost the same amount comes in as goes out."

A lot of those are the classic or foreign films that are not available on DVD, such as "The Magnificent Ambersons" or Gregory Nava's "El Norte," or vintage music videos by punk bands or new wave pioneers such as Black Flag or

Siouxsie and the Banshees. Some older customers simply don't want to switch to DVD, others just like the bargain-basement price of the tapes.

But, Henderson said, unlike with vinyl records, no one seems to cling to VHS for romantic reasons.

"DVDs replaced VHS really fast compared to other format changes through the years," Henderson said. "VHS took too long to rewind, they were boxy and cumbersome, the picture was kind of flawed. The tape inside was delicate and just didn't hold up. DVD just blew it away."

It's true, the VHS tape never really had a chance once the DVD arrived in the late 1990s with all its shiny allure – higher quality image, nimble navigation and all that extra content. After a robust run at the center of pop culture, VHS rentals were eclipsed by DVD in 2003. By the end of 2005, DVD sales were more than \$22 billion and VHS was slumping badly but still viable enough to pull in \$1.5 billion. Next year, that won't be the case.

Just before Halloween, JVC, the company that introduced the Video Home System format in 1977 in the United States, announced that it would no longer make stand-alone videocassette recorders. The electronic manufacturer still produces hybrid VHS-DVD players, but it's not clear how long that will last.

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For a format that made Hollywood so much money, VHS leaves behind a shallow footprint in the movies themselves. There was "The Ring," a 2002 horror movie and its 2005 sequel, about a mysterious VHS tape that brings death to whoever watches it, but that's a sad valentine. This year Jack Black and Mos Def starred in "Be Kind Rewind," a loopy comedy that finds its center at a VHS rental store that is holding out against the DVD era, but the rebellion didn't go beyond the script – the movie is available for rent or purchase on DVD and Blu-ray, but it was never released on VHS.

The format was also name-checked in "The 40-Year-Old Virgin," the 2005 hit film that stars an unloved salesman at an electronics store; and even he has no room in his heart for the underdog format. "It's a dead technology," he explains to a customer. "It's like buying an eight-track player."

Kugler is one of the rare people who can stir up some nostalgia for the black, boxy tapes. His father bought Distribution Video Audio in 1988 and carved out a niche as an inventory supplier for the video rental stores that were popping up everywhere. His young son was interested in a different end of the entertainment business; the younger Kugler spent many afternoons in his teen years sneaking onto the Paramount Pictures studio lot and soaking it all in. While watching the cast at work on "Planes, Trains and Automobiles," he decided he wanted to become a filmmaker; soon, the kid who was always underfoot on the "Cheers" set even coaxed Ted Danson to appear in a two-minute film he made.

But life took Kugler on a less glamorous path. He started working at Distribution Video Audio in 1991 and in short order took the company to new heights by negotiating directly with studios to buy their overrun inventory.

The approach led the company beyond VHS, and soon Kugler's warehouses were filling up with CDs, books and merchandise like "CSI: Crime Scene Investigation" wristwatches and "America's Next Top Model" T-shirts.

A casual observer might wonder how much shelf life those sorts of products could possibly have, but Kugler has moved hard to the Internet and says the "scavenger culture" mentality and sites such as Half.com, Amazon

Marketplace and EBay have made it easier than ever to match narrow-niche and oddball customers with the products they want -- especially when it's priced to go at \$2 or \$3.

With some things, though, even Kugler the great salvager can't find a buyer no matter how low he goes. He took a loss on 50,000 copies of "Yo-Yo Man," a Smothers Brothers instructional video for the stringed toy. ("I'm not sure what I was thinking on that one," Kugler said.) And then there is that stash of VHS tapes that couldn't even earn a spot on the last shipment out of his warehouse: a few thousand copies of "The Man With the Screaming Brain," a 2005 horror movie about a mad scientist, a Bulgarian tycoon, a cab driver and some cranial misadventures. ("That one," Kugler said, "will be buried with us.")

The majority of his firm's business today is with big box retailers including Target, Wal-Mart, K-Mart and Sears, where the company sets up displays of its discounted DVDs, such as "Superman Returns" and "Proof of Life," which are often priced at \$10 or less. Plenty of customers see that price as an invitation to build up their DVD collections.

But Kugler, with a sly smile, offered a warning to consumers thinking of putting up shelving to handle their burgeoning libraries.

"The DVD will be obsolete in three or four years, no doubt about it. Everything will be Blu-ray," Kugler said, anticipating the next resident at his pop culture retirement home. "The days of the DVD are numbered. And that is good news for me."

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Illustration

Caption: PHOTO: MOVING ON: Ryan Kugler, left, president of Distribution Video Audio in Burbank, and his brother Brad, the chief executive, have shipped their last VHS tapes. "Anything left . . . we'll just give away or throw away," Ryan Kugler said.; PHOTOGRAPHER:Distribution Video Audio

DETAILS

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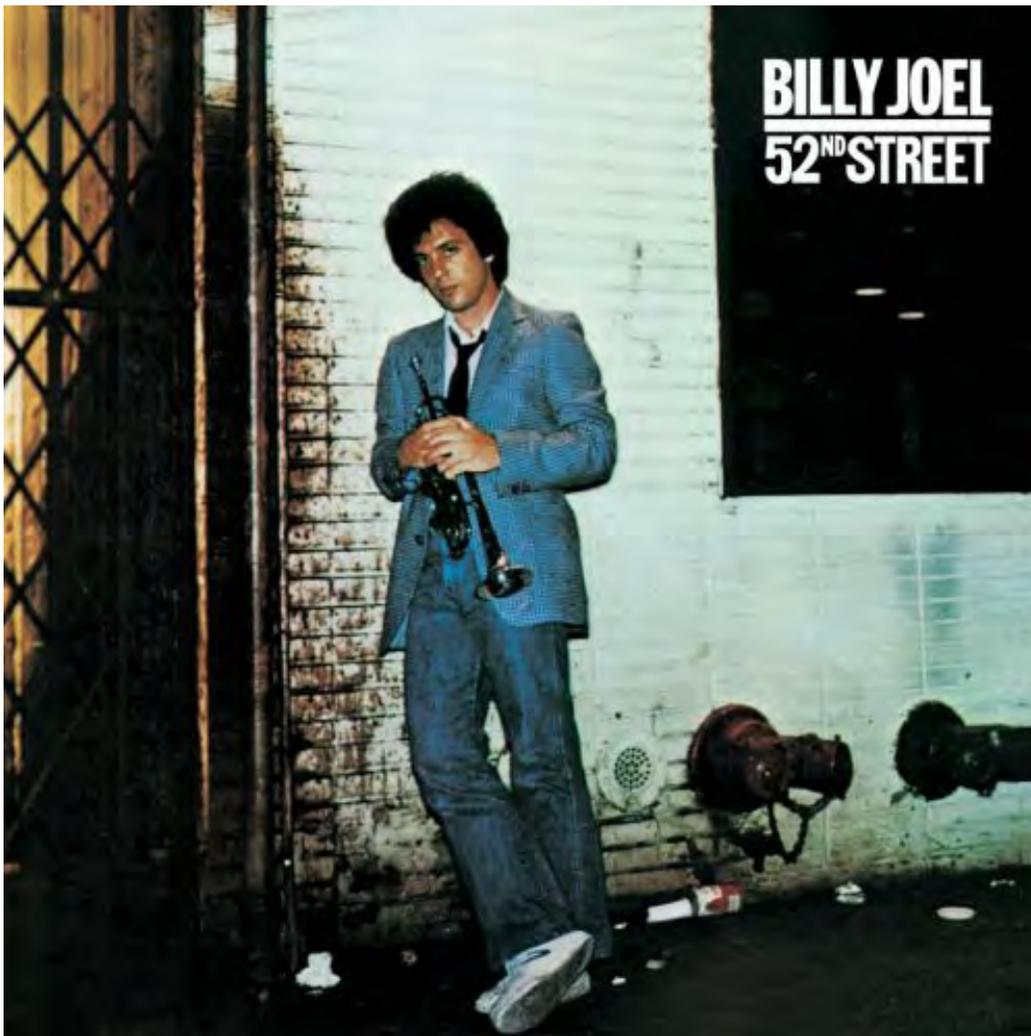
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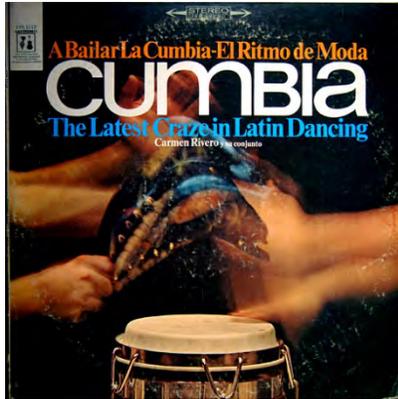


Happy Birthday, Compact Discs -- Reflections on the Format

POSTED BY [ERIC BRIGHTWELL](#), OCTOBER 1, 2012 05:09PM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) ...



On this day (1 October) in 1982, the first album released on CD came out -- [Billy Joel's 52nd street](#).



On the day of that occasion, I still hadn't really discovered music for myself yet. My dad played '50s, '60 and '70s **jazz** records on the rare occasions that he mustered the paternal energy required to make his children grilled cheese sandwiches. My mother was more likely to play **Carmen Rivero**, **Johann Sebastian Bach**, **Bill Monroe**, **Aretha Franklin** or **Otis Redding** records that she'd purchased back in the ancient, vinyl **1960s**. We also had a **Victrola** which was fun because you had to crank it if you wanted to rock out to some **Earl Rogers** or other shellac **78**.

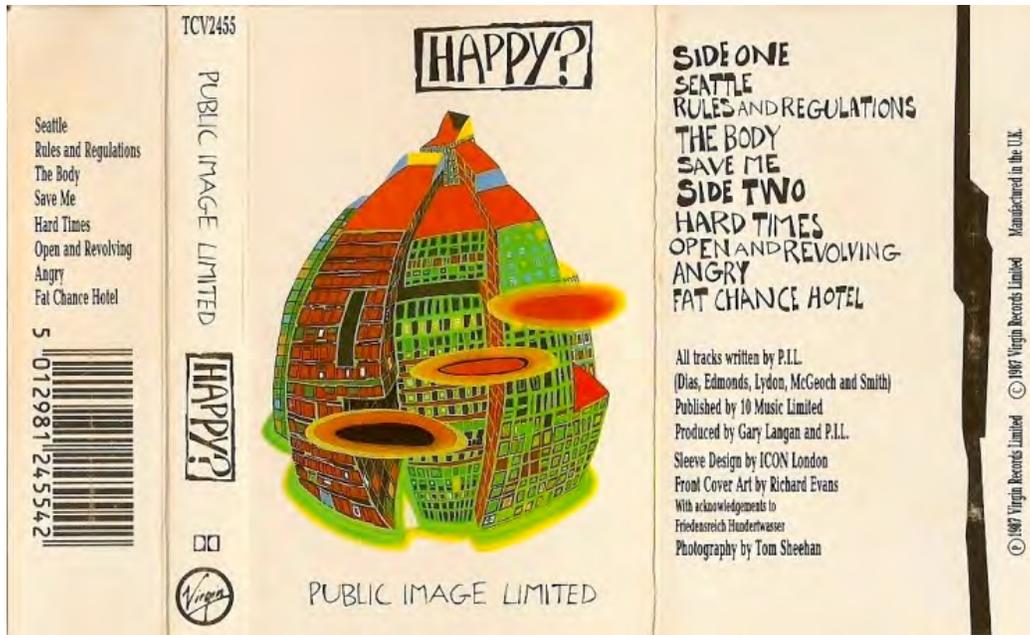
It wasn't until 1983 that I finally turned on a radio and explored the dial. I also started going through my mother's (by then my parents were divorced) records -- discovering that I loved **The Beatles**... and that didn't love **Three Dog Night**. **Gene Vincent** and the **Saturday Night Fever** soundtrack became favorites too and I when I begged for my mother to buy me **Luciano Pavarotti**'s heavily-advertised-during-**Tom & Jerry** compilation *My Own Story* (1981), I knew it would be on vinyl.



My sister got me **Buckner & Garcia**'s *Pac-Man Fever* (1981) and my mother bought **Michael Jackson**'s *Thriller* (1982) – both also on vinyl. Cassette packaging was unimpressive. Though the compact size was appealing as product, the spines were almost always white with the title written in red and the artwork was often cropped. Records, on the other hand, were beautiful. Even though I wasn't overly fond of **Miles Davis**'s *Bitches Brew* (1970) or **Elton John**'s *Captain Fantastic and the Brown Dirt Cowboy* (1975), I would get lost in their artwork (painted by **Mati Klarwein** and **Alan Aldridge**, respectively) for hours.



However, you couldn't listen to records in anyone's car, your **Walkman**, or your boom box. Record listening remained a solitary activity that took place in a single room. Cassettes could be blasted in cars, in people's home intercom systems and portable players. People imposed their tastes on other people with massive ghetto blasters which sounded sufficiently good to provide the music at an impromptu breaking competition on the playground. It was easy to make your own recordings -- dubbing other tapes and taping off both the radio and TV. I think the last record I got during this period was the **Jan Hammer**-heavy *Miami Vice* soundtrack, in 1985. From there out, I assumed, cassettes were the way.



The first cassette I bought was **Peter Gabriel's So**, in 1986, and with my own money. Though just eleven years old at the time, I was nonetheless working at a scuba shop for three dollars an hour, which was serious money to me. One of my co-workers, **Gerard**, scoffed at my Peter Gabriel tape and suggested that I had no taste. He pulled a **Foreigner** cassette from his backpack, presumably to show me what good music really is. Though backpackers would later carry vinyl in their knapsacks, cassettes were probably the first time people carried around their music libraries with them. I never followed Gerard's musical lead but I proceeded to only purchase cassettes, mostly buying albums by **Midnight Oil**, **R.E.M.** and **U2** until 1989, when a exchange student introduced me to **The Cure**, **PiL**, and **The Smiths'** music on cassettes brought over from **Germany** (before I only knew them from graffiti and T-shirts).



The first CD I bought was The Cure's *Kiss Me, Kiss Me, Kiss Me* in 1989, seven years after the format's introduction. **Ina** – the German girl – had lent me a cassette copy of the Cure album so I was disappointed that the CD didn't include the song, "Hey You!!!" I began to suspect **Robert Smith** of being anti-CD when I discovered that *Carnage Visions* wasn't included on the CD of *Faith*, which I therefore refrained from buying altogether, assuming it would get a proper re-release at some point (a day that finally came in 2005). If he wasn't completely won over by CDs, he wasn't

alone.



The only one of these that I owned (and was in my locker) was the Sinéad O'Connor

Being slightly larger than cassettes and having the same dimensions as a record, CD art was slightly better, at least from the outside. Re-issues usually didn't include reproductions of vinyl gatefold's art at first. Due to the fact that CDs were often sold in bins created for vinyl, they were, until 1993, almost all sold in large, tree-unfriendly longboxes. Longboxes weren't entirely a waste, however; in my high school and likely others, they usually adorned the interiors of one's locker -- a seemingly subtle but desperate crying out for recognition of one's good taste. On my copy of R.E.M.'s *Out of Time*, the longbox, I believe, had a cut-out mail-in or something like that for the **Motor Voter** bill.

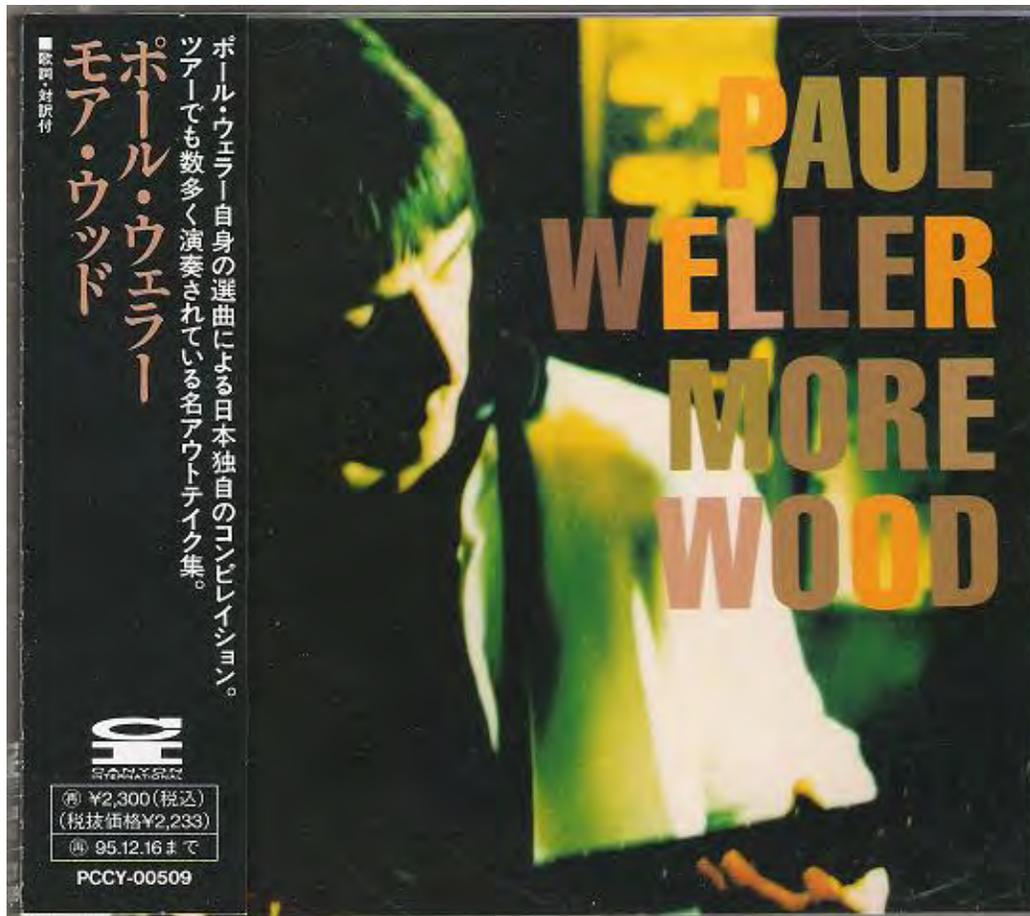


Far more annoying than longboxes were the holographic "dog bone" security stickers that sealed new CDs shut. Of course, one could always pop the jewel case lid off its hinges to remove the CD for copying if one desired but for those that purchased a CD with the intent of keeping it, it meant peeling off the small sticker and then either devoting a lot of energy or ignoring the sticky residue that it left behind.

As someone who grew up poor and lived off ramen noodles and \$2.99 buffets in college, CDs were always seriously expensive to me. Although they might have a sticker proclaiming "The Nice Price," they were often almost \$20. I always wanted to know that I was going to love at least a few songs before I plunked down a week's food costs for one. Nonetheless, the first CD I bought without having heard a note was Ride's *Going Blank Again* (1990), purchased on the strength of *Nowhere*.



By 1994, I was living with a roommate who had more than 300 CDs... lining the edge of his room along the floor. I think I had about 80. I questioned another friend, who mostly liked **rap** and **metal** why he had **Color Me Badd** and **Jodeci** CDs in his collection and he assured me that you have to have music for the ladies. It was also common then to go to someone new's house and immediately size them up by their collection. Twice I was excited to find **New York Dolls** in peoples' collections, twice people explained that they didn't actually like the band but nevertheless bought their CDs out of devotion to **Morrissey**.



That year I bought my first CD with an obi, [Paul Weller's *More Wood \(Little Splinters\)*](#) (1993). Obi, or , are paper strips included as part of the packaging on CDs, DVDs, LPs, books, video games, and many other products originating in Japan. It was also likely my first import, which was somewhat surprising because the album it was associated with, [Wild Wood](#), was also the first CD I ever bought that I was unable to listen to from beginning to end on first listen. It took time for the mix of pastoral folk-rock, [Moddish Dad Rock](#), and [Kenny Rogers](#)-esque white soul to win me over, but eventually it did.

While I can happily say that I never bought a CD out of devotion to a pop star or to seduce a lady, I did start trying to amass a impressive collection which became easier with the proliferation of music stores selling used CDs. I don't remember what the first used CD I bought was. The first CD I bought on the day of its release was [The Church's *Sometime, Anywhere*](#), on the strength of their entire recorded output. The first one I shoplifted (bad!) was [The Clash's *London Calling*](#).

At the same time, vinyl was so unwanted that it was common to find stacks of unsellable records left outside apartments and record stores for free. I remember perusing through a stack around 1994 and pulling out a few based on bands I'd heard of but didn't really know. I trudged 45 minutes through the snow to the University's Music Library -- one of the only places I know of with a record player. I listened to [The Psychedelic Furs' self-titled debut](#) (1980) and [The Jam's *All Mod Cons*](#) (1978) and they were both pretty great. When the needle hit the groove on [Joy Division's](#)

Unknown Pleasures (1979), it was revelatory. Attached by headphones to a record player for the first time in ages, I was held captive both by force and willingness and reminded how enriching close and solitary listening can be.



With the increasing availability of recordable CDs I began making mixes both for friends, girls and myself (usually organized around a mood or genre). They usually ended up getting so scratched that I had to wonder if this would be better done on cassettes although by then, most people I know only had cassette players if they drove older model cars. I still have many of them, even though they're probably all unlistenable now. I still have my crappy, hand-drawn art work, though, to remind and embarrass me.

I pretty much stopped buying CDs around 2002, when my particleboard CD shelf from **Target** was sagging with weight and age, and bubbling with water damage. Rock music was no longer interesting and did I really want to spend any money for a product I was done collecting or just pack them up? Though no more inventive than their peers, I'd purchased **The Libertines'** *Up the Bracket* on the strength of their peerless songwriting, which shone so brightly that it really hit home how unimpressive the rest of the contemporary pop scene was. For me it was then end of an era not just for CDs, but for almost all new rock.

The previous year Apple had introduced the first **iPod**. **Napster** had been shut down after allowing me to discover digital scans of wax cylinder files, bands I'd always heard of but never seen recordings by, a song introduced as "enchanting music of **Uzbekistan**" and anything else I was curious about that had been recorded anywhere on the planet within the last 113 years. Soon I was consuming more music than I could ever find or fit on a shelf full of aluminum discs and housed in brittle, invariably cracked jewel cases.

Pandora had been launched two years earlier although it wouldn't be until 2008 that I discovered it (always lagging behind the times). That March I created a station seeded with **Rofo**, **Sandra**, **Modern Talking**, **Gazebo**, **Lime**, **Telex**, **Jan Hammer** and **Covenant**, mainly hoping to discover more of the **Vietnamese New Wave** my girlfriend had recently introduced me to. Within a few months I was exposed to more wonderful music than I had been in nine years of working at record stores exposed only to my co-workers' picks – always on CD. **YouTube** launched in 2005, offering instant gratification one song at a time.



Felt's 1992 Cherry Red re-issues -- designed to look as product-like as possible

The idea of owning copies of music began to seem strange to me, and worse, incredibly limiting. I will never be able to own enough space to house physical copies of all the music I can now enjoy. I figured I'd rip all of my CDs and store the music on hard drives and then sell them. But yet I still have a hard time parting with them. The first CD I ever sold was [The Beta Band's](#) 3 EPs, which a friend had given me but which I disliked immensely. After that I never sold any... eventually tucking them away in memory-chest like box in a closet as I did with old photo albums. Though the CDs mostly just gather dust and take up space under the stairs now (I don't even own a CD player), for me they're like a scrapbook of the 1990s and '00s. Even though CD art was generally uninspiring (although I love the gray, aggressively ugly [Felt](#) reissues), looking at it takes me back – sometimes to times I don't want to revisit.

After I stopped collecting CDs I found myself returning to records yet again. My girlfriend and I would spend many of our days browsing the selection of cheap vinyl at [Pasadena's Canterbury Records](#), weighing potential purchases against incredibly cheap prices and decidedly low risk. The soundtrack to many of our late afternoons was primarily provided by various [Olivia Newton-John](#) records. The pleasure of listening to a warmly crackling album from beginning to end in a living room was again clear but so laden with particular associations that ever since we broke up three years ago, I haven't played one since.



Nowadays I'll occasionally buy a CD at a show if I'm impressed by a band or it has some obvious care put into the packaging. I think the last three CDs I bought were [Sisu's](#) *Demon Tapes* (2009), [Black Tambourine's](#) *Black Tambourine* (2010), and [Go-Kart Mozart's](#) *Go-Kart Mozart are on the Hot Dog Streets* (because the vinyl wasn't in stock) but my relationship with the format is still pretty ambivalent and they're mainly conveyance systems on the way to my hard drives.

These things tend to turn in cycles though. When **Michael Jackson** passed away in 2009, my then-nine-year-old neighbor came over to ask if I had any of his music. When I pulled out a worn copy of *Thriller*, he instinctively knew how to play it (although I had to point out that scratching is not how one skip tracks). His parents and their friends, from **Thailand**, continue to swap **Thai music** cassettes that probably never made it onto any other format. Vinyl seems to be growing in popularity and there are boutique labels are releasing albums on cassette.

I wonder when the inevitable CD revival will occur. Hopefully, when it does, manufacturers will put a little more effort into packaging and not just include a track listing and care instructions. In the meantime, what's your history with compact discs?

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RELEVANT TAGS

Cds (16), Cassettes (11), Billy Joel (4), Compact Discs (2), Vinyl (194)

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Phonograph record

From Wikipedia, the free encyclopedia

(Redirected from [78 rpm](#))

For the magazine, see [Phonograph Record \(magazine\)](#).



A typical 12-inch [LP](#) vinyl record.

[78 rpm video](#)



[Play media](#)

Video of a 1936 spring-motor-driven 78 rpm acoustic (non-electronic) gramophone playing a shellac record.

Problems playing this file? See [media help](#).

A **phonograph record** (also known as a **gramophone record**, especially in [British English](#), or **record**) is an [analog sound storage medium](#) in the form of a flat disc with an inscribed, modulated [spiral](#) groove. The groove usually starts near the periphery and ends near the center of the disc. At first, the discs were commonly made from [shellac](#); starting in the 1950s [polyvinyl chloride](#) became common. In recent decades, records have sometimes been called **vinyl records**, or simply **vinyl**.

The phonograph disc record was the primary medium used for music reproduction throughout the 20th century. It had co-existed with the [phonograph cylinder](#) from the late 1880s and had effectively superseded it by around 1912. Records retained the largest market share even when new formats such as the [compact cassette](#) were mass-marketed. By the 1980s, [digital media](#), in the form of the [compact disc](#), had gained a larger market share, and the vinyl record left the mainstream in 1991.^[1] From the 1990s to the 2010s, records continued to be manufactured and sold on a much smaller scale, and were especially used by [disc jockeys](#) (DJs) and released by artists in mostly dance music genres, and listened to by a [niche market](#) of [audiophiles](#). The phonograph record has made a notable niche resurgence in the early 21st century – 9.2 million records were sold in the U.S. in 2014, a 260% increase since 2009.^[2] Likewise, in the UK sales have increased five-fold from 2009 to 2014.^[3]

As of 2017, 48 record pressing facilities remain worldwide, 18 in the United States and 30 in other countries. The increased popularity of vinyl has led to the investment in new and modern record-pressing machines.^[4] Only two producers of [lacquers](#) remain: Apollo Masters in California, and MDC in Japan.^[5]

[Phonograph](#) records are generally described by their [diameter](#) in inches (12-inch, 10-inch, 7-inch), the [rotational speed](#) in [revolutions per minute](#) (rpm) at which they are played (8 ¹/₃, 16 ²/₃, 33 ¹/₃, 45, 78),^[6] and their time capacity, determined by their diameter and speed (LP [long playing], 12-inch disc, 33 ¹/₃ rpm; SP [single], 10-inch disc, 78 rpm, or 7-inch disc, 45 rpm; EP [extended play], 12-inch disc, 33 ¹/₃ or 45 rpm); their reproductive quality, or level of [fidelity](#) (high-fidelity, orthophonic, full-range, etc.); and the number of audio channels ([mono](#), [stereo](#), [quad](#), etc.).

Vinyl records may be scratched or warped if stored incorrectly but if they are not exposed to high heat, carelessly handled or broken, a vinyl record has the potential to last for centuries.

The large cover (and inner sleeves) are valued by collectors and artists for the space given for visual expression, especially when it comes to the long play vinyl [LP](#).



Contents

- [1Early history](#)
- [278 rpm disc developments](#)
 - [2.1Early speeds](#)
 - [2.2Acoustic recording](#)
 - [2.3Electrical recording](#)
 - [2.478 rpm materials](#)
 - [2.578 rpm disc sizes](#)
 - [2.678 rpm recording time](#)
 - [2.7Record albums](#)

- [2.878 rpm releases in the microgroove era](#)
- [3New sizes and materials](#)
 - [3.1Speeds](#)
 - [3.1.1Shellac era](#)
 - [3.1.2Microgroove and vinyl era](#)
- [4Sound enhancements](#)
 - [4.1High fidelity](#)
 - [4.2Stereophonic sound](#)
 - [4.3Quadraphonic records](#)
 - [4.4Other enhancements](#)
 - [4.5Laser turntable](#)
- [5Formats](#)
 - [5.1Types of records](#)
 - [5.2Standard formats](#)
 - [5.3Less common formats](#)
- [6Structure](#)
 - [6.1Vinyl quality](#)
- [7Limitations](#)
 - [7.1Shellac](#)
 - [7.2Vinyl](#)
 - [7.3Frequency response and noise](#)
 - [7.4Equalization](#)
 - [7.4.1History of equalization](#)
 - [7.5Sound fidelity](#)
 - [7.5.1Evolutionary steps](#)
 - [7.5.2Shortcomings](#)
 - [7.6LP versus CD](#)
- [8Production](#)
- [9Preservation](#)

- [10Current status](#)
 - [10.12012 vinyl LP charts](#)
- [11Less common recording formats](#)
 - [11.1CX](#)
 - [11.2VinylVideo](#)
- [12See also](#)
- [13References](#)
 - [13.1Explanatory notes](#)
 - [13.2Citations](#)
 - [13.3Bibliography](#)
- [14Further reading](#)
- [15External links](#)

Early history[[edit](#)]



Edison wax cylinder phonograph c. 1899

The [phonautograph](#), patented by [Léon Scott](#) in 1857, used a vibrating [diaphragm](#) and stylus to graphically record sound waves as tracings on sheets of paper, purely for visual analysis and without any intent of playing them back. In the 2000s, these tracings were first scanned by [audio engineers](#) and digitally converted into audible sound. [Phonautograms](#) of singing and speech made by Scott in 1860 were played back as sound for the first time in 2008. Along with a [tuning fork](#) tone and unintelligible snippets recorded as early as 1857, these are the earliest known recordings of sound.

In 1877, [Thomas Edison](#) invented the [phonograph](#). Unlike the phonautograph, it could both record and reproduce sound. Despite the similarity of name, there is no documentary evidence that Edison's phonograph was based on Scott's phonautograph. Edison first tried recording sound on a wax-impregnated paper tape, with the idea of creating a "[telephone](#) repeater" analogous to the [telegraph](#)

repeater he had been working on. Although the visible results made him confident that sound could be physically recorded and reproduced, his notes do not indicate that he actually reproduced sound before his first experiment in which he used [tinfoil](#) as a recording medium several months later. The tinfoil was wrapped around a grooved metal cylinder and a sound-vibrated stylus indented the tinfoil while the cylinder was rotated. The recording could be played back immediately. The [Scientific American](#) article that introduced the tinfoil phonograph to the public mentioned Marey, Rosapelly and Barlow as well as Scott as creators of devices for recording but, importantly, not reproducing sound.^[7] Edison also invented variations of the phonograph that used tape and disc formats.^[8] Numerous applications for the phonograph were envisioned, but although it enjoyed a brief vogue as a startling novelty at public demonstrations, the tinfoil phonograph proved too crude to be put to any practical use. A decade later, Edison developed a greatly improved phonograph that used a hollow wax cylinder instead of a foil sheet. This proved to be both a better-sounding and far more useful and durable device. The wax [phonograph cylinder](#) created the recorded sound market at the end of the 1880s and dominated it through the early years of the 20th century.



Emile Berliner with disc record gramophone

Lateral-cut disc records were developed in the United States by [Emile Berliner](#), who named his system the "gramophone", distinguishing it from Edison's wax cylinder "phonograph" and [American Graphophone's](#) wax cylinder "[graphophone](#)". Berliner's earliest discs, first marketed in 1889, only in Europe, were 12.5 cm (approx 5 inches) in diameter, and were played with a small hand-propelled machine. Both the records and the machine were adequate only for use as a toy or curiosity, due to the limited sound quality. In the United States in 1894, under the [Berliner Gramophone](#) trademark, Berliner started marketing records of 7 inches diameter with somewhat more substantial entertainment value, along with somewhat more substantial gramophones to play them. Berliner's records had poor sound quality compared to wax cylinders, but his manufacturing associate [Eldridge R. Johnson](#) eventually improved it. Abandoning Berliner's "Gramophone" trademark for legal reasons, in 1901 Johnson's and Berliner's separate companies reorganized to form the [Victor Talking Machine Company](#) in [Camden, New Jersey](#), whose products would come to dominate the market for many years.^[9] Emile Berliner moved his company to Montreal in 1900. The factory, which became the Canadian branch of [RCA Victor](#) still exists. There is a dedicated museum in Montreal for Berliner (Musée des ondes Emile Berliner).

In 1901, 10-inch disc records were introduced, followed in 1903 by 12-inch records. These could play for more than three and four minutes, respectively, whereas contemporary cylinders could only play for about two minutes. In an attempt to head off the disc advantage, Edison introduced the Amberol cylinder in 1909, with a maximum playing time of 4 ½ minutes (at 160 rpm), which in turn were

superseded by [Blue Amberol Records](#), which had a playing surface made of [celluloid](#), a plastic, which was far less fragile. Despite these improvements, during the 1910s discs decisively won this early [format war](#), although Edison continued to produce new Blue Amberol cylinders for an ever-dwindling customer base until late in 1929. By 1919, the basic patents for the manufacture of lateral-cut disc records had expired, opening the field for countless companies to produce them. Analog disc records dominated the home entertainment market until they were outsold by digital [compact discs](#) in the late 1980s (which were in turn supplanted by [digital audio recordings](#) distributed via [online music stores](#) and [Internet file sharing](#)). ^{[[citation needed](#)]}

78 rpm disc developments[[edit](#)]



Hungarian Pathé record, 90 to 100 rpm

Early speeds[[edit](#)]

Early disc recordings were produced in a variety of speeds ranging from 60 to 130 rpm, and a variety of sizes. As early as 1894, [Emile Berliner](#)'s United States [Gramophone Company](#) was selling single-sided 7-inch discs with an advertised standard speed of "about 70 rpm".^{[[10](#)]}

One standard audio recording handbook describes speed regulators, or [governors](#), as being part of a wave of improvement introduced rapidly after 1897. A picture of a hand-cranked 1898 Berliner Gramophone shows a governor. It says that spring drives replaced hand drives. It notes that:

The speed regulator was furnished with an indicator that showed the speed when the machine was running so that the records, on reproduction, could be revolved at exactly the same speed...The literature does not disclose why 78 rpm was chosen for the phonograph industry, apparently this just happened to be the speed created by one of the early machines and, for no other reason continued to be used.^{[[11](#)]}



A multinational product: an operatic duet sung by [Enrico Caruso](#) and [Antonio Scotti](#), recorded in the US in 1906 by the [Victor Talking Machine Company](#), manufactured c. 1908 in Hanover, Germany, for the [Gramophone Company](#), Victor's affiliate in England

By 1925, the speed of the record was becoming standardized at a [nominal](#) value of 78 rpm. However, the standard differed between places with [alternating current](#) electricity supply at 60 [hertz](#) (cycles per second, Hz) and those at 50 Hz. Where the mains supply was 60 Hz, the actual speed was 78.26 rpm: that of a 60 Hz [stroboscope](#) illuminating 92-bar calibration markings. Where it was 50 Hz, it was 77.92 rpm: that of a 50 Hz stroboscope illuminating 77-bar calibration markings.^[12]

Acoustic recording[[edit](#)]

Early recordings were made entirely acoustically, the sound being collected by a horn and piped to a [diaphragm](#), which vibrated the cutting stylus. Sensitivity and frequency range were poor, and frequency response was very irregular, giving acoustic recordings an instantly recognizable tonal quality. A singer practically had to put his or her face in the recording horn. Lower-pitched orchestral instruments such as [cellos](#) and [double basses](#) were often doubled (or replaced) by louder instruments, such as [tubas](#). Standard [violins](#) in orchestral ensembles were commonly replaced by [Stroh violins](#), which became popular with recording studios.

Even drums, if planned and placed properly, could be effectively recorded and heard on even the earliest jazz and military band recordings. The loudest instruments such as the drums and trumpets were positioned the farthest away from the collecting horn. [Lillian Hardin Armstrong](#), a member of [King Oliver's Creole Jazz Band](#), which recorded at [Gennett Records](#) in 1923, remembered that at first Oliver and his young second trumpet, [Louis Armstrong](#), stood next to each other and Oliver's horn could not be heard. "They put Louis about fifteen feet over in the corner, looking all sad."^{[13][14]}

Electrical recording[[edit](#)]



An electronically recorded disc from Carl Lindström AG, Germany, c. 1930

During the first half of the 1920s, engineers at [Western Electric](#), as well as independent inventors such as [Orlando Marsh](#), developed technology for capturing sound with a [microphone](#), amplifying it with [vacuum tubes](#), then using the amplified signal to drive an electromechanical recording head. Western Electric's innovations resulted in a broader and smoother frequency response, which produced a dramatically fuller, clearer and more natural-sounding recording. Soft or distant sounds that were previously impossible to record could now be captured. Volume was now limited only by the groove spacing on the record and the amplification of the playback device. Victor and Columbia licensed the new [electrical](#) system from Western Electric and began issuing discs during the Spring of 1925. The first electrically made classical recording was [Chopin's](#) "Impromptus" and [Schubert's](#) "Litanei" performed by [Alfred Cortot](#) for Victor.^[15]

A 1926 [Wanamaker's](#) ad in [The New York Times](#) offers records "by the latest Victor process of electrical recording".^[16] It was recognized as a breakthrough; in 1930, a *Times* music critic stated:

... the time has come for serious musical criticism to take account of performances of great music reproduced by means of the records. To claim that the records have succeeded in exact and complete reproduction of all details of symphonic or operatic performances ... would be extravagant ... [but] the article of today is so far in advance of the old machines as hardly to admit classification under the same name. Electrical recording and reproduction have combined to retain vitality and color in recitals by proxy.^[17]



Examples of Congolese 78 rpm records



A 10-inch Decelith blank for making an individually cut one-off recording. A German product introduced in 1937, these flexible all-plastic discs were a European alternative to rigid-based [lacquer \(acetate\) discs](#).

Electrically amplified record players were initially expensive and slow to be adopted. In 1925, the Victor company introduced both the [Orthophonic Victrola](#), an acoustical record player that was designed to play electrically recorded discs, and the electrically amplified Electrola. The acoustical Orthophonics were priced from [US\\$95](#) to \$300, depending on cabinetry. However the cheapest Electrola cost \$650, in an era when the price of a new [Ford Model T](#) was less than \$300 and clerical jobs paid around \$20 a week.

The Orthophonic had an interior folded exponential horn, a sophisticated design informed by impedance-matching and [transmission-line](#) theory, and designed to provide a relatively flat frequency response. Its first public demonstration was front-page news in *The New York Times*, which reported:

The audience broke into applause ... [John Philip Sousa](#) [said]: '[Gentlemen], that is a band. This is the first time I have ever heard music with any soul to it produced by a mechanical talking machine' ... The new instrument is a feat of mathematics and physics. It is not the result of innumerable experiments, but was worked out on paper in advance of being built in the laboratory ... The new machine has a range of from 100 to 5,000 [cycles], or five and a half octaves ... The 'phonograph tone' is eliminated by the new recording and reproducing process.^[18]

Gradually, electrical reproduction entered the home. The spring motor was replaced by an electric motor. The old sound box with its needle-linked diaphragm was replaced by an electromagnetic pickup that converted the needle vibrations into an electrical signal. The tone arm now served to conduct a pair of wires, not sound waves, into the cabinet. The exponential horn was replaced by an amplifier and a loudspeaker.

Sales of records declined precipitously during the [Great Depression](#) of the 1930s. [RCA](#), which purchased the Victor Talking Machine Company in 1929, introduced an inexpensive turntable called the Duo Jr., which was designed to be connected to their radio sets. According to Edward Wallerstein (the general manager of RCA's Victor division), this device was "instrumental in revitalizing the industry".^[19]

78 rpm materials[\[edit\]](#)

The earliest disc records (1889–1894) were made of variety of materials including hard [rubber](#). Around 1895, a [shellac](#)-based material was introduced and became standard. Formulas for the mixture varied by manufacturer over time, but it was typically about one-third shellac and two-thirds mineral filler (finely pulverized [slate](#) or [limestone](#)), with cotton fibers to add tensile strength, carbon black for color (without which it tended to be an unattractive "dirty" gray or brown color), and a very small amount of a

lubricant to facilitate release from the manufacturing press. Columbia Records used a laminated disc with a core of coarser material or fiber. The production of shellac records continued throughout the 78 rpm era which lasted until the 1950s in industrialized nations, but well into the 1960s in others. Less abrasive formulations were developed during its waning years and very late examples in like-new condition can have noise levels as low as vinyl.^{[[citation needed](#)]}

Flexible, "unbreakable" alternatives to shellac were introduced by several manufacturers during the 78 rpm era. Beginning in 1904, Nicole Records of the UK coated [celluloid](#) or a similar substance onto a cardboard core disc for a few years, but they were noisy. In the United States, Columbia Records introduced flexible, fiber-cored "Marconi Velvet Tone Record" pressings in 1907, but their longevity and relatively quiet surfaces depended on the use of special gold-plated Marconi Needles and the product was not successful. Thin, flexible plastic records such as the German Phonycord and the British Filmophone and Goodson records appeared around 1930 but not for long. The contemporary French Pathé Cellodiscs, made of a very thin black plastic resembling the vinyl "sound sheet" magazine inserts of the 1965–1985 era, were similarly short-lived. In the US, [Hit of the Week](#) records were introduced in early 1930. They were made of a patented translucent plastic called [Durium](#) coated on a heavy brown paper base. A new issue debuted weekly, sold at newsstands like a magazine. Although inexpensive and commercially successful at first, they fell victim to the [Great Depression](#) and US production ended in 1932. Durium records continued to be made in the UK and as late as 1950 in Italy, where the name "Durium" survived into the [LP](#) era as a brand of vinyl records. Despite these innovations, shellac continued to be used for the overwhelming majority of commercial 78 rpm records throughout the format's lifetime.

In 1931, RCA Victor introduced vinyl plastic-based Victrolac as a material for unusual-format and special-purpose records. One was a 16-inch, 33 ¹/₃ rpm record used by the [Vitaphone](#) sound-on-disc movie system. In 1932, RCA began using Victrolac in a home recording system. By the end of the 1930s vinyl's light weight, strength, and low surface noise had made it the preferred material for prerecorded radio programming and other critical applications. For ordinary 78 rpm records, however, the much higher cost of the synthetic plastic, as well as its vulnerability to the heavy pickups and mass-produced steel needles used in home record players, made its general substitution for shellac impractical at that time. During the Second World War, the United States Armed Forces produced thousands of 12-inch vinyl 78 rpm [V-Discs](#) for use by the troops overseas.^{[[20](#)]} After the war, the use of vinyl became more practical as new record players with lightweight crystal pickups and precision-ground styli made of [sapphire](#) or an exotic [osmium](#) alloy proliferated. In late 1945, RCA Victor began offering "De Luxe" transparent red vinyl pressings of some [Red Seal](#) classical 78s, at a *De Luxe* price. Later, [Decca Records](#) introduced vinyl Deccalite 78s, while other record companies used vinyl formulations trademarked as Metrolite, Merco Plastic, and Sav-o-flex, but these were mainly used to produce "unbreakable" children's records and special thin vinyl DJ pressings for shipment to radio stations.^{[[21](#)]}

78 rpm disc sizes^{[[edit](#)]}

In the 1890s, the [recording formats](#) of the earliest (toy) discs were mainly 12.5 cm (nominally 5 inches) in diameter; by the mid-1890s, the discs were usually 7 inches (nominally 17.5 cm) in diameter.

By 1910, the 10-inch (25.4 cm) record was by far the most popular standard, holding about 3 minutes (180 s) of music or other entertainment on a side.

From 1903 onwards, 12-inch records (30.5 cm) were also sold commercially, mostly of [classical music](#) or [operatic](#) selections, with 4 to 5 minutes (240 to 300 s) of music per side. Victor, Brunswick and Columbia also issued 12-inch popular medleys, usually spotlighting a Broadway show score.

Other sizes also appeared. Eight-inch (20 cm) discs with a 2-inch-diameter (51 mm) label became popular for about a decade^{[[when?](#)]} in Britain, but they cannot be played in full on most modern record players, since the tone arm cannot play far enough in toward the center without modification of the equipment. In 1903, Victor offered a series of 14-inch (35.5 cm) "Deluxe Special" records, which sold for two dollars and played at 60 rpm. Fewer than fifty titles were issued and the series was dropped in 1906 due to poor sales. In 1906, A short-lived British firm called Neophone marketed a series of single sided 20-inch (50 cm) records, offering complete performances of some operatic overtures and shorter pieces. Pathe also issued 14-inch (35.5 cm) and 20-inch (50 cm) records around the same period.

78 rpm recording time^{[[edit](#)]}

The playing time of a phonograph record depends on the available groove length divided by the turntable speed. Total groove length in turn depends on how closely the grooves are spaced, in addition to the record diameter. At the beginning of the 20th century, the early discs played for two minutes, the same as cylinder records.^{[[22\]](#)} The 12-inch disc, introduced by Victor in 1903, increased the playing time to three and a half minutes.^{[[23\]](#)} Because the standard 10-inch 78 rpm record could hold about three minutes of sound per side, most popular recordings were limited to that duration.^{[[24\]](#)} For example, when [King Oliver's](#) Creole Jazz Band, including [Louis Armstrong](#) on his first recordings, recorded 13 sides at [Gennett Records](#) in Richmond, Indiana, in 1923, one side was 2:09 and four sides were 2:52–2:59.^{[[25\]](#)}

In January 1938, [Milt Gabler](#) started recording for [Commodore Records](#), and to allow for longer continuous performances, he recorded some 12-inch discs. [Eddie Condon](#) explained: "Gabler realized that a jam session needs room for development." The first two 12-inch recordings did not take advantage of their capability: "Carnegie Drag" was 3m 15s; "Carnegie Jump", 2m 41s. But at the second session, on April 30, the two 12-inch recordings were longer: "Embraceable You" was 4m 05s; "Serenade to a Shylock", 4m 32s.^{[[26\]](#)^{[[27\]](#)} Another way to overcome the time limitation was to issue a selection extending to both sides of a single record. Vaudeville stars [Gallagher and Shean](#) recorded "Mr. Gallagher and Mr. Shean", written by themselves or, allegedly, by Bryan Foy, as two sides of a 10-inch 78 in 1922 for [Victor](#).^{[[28\]](#)} Longer musical pieces were released as a set of records. In 1903 [HMV](#) in England made the first complete recording of an opera, [Verdi's](#) *Ernani*, on 40 single-sided discs.^{[[29\]](#)} In 1940, Commodore released [Eddie Condon](#) and his Band's recording of "[A Good Man Is Hard to Find](#)" in four parts, issued on both sides of two 12-inch 78s. The limited duration of recordings persisted from their advent until the introduction of the [LP record](#) in 1948. In popular music, the time limit of 3 ½ minutes on a 10-inch 78 rpm record meant that singers seldom recorded long pieces. One exception is [Frank Sinatra's](#) recording of [Rodgers](#) and [Hammerstein's](#) "[Soliloquy](#)", from *Carousel*, made on May 28, 1946. Because it ran 7m 57s, longer than both sides of a standard 78 rpm 10-inch record, it was released on [Columbia's](#) Masterwork label (the classical division) as two sides of a 12-inch record.^{[[30\]](#)} The same was true of [John Raitt's](#) performance of the song on the [original cast album](#) of *Carousel*, which had been issued on a 78-rpm album set by American [Decca](#) in 1945.}

In the 78 era, classical-music and spoken-word items generally were released on the longer 12-inch 78s, about 4–5 minutes per side. For example, on June 10, 1924, four months after the February 12 premier

of *Rhapsody in Blue*, [George Gershwin](#) recorded an abridged version of the seventeen-minute work with [Paul Whiteman](#) and His Orchestra. It was released on two sides of Victor 55225 and ran for 8m 59s.^[31]

Record albums[[edit](#)]

78 rpm records were normally sold individually in brown paper or cardboard sleeves that were plain, or sometimes printed to show the producer or the retailer's name. Generally the sleeves had a circular cut-out exposing the record label to view. Records could be laid on a shelf horizontally or stood on an edge, but because of their fragility, breakage was common.

German record company [Odeon](#) pioneered the album in 1909 when it released the *Nutcracker Suite* by [Tchaikovsky](#) on 4 double-sided discs in a specially designed package.^[29] However, the previous year [Deutsche Grammophon](#) had produced an album for its complete recording of the opera *Carmen*. The practice of issuing albums was not adopted by other record companies for many years. One exception, [HMV](#), produced an album with a pictorial cover for its 1917 recording of *The Mikado* ([Gilbert & Sullivan](#)).

By about 1910,^[note 1] bound collections of empty sleeves with a [paperboard](#) or [leather](#) cover, similar to a photograph album, were sold as [record albums](#) that customers could use to store their records (the term "record album" was printed on some covers). These albums came in both 10-inch and 12-inch sizes. The covers of these bound books were wider and taller than the records inside, allowing the record album to be placed on a shelf upright, like a book, suspending the fragile records above the shelf and protecting them.

In the 1930s, record companies began issuing collections of 78 rpm records by one performer or of one type of music in specially assembled albums, typically with artwork on the front cover and liner notes on the back or inside cover. Most albums included three or four records, with two sides each, making six or eight [tunes](#) per album. When the 12-inch vinyl LP era began in 1948, each disc could hold a similar number of tunes as a typical album of 78s, so they were still referred to as an "album", as they are today.

78 rpm releases in the microgroove era[[edit](#)]

For [collectible](#) or [nostalgia](#) purposes, or for the benefit of higher-quality audio playback provided by the 78 rpm speed with newer vinyl records and their lightweight stylus pickups, a small number of 78 rpm records have been released since the major labels ceased production. One attempt at this was in 1951, when inventor [Ewing Dunbar Nunn](#) founded the label [Audiophile Records](#), which released a series of 78 rpm-mastered albums that were microgroove and pressed on vinyl (as opposed to traditional 78s, with their shellac composition and wider 3-mil sized grooves). This series came in heavy manilla envelopes and began with a jazz album AP-1 and was soon followed by other AP numbers up through about AP-19. Around 1953 the standard LP had proven itself to Nunn and he switched to 33 1/3 rpm and began using art slicks on a more standard cardboard sleeve. The Audiophile numbers can be found into the hundreds today but the most collectable ones are the early 78 rpm releases, especially the first, AP-1. The 78 rpm speed was mainly to take advantage of the wider audio frequency response that faster speeds like 78 rpm can provide for vinyl microgroove records, hence the label's name (obviously catering to the [audiophiles](#) of the 1950s "hi-fi" era, when stereo gear could provide a much wider range of audio than before). Also around 1953, [Bell Records](#) released a series of budget-priced plastic 7-inch 78 rpm pop music singles.^{[[citation needed](#)]}

In 1968, [Reprise](#) planned to release a series of 78 rpm singles from their artists on their label at the time, called the Reprise Speed Series. Only one disc actually saw release, [Randy Newman](#)'s "I Think It's Going to Rain Today", a track from his [self-titled](#) debut album (with "The Beehive State" on the flipside).^[32] Reprise did not proceed further with the series due to a lack of sales for the single, and a lack of general interest in the concept.^[33]

In 1978, guitarist and vocalist [Leon Redbone](#) released a promotional 78 rpm record featuring two songs ("Alabama Jubilee" and "Please Don't Talk About Me When I'm Gone") from his [Champagne Charlie](#) album.^[34]

In 1980, [Stiff Records](#) in the United Kingdom issued a 78 by [Joe "King" Carrasco](#) containing the songs "Buena" (Spanish for "good," with the alternate spelling "Bueno" on the label) and "Tuff Enuff". Underground comic cartoonist and 78 rpm record collector [Robert Crumb](#) released three vinyl 78s by his [Cheap Suit Serenaders](#) in the 1970s.^[citation needed]

In the 1990s [Rhino Records](#) issued a series of boxed sets of 78 rpm reissues of early rock and roll hits, intended for owners of vintage [jukeboxes](#). The records were made of vinyl, however, and some of the earlier vintage 78 rpm jukeboxes and record players (the ones that were pre-war) were designed with heavy tone arms to play the hard slate-impregnated shellac records of their time. These vinyl Rhino 78's were softer and would be destroyed by old juke boxes and old record players, but play very well on newer 78-capable turntables with modern lightweight tone arms and jewel needles.^[35]

As a special release for [Record Store Day](#) 2011, Capitol re-released [The Beach Boys](#) single "[Good Vibrations](#)" in the form of a 10-inch 78 rpm record (b/w "Heroes and Villains"). More recently, [The Reverend Peyton's Big Damn Band](#) has released their tribute to blues guitarist [Charley Patton](#) *Peyton on Patton* on both 12-inch LP and 10-inch 78 rpm.^[36] Both are accompanied with a link to a digital download of the music, acknowledging the probability that purchasers might be unable to play the vinyl recording.^[citation needed]

New sizes and materials[\[edit\]](#)

See also: [LP record](#)



A 12-inch LP being played. The stylus is in contact with the surface.



Grooves on a modern 33 rpm record.



Uncommon Columbia 7-inch vinyl 33 $\frac{1}{3}$ rpm *microgroove* ZLP from 1948

Both the *microgroove* [LP](#) 33 $\frac{1}{3}$ rpm record and the [45 rpm single](#) records are made from vinyl plastic that is flexible and unbreakable in normal use, even when they are sent through the mail with care from one place to another. The vinyl records, however, are easier to scratch or gouge, and much more prone to warping compared to most 78 rpm records, which were made of shellac.

In 1931, [RCA Victor](#) launched the first commercially available vinyl long-playing record, marketed as program-transcription discs. These revolutionary discs were designed for playback at 33 $\frac{1}{3}$ rpm and pressed on a 30 cm diameter flexible plastic disc, with a duration of about ten minutes playing time per side. RCA Victor's early introduction of a long-play disc was a commercial failure for several reasons including the lack of affordable, reliable consumer playback equipment and consumer wariness during the [Great Depression](#).^[37] Because of financial hardships that plagued the recording industry during that period (and RCA's own parched revenues), Victor's long-playing records were discontinued by early 1933.

There was also a small batch of longer-playing records issued in the very early 1930s: Columbia introduced 10-inch longer-playing records (18000-D series), as well as a series of double-grooved or longer-playing 10-inch records on their Harmony, Clarion & Velvet Tone "budget" labels. There were also a couple of longer-playing records issued on ARC (for release on their Banner, Perfect, and Oriole labels) and on the Crown label. All of these were phased out in mid-1932.

Vinyl's lower surface noise level than [shellac](#) was not forgotten, nor was its durability. In the late 1930s, [radio commercials](#) and pre-recorded radio programs being sent to disc jockeys started being pressed in

vinyl, so they would not break in the mail. In the mid-1940s, special DJ copies of records started being made of vinyl also, for the same reason. These were all 78 rpm. During and after [World War II](#), when shellac supplies were extremely limited, some 78 rpm records were pressed in vinyl instead of shellac, particularly the six-minute 12-inch (30 cm) 78 rpm records produced by [V-Disc](#) for distribution to United States troops in World War II. In the 1940s, radio transcriptions, which were usually on 16-inch records, but sometimes 12-inch, were always made of vinyl, but cut at 33 $\frac{1}{3}$ rpm. Shorter transcriptions were often cut at 78 rpm.

Beginning in 1939, [Dr. Peter Goldmark](#) and his staff at [Columbia Records](#) and at [CBS Laboratories](#) undertook efforts to address problems of recording and playing back narrow grooves and developing an inexpensive, reliable consumer playback system. It took about eight years of study, except when it was suspended because of World War II. Finally, the 12-inch (30 cm) Long Play ([LP](#)) 33 $\frac{1}{3}$ rpm *microgroove* record album was introduced by the [Columbia Record Company](#) at a New York press conference on June 18, 1948. At the same time, Columbia introduced a vinyl 7-inch 33 $\frac{1}{3}$ rpm *microgroove* single, calling it ZLP, but it was short-lived and is very rare today, because RCA Victor introduced a 45 rpm single a few months later, which became the standard.



[Boston Pops](#) conductor [Arthur Fiedler](#) demonstrating the new RCA Victor 45 rpm player and record in February 1949.

Unwilling to accept and license Columbia's system, in February 1949, RCA Victor released the first 45 rpm single, 7 inches in diameter with a large center hole. The 45 rpm player included a changing mechanism that allowed multiple disks to be stacked, much as a conventional changer handled 78s. The short playing time of a single 45 rpm side meant that long works, such as symphonies, had to be released on multiple 45s instead of a single LP, but RCA claimed that the new high-speed changer rendered side breaks so brief as to be inaudible or inconsequential. Early 45 rpm records were made from either vinyl or [polystyrene](#).^[38] They had a playing time of eight minutes.^[39]

Another size and format was that of radio transcription discs beginning in the 1940s. These records were usually vinyl, 33 rpm, and 16 inches in diameter. No home record player could accommodate such large records, and they were used mainly by radio stations. They were on average 15 minutes per side and contained several songs or radio program material. These records became less common in the United States when tape recorders began being used for radio transcriptions around 1949. In the UK, analog

discs continued to be the preferred medium for the licence of [BBC transcriptions](#) to overseas broadcasters until the use of CDs became a practical alternative.

On a few early phonograph systems and [radio](#) transcription discs, as well as some entire albums, the direction of the groove is reversed, beginning near the center of the disc and leading to the outside. A small number of records (such as [The Monty Python Matching Tie and Handkerchief](#)) were manufactured with multiple separate grooves to differentiate the tracks (usually called "NSC-X2").

Speeds[\[edit\]](#)

Shellac era[\[edit\]](#)



Edison Records Diamond Disc label, early 1920s. [Edison Disc Records](#) always ran at 80 rpm.

The earliest rotation speeds varied considerably, but from 1900-1925 most records were recorded at 74–82 [revolutions per minute](#) (rpm). [Edison Disc Records](#) consistently ran at 80 rpm.

At least one attempt to lengthen playing time was made in the early 1920s. World Records produced records that played at a [constant linear velocity](#), controlled by [Noel Pemberton Billing](#)'s patented add-on speed governor.^[40] As the needle moved from the outside to the inside, the rotational speed of the record gradually increased as the groove diameter decreased. This behavior is similar to the modern [compact disc](#) and the CLV version of its predecessor, the (analog encoded) [Philips LaserDisc](#), but is reversed from inside to outside,.

In 1925, 78.26 rpm was standardized when the 60 Hz [AC synchronous motor](#) was introduced to power turntables. The motor ran at 3600 rpm, so that a 46:1 [gear ratio](#) would produce 78.26 rpm. In regions of the world that use 50 Hz current, the standard was 77.92 rpm (3,000 rpm with a 77:2 ratio). At that speed, a strobe disc with 77 lines would "stand still" in 50 Hz light (92 lines for 60 Hz). After [World War II](#), these records became [retroactively known](#) as 78s, to distinguish them from the newer disc record formats known by their rotational speeds. Earlier they were just called *records*, or when there was a need to distinguish them from [cylinders](#), *disc records*.



[Columbia](#) and [RCA Victor](#)'s competition extended to equipment. Some turntables included [spindle size adapters](#), but other turntables required snap-in inserts like this one to adapt Victor's larger 45 rpm spindle size to the smaller spindle size available on nearly all turntables.^[41] Shown is one popular design in use for many years.

The older 78 rpm format continued to be mass-produced alongside the newer formats using new materials in decreasing numbers until around 1960 in the U.S., and in a few countries, such as the [Philippines](#) and [India](#) (both countries issued recordings by [The Beatles](#) on 78s), into the late 1960s. For example, [Columbia Records](#)' last reissue of [Frank Sinatra](#) songs on 78 rpm records was an album called *Young at Heart*, issued in November, 1954.^[42] As late as the early 1970s, some children's records were released at the 78 rpm speed. In the United Kingdom, the 78 rpm single persisted somewhat longer than in the United States, where it was overtaken in popularity by the 45 rpm in the late 1950s, as [teenagers](#) became increasingly affluent.

Some of [Elvis Presley](#)'s early singles on Sun Records may have sold more copies on 78 than on 45. This is because of their popularity in 1954–55 in "[hillbilly](#)" market in the South and Southwestern United States, where replacing the family 78 rpm record player with a new 45 rpm player was a luxury few could afford at the time. By the end of 1957, RCA Victor announced that 78s accounted for less than 10% of Presley's singles sales, confirming the demise of the 78 rpm format. The last Presley single released on 78 in the United States was RCA Victor 20-7410, "I Got Stung"/"One Night" (1958), while the last 78 in the UK was RCA 1194, "A Mess Of Blues"/"Girl Of My Best Friend" issued in 1960.

Microgroove and vinyl era[\[edit\]](#)

After World War II, two new competing formats entered the market, gradually replacing the standard 78 rpm: the 33 $\frac{1}{3}$ rpm (often called 33 rpm), and the 45 rpm.

- The 33 $\frac{1}{3}$ rpm LP (for "long-play") format was developed by [Columbia Records](#) and [marketed](#) in June 1948. The first LP release consisted of 85 12-inch classical pieces starting with the Mendelssohn violin concerto, Nathan Milstein violinist, Philharmonic Symphony of New York conducted by Bruno Walter, Columbia ML-4001. Also released in June 1948 were three series of 10-inch "LPs" and a 7-inch "ZLP".
- [RCA Victor](#) developed the 45 rpm format and marketed it in March 1949. The 45s released by RCA in March 1949 were in seven different colors of vinyl depending on the type of music recorded, blues, country, popular etc.

Columbia and RCA Victor each pursued their R&D secretly.^[43] Both types of new disc used narrower grooves, intended to be played with smaller stylus—typically 0.001 inches ("1 mil", 25 µm) wide, compared to 0.003 inches (76 µm) for a 78—so the new records were sometimes called *Microgroove*. In the mid-1950s all [record companies](#) agreed to a common frequency response standard called [RIAA equalization](#). Prior to the establishment of the standard each company used its own preferred equalization, requiring discriminating listeners to use pre-amplifiers with selectable equalization curves.

Some recordings, such as books for the blind, were pressed for playing at 16 ²/₃ rpm. [Prestige Records](#) released jazz records in this format in the late 1950s; for example, two of their [Miles Davis](#) albums were paired together in this format. Peter Goldmark, the man who developed the 33 ¹/₃ rpm record, developed the [Highway Hi-Fi](#) 16 ²/₃ rpm record to be played in Chrysler automobiles, but poor performance of the system and weak implementation by Chrysler and Columbia led to the demise of the 16 ²/₃ rpm records. Subsequently, the 16 ²/₃ rpm speed was used for narrated publications for the blind and visually impaired, and were never widely commercially available, although it was common to see new turntable models with a 16 rpm speed setting produced as late as the 1970s.



1959 Seeburg 16 rpm record

[Seeburg Corporation](#) introduced the [Seeburg Background Music System](#) in 1959, using a 16 ²/₃ rpm 9-inch record with 2-inch center hole. Each record held 40 minutes of music per side, recorded at 420 grooves per inch.^[44]

The commercial rivalry between RCA Victor and Columbia Records led to RCA Victor's introduction of what it had intended to be a competing vinyl format, the 7-inch (175 mm) 45 rpm disc. For a two-year period from 1948 to 1950, record companies and consumers faced uncertainty over which of these formats would ultimately prevail in what was known as the "War of the Speeds". (See also [format war](#).) In 1949 Capitol and Decca adopted the new LP format and RCA Victor gave in and issued its first LP in January 1950. The 45 rpm size was gaining in popularity, too, and Columbia issued its first 45s in February 1951. By 1954, 200 million 45s had been sold.^[45]

Eventually the 12-inch (300 mm) 33 ¹/₃ rpm LP prevailed as the dominant format for musical albums, and 10-inch LPs were no longer issued. The last [Columbia Records](#) reissue of any [Frank Sinatra](#) songs on a 10-inch LP record was an album called *Hall of Fame*, CL 2600, issued on October 26, 1956, containing six songs, one each by [Tony Bennett](#), [Rosemary Clooney](#), [Johnnie Ray](#), [Frank Sinatra](#), [Doris Day](#), and [Frankie Laine](#).^[42] The 10-inch LP had a longer life in the United Kingdom, where important early [British rock and](#)

[roll](#) albums such as [Lonnie Donegan's *Lonnie Donegan Showcase*](#) and [Billy Fury's *The Sound of Fury*](#) were released in that form. The 7-inch (175 mm) 45 rpm disc or "single" established a significant niche for shorter duration discs, typically containing one item on each side. The 45 rpm discs typically emulated the playing time of the former 78 rpm discs, while the 12-inch LP discs eventually provided up to one half-hour of recorded material per side.

The 45 rpm discs also came in a variety known as [extended play](#) (EP), which achieved up to 10–15 minutes play at the expense of attenuating (and possibly compressing) the sound to reduce the width required by the groove. EP discs were cheaper to produce, and were used in cases where unit sales were likely to be more limited or to reissue LP albums on the smaller format for those people who had only 45 rpm players. LP albums could be purchased one EP at a time, with four items per EP, or in a boxed set with three EPs or twelve items. The large center hole on 45s allows for easier handling by [jukebox](#) mechanisms. EPs were generally discontinued by the late 1950s in the U.S. as three- and four-speed record players replaced the individual 45 players. One indication of the decline of the 45 rpm EP is that the last [Columbia Records](#) reissue of [Frank Sinatra](#) songs on 45 rpm EP records, called *Frank Sinatra* (Columbia B-2641) was issued on December 7, 1959.^[42] The EP lasted considerably longer in Europe, and was a popular format during the 1960s for recordings by artists such as [Serge Gainsbourg](#) and [the Beatles](#).

In the late 1940s and early 1950s, 45 rpm-only players that lacked speakers and plugged into a jack on the back of a radio were widely available. Eventually, they were replaced by the three-speed record player.

From the mid-1950s through the 1960s, in the U.S. the common home record player or "stereo" (after the introduction of stereo recording) would typically have had these features: a three- or four-speed player (78, 45, 33 $\frac{1}{3}$, and sometimes 16 $\frac{2}{3}$ rpm); with changer, a tall spindle that would hold several records and automatically drop a new record on top of the previous one when it had finished playing, a combination cartridge with both 78 and microgroove styli and a way to flip between the two; and some kind of adapter for playing the 45s with their larger center hole. The adapter could be a small solid circle that fit onto the bottom of the spindle (meaning only one 45 could be played at a time) or a larger adaptor that fit over the entire spindle, permitting a stack of 45s to be played.^[41]

RCA Victor 45s were also adapted to the smaller spindle of an LP player with a plastic snap-in insert known as a "[spider](#)".^[41] These inserts, commissioned by RCA president [David Sarnoff](#) and invented by Thomas Hutchison,^[46] were prevalent starting in the 1960s, selling in the tens of millions per year during the 45 rpm heyday. In countries outside the U.S., 45s often had the smaller album-sized holes, e.g., Australia and New Zealand, or as in the United Kingdom, especially before the 1970s, the disc had a small hole within a circular central section held only by three or four lands so that it could be easily punched out if desired (typically for use in jukeboxes).

Sound enhancements[\[edit\]](#)

During the vinyl era, various developments were made or introduced. Stereo finally lost its previous experimental status, and eventually became standard internationally. Quadraphonic sound effectively had to wait for digital formats before finding a permanent position in the market place.

High fidelity[\[edit\]](#)

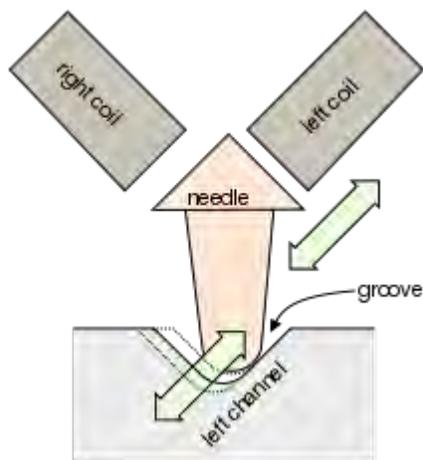
Further information: [High fidelity](#)

The term "high fidelity" was coined in the 1920s by some manufacturers of radio receivers and phonographs to differentiate their better-sounding products claimed as providing "perfect" sound reproduction.^[47] The term began to be used by some audio engineers and consumers through the 1930s and 1940s. After 1949 a variety of improvements in recording and playback technologies, especially stereo recordings, which became widely available in 1958, gave a boost to the "hi-fi" classification of products, leading to sales of individual components for the home such as amplifiers, loudspeakers, phonographs, and tape players.^[48] [High Fidelity](#) and [Audio](#) were two magazines that hi-fi consumers and engineers could read for reviews of playback equipment and recordings.

Stereophonic sound[[edit](#)]

Stereophonic sound recording, which attempts to provide a more natural listening experience by reproducing the spatial locations of sound sources in the horizontal plane, was the natural extension to monophonic recording, and attracted various alternative engineering attempts. The ultimately dominant "45/45" stereophonic record system was invented by [Alan Blumlein](#) of [EMI](#) in 1931 and patented the same year. EMI cut the first stereo test discs using the system in 1933 (see Bell Labs Stereo Experiments of 1933) although the system was not exploited commercially until much later.

In this system, each of two stereo channels is carried independently by a separate groove wall, each wall face moving at 45 degrees to the plane of the record surface (hence the system's name) in correspondence with the signal level of that channel. By convention, the inner wall carries the left-hand channel and the outer wall carries the right-hand channel.



Groove with sound only on left channel

While the stylus only moves horizontally when reproducing a monophonic disk recording, on stereo records the stylus moves [vertically](#) as well as horizontally. During playback, the movement of a single stylus tracking the groove is sensed independently, *e.g.*, by two coils, each mounted diagonally opposite the relevant groove wall.^[49]

The combined stylus motion can be represented in terms of the vector sum and difference of the two stereo channels. Vertical stylus motion then carries the L – R difference signal and horizontal stylus

motion carries the L + R summed signal, the latter representing the monophonic component of the signal in exactly the same manner as a purely monophonic record.

The advantages of the 45/45 system as compared to alternative systems were:

- complete compatibility with monophonic playback systems. A monophonic cartridge reproduces the monophonic component of a stereo record instead of only one of its channels. (However, many monophonic styli had such low vertical compliance that they plowed through the vertical modulation, destroying the stereo information. This led to the common recommendation never to use a mono cartridge on a stereo record.) Conversely, a stereo cartridge reproduces the lateral grooves of monophonic recording equally through both channels, rather than one channel;
- equally balanced reproduction, because each channel has equal fidelity (not the case, *e.g.*, with a higher-fidelity laterally recorded channel and a lower-fidelity vertically recorded channel); and,
- higher fidelity in general, because the "difference" signal is usually of low amplitude and is thus less affected by the greater intrinsic distortion of vertical recording.

In 1957 the first commercial [stereo](#) two-channel records were issued first by Audio Fidelity followed by a translucent blue vinyl on [Bel Canto Records](#), the first of which was a multi-colored-vinyl sampler featuring A Stereo Tour of Los Angeles narrated by Jack Wagner on one side, and a collection of tracks from various Bel Canto albums on the back.^[50]

Following in 1958, more stereo LP releases were offered by [Audio Fidelity Records](#) in the US and [Pye Records](#) in Britain. However, it was not until the mid-to-late 1960s that the sales of stereophonic LPs overtook those of their monophonic equivalents, and became the dominant record type.

Quadraphonic records[\[edit\]](#)

The development of [quadraphonic](#) records was announced in 1971. These recorded four separate sound signals. This was achieved on the two stereo channels by electronic matrixing, where the additional channels were combined into the main signal. When the records were played, phase-detection circuits in the amplifiers were able to decode the signals into four separate channels. There were two main systems of matrixed quadraphonic records produced, confusingly named SQ (by [CBS](#)) and QS (by [Sansui](#)). They proved commercially unsuccessful, but were an important precursor to later [surround sound](#) systems, as seen in [SACD](#) and [home cinema](#) today.

A different format, [Compatible Discrete 4](#) (CD-4) (not to be confused with Compact Disc) was introduced by RCA. This system encoded the front-rear difference information on an ultrasonic carrier. The system required a compatible cartridge to capture it on carefully calibrated pickup arm/turntable combinations. CD-4 was less successful than matrix formats. (A further problem was that no cutting heads were available that could handle the high frequency information. This was remedied by cutting at half the speed. Later, the special half-speed cutting heads and equalization techniques were employed to get wider frequency response in stereo with reduced distortion and greater headroom.)

Other enhancements[\[edit\]](#)

Under the direction of recording engineer C. Robert Fine, [Mercury Records](#) initiated a minimalist single microphone monaural recording technique in 1951. The first record, a Chicago Symphony Orchestra performance of Pictures at an Exhibition, conducted by [Rafael Kubelik](#), was described as "being in the living presence of the orchestra" by [The New York Times music critic](#). The series of records was then named Mercury Living Presence. In 1955, Mercury began three-channel stereo recordings, still based on the principle of the single microphone. The center (single) microphone was of paramount importance, with the two side mics adding depth and space. Record masters were cut directly from a three-track to two-track mixdown console, with all editing of the master tapes done on the original three-tracks. In 1961, Mercury enhanced this technique with three-microphone stereo recordings using 35 mm magnetic film instead of 1/2-inch tape for recording. The greater thickness and width of 35 mm magnetic film prevented tape layer [print-through](#) and [pre-echo](#) and gained extended [frequency range](#) and [transient response](#). The Mercury Living Presence recordings were remastered to CD in the 1990s by the original producer, Wilma Cozart Fine, using the same method of three-to-two mix directly to the master recorder.

Through the 1960s, 1970s, and 1980s, various methods to improve the [dynamic range](#) of mass-produced records involved highly advanced disc cutting equipment. These techniques, marketed, to name two, as the [CBS DisComputer](#) and Teldec Direct Metal Mastering, were used to reduce inner-groove distortion. RCA Victor introduced another system to reduce dynamic range and achieve a groove with less surface noise under the commercial name of [Dynagroove](#). Two main elements were combined: another disk material with less surface noise in the groove and dynamic compression for masking background noise. Sometimes this was called "diaphragming" the source material and not favoured by some music lovers for its unnatural side effects. Both elements were reflected in the brandname of Dynagroove, described elsewhere in more detail. It also used the earlier advanced method of forward-looking control on groove spacing with respect to volume of sound and position on the disk. Lower recorded volume used closer spacing; higher recorded volume used wider spacing, especially with lower frequencies. Also, the higher track density at lower volumes enabled disk recordings to end farther away from the disk center than usual, helping to reduce endtrack [distortion](#) even further.

Also in the late 1970s, "[direct-to-disc](#)" records were produced, aimed at an audiophile niche market. These completely bypassed the use of magnetic tape in favor of a "purist" transcription directly to the master [lacquer](#) disc. Also during this period, half-speed mastered and "original master" records were released, using expensive state-of-the-art technology. A further late 1970s development was the Disco Eye-Cued system used mainly on [Motown](#) 12-inch singles released between 1978 and 1980. The introduction, drum-breaks, or choruses of a track were indicated by widely separated grooves, giving a visual cue to DJs mixing the records. The appearance of these records is similar to an LP, but they only contain one track each side.

The mid-1970s saw the introduction of dbx-encoded records, again for the audiophile niche market. These were completely incompatible with standard record playback preamplifiers, relying on the [dbx compandor](#) encoding/decoding scheme to greatly increase dynamic range (dbx encoded disks were recorded with the dynamic range compressed by a factor of two: quiet sounds were meant to be played back at low gain and loud sounds were meant to be played back at high gain, via [automatic gain control](#) in the playback equipment; this reduced the effect of surface noise on quiet passages). A similar and very short-lived scheme involved using the CBS-developed "[CX](#)" [noise reduction](#) encoding/decoding scheme.

Laser turntable[[edit](#)]

Main article: [Laser turntable](#)

[ELPJ](#), a Japanese-based company, sells a [laser turntable](#) that uses a [laser](#) to read vinyl discs optically, without physical contact. The laser turntable eliminates record wear and the possibility of accidental scratches, which degrade the sound, but its expense limits use primarily to digital archiving of analog records, and the laser does not play back colored vinyl or [picture discs](#). Various other laser-based turntables were tried during the 1990s, but while a laser reads the groove very accurately, since it does not touch the record, the dust that vinyl attracts due to static electric charge is not mechanically pushed out of the groove, worsening sound quality in casual use compared to conventional stylus playback.

In some ways similar to the laser turntable is the IRENE scanning machine for disc records, which images with microphotography in two dimensions, invented by a team of physicists at Lawrence Berkeley Laboratories. IRENE will retrieve the information from a laterally modulated monaural grooved sound source without touching the medium itself, but cannot read vertically modulated information. This excludes grooved recordings such as cylinders and some radio transcriptions that feature a hill-and-dale format of recording, and stereophonic or quadraphonic grooved recordings, which utilize a combination of the two as well as supersonic encoding for quadraphonic.

An offshoot of IRENE, the Confocal Microscope Cylinder Project, can capture a high-resolution three-dimensional image of the surface, down to 200 μm . In order to convert to a digital sound file, this is then played by a version of the same 'virtual stylus' program developed by the research team in real-time, converted to digital and, if desired, processed through sound-restoration programs.

Formats[[edit](#)]



The protective cover of the one-off [Voyager Golden Record](#), containing symbolic information on how it is to be played on the top-left of the label.

Types of records[[edit](#)]

See also: [Recording medium comparison](#)

As recording technology evolved, more specific terms for various types of phonograph records were used in order to describe some aspect of the record: either its correct rotational speed ("16 $\frac{2}{3}$ rpm"

([revolutions per minute](#)), "33 1/3 rpm", "45 rpm", "78 rpm") or the material used (particularly "vinyl" to refer to records made of [polyvinyl chloride](#), or the earlier "[shellac](#) records" generally the main ingredient in 78s).

Terms such as "long-play" (LP) and "extended-play" (EP) describe multi-track records that play much longer than the single-item-per-side records, which typically do not go much past four minutes per side. An LP can play for up to 30 minutes per side, though most played for about 22 minutes per side, bringing the total playing time of a typical LP recording to about forty-five minutes. Many pre-1952 LPs, however, played for about 15 minutes per side. The 7-inch 45 rpm format normally contains one item per side but a 7-inch EP could achieve recording times of 10 to 15 minutes at the expense of attenuating and compressing the sound to reduce the width required by the groove. EP discs were generally used to make available tracks not on singles including tracks on LPs albums in a smaller, less expensive format for those who had only 45 rpm players. The large center hole on 7-inch 45 rpm records allows for easier handling by jukebox mechanisms. The term "album", originally used to mean a "book" with liner notes, holding several 78 rpm records each in its own "page" or sleeve, no longer has any relation to the physical format: a single LP record, or nowadays more typically a [compact disc](#).

The usual diameters of the holes are 0.286 inches (7.26 mm)^[51] with larger holes on singles in the USA being 1.5 inches (38.1 mm).

Sizes of records in the United States and the UK are generally measured in inches, e.g. 7-inch records, which are generally 45 rpm records. LPs were 10-inch records at first, but soon the 12-inch size became by far the most common. Generally, 78s were 10-inch, but 12-inch and 7-inch and even smaller were made — the so-called "little wonders".^[52]



A standard wide-hole 7-inch vinyl record from 1978 on its sleeve.

Standard formats^[edit]

Diameter	Finished Diameter	Name	Revolutions per minute	Approximate duration
16 in (41 cm)	15-15/16" ±3/32"	Transcription disc	33 1/3 rpm	15 min/side
	11-7/8" ±1/32"	LP (Long Play)	33 1/3 rpm	22 min/side

12 in (30 cm)		Maxi Single, 12-inch single	45 rpm	15 min/side
		Single	78 rpm	4-5 min/side.
10 in (25 cm)	9-7/8" ±1/32"	LP (Long Play)	33 1/3 rpm	12-15 min/side.
		EP (Extended Play)	45 rpm	9-12 min/side
7 in (18 cm)	6-7/8" ±1/32"	Single	78 rpm	3 min/side
		EP (Extended Play)	33 1/3 rpm	7 min/side
		Single	45 rpm	4 1/2 min/side

Notes:

- Before the mid-1950s the 33 1/3 rpm LP was most commonly found in a 10-inch (25 cm) format. The 10-inch format disappeared from United States stores around 1957, but remained common in some markets until the mid-1960s. The 10-inch vinyl format was resurrected in the 1970s for marketing some popular recordings as collectible, and these are occasionally seen today.
- The first disk recordings were invented by Emile Berliner and were pressed as 7 inch approx. 78 rpm recordings between 1887 and 1900. They are rarely found today.
- Columbia pressed many 7 inch 33 1/3 rpm vinyl singles in 1949 but were dropped in early 1950 due to the popularity of the RCA 45.^[53]
- Original hole diameters were 0.286" ±0.001" for 33 1/3 and 78,26 rpm records, and 1.504" ±0.002" for 45 rpm records.^[54]

Less common formats[[edit](#)]

Main article: [Unusual types of gramophone records](#)

[Flexi discs](#) were thin flexible records that were distributed with magazines and as promotional gifts from the 1960s to the 1980s.

In March 1949, as RCA released the 45, Columbia released several hundred 7-inch 33 1/3 rpm small spindle hole singles. This format was soon dropped as it became clear that the RCA 45 was the single of choice and the Columbia 12-inch LP would be the "album" of choice.^[55] The first release of the 45 came in seven colors: black 47-xxxx popular series, yellow 47-xxxx juvenile series, green (teal) 48-xxxx country series, deep red 49-xxxx classical series, bright red (cerise) 50-xxxx blues/spiritual series, light blue 51-xxxx international series, dark blue 52-xxxx light classics. All colors were soon dropped in favor of black because of production problems. However, yellow and deep red were continued until about 1952.^[56] The first 45 rpm record created for sale was "PeeWee the Piccolo" RCA 47-0147 pressed in yellow translucent vinyl at the Sherman Avenue plant, Indianapolis on December 7, 1948, by R. O. Price, plant manager.^[57]

In the 1970s, the government of [Bhutan](#) produced now-collectible postage stamps on playable vinyl mini-discs.^[58]

Structure^[edit]



Comparison of several forms of disk storage showing tracks (tracks not to scale); green denotes start and red denotes end.

* Some CD-R(W) and DVD-R(W)/DVD+R(W) recorders operate in ZCLV, CAA or CAV modes.

The normal commercial disc is engraved with two sound-bearing concentric spiral grooves, one on each side, running from the outside edge towards the center. The last part of the spiral meets an earlier part to form a [circle](#). The sound is encoded by fine variations in the edges of the groove that cause a [stylus](#) (needle) placed in it to vibrate at acoustic frequencies when the disc is rotated at the correct speed. Generally, the outer and inner parts of the groove bear no intended sound (exceptions include [the Beatles' Sgt. Pepper's Lonely Hearts Club Band](#) and [Split Enz's Mental Notes](#)).

Increasingly from the early 20th century,^[59] and almost exclusively since the 1920s, both sides of the record have been used to carry the grooves. Occasional records have been issued since then with a recording on only one side. In the 1980s Columbia records briefly issued a series of less expensive one-sided 45 rpm singles.

The majority of non-78 rpm records are pressed on black vinyl. The coloring material used to blacken the transparent [PVC](#) plastic mix is [carbon black](#), which increases the strength of the disc and makes it opaque.^[citation needed] [Polystyrene](#) is often used for 7-inch records.

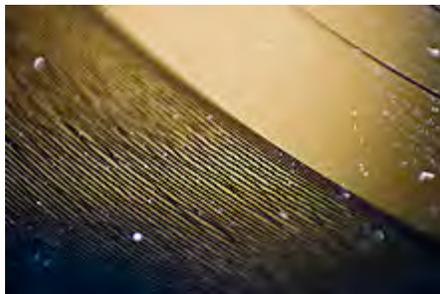
Some records are pressed on colored vinyl or with paper pictures embedded in them ("picture discs"). Certain 45 rpm [RCA or RCA Victor Red Seal records](#) used red translucent vinyl for extra "Red Seal" effect. During the 1980s there was a trend for releasing singles on colored vinyl—sometimes with large inserts that could be used as posters. This trend has been revived recently with 7-inch singles.

Since its inception in 1948, vinyl record standards for the United States follow the guidelines of the [Recording Industry Association of America](#) (RIAA).^[60] The inch dimensions are nominal, not precise diameters. The actual dimension of a 12-inch record is 302 mm (11.89 in), for a 10-inch it is 250 mm (9.84 in), and for a 7-inch it is 175 mm (6.89 in).

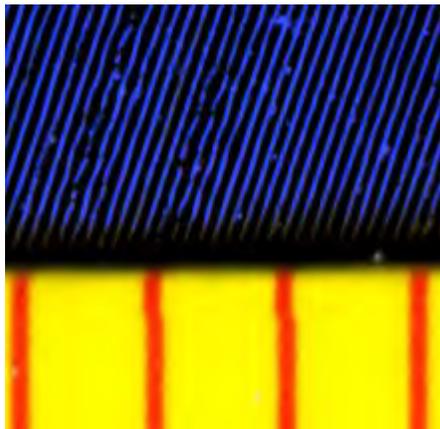
Records made in other countries are standardized by different organizations, but are very similar in size. The record diameters are typically nominally 300 mm, 250 mm and 175 mm.

There is an area about 3 mm (0.12 in) wide at the outer edge of the disk, called the *lead-in or run-in*, where the groove is widely spaced and silent. The stylus is lowered onto the lead-in, without damaging the recorded section of the groove.

Between tracks on the recorded section of an LP record there is usually a short gap of around 1 mm (0.04 in) where the groove is widely spaced. This space is clearly visible, making it easy to find a particular track.



A [macro photo](#) of the innermost part of the groove of a vinyl record. Stored sound in the form of variations in the track is visible, as is dust on the record.



Magnified groove. Dust can be seen. Red lines mark one millimeter



SEM vinyl record

Towards the center, at the end of the groove, there is another wide-pitched section known as the *lead-out*. At the very end of this section the groove joins itself to form a complete circle, called the [lock groove](#); when the stylus reaches this point, it circles repeatedly until lifted from the record. On some recordings (for example [Sgt. Pepper's Lonely Hearts Club Band](#) by [The Beatles](#), [Super Trouper](#) by [ABBA](#) and [Atom Heart Mother](#) by [Pink Floyd](#)), the sound continues on the lock groove, which gives a strange repeating effect. Automatic turntables rely on the position or [angular velocity](#) of the arm, as it reaches the wider spacing in the groove, to trigger a mechanism that lifts the arm off the record. Precisely because of this mechanism, most automatic turntables are incapable of playing any audio in the lock groove, since they will lift the arm before it reaches that groove.

The catalog number and stamper ID is written or stamped in the space between the groove in the lead-out on the master disc, resulting in visible recessed writing on the final version of a record. Sometimes the cutting engineer might add handwritten comments or their signature, if they are particularly pleased with the quality of the cut. These are generally referred to as "run-out etchings".

When [auto-changing turntables](#) were commonplace, records were typically pressed with a raised (or ridged) outer edge and a raised label area, allowing records to be stacked onto each other without the delicate grooves coming into contact, reducing the risk of damage. Auto-changers included a mechanism to support a stack of several records above the turntable itself, dropping them one at a time onto the active turntable to be played in order. Many longer sound recordings, such as complete operas, were interleaved across several 10-inch or 12-inch discs for use with auto-changing mechanisms, so that the first disk of a three-disk recording would carry sides 1 and 6 of the program, while the second disk would carry sides 2 and 5, and the third, sides 3 and 4, allowing sides 1, 2, and 3 to be played automatically; then the whole stack reversed to play sides 4, 5, and 6.

Vinyl quality[\[edit\]](#)

The sound quality and durability of vinyl records is highly dependent on the quality of the vinyl. During the early 1970s, as a cost-cutting move, much of the industry began reducing the thickness and quality of vinyl used in mass-market manufacturing. The technique was marketed by [RCA Victor](#) as the Dynaflex (125 g) process, but was considered inferior by most record collectors.^[61] Most vinyl records are pressed from a mix of 70% virgin and 30% recycled vinyl.

New or "virgin" heavy/heavyweight (180–220 g) vinyl is commonly used for modern audiophile vinyl releases in all [genres](#). Many collectors prefer to have heavyweight vinyl albums, which have been reported to have better sound than normal vinyl because of their higher tolerance against deformation caused by normal play.^[62] 180 g vinyl is more expensive to produce only because it uses more vinyl. Manufacturing processes are identical regardless of weight. In fact, pressing lightweight records requires more care. An exception is the propensity of 200 g pressings to be slightly more prone to non-fill, when the vinyl biscuit does not sufficiently fill a deep groove during pressing (percussion or vocal amplitude changes are the usual locations of these artifacts). This flaw causes a grinding or scratching sound at the non-fill point.

Since most vinyl records contain up to 30% recycled vinyl, impurities can accumulate in the record and cause even a brand-new record to have audio artifacts such as clicks and pops. Virgin vinyl means that the album is not from recycled plastic, and will theoretically be devoid of these impurities. In practice, this depends on the manufacturer's [quality control](#).

The "[orange peel](#)" effect on vinyl records is caused by worn molds. Rather than having the proper mirror-like finish, the surface of the record will have a texture that looks like [orange peel](#). This introduces noise into the record, particularly in the lower frequency range. With [direct metal mastering](#) (DMM), the master disc is cut on a copper-coated disc, which can also have a minor "orange peel" effect on the disc itself. As this "orange peel" originates in the master rather than being introduced in the pressing stage, there is no ill effect as there is no physical distortion of the groove.

Original master discs are created by lathe-cutting: a [lathe](#) is used to cut a modulated groove into a blank record. The blank records for cutting used to be cooked up, as needed, by the cutting engineer, using what Robert K. Morrison describes as a "metallic soap", containing lead litharge, ozokerite, barium sulfate, montan wax, stearin and paraffin, among other ingredients. Cut "wax" sound discs would be placed in a vacuum chamber and gold-sputtered to make them electrically conductive for use as mandrels in an electroforming bath, where pressing stamper parts were made. Later, the French company Pyral invented a ready-made blank disc having a thin [nitro-cellulose lacquer](#) coating (approximately 7 mils thickness on both sides) that was applied to an aluminum substrate. Lacquer cuts result in an immediately playable, or processable, master record. If vinyl pressings are wanted, the still-unplayed sound disc is used as a mandrel for [electroforming nickel](#) records that are used for manufacturing pressing stampers. The electroformed nickel records are mechanically separated from their respective mandrels. This is done with relative ease because no actual "plating" of the mandrel occurs in the type of electrodeposition known as electroforming, unlike with electroplating, in which the adhesion of the new phase of metal is chemical and relatively permanent. The one-molecule-thick coating of silver (that was sprayed onto the processed lacquer sound disc in order to make its surface electrically conductive) reverse-plates onto the nickel record's face. This negative impression disc (having ridges in place of grooves) is known as a nickel master, "matrix" or "father". The "father" is then used as a mandrel to electroform a positive disc known as a "mother". Many mothers can be grown on a single "father" before ridges deteriorate beyond effective use. The "mothers" are then used as mandrels for electroforming more negative discs known as "sons". Each "mother" can be used to make many "sons" before deteriorating. The "sons" are then converted into "stampers" by center-punching a spindle hole (which was lost from the lacquer sound disc during initial electroforming of the "father"), and by custom-forming the target pressing profile. This allows them to be placed in the dies of the target (make and model) record press and, by center-roughing, to facilitate the adhesion of the label, which gets stuck onto the vinyl pressing without any glue. In this way, several million vinyl discs can be produced from a single lacquer sound disc. When only a few hundred discs are required, instead of electroforming a "son" (for each side), the "father" is removed of its silver and converted into a stamper. Production by this latter method, known as the "two-step process" (as it does not entail creation of "sons" but does involve creation of "mothers", which are used for test playing and kept as "safeties" for electroforming future "sons") is limited to a few hundred vinyl pressings. The pressing count can increase if the stamper holds out and the quality of the vinyl is high. The "sons" made during a "three-step" electroforming make better stampers since they don't require silver removal (which reduces some high fidelity because of etching erasing part of the smallest groove modulations) and also because they have a stronger metal structure than "fathers".

Limitations[\[edit\]](#)

Shellac[\[edit\]](#)

[Shellac](#) 78s are fragile, and must be handled carefully. In the event of a 78 breaking, the pieces might remain loosely connected by the label and still be playable if the label holds them together, although there is a loud pop with each pass over the crack, and breaking of the stylus is likely.

Breakage was very common in the shellac era. In the 1934 [John O'Hara](#) novel, *[Appointment in Samarra](#)*, the protagonist "broke one of his most favorites, [Whiteman](#)'s *Lady of the Evening* ... He wanted to cry but could not." A poignant moment in [J. D. Salinger](#)'s 1951 novel *[The Catcher in the Rye](#)* occurs after the adolescent protagonist buys a record for his younger sister but drops it and "it broke into pieces ... I damn-near cried, it made me feel so terrible." A sequence where a school teacher's collection of 78 rpm [jazz](#) records is smashed by a group of rebellious students is a key moment in the film *[Blackboard Jungle](#)*.

Another problem with shellac was that the size of the disks tended to be larger because it was limited to 80–100 groove walls per inch before the risk of groove collapse became too high, whereas vinyl could have up to 260 groove walls per inch.^{[63][64]}

By the time World War II began, major labels were experimenting with laminated records. As stated above, and in several record advertisements of the period, the materials that make for a quiet surface ([shellac](#)) are notoriously weak and fragile. Conversely the materials that make for a strong disc ([cardboard](#) and other fiber products) are not those known for allowing a quiet noise-free surface.

Vinyl^[edit]

"Broken record" redirects here. For other uses, see [Broken Record \(disambiguation\)](#).

Vinyl records do not break easily, but the soft material is easily scratched. Vinyl readily acquires a static charge, attracting [dust](#) that is difficult to remove completely. Dust and scratches cause audio clicks and pops. In extreme cases, they can cause the needle to [skip](#) over a series of grooves, or worse yet, cause the needle to skip backwards, creating a "locked groove" that repeats over and over. This is the origin of the phrase "like a broken record" or "like a scratched record", which is often used to describe a person or thing that continually repeats itself.^[65] Locked grooves are not uncommon and were even heard occasionally in radio broadcasts.



A dusty/scratched vinyl record being played. The dust settles into the grooves.

Vinyl records can be warped by [heat](#), improper storage, exposure to sunlight, or manufacturing defects such as excessively tight plastic [shrinkwrap](#) on the album cover. A small degree of warp was common, and allowing for it was part of the art of turntable and tonearm design. "[Wow](#)" (once-per-revolution [pitch](#) variation) could result from warp, or from a spindle hole that was not precisely centered. Standard practice for LPs was to place the LP in a paper or plastic inner cover. This, if placed within the outer

cardboard cover so that the opening was entirely within the outer cover, was said to reduce ingress of dust onto the record surface. Singles, with rare exceptions, had simple paper covers with no inner cover.

A further limitation of the gramophone record is that fidelity steadily declines as playback progresses; there is more vinyl per second available for fine reproduction of high frequencies at the large-diameter beginning of the groove than exist at the smaller-diameters close to the end of the side. At the start of a groove on an LP there are 510 mm of vinyl per second traveling past the stylus while the ending of the groove gives 200–210 mm of vinyl per second — less than half the linear resolution.^[66] Distortion towards the end of the side is likely to become more apparent as record wear increases.

Another problem arises because of the geometry of the tonearm. Master recordings are cut on a recording lathe where a sapphire stylus moves radially across the blank, suspended on a straight track and driven by a lead screw. Most turntables use a pivoting tonearm, introducing side forces and pitch and [azimuth](#) errors, and thus distortion in the playback signal. Various mechanisms were devised in attempts to compensate, with varying degrees of success. See more at [phonograph](#).

There is controversy about the relative quality of CD sound and LP sound when the latter is heard under the very best conditions (see [Analog vs. Digital sound argument](#)). It is notable, however, that one technical advantage with vinyl compared to the optical CD is that if correctly handled and stored, the vinyl record will be playable for centuries,^[citation needed] which is longer than some versions of the optical CD.^[67]

Frequency response and noise^[edit]

In 1925, electric recording extended the recorded frequency range from acoustic recording (168–2,000 Hz) by 2 ½ octaves to 100–5,000 Hz. Even so, these early electronically recorded records used the exponential-horn phonograph (see [Orthophonic Victrola](#)) for reproduction.

[CD-4](#) LPs contain two sub-carriers, one in the left groove wall and one in the right groove wall. These sub-carriers use special FM-PM-SSBFM (Frequency Modulation-Phase Modulation-Single Sideband Frequency Modulation) and have signal frequencies that extend to 45 kHz. CD-4 sub-carriers could be played with any type stylus as long as the pickup cartridge had CD-4 frequency response. The recommended stylus for CD-4 as well as regular stereo records was a line contact or Shibata type.

Gramophone sound includes rumble, which is low-frequency (below about 30 Hz) mechanical noise generated by the motor [bearings](#) and picked up by the stylus. Equipment of modest quality is relatively unaffected by these issues, as the amplifier and speaker will not reproduce such low frequencies, but high-fidelity turntable assemblies need careful design to minimize audible rumble.

Room vibrations will also be picked up if the connections from the pedestal to/from turntable to the pickup arm are not well isolated.

Tonearm skating forces and other perturbations are also picked up by the stylus. This is a form of [frequency multiplexing](#) as the control signal (restoring force) used to keep the stylus in the groove is carried by the same mechanism as the sound itself. Subsonic frequencies below about 20 Hz in the audio signal are dominated by tracking effects, which is one form of unwanted rumble ("tracking noise") and merges with audible frequencies in the deep bass range up to about 100 Hz. High fidelity sound equipment can reproduce tracking noise and rumble. During a quiet passage, [woofer](#) speaker cones can

sometimes be seen to vibrate with the subsonic tracking of the stylus, at frequencies as low as just above 0.5 Hz (the frequency at which a 33 $\frac{1}{3}$ rpm record turns on the turntable; $\frac{5}{9}$ Hz exactly on an ideal turntable). Another reason for very low frequency material can be a warped disk: its undulations produce frequencies of only a few hertz and present day amplifiers have large power bandwidths. For this reason, many stereo receivers contained a switchable subsonic filter. Some subsonic content is directly out of phase in each channel. If played back on a mono subwoofer system, the noise will cancel, significantly reducing the amount of rumble that is reproduced.

High frequency [hiss](#) is generated as the stylus rubs against the vinyl, and dirt and dust on the vinyl produces popping and ticking sounds. The latter can be reduced somewhat by cleaning the record prior to playback.

Equalization[\[edit\]](#)

Due to recording mastering and manufacturing limitations, both high and low frequencies were removed from the first recorded signals by various formulae. With low frequencies, the stylus must swing a long way from side to side, requiring the groove to be wide, taking up more space and limiting the playing time of the record. At high frequencies, hiss, pops, and ticks are significant. These problems can be reduced by using equalization to an agreed standard. During recording the amplitude of low frequencies is reduced, thus reducing the groove width required, and the amplitude at high frequencies is increased. The playback equipment boosts bass and cuts treble so as to restore the tonal balance in the original signal; this also reduces the high frequency noise. Thus more music will fit on the record, and noise is reduced.

The current standard is called [RIAA equalization](#). It was agreed upon in 1952 and implemented in the United States in 1955; it was not widely used in other countries until the 1970s. Prior to that, especially from 1940, some 100 different formulae were used by the record manufacturers.

History of equalization[\[edit\]](#)

In 1926 [Joseph P. Maxwell](#) and Henry C. Harrison from Bell Telephone Laboratories disclosed that the recording pattern of the Western Electric "rubber line" magnetic disc cutter had a constant velocity characteristic. This meant that as frequency increased in the treble, recording amplitude decreased. Conversely, in the bass as frequency decreased, recording amplitude increased. Therefore, it was necessary to attenuate the bass frequencies below about 250 Hz, the bass turnover point, in the amplified microphone signal fed to the recording head. Otherwise, bass modulation became excessive and overcutting took place into the next record groove. When played back electrically with a magnetic pickup having a smooth response in the bass region, a complementary boost in amplitude at the bass turnover point was necessary. G. H. Miller in 1934 reported that when complementary boost at the turnover point was used in radio broadcasts of records, the reproduction was more realistic and many of the musical instruments stood out in their true form.

West in 1930 and later P. G. A. H. Voigt (1940) showed that the early Wente-style condenser microphones contributed to a 4 to 6 dB midrange brilliance or pre-emphasis in the recording chain. This meant that the electrical recording characteristics of Western Electric licensees such as [Columbia Records](#) and [Victor Talking Machine Company](#) in the 1925 era had a higher amplitude in the midrange region. Brilliance such as this compensated for dullness in many early magnetic pickups having drooping

midrange and treble response. As a result, this practice was the empirical beginning of using pre-emphasis above 1,000 Hz in 78 rpm and 33 $\frac{1}{3}$ rpm records.

Over the years a variety of record equalization practices emerged and there was no industry standard. For example, in Europe recordings for years required playback with a bass turnover setting of 250–300 Hz and a treble [roll-off](#) at 10,000 Hz ranging from 0 to –5 dB or more. In the US there were more varied practices and a tendency to use higher bass turnover frequencies such as 500 Hz as well as a greater treble rolloff like –8.5 dB and even more to record generally higher modulation levels on the record.

Evidence from the early technical literature concerning electrical recording suggests that it wasn't until the 1942–1949 period that there were serious efforts to standardize recording characteristics within an industry. Heretofore, electrical recording technology from company to company was considered a proprietary art all the way back to the 1925 Western Electric licensed method used by Columbia and Victor. For example, what Brunswick-Balke-Collender ([Brunswick Corporation](#)) did was different from the practices of Victor.

Broadcasters were faced with having to adapt daily to the varied recording characteristics of many sources: various makers of "home recordings" readily available to the public, European recordings, lateral-cut transcriptions, and vertical-cut transcriptions. Efforts were started in 1942 to standardize within the National Association of Broadcasters (NAB), later known as the National Association of Radio and Television Broadcasters (NARTB). The NAB, among other items, issued recording standards in 1949 for laterally and vertically cut records, principally transcriptions. A number of 78 rpm record producers as well as early LP makers also cut their records to the NAB/NARTB lateral standard.

The lateral cut NAB curve was remarkably similar to the NBC Orthacoustic curve that evolved from practices within the National Broadcasting Company since the mid-1930s. Empirically, and not by any formula, it was learned that the bass end of the audio spectrum below 100 Hz could be boosted somewhat to override system hum and turntable rumble noises. Likewise at the treble end beginning at 1,000 Hz, if audio frequencies were boosted by 16 dB at 10,000 Hz the delicate sibilant sounds of speech and high overtones of musical instruments could survive the noise level of [cellulose acetate](#), [lacquer](#)–aluminum, and vinyl disc media. When the record was played back using a complementary inverse curve, signal-to-noise ratio was improved and the programming sounded more lifelike.

When the Columbia LP was released in June 1948, the developers subsequently published technical information about the 33 $\frac{1}{3}$ rpm microgroove long playing record. Columbia disclosed a recording characteristic showing that it was like the NAB curve in the treble, but had more bass boost or pre-emphasis below 200 Hz. The authors disclosed electrical network characteristics for the Columbia LP curve. This was the first such curve based on formulae.

In 1951, at the beginning of the post-World War II high fidelity (hi-fi) popularity, the Audio Engineering Society (AES) developed a standard playback curve. This was intended for use by hi-fi amplifier manufacturers. If records were engineered to sound good on hi-fi amplifiers using the AES curve, this would be a worthy goal towards standardization. This curve was defined by the time constants of audio filters and had a bass turnover of 400 Hz and a 10,000 Hz rolloff of –12 dB.

RCA Victor and Columbia were in a market war concerning which recorded format was going to win: the Columbia LP versus the RCA Victor 45 rpm disc (released in February 1949). Besides also being a battle of disc size and record speed, there was a technical difference in the recording characteristics. RCA Victor was using "new orthophonic", whereas Columbia was using the LP curve.

Ultimately, the New Orthophonic curve was disclosed in a publication by R.C. Moyer of RCA Victor in 1953. He traced RCA Victor characteristics back to the Western Electric "rubber line" recorder in 1925 up to the early 1950s laying claim to long-held recording practices and reasons for major changes in the intervening years. The RCA Victor New Orthophonic curve was within the tolerances for the NAB/NARTB, Columbia LP, and AES curves. It eventually became the technical predecessor to the RIAA curve.

As the RIAA curve was essentially an American standard, it had little impact outside the USA until the late 1970s when European recording labels began to adopt the RIAA equalization. It was even later when some Asian recording labels adopted the RIAA standard. In 1989, many Eastern European recording labels and Russian recording labels such as Melodiya were still using their own CCIR equalization. Hence the RIAA curve did not truly become a global standard until the late 1980s.

Further, even after officially agreeing to implement the RIAA equalization curve, many recording labels continued to use their own proprietary equalization even well into the 1970s. Columbia is one such prominent example in the USA, as are Decca, Teldec and Deutsche Grammophon in Europe.^[68]

Sound fidelity^[edit]



[Enrico Caruso](#) with a [phonograph](#) c.1910s

Overall sound fidelity of records produced acoustically using horns instead of microphones had a distant, hollow tone quality. Some voices and instruments recorded better than others; [Enrico Caruso](#), a famous tenor, was one popular recording artist of the acoustic era whose voice was well matched to the recording horn. It has been asked, "Did Caruso make the phonograph, or did the phonograph make Caruso?"

Delicate sounds and fine overtones were mostly lost, because it took a lot of sound energy to vibrate the recording horn diaphragm and cutting mechanism. There were acoustic limitations due to mechanical resonances in both the recording and playback system. Some pictures of acoustic recording sessions

show horns wrapped with tape to help mute these resonances. Even an acoustic recording played back electrically on modern equipment sounds like it was recorded through a horn, notwithstanding a reduction in distortion because of the modern playback. Toward the end of the acoustic era, there were many fine examples of recordings made with horns.

Electric recording which developed during the time that early radio was becoming popular (1925) benefited from the microphones and amplifiers used in radio studios. The early electric recordings were reminiscent tonally of acoustic recordings, except there was more recorded bass and treble as well as delicate sounds and overtones cut on the records. This was in spite of some carbon microphones used, which had resonances that colored the recorded tone. The double button carbon microphone with stretched diaphragm was a marked improvement. Alternatively, the Wente style condenser microphone used with the Western Electric licensed recording method had a brilliant midrange and was prone to overloading from sibilants in speech, but generally it gave more accurate reproduction than carbon microphones.

It was not unusual for electric recordings to be played back on acoustic phonographs. The Victor Orthophonic phonograph was a prime example where such playback was expected. In the Orthophonic, which benefited from telephone research, the mechanical pickup head was redesigned with lower resonance than the traditional mica type. Also, a folded horn with an exponential taper was constructed inside the cabinet to provide better impedance matching to the air. As a result, playback of an Orthophonic record sounded like it was coming from a radio.

Eventually, when it was more common for electric recordings to be played back electrically in the 1930s and 1940s, the overall tone was much like listening to a radio of the era. Magnetic pickups became more common and were better designed as time went on, making it possible to improve the damping of spurious resonances. Crystal pickups were also introduced as lower cost alternatives. The dynamic or moving coil microphone was introduced around 1930 and the velocity or ribbon microphone in 1932. Both of these high quality microphones became widespread in motion picture, radio, recording, and public address applications.

Over time, fidelity, dynamic and noise levels improved to the point that it was harder to tell the difference between a live performance in the studio and the recorded version. This was especially true after the invention of the variable reluctance magnetic pickup cartridge by General Electric in the 1940s when high quality cuts were played on well-designed audio systems. The Capehart radio/phonographs of the era with large diameter electrodynamic loudspeakers, though not ideal, demonstrated this quite well with "home recordings" readily available in the music stores for the public to buy.

There were important quality advances in recordings specifically made for radio broadcast. In the early 1930s Bell Telephone Laboratories and Western Electric announced the total reinvention of disc recording: the Western Electric Wide Range System, "The New Voice of Action". The intent of the new Western Electric system was to improve the overall quality of disc recording and playback. The recording speed was $33\frac{1}{3}$ rpm, originally used in the Western Electric/ERPI movie audio disc system implemented in the early Warner Brothers' Vitaphone "talkies" of 1927.

The newly invented Western Electric moving coil or dynamic microphone was part of the Wide Range System. It had a flatter audio response than the old style Wente condenser type and didn't require electronics installed in the microphone housing. Signals fed to the cutting head were pre-emphasized in

the treble region to help override noise in playback. Groove cuts in the vertical plane were employed rather than the usual lateral cuts. The chief advantage claimed was more grooves per inch that could be crowded together, resulting in longer playback time. Additionally, the problem of inner groove distortion, which plagued lateral cuts, could be avoided with the vertical cut system. Wax masters were made by flowing heated wax over a hot metal disc thus avoiding the microscopic irregularities of cast blocks of wax and the necessity of planing and polishing.

Vinyl pressings were made with stampers from master cuts that were electroplated *in vacuo* by means of gold sputtering. Audio response was claimed out to 8,000 Hz, later 13,000 Hz, using light weight pickups employing jeweled styli. Amplifiers and cutters both using negative feedback were employed thereby improving the range of frequencies cut and lowering distortion levels. Radio transcription producers such as World Broadcasting System and Associated Music Publishers (AMP) were the dominant licensees of the Western Electric wide range system and towards the end of the 1930s were responsible for two-thirds of the total radio transcription business. These recordings use a bass turnover of 300 Hz and a 10,000 Hz rolloff of -8.5 dB.

Developmentally, much of the technology of the long playing record, successfully released by Columbia in 1948, came from wide range radio transcription practices. The use of vinyl pressings, increased length of programming, and general improvement in audio quality over 78 rpm records were the major selling points.

The complete technical disclosure of the Columbia LP by Peter C. Goldmark, Rene' Snepvangers and William S. Bachman in 1949 made it possible for a great variety of record companies to get into the business of making long playing records. The business grew quickly and interest spread in high fidelity sound and the do-it-yourself market for pickups, turntables, amplifier kits, loudspeaker enclosure plans, and AM/FM radio tuners. The LP record for longer works, 45 rpm for pop music, and FM radio became high fidelity program sources in demand. Radio listeners heard recordings broadcast and this in turn generated more record sales. The industry flourished.

Evolutionary steps[\[edit\]](#)



Manufacturing vinyl records in 1959

Technology used in making recordings also developed and prospered. There were ten major evolutionary steps that improved LP production and quality during a period of approximately forty years.

1. Electrical transcriptions and 78s were first used as sources to master LP lacquer–aluminium cuts in 1948. This was before magnetic tape was commonly employed for mastering. Variable pitch groove spacing helped enable greater recorded dynamic levels. The heated stylus improved the cutting of high frequencies. Gold sputtering *in vacuo* became increasingly used to make high quality matrices from the cuts to stamp vinyl records.
2. Decca in Britain utilised high-quality wide range condenser microphones for the Full Frequency Range Recording (FFRR) system c. 1949. Wax mastering was employed to produce Decca/London LPs. This created considerable interest in the United States, and served to raise the customer's overall expectations of quality in microgroove records.
3. Tape recording with condenser microphones became a long used standard operating procedure in mastering lacquer–aluminium cuts. This improved the overall pickup of high quality sound and enabled tape editing. Over the years there were variations in the kinds of tape recorders used, such as the width and number of tracks employed, including 35 mm magnetic film technology.
4. Production of stereo tape masters and the stereo LP in 1958 brought significant improvements in recording technology.
5. Limitations in the disc cutting part of the process later generated the idea that half-speed mastering would improve quality (in which the source tape is played at half-speed and the lacquer–aluminium disc cut at $16\frac{2}{3}$ rpm rather than $33\frac{1}{3}$ rpm).
6. Some 12 inch LPs were cut at 45 rpm claiming better quality sound, but this practice was short-lived.
7. Efforts were made in the 1970s to record as many as four [audio channels](#) on an LP ([quadraphonic](#)) by means of matrix and modulated carrier methods. This development was neither a widespread success nor long lasting.
8. Efforts were also made to simplify the chain of equipment in the recording process and return to live recording directly to the disc master.
9. Noise reduction systems were also used in tape mastering of some LPs, as well as in the LP itself.
10. As video recorder technology improved it became possible to modify them and use analogue to digital converters (codecs) for digital sound recording. This brought greater dynamic range to tape mastering, combined with low noise and distortion, and freedom from drop outs as well as pre- and post-echo. The digital recording was played back providing a high quality analogue signal to master the lacquer–aluminium cut.

Shortcomings[\[edit\]](#)

At the time of the introduction of the [compact disc](#) (CD) in 1982, the stereo LP pressed in vinyl was at the high point of its development. Still, it continued to suffer from a variety of limitations:

- The stereo image was not made up of fully discrete Left and Right channels; each channel's signal coming out of the cartridge contained a small amount of the signal from the other channel, with more crosstalk at higher frequencies. High-quality disc cutting equipment was

capable of making a master disc with 30–40 dB of stereo separation at 1,000 Hz, but the playback cartridges had lesser performance of about 20 to 30 dB of separation at 1000 Hz, with separation decreasing as frequency increased, such that at 12 kHz the separation was about 10–15 dB.^[69] A common modern view is that stereo isolation must be higher than this to achieve a proper stereo soundstage. However, in the 1950s the [BBC](#) determined in a series of tests that only 20–25 dB is required for the impression of full stereo separation.^[70]

- Thin, closely spaced spiral grooves that allow for increased playing time on a 33 $\frac{1}{3}$ rpm microgroove LP lead to a tinny pre-echo warning of upcoming loud sounds. The cutting stylus unavoidably transfers some of the subsequent groove wall's impulse signal into the previous groove wall. It is discernible by some listeners throughout certain recordings, but a quiet passage followed by a loud sound will allow anyone to hear a faint pre-echo of the loud sound occurring 1.8 seconds ahead of time.^[71] This problem can also appear as "post"-echo, with a tinny ghost of the sound arriving 1.8 seconds after its main impulse.
- Factory problems involving incomplete flow of hot vinyl within the stamper can fail to accurately recreate a small section of one side of the groove, a problem called *non-fill*. It usually appears on the first item on a side if present at all. *Non-fill* makes itself known as a tearing, grating or ripping sound.
- A static electric charge can build up on the surface of the spinning record and discharge into the stylus, making a loud "pop". In very dry climates, this can happen several times per minute. Subsequent plays of the same record do not have pops in the same places in the music as the static buildup isn't tied to variations in the groove.
- An off-center stamping will apply a slow 0.56 Hz modulation to the playback, affecting pitch due to the modulating speed that the groove runs under the stylus. The effect becomes gradually more acute during playback as the stylus moves closer to the center of the record. It also affects tonality because the stylus is pressed alternately against one groove wall and then the other, making the frequency response change in each channel. This problem is often called "wow", though turntable and motor problems can also cause pitch-only "wow".
- Tracking force of the stylus is not always the same from beginning to end of the groove. Stereo balance can shift as the recording progresses.
- Outside electrical interference may be amplified by the magnetic cartridge. Common household wallplate [SCR](#) dimmers sharing AC lines may put noise into the playback, as can poorly shielded electronics and strong radio transmitters.
- Loud sounds in the environment may be transmitted mechanically from the turntable's sympathetic vibration into the stylus. Heavy footfalls can bounce the needle out of the groove.
- Because of a slight slope in the lead-in groove, it is possible for the stylus to skip ahead several grooves when settling into position at the start of the recording.
- The LP is delicate. Any accidental fumbling with the stylus or dropping of the record onto a sharp corner can scratch the record permanently, creating a series of "ticks" and "pops" heard at each subsequent playback. Heavier accidents can cause the stylus to break through the groove wall as

it plays, creating a permanent skip that will cause the stylus to either skip ahead to the next groove or skip back to the previous groove. A skip going to the previous groove is called a *broken record*; the same section of 1.8 seconds of LP (1.3 s of 45 rpm) music will repeat over and over until the stylus is lifted off the record. It is also possible to put a slight pressure on the headshell causing the stylus to stay in the desired groove, without having a playback break. This requires some skill, but is of great use when, for instance, digitizing a recording, as no information is skipped.

LP versus CD[[edit](#)]

Further information: [Analog recording vs. digital recording](#)

[Audiophiles](#) have differed over the relative merits of the LP versus the [CD](#) since the digital disc was introduced.^[72] Vinyl records are still prized by some for their reproduction of analog recordings, despite digital being more accurate in reproducing an analog or digital recording.^[73] The LP's drawbacks, however, include surface noise, less resolution due to a lower Signal to Noise ratio and dynamic range, stereo crosstalk, tracking error, pitch variations and greater sensitivity to handling. Modern anti-aliasing filters and oversampling systems used in digital recordings have eliminated perceived problems observed with very early CD players.

There is a theory that vinyl records can audibly represent higher frequencies than compact discs, though most of this is noise and not relevant to human hearing. According to [Red Book specifications](#), the compact disc has a frequency response of 20 Hz up to 22,050 Hz, and most CD players measure flat within a fraction of a decibel from at least 0 Hz to 20 kHz at full output. Due to the distance required between grooves, it is not possible for an LP to reproduce as low frequencies as a CD. Additionally, turntable rumble and acoustic feedback obscures the low-end limit of vinyl but the upper end can be, with some cartridges, reasonably flat within a few decibels to 30 kHz, with gentle roll-off. Carrier signals of Quad LPs popular in the 1970s were at 30 kHz to be out of the range of human hearing. The average human auditory system is sensitive to frequencies from 20 Hz to a maximum of around 20,000 Hz.^[74] The upper and lower frequency limits of human hearing vary per person. High frequency sensitivity decreases as a person ages, a process called [presbycusis](#).^[75] By contrast, hearing damage from loud noise exposure typically makes it more difficult to hear lower frequencies, such as three kHz through six kHz.

Production[[edit](#)]

Further information: [Production of phonograph records](#)

For the first several decades of disc record manufacturing, sound was recorded directly on to the "master disc" at the recording studio. From about 1950 on (earlier for some large record companies, later for some small ones) it became usual to have the performance first recorded on [audio tape](#), which could then be processed or edited, and then [dubbed](#) on to the master disc. A record cutter would engrave the grooves into the master disc. Early versions of these master discs were soft [wax](#), and later a harder [lacquer](#) was used. The mastering process was originally something of an art as the operator had to manually allow for the changes in sound which affected how wide the space for the groove needed to be on each rotation.

Preservation[[edit](#)]



45 rpm records, like this [single](#) from 1956, usually had a chosen A-side, for radio promotion as a possible hit, with a flip side or [B-side](#) by the same artist – though some had two A-sides.

As the playing of gramophone records causes gradual degradation of the recording, they are best preserved by transferring them onto other media and playing the records as rarely as possible. They need to be stored on edge, and do best under environmental conditions that most humans would find comfortable.^[76] The equipment for playback of certain formats (e.g. 16 ²/₃ and 78 rpm) is manufactured only in small quantities, leading to increased difficulty in finding equipment to play the recordings.

Where old disc recordings are considered to be of artistic or historic interest, from before the era of tape or where no tape master exists, archivists play back the disc on suitable equipment and record the result, typically onto a digital format, which can be copied and manipulated to remove analog flaws without any further damage to the source recording. For example, [Nimbus Records](#) uses a specially built horn record player^[77] to transfer 78s. Anyone can do this using a standard record player with a suitable pickup, a phono-preamp (pre-amplifier) and a typical personal computer. However, for accurate transfer, professional archivists carefully choose the correct stylus shape and diameter, tracking weight, equalisation curve and other playback parameters and use high-quality analogue-to-digital converters.^[78]

As an alternative to playback with a stylus, a recording can be read optically, processed with software that calculates the velocity that the stylus would be moving in the mapped grooves and converted to a [digital recording](#) format. This does no further damage to the disc and generally produces a better sound than normal playback. This technique also has the potential to allow for reconstruction of broken or otherwise damaged discs.^[79]

Current status[\[edit\]](#)



This section needs to be **updated**. Please update this article to reflect recent events or newly available information. (*April 2018*)

See also: [Vinyl revival](#)



A [DJ](#) mixing vinyl records with a [DJ mixer](#) at the [Sundance Film Festival](#) in 2003

Groove recordings, first designed in the final quarter of the 19th century, held a predominant position for nearly a century—withstanding competition from [reel-to-reel tape](#), the [8-track cartridge](#), and the [compact cassette](#). In 1988, the [compact disc](#) surpassed the gramophone record in unit sales. Vinyl records experienced a sudden decline in popularity between 1988 and 1991,^[80] when the major label distributors restricted their return policies, which retailers had been relying on to maintain and swap out stocks of relatively unpopular titles. First the distributors began charging retailers more for new product if they returned unsold vinyl, and then they stopped providing any credit at all for returns. Retailers, fearing they would be stuck with anything they ordered, only ordered proven, popular titles that they knew would sell, and devoted more shelf space to CDs and cassettes. Record companies also deleted many vinyl titles from production and distribution, further undermining the availability of the format and leading to the closure of pressing plants. This rapid decline in the availability of records accelerated the format's decline in popularity, and is seen by some as a deliberate ploy to make consumers switch to CDs, which unlike today, were more profitable for the record companies.^{[81][82][83][84]}

In spite of their flaws, such as the lack of portability, records still have enthusiastic supporters. Vinyl records continue to be manufactured and sold today,^[85] especially by independent rock bands and labels, although record sales are considered to be a [niche market](#) composed of [audiophiles](#), [collectors](#), and [DJs](#). Old records and out-of-print recordings in particular are in much demand by collectors the world over. (See [Record collecting](#).) Many popular new albums are given releases on vinyl records and older albums are also given reissues, sometimes on audiophile-grade vinyl.

In the United Kingdom, the popularity of [indie rock](#) caused sales of new vinyl records (particularly 7 inch singles) to increase significantly in 2006,^{[86][87]} briefly reversing the downward trend seen during the 1990s.

In the United States, annual vinyl sales increased by 85.8% between 2006 and 2007, albeit off a low base,^[88] and by 89% between 2007 and 2008.^[89] However, sales increases have moderated over recent years falling to less than 10% during 2017.^[90]

Many [electronic dance music](#) and [hip hop](#) releases today are still preferred on vinyl; however, digital copies are still widely available. This is because for [disc jockeys](#) ("DJs"), vinyl has an advantage over the CD: direct manipulation of the medium. DJ techniques such as [slip-cueing](#), [beatmatching](#), and [scratching](#) originated on turntables. With CDs or [compact audio cassettes](#) one normally has only indirect manipulation options, e.g., the play, stop, and pause buttons. With a record one can place the stylus a few grooves farther in or out, accelerate or decelerate the turntable, or even reverse its direction, provided the stylus, [record player](#), and record itself are built to withstand it. However, many [CDJ](#) and DJ advances, such as DJ software and [time-encoded vinyl](#), now have these capabilities and more.

Figures released in the United States in early 2009 showed that sales of vinyl albums nearly doubled in 2008, with 1.88 million sold — up from just under 1 million in 2007.^[91] In 2009, 3.5 million units sold in the United States, including 3.2 million albums, the highest number since 1998.^{[92][93]}

Sales have continued to rise into the 2010s, with around 2.8 million sold in 2010, which is the most sales since record keeping began in 1991, when vinyl had been overshadowed by [Compact Cassettes](#) and [compact discs](#).^[94]

In 2014 artist [Jack White](#) sold 40,000 copies of his second solo release, [Lazaretto](#), on vinyl. The sales of the record beat the largest sales in one week on vinyl since 1991. The sales record was previously held by [Pearl Jam](#)'s, [Vitalogy](#), which sold 34,000 copies in one week in 1994. In 2014, the sale of vinyl records was the only physical music medium with increasing sales with relation to the previous year. Sales of other mediums including individual digital tracks, digital albums and compact discs have fallen, the latter having the greatest drop-in-sales rate.^[95]

In 2011, the Entertainment Retailers Association in the United Kingdom found that consumers were willing to pay on average £16.30 (€19.37, US\$25.81) for a single vinyl record, as opposed to £7.82 (€9.30, US\$12.38) for a CD and £6.80 (€8.09, US\$10.76) for a digital download.^[96] In the United States, new vinyl releases often have a larger profit margin (individual item) than do releases on CD or digital downloads (in many cases), as the latter formats quickly go down in price.

In 2015 the sales of vinyl records went up 32%, to \$416 million, their highest level since 1988.^[97] There were 31.5 million vinyl records sold in 2015, and the number has increased annually ever since 2006.^[98]

Countries	2007	2008	2009	2010	2011	2012						
Global Trade Value US\$ (SP & LP)	\$55m	\$66m	\$73m	\$89m	\$116m ^[99]							
Australia (SP & LP)	10,000	17,996 ^[100]	10,000	19,608 ^[101]	10,000	53,766 ^[102]	13,677	39,644 ^[103]	13,637	44,876 ^[104]	21,623	77,934 ^[105]

Countries	2007	2008	2009	2010	2011	2012						
Germany (SP & LP)	400,000 ^[105]	700,000 ^[95]	1,200,000 ^[95]	635,000 (LPs only)	700,000 (LPs only) ^{[106][107]}	1,000,000 (LPs only)						
Finland (SP & LP)	10,301 ^[108]	13,688 ^[109]	15,747 ^[110]	27,515 ^[111]	54,970 ^[112]	47,811 ^[113]						
Hungary (LP)	2,974 ^[114]	2,923 ^[115]	3,763 ^[116]	1,879 ^[117]	8,873 ^[118]	9,819 ^[119]						
Japan (SP & LP)	–	–	103,000	105,000 ^[120]	–	–						
Netherlands (LP)	–	–	51,000	60,400	81,000 ^[121]	–						
Spain (LP)	–	40,000	106,000 ^[122]	97,000	141,000 ^[123]	135,000 ^[124]						
Sweden (LP)	11,000 ^[125]	22,000 ^[125]	36,000 ^[125]	70,671 ^[125]	108,883 ^[125]	173,124 ^[125]						
United Kingdom (SP & LP)	1,843,000	205,000	740,000	209,000	332,000	219,000	219,000	234,000	186,000	337,000 ^L	–	389,000 ^[127]
United States (LP)	988,000	1,880,000 ^[128]	2,500,000 ^[129]	2,800,000 ^[130]	3,900,000 ^[131]	4,600,000 ^[132]						

- Australian single figures for 2007, 2008 and 2009 are estimated.
- In reality German figures are considered to be "a lot higher" due to smaller shops and online communities in Germany not using scanner cash registers.^[133] One German record pressing company stated that they alone produce 2 million LPs each year.^[134]
- In reality American figures are considered to be much higher, with one record store owner, in a [New York Times](#) article, estimating that [Nielsen SoundScan](#) only tracks "about 15 percent" of total sales due to bar codes, concluding that sales could now be as high as 20 million.^{[135][136][137]}
- In Sweden, vinyl sales in 2010 were up 92% from 2009 figures,^[138] and in 2011 up a further 52% from 2010 figures.^[139] In 2012 vinyl sales increased with 59% from 2011 figures.^[140]

Countries	2007	2008	2009	2010	2011	2012
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- In New Zealand, independent record stores in Auckland were reporting a five-fold increase in vinyl sales from 2007 to 2011.^[141]
- In France, the SNEP said that LP sales were 200,000 in 2008, however independent record labels said that overall sales were probably 1 million.^[142]
- In United States, 67% of all vinyl album sales in 2012 were sold at independent music stores.^[143]
- Vinyl revenues were at the lowest point in its history in 2006, with a total trade value of \$36 million. The 2011 figure of \$116 million is higher than the 2000 figure of \$109 million, but is still less than the 1997, 1998 and 1999 figures, which were all between \$150 and \$170 million.^[99]

2012 vinyl LP charts^[edit]

#^[127] US Top 10

UK Top 10

No.	Album	Artist	Album	Artist
1	Blunderbuss	Jack White	Coexist	The XX
2	Abbey Road	The Beatles	Ziggy Stardust	David Bowie
3	Babel	Mumford & Sons	Blunderbuss	Jack White
4	El Camino	The Black Keys	21	Adele
5	Sigh No More	Mumford & Sons	Lonerism	Tame Impala
6	Bloom	Beach House	Tempest	Bob Dylan
7	For Emma Forever Ago	Bon Iver	Bloom	Beach House
8	Boys & Girls	Alabama Shakes	An Awesome Wave	Alt-J
9	21	Adele	Go-Go Boots	Drive-By Truckers
10	Bon Iver	Bon Iver	The Wall	Pink Floyd

Less common recording formats^[edit]

CX^[edit]

In June 1991, CBS released a downward compatible open format for higher dynamic range and noise reduction.^[144]

VinylVideo^[edit]

VinylVideo was a 45 RPM format to store a low resolution video on record.^[145]

See also[[edit](#)]

- [LP album](#)
- [The New Face of Vinyl: Youth's Digital Devolution](#) (photo documentary)
- [Phonograph cylinder](#)
- [Record Store Day](#)
- [Sound recording and reproduction](#)
- [Unusual types of gramophone records](#)
- [Capacitance Electronic Disc \(CED\)](#)

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Explanatory notes[[edit](#)]

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- [The Secret Society of Lathe Trolls](#), a site devoted to all aspects of the making of Gramophone records.
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- **Phonograph record** (1889)
- [Pathé disc](#) (1905)
- [Diamond disc](#) (1912)
- [Pathé Actuelle](#) (1920)
- [Edison Voicewriter](#) (late 1940s)
- [SoundScriber](#) (1945)
- [Audiograph](#) (1945)
- [Dictabelt](#) (1947)

Grooved tape

- [Long play](#) (1948)
- [Highway Hi-Fi](#) (1956)
- [Tefiphon](#) (early 1930s)
- [Teficord](#) (early 1930s)
- [Tefifon](#) (1936)

Sound-on-film

- [Phonofilm](#) (1919)
- [Tri-Ergon](#) (1922)
- [Movietone](#) (1926)
- [Photophone](#) (1929)
- [Fantasound](#) (1940)

Loose magneticwire

- [Wire recording](#) (1898)
- [Lorenz Textophon](#) (1942)
- [US Army RD-11B/GNQ-1](#) (1944)
- [Cosmos Industries MX-303A/ANQ-1](#) (1944)

Magneticwire cartridge

- [RCA MI-12875](#) (1947)
- [RCA MI-12877](#) (1947)
- [Peirce 265B](#) (1951)
- [Peirce 330/360](#) (1951)
- [Protone Minifon P51](#) (1951)
- [Protone Minifon P55](#) (1955)
- [Protone Minifon special](#) (1961)
- [Crouzet-Jaeger cartridge](#) (1962)

Magnetic surface

- [Magnetic stripe card](#) (1900)

Magneticdisc

- [Telefunken magnetic disc](#) (1945)
- [Thermionic Products Recordon](#) (1948)
- [Record Maker Pye](#) (1953)

Loosemagnetic tape

- [Synchrofax](#) (1959)
- [Audio High Density](#) (1978)
- [Blattnerphone](#) (1928)
- [Magnetophon](#) (1935)
- [1/4" tape](#) (1949)
- [1/2" tape](#) (1953)
- [Fullcoat magfilm](#) (1953)
- [Stripe magfilm](#) (1953)
- [1" tape](#) (1957)
- [2" tape](#) (1967)
- [3/4" tape](#) (1969)
- [3" tape](#) (1978)
- [Optaphon](#) (1951)
- [Cousino Echo-matic](#) (1952)
- [Mohawk Message repeater cartridge](#) (1953)
- [Stenorette](#) (1954)
- [Mohawk Midgetape RL](#) (1955)
- [Dictaphone Dictet](#) (1957)
- [Rediffusion Reditune](#) (1957)
- [Saba Sabafon](#) (1958)
- [RCA tape cartridge](#) (1958)
- [Philips EL 3581](#) (1958)
- [Protona Attaché](#) (1959)
- [Fidelipac](#) (1959)
- [Cousino MR-9000](#) (1960)
- [IBM Magnabelt](#) (1961)
- [Dictaphone Travel master](#) (1961)

Magnetic tape cartridge

- [Nippon Electronic Vity cassette](#) (1961)
- [Grundig Cassette LFH 0084](#) (1962)
- [Orrtronic Tapette](#) (1962)
- [3M Scotch](#) (1962)
- [Cousino Echo-matic II](#) (1962)
- [Stereo-Pak](#) (1962)
- [Philips EL 3583](#) (1963)
- [Compact cassette](#) (1963)
- [Grundig DC-International](#) (de) (1964)
- [Grundig En3](#) (1964)
- [Sabamobil](#) (1964)
- [8-track](#) (1964)
- [Micro pack 35](#) (1964)
- [Assmann-Stuzzi Memocord](#) (1965)
- [Cantata 700](#) (1965)
- [Nippon Electronic Memo-call](#) (1965)
- [PlayTape](#) (1966)
- [Muntz Stereo Mini-twin](#) (1967)
- [Grundig DeJ614](#) (1968)
- [Microcassette](#) (1969)
- [Sanyo Tape cartridge](#) (1969)
- [HiPac](#) (1971)
- [Steno-Cassette](#) (1971)
- [Stenorette DL](#) (1972)
- [Capitol Records Audiopak](#) (1972)
- [Elcaset](#) (1976)
- [Bandai micro cartridge](#) (late 1980s)
- [Picocassette](#) (1985)



- [Pocket Rockers](#) (1988)
- [Digital Audio Tape](#) (1987)
- [NT](#) (1992)
- [Digital Compact Cassette](#) (1992)
- [CDS](#) (1990)
- [Dolby Digital](#) (1992)
- [DTS](#) (1993)
- [SDDS](#) (1993)
- [Compact disc](#) (1982)
- [Philips CD-BGM](#) (1989)
- [MiniDisc](#) (1992)
- [HDCD](#) (1995)
- [Super Audio CD](#) (1999)
- [DVD-Audio](#) (2000)
- [DataPlay](#) (2002)
- [Hi-MD](#) (2004)
- [DualDisc](#) (2004)
- [BD-Audio](#) (2008)
- [HFPA](#) (2013)
- [MQA-CD](#) (2014)
- [Sound chip](#) (late 1970s)
- [Mp3 player](#) (1996)
- [HitClips](#) (1999)
- [Yaboom Box](#) (1999)
- [Takara E-kara](#) (2001)

- [Toymax VJ Starz](#) (2002)
- [USB flash drive](#) (2004)
- [MicroSD](#) (2007)

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show

- [v](#)
- [t](#)
- [e](#)

[Music technology](#)

-

-

-

-

-

-

-

-

-

-

-

-

show

- [v](#)

- [t](#)
- [e](#)

Grooved track audio

-
-

show

- [v](#)
- [t](#)
- [e](#)

[Music industry](#)

Representatives

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- [BPI](#)
- [Music Canada](#)
- [FIMI](#)
- [IFPI \(worldwide\)](#)
- [PROMUSICAE](#)
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- [EMI Music Publishing](#)
- [Fox Music](#)
- [Imagem](#)
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- [Music catalog](#)
- [Sony/ATV Music Publishing](#)

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- [Universal Music Publishing Group](#)
- [Warner/Chappell Music](#)
- ***Major:*** [Sony Music](#)
- [Universal Music Group](#)
- [Warner Music Group](#)
- ***Independent:*** [Independent UK record labels](#)

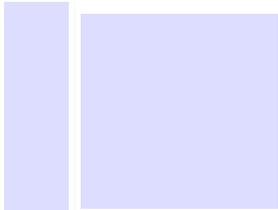
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Production

- [Arrangement](#)
- [Composer](#)
- [Conductor](#)
- [Disc jockey](#)
- [Hip hop producer](#)
- [Horn section](#)
- [Record producer](#)
- [Recording artist](#)
- [Rhythm section](#)
- [Orchestrator](#)
- [Session musician](#)
- [Singer](#)
 - [Backup singer](#)
 - [Ghost singer](#)
 - [Vocal coach](#)



- [Songwriter](#)
 - [Ghostwriter](#)
- [Sound engineer](#)



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Channels

- [Channel V](#)
- [CMT](#)
- [Fuse](#)
- [Mnet](#)
- [MTV](#)
- [MTV2](#)
- [Tr3s](#)
- [MuchMusic](#)
- [The Music Factory](#)
- [Viva](#)
- [VH1](#)
- [The Country Network](#)



Series

- [Idol franchise](#)
- [Popstars](#)
- [Star Academy](#)
- [The Voice](#)
- [The X Factor](#)
- [Rising Star](#)

-
-
-

Authority control 

- [GND: 4052032-8](#)
- [NDL: 00569383](#)

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- [1894 in music](#)
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VHS

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This article is about the video format. For other uses, see [VHS \(disambiguation\)](#).

Video Home System

VHS



Top view of a VHS cassette

Media type	Video recording media
Encoding	FM on magnetic tape; PAL, NTSC, SECAM
Read mechanism	Helical scan
Write mechanism	Helical scan
Developed by	JVC (Victor Company of Japan)
Dimensions	18.7 × 10.2 × 2.5 cm (71/3 × 4 × 1 inch)

Usage	Home video, home movie, educational, feature films
Released	9 September 1976; 42 years ago (1976-09-09)
Discontinued	2008 (United States) 2016 (Japan)



VHS recorder, camcorder and cassette.

The Video Home System^{[1][2]} (VHS)^[3] is a standard for consumer-level analog video recording on tape cassettes. Developed by Victor Company of Japan (JVC) in the early 1970s, it was released in Japan in late 1976 and in the United States in early 1977.

From the 1950s, magnetic tape video recording became a major contributor to the television industry, via the first commercialized video tape recorders (VTRs). At that time, the devices were used only in expensive professional environments such as television studios and medical imaging (fluoroscopy). In the 1970s, videotape entered home use, creating the home video industry and changing the economics of the television and movie businesses. The television industry viewed videocassette recorders (VCRs) as having the power to disrupt their business, while television users viewed the VCR as the means to take control of their hobby.^[4]

In the 1970s and early 1980s, there was a format war in the home video industry. Two of the standards, VHS and Betamax, received the most media exposure. VHS eventually won the war, dominating 60 percent of the North American market by 1980^{[5][6]} and emerging as the dominant home video format throughout the tape media period.^[7]

Optical disc formats later began to offer better quality than analog consumer video tape such as VHS and S-VHS. The earliest of these formats, LaserDisc, was not widely adopted. However, after the introduction of the DVD format in 1997, VHS's market share began to decline.^{[8][9]} By 2008, DVD had replaced VHS as the preferred low-end method of distribution.^[10] The last known company in the world to manufacture VHS equipment—Funai of Japan—ceased production in July 2016.^[11]



Contents

1History

1.1Prior to VHS

1.2VHS development

1.3Competition with Betamax

2Initial releases of VHS-based devices

3Technical details

3.1Cassette and tape design

3.2Tape loading technique

3.3Recording capacity

3.4Tape lengths

3.5Copy Protection

4Recording process

4.1Erase head

4.2Video recording

4.3Audio recording

4.3.1Original linear audio system

4.3.2Tracking adjustment and index marking

4.3.3Hi-Fi audio system

5Variations

5.1Super-VHS / ADAT / SVHS-ET

5.2VHS-C / Super VHS-C

5.3W-VHS / Digital-VHS (high-definition)

5.4D9

5.5Accessories

6Signal standards

7Logo

8Uses in marketing

9VHS vs. Betamax

10Decline

11Modern use

12Successors

12.1VCD

12.2DVD

12.3High-capacity digital recording technologies

13Legacy

14References

15External links

History[edit]

Prior to VHS[edit]

Further information: Video tape recorder

After several attempts by other companies, the first commercially successful VTR, the Ampex VRX-1000, was introduced in 1956 by Ampex Corporation.[12] At a price of US\$50,000 in 1956 (over \$400,000 in 2016's inflation), and US\$300 (over \$2,000 in 2016's inflation) for a 90-minute reel of tape, it was intended only for the professional market.

Kenjiro Takayanagi, a television broadcasting pioneer then working for JVC as its vice president, saw the need for his company to produce VTRs for the Japan market, and at a more affordable price. In 1959, JVC developed a two-head video tape recorder, and by 1960 a color version for professional broadcasting.[13] In 1964, JVC released the DV220, which would be the company's standard VTR until the mid-1970s.

In 1969 JVC collaborated with Sony Corporation and Matsushita Electric (Matsushita was then parent company of Panasonic and is now known by that name, also majority stockholder of JVC until 2008) in building a video recording standard for the Japanese consumer.[14] The effort produced the U-matic format in 1971, which was the first format to become a unified standard. U-matic was successful in business and some broadcast applications (such as electronic news-gathering), but due to cost and limited recording time very few of the machines were sold for home use.

Soon after, Sony and Matsushita broke away from the collaboration effort, in order to work on video recording formats of their own. Sony started working on Betamax, while Matsushita started working on VX. JVC released the CR-6060 in 1975, based on the U-matic format. Sony and Matsushita also produced U-matic systems of their own.

VHS development[edit]

In 1971, JVC engineers Yuma Shiraishi and Shizuo Takano put together a team to develop a consumer-based VTR.[15] By the end of 1971 they created an internal diagram titled "VHS Development Matrix", which established twelve objectives for JVC's new VTR.[16] These included:

The system must be compatible with any ordinary television set.

Picture quality must be similar to a normal air broadcast.

The tape must have at least a two-hour recording capacity.

Tapes must be interchangeable between machines.

The overall system should be versatile, meaning it can be scaled and expanded, such as connecting a video camera, or dub between two recorders.

Recorders should be affordable, easy to operate and have low maintenance costs.

Recorders must be capable of being produced in high volume, their parts must be interchangeable, and they must be easy to service.

In early 1972 the commercial video recording industry in Japan took a financial hit. JVC cut its budgets and restructured its video division, shelving the VHS project. However, despite the lack of funding, Takano and Shiraishi continued to work on the project in secret. By 1973 the two engineers had produced a functional prototype.[16]

Competition with Betamax[edit]

In 1974, the Japanese Ministry of International Trade and Industry (MITI), desiring to avoid consumer confusion, attempted to force the Japanese video industry to standardize on just one home video recording format.[17] Later, Sony had a functional prototype of the Betamax format, and was very close to releasing a finished product. With this prototype, Sony persuaded the MITI to adopt Betamax as the standard, and allow it to license the technology to other companies.[16]

JVC believed that an open standard, with the format shared among competitors without licensing the technology, was better for the consumer. To prevent the MITI from adopting Betamax, JVC worked to convince other companies, in particular Matsushita (Japan's largest electronics manufacturer at the time, marketing its products under the National brand in most territories and the Panasonic brand in North America, and JVC's majority stockholder), to accept VHS, and thereby work against Sony and the MITI.[18] Matsushita agreed, primarily out of concern that Sony might become the leader in the field if its proprietary Betamax format was the only one allowed to be manufactured. Matsushita also regarded Betamax's one-hour recording time limit as a disadvantage.[18]

Matsushita's backing of JVC persuaded Hitachi, Mitsubishi, and Sharp[19] to back the VHS standard as well.[16] Sony's release of its Betamax unit to the Japanese market in 1975 placed further pressure on the MITI to side with the company. However, the collaboration of JVC and its partners was much stronger, and eventually led the MITI to drop its push for an industry standard. JVC released the first VHS machines in Japan in late 1976, and in the United States in early 1977.

Sony's Betamax competed with VHS throughout the late 1970s and into the 1980s (see Videotape format war). Betamax's major advantages were its smaller cassette size, higher video quality, and earlier availability but its shorter recording time proved to be a major shortcoming.[6]

Originally, Beta I machines using the NTSC television standard were able to record one hour of programming at their standard tape speed of 1.5 inches per second (ips).[20] The first VHS machines could record for two hours, due to both a slightly slower tape speed (1.31 ips.)[20] and significantly longer tape. Betamax's smaller-sized cassette limited the size of the reel of tape, and could not compete

with VHS's two-hour capability by extending the tape length.[20] Instead, Sony had to slow the tape down to 0.787 ips (Beta II) in order to achieve two hours of recording in the same cassette size.[20] This reduced Betamax's once-superior video quality to worse than VHS when comparing two-hour recording.[citation needed] Sony eventually released an extended Beta cassette (Beta III) which allowed NTSC Betamax to break the two-hour limit, but by then VHS had already won the format battle.[20]

Additionally, VHS had a "far less complex tape transport mechanism" than Betamax, and VHS machines were faster at rewinding and fast-forwarding than their Sony counterparts.[21]

In machines using the PAL and SECAM television formats, Beta's running time was similar to VHS, the quality at least as good, and the format battle was not fought on running time.

Initial releases of VHS-based devices[edit]



JVC HR-3300U VIDSTAR – the United States version of the JVC HR-3300. It is virtually identical to the Japan version. Japan's version showed the "Victor" name, and didn't use the "VIDSTAR" name.

The first VCR to use VHS was the Victor HR-3300, and was introduced by the president of JVC in Japan on September 9, 1976.[22][23] JVC started selling the HR-3300 in Akihabara, Tokyo, Japan on October 31, 1976.[22] Region-specific versions of the JVC HR-3300 were also distributed later on, such as the HR-3300U in the United States, and HR-3300EK in the United Kingdom in January 1977. The United States received its first VHS-based VCR – the RCA VBT200 on August 23, 1977.[24] The RCA unit was designed by Matsushita, and was the first VHS-based VCR manufactured by a company other than JVC. It was also capable of recording four hours in LP (long play) mode. The United Kingdom later received its first VHS-based VCR – the Victor HR-3300EK in 1978.[25]

Quasar and General Electric would follow-up with VHS-based VCRs – all designed by Matsushita.[26] By 1999, Matsushita alone produced just over half of all Japanese VCRs.[27]

Technical details[edit]

Cassette and tape design[edit]



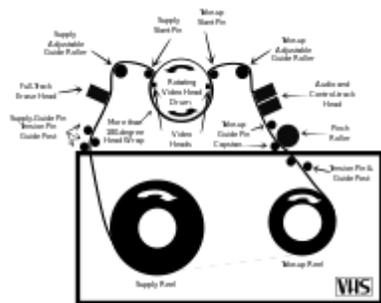
Top view of VHS with front casing removed

The VHS cassette is a 187 mm wide, 103 mm deep, 25 mm thick ($7\frac{3}{8} \times 4\frac{1}{16} \times 1$ inch) plastic shell held together with five Phillips head screws. The flip-up cover that protects the tape has a built-in latch with a push-in toggle on the right side (bottom view image). The VHS cassette also includes an anti-despooling mechanism consisting of several plastic parts between the plastic spools, near the front of the tape (white and black in the top view). The spool latches are released by a push-in lever within a 6.35 mm ($\frac{1}{4}$ inch) hole accessed from the bottom of the cassette, 19 mm ($\frac{3}{4}$ inch) inwards from the edge label.

There is a clear tape leader at both ends of the tape to provide an optical auto-stop for the VCR transport mechanism. A light source is inserted into the cassette through the circular hole in the center of the underside when loaded in the VCR, and two photodiodes are located to the left and right sides of where the tape exits the cassette. When the clear tape reaches one of these, enough light will pass through the tape to the photodiode to trigger the stop function; in more sophisticated machines it will start rewinding the cassette when the trailing end is detected. Early VCRs used an incandescent bulb as the light source, which regularly failed and caused the VCR to erroneously think that a cassette is loaded when empty, or would detect the blown bulb and stop functioning completely. Later designs use an infrared LED which had a much longer lifetime.

The recording media is a 12.7 mm ($\frac{1}{2}$ inch) wide, approximately 800 foot long Oxide-coated Mylar^[28] magnetic tape that is wound between two spools, allowing it to be slowly passed over the various playback and recording heads of the video cassette recorder. The tape speed for "Standard Play" mode (see below) is 3.335 cm/s (1.313 ips) for NTSC, 2.339 cm/s (0.921 ips) for PAL—or just over 2.0 and 1.4 metres (6 ft 6.7 in and 4 ft 7.2 in) per minute respectively.

Tape loading technique[edit]



VHS M-loading system.

As with almost all cassette-based videotape systems, VHS machines pull the tape out from the cassette shell and wrap it around the inclined head drum which rotates at 1798.2 rpm in NTSC machines^[29] and at 1500 rpm for PAL, one complete rotation of the head corresponding to one video frame. VHS uses an "M-loading" system, also known as M-lacing, where the tape is drawn out by two threading posts and wrapped around more than 180 degrees of the head drum (and also other tape transport components) in a shape roughly approximating the letter M.

Recording capacity[edit]



The interior of a modern VHS VCR showing the drum and tape.

A VHS cassette holds a maximum of about 430 m (1,410 ft.) of tape at the lowest acceptable tape thickness, giving a maximum playing time of about four hours in a T-240/DF480 for NTSC and five hours in an E-300 for PAL at "standard play" (SP) quality. More frequently however, VHS tapes are thicker than the required minimum to avoid complications such as jams or tears in the tape.[21] Other speeds include "long play" (LP), and "extended play" (EP) or "super long play" (SLP) (standard on NTSC; rarely found on PAL machines). For NTSC, LP and EP/SLP doubles and triples the recording time accordingly, but these speed reductions cause a reduction in video quality – from the normal 250 lines in SP, to 230 analog lines horizontal in LP and even less in EP/SLP. The slower speeds cause a very noticeable reduction in linear (non-hifi) audio track quality as well, as the linear tape speed becomes much lower than what is commonly considered a satisfactory minimum for audio recording.

Tape lengths[edit]

Both NTSC and PAL/SECAM VHS cassettes are physically identical (although the signals recorded on the tape are incompatible). However, as tape speeds differ between NTSC and PAL/SECAM, the playing time for any given cassette will vary accordingly between the systems. In order to avoid confusion, manufacturers indicate the playing time in minutes that can be expected for the market the tape is sold in. It is perfectly possible to record and play back a blank T-XXX tape in a PAL machine or a blank E-XXX tape in an NTSC machine, but the resulting playing time will be different from that indicated.

To calculate the playing time for a T-XXX tape in a PAL machine, use this formula: PAL/SECAM Recording Time = T-XXX in minutes * (1.426)

To calculate the playing time for an E-XXX tape in an NTSC machine, use this formula: NTSC Recording Time = E-XXX in minutes * (0.701)

E-XXX indicates playing time in minutes for PAL or SECAM in SP and LP speeds.

T-XXX indicates playing time in minutes for NTSC or PAL-M in SP, LP, and EP/SLP speeds.

SP is Standard Play, LP is Long Play (½ speed, equal to recording time in DVHS "HS" mode), EP/SLP is extended/super long play (⅓ speed) which was primarily released into the NTSC market.

Common tape lengths

Tape label	Tape length	Rec. time (NTSC)	Rec. time (PAL)
------------	-------------	------------------	-----------------

(nominal length in minutes)

m ft SP LP EP/SLP SP LP

NTSC market

T-20	44	145	22 min	44 min	66 min (1h 06)	31.5 min	63 min
T-30 (typical VHS-C)	63	207	31.5 min	63 min (1h 03)	95 min (1h 35)	45 min	90 min (1h 30)
T-45	94	310	47 min	94 min (1h 34)	142 min (2h 22)	67 min (1h 07)	135 min (2h 15)
T-60	126	412	63 min (1h 03)	126 min (2h 06)	188 min (3h 08)	89 min (1h 29)	179 min (2h 59)
T-90	186	610	93 min (1h 33)	186 min (3h 06)	279 min (4h 39)	132 min (2h 12)	265 min (4h 25)
T-120 / DF240	247	811	124 min (2h 04)	247 min (4h 07)	371 min (6h 11)	176 min (2h 56)	352 min (5h 52)
T-140	287.5	943	144 min (2h 24)	287 min (4h 47)	431 min (7h 11)	204.5 min (3h 24.5)	404.5 min (6h 49.5)
T-150 / DF300	316.5	1040	158 min (2h 38)	316 min (5h 16)	475 min (7h 55)	226 min (3h 46)	452 min (7h 32)
T-160	328	1075	164 min (2h 44)	327 min (5h 27)	491 min (8h 11)	233 min (3h 53)	467 min (7h 47)
T-180 / DF-360	369	1210	184 min (3h 04)	369 min (6h 09)	553 min (9h 13)	263 min (4h 23)	526 min (8h 46)
T-200	410	1345	205 min (3h 25)	410 min (6h 50)	615 min (10h 15)	292 min (4h 52)	584 min (9h 44)
T-210 / DF420	433	1420	216 min (3h 36)	433 min (7h 13)	649 min (10h 49)	308 min (5h 08)	617 min (10h 17)
T-240 / DF480	500	1640	250 min (4h 10)	500 min (8h 20)	749 min (12h 29)	356 min (5h 56)	712 min (11h 52)

PAL market

E-30 (typical VHS-C)	45	148	22.5 min	45 min	68 min (1h 08)	32 min	64 min (1h 04)
E-60	88	290	44 min	88 min (1h 28)	133 min (2h 13)	63 min (1h 03)	126 min (2h 06)
E-90	131	429	65 min (1h 05)	131 min (2h 11)	196 min (3h 16)	93 min (1h 33)	186 min (3h 06)
E-120	174	570	87 min (1h 27)	174 min (2h 54)	260 min (4h 20)	124 min (2h 04)	248 min (4h 08)
E-150	216	609	108 min (1h 49)	227 min (3h 37)	324 min (5h 24)	154 min (2h 34)	308 min (5h 08)
E-180	259	849	129 min (2h 09)	259 min (4h 18)	388 min (6h 28)	184 min (3h 04)	369 min (6h 09)
E-195	279	915	139 min (2h 19)	279 min (4h 39)	418 min (6h 58)	199 min (3h 19)	397 min (6h 37)
E-200	289	935	144 min (2h 24)	284 min (4h 44)	428 min (7h 08)	204 min (3h 24)	405 min (6h 45)
E-210	304	998	152 min (2h 32)	304 min (5h 04)	456 min (7h 36)	217 min (3h 37)	433 min (7h 13)
E-240	348	1142	174 min (2h 54)	348 min (5h 48)	522 min (8h 42)	248 min (4h 08)	496 min (8h 16)
E-270	392	1295	196 min (3h 16)	392 min (6h 32)	589 min (9h 49)	279 min (4h 39)	559 min (9h 19)
E-300	435	1427	217 min (3h 37)	435 min (7h 15)	652 min (10h 52)	310 min (5h 10)	620 min (10h 20)

Several other defined lengths of cassette entered mass production for both markets, but were either used only for professional duplication purposes (often pushing the limit of how much tape of a particular grade/thickness could fit into a standard cassette, in order to hold films that could not quite fit onto a shorter standard size without risking poorer quality or reliability by switching to a thinner grade), or failed to find popularity amongst home consumers because of a glut of tape length choices or poor value for money—e.g. T130/135/140, T168, E150, E270, and more besides.

Copy Protection[edit]

As VHS was designed to facilitate recording from various sources, including television broadcasts or other VCR units, content producers quickly found that home users were able to use the devices to copy videos from one tape to another. Despite the generation loss, this was regarded as a widespread

problem, which the members of the Motion Picture Association of America (MPAA) claimed caused them great financial losses. In response, several companies developed technologies to protect copyrighted VHS tapes from casual duplication by home users.

The most popular method was Macrovision, produced by a company of the same name. According to Macrovision, "The technology is applied to over 550 million videocassettes annually and is used by every MPAA movie studio on some or all of their videocassette releases. Over 220 commercial duplication facilities around the world are equipped to supply Macrovision videocassette copy protection to rights owners." Also, "The study found that over 30% of VCR households admit to having unauthorized copies, and that the total annual revenue loss due to copying is estimated at \$370,000,000 annually." [citation needed] The system was first used in copyrighted movies beginning with the 1984 film *The Cotton Club*. [30]

Macrovision copy protection saw refinement throughout its years, but has always worked by essentially introducing deliberate errors into a protected VHS tape's output video stream. These errors in the output video stream are ignored by most televisions, but will interfere with re-recording of programming by a second VCR. The first version of Macrovision introduces high signal levels during the vertical blanking interval, which occurs between the video fields. These high levels confuse the automatic gain control circuit in most VHS VCRs, leading to varying brightness levels in an output video, but are ignored by the TV as they are out of the frame-display period. "Level II" Macrovision uses a process called "colorstripping," which inverts the analog signal's colorburst period and causes off-color bands to appear in the picture. Level III protection added additional colorstripping techniques to further degrade the image. [31]

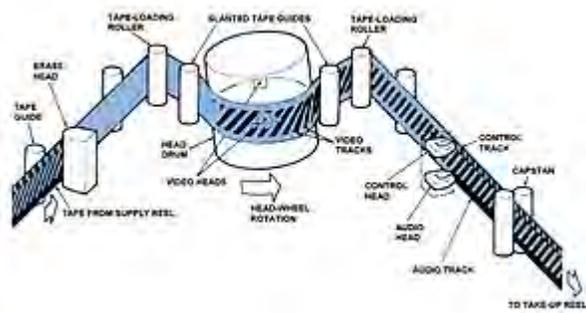
These protection methods worked well to defeat analog-to-analog copying by VCRs of the time. Products capable of digital video recording are mandated by law to include features which detect Macrovision encoding of input analog streams, and reject copying of the video. [citation needed] Both intentional and false-positive detection of Macrovision protection has frustrated archivists who wish to copy now-fragile VHS tapes to a digital format for preservation.

Recording process [edit]



Play media

A close-up process of how the magnetic tape in a VHS cassette is being pulled from the cassette shell to the head drum of the VCR.



This illustration demonstrates the helical wrap of the tape around the head drum, and shows the points where the video, audio and control tracks are recorded.

The recording process in VHS consists of the following steps, in this order:

The tape is pulled from the supply reel by a capstan and pinch roller, similar to those used in audio tape recorders.

The tape passes across the erase head, which wipes any existing recording from the tape.

The tape is wrapped around the head drum, using a little more than 180 degrees of the drum.

One of the heads on the spinning drum records one field of video onto the tape, in one diagonally oriented track.

The tape passes across the audio and control head, which records the control track and the linear audio track or tracks.

The tape is wound onto the take-up reel due to torque applied to the reel by the machine.

Erase head[edit]

The erase head is fed by a high level, high frequency AC signal that overwrites any previous recording on the tape.[32] Without this step, the new recording cannot be guaranteed to completely replace any old recording that might have been on the tape.

Video recording[edit]



Panasonic Hi-Fi 6-head drum VEH0548 installed on G mechanism as an example, demonstrated a typical VHS head drum containing two tape heads. (1) is the upper head, (2) is the tape heads, and (3) is the head amplifier.



The upper- and underside of a typical 4-head VHS head assembly showing the head chips.



A typical RCA (Model CC-4371) Full-Size VHS Camcorder with a built-in three-inch color LCD screen. The tiltable LCD screen is rare on full-size VHS camcorders; only the smaller VHS-C camcorders are more common to have a tiltable LCD screen on some units.

The tape path then carries the tape around the spinning head drum, wrapping it around a little more than 180 degrees (called the omega transport system) in a helical fashion, assisted by the slanted tape guides. The head rotates constantly at approximately^[33] 1800 rpm in NTSC machines, exactly 1500 in PAL, each complete rotation corresponding to one frame of video.

Two tape heads are mounted on the cylindrical surface of the drum, 180 degrees apart from each other, so that the two heads "take turns" in recording. The rotation of the head drum, combined with the relatively slow movement of the tape, results in each head recording a track oriented at a diagonal with respect to the length of the tape. This is referred to as helical scan recording.

To maximize the use of the tape, the video tracks are recorded very close together to each other. To reduce crosstalk between adjacent tracks on playback, an azimuth recording method is used: The gaps of the two heads are not aligned exactly with the track path. Instead, one head is angled at plus seven degrees from the track, and the other at minus seven degrees. This results, during playback, in destructive interference of the signal from the tracks on either side of the one being played.

Each of the diagonal-angled tracks is a complete TV picture field, lasting 1/60th of a second (1/50th on PAL) on the display. One tape head records an entire picture field. The adjacent track, recorded by the second tape head, is another 1/60th or 1/50th of a second TV picture field, and so on. Thus one complete head rotation records an entire NTSC or PAL frame of two fields.

The original VHS specification had only two video heads. Later models implemented at least one more pair of heads, which were used at (and optimized for) the EP tape speed. In machines supporting VHS HiFi (described later), yet another pair of heads was added to handle the VHS HiFi signal.

The high tape-to-head speed created by the rotating head results in a far higher bandwidth than could be practically achieved with a stationary head. VHS tapes have approximately 3 MHz of video bandwidth and 400 kHz of chroma bandwidth. The luminance (black and white) portion of the video is recorded as a frequency modulated, with a down-converted "color under" chroma (color) signal recorded directly at the baseband. Each helical track contains a single field ('even' or 'odd' field, equivalent to half a frame) encoded as an analog raster scan, similar to analog TV broadcasts. The horizontal resolution is 240 lines per picture height, or about 320 lines across a scan line, and the vertical resolution (the number of scan lines) is the same as the respective analog TV standard (576 for PAL or 486 for NTSC; usually, somewhat fewer scan lines are actually visible due to overscan). In modern-day digital terminology, NTSC VHS is roughly equivalent to 333×480 pixels luma and 40×480 chroma resolutions (333×480 pixels=159,840 pixels or 0.16MP (1/6 of a MegaPixel)).,[34] while PAL VHS offers the equivalent of about 335×576 pixels luma and 40×240 chroma (the vertical chroma resolution of PAL is limited by the PAL color delay line mechanism).

JVC would counter 1985's SuperBeta with VHS HQ, or High Quality. The frequency modulation of the VHS luminance signal is limited to 3 megahertz, which makes higher resolutions technically impossible even with the highest-quality recording heads and tape materials, but an HQ branded deck includes luminance noise reduction, chroma noise reduction, white clip extension, and improved sharpness circuitry. The effect was to increase the apparent horizontal resolution of a VHS recording from 240 to 250 analog (equivalent to 333 pixels from left-to-right, in digital terminology). The major VHS OEMs resisted HQ due to cost concerns, eventually resulting in JVC reducing the requirements for the HQ brand to "white clip extension plus one other improvement."

In 1987, JVC introduced a new format called Super VHS (often known as S-VHS) which extended the bandwidth to over 5 megahertz, yielding 420 analog horizontal (560 pixels left-to-right). Most Super VHS recorders can play back standard VHS tapes, but not vice versa. S-VHS was designed for higher resolution, but failed to gain popularity outside Japan because of the high costs of the machines and tapes.[21] Because of the limited user base, Super VHS was never picked up to any significant degree by manufacturers of pre-recorded tapes, although it was used extensively in the low-end professional market for filming and editing.

Audio recording[edit]

After leaving the head drum, the tape passes over the stationary audio and control head. This records a control track at the bottom edge of the tape, and one or two linear audio tracks along the top edge.

Original linear audio system[edit]

In the original VHS specification, audio was recorded as baseband in a single linear track, at the upper edge of the tape, similar to how an audio compact cassette operates. The recorded frequency range was dependent on the linear tape speed. For the VHS SP mode, which already uses a lower tape speed than the compact cassette, this resulted in a mediocre frequency response of roughly 100 Hz to 10 kHz for NTSC;[citation needed] frequency response for PAL VHS with its lower standard tape speed was

somewhat worse. The signal-to-noise ratio (SNR) was an acceptable 42 dB. Both parameters degraded significantly with VHS's longer play modes, with EP/NTSC frequency response peaking at 4 kHz.

Audio cannot be recorded on a VHS tape without recording a video signal, even in the audio dubbing mode. If there is no video signal to the VCR input, most VCRs will record black video as well as generate a control track while the audio is being recorded. Some early VCRs would record audio without a control track signal, but this was of little practical use since the absence of a control track signal meant that the linear tape speed was irregular during playback.

More expensive decks offered stereo audio recording and playback. Linear stereo, as it was called, fit two independent channels in the same space as the original mono audiotrack. While this approach preserved acceptable backward compatibility with monoaural audio heads, the splitting of the audio track degraded the signal's SNR to the point that audible tape hiss was objectionable at normal listening volume. To counteract tape hiss, decks applied Dolby B noise reduction for recording and playback. Dolby B dynamically boosts the mid-frequency band of the audio program on the recorded medium, improving its signal strength relative to the tape's background noise floor, then attenuates the mid-band during playback. Dolby B is not a transparent process, and Dolby-encoded program material will exhibit an unnatural mid-range emphasis when played on non-Dolby capable VCRs.

High-end consumer recorders took advantage of the linear nature of the audio track, as the audio track could be erased and recorded without disturbing the video portion of the recorded signal. Hence, "audio dubbing" and "video dubbing", where either the audio or video are re-recorded on tape (without disturbing the other), were supported features on prosumer linear video editing-decks. Without dubbing capability, an audio or video edit could not be done in-place on master cassette, and requires the editing output be captured to another tape, incurring generational loss.

Studio film releases began to emerge with linear stereo audiotracks in 1982. From that point onward nearly every home video release by Hollywood featured a Dolby-encoded linear stereo audiotrack. However, linear stereo was never popular with equipment makers or consumers.

Tracking adjustment and index marking[edit]

Another linear control track, at the tape's lower edge, holds pulses that mark the beginning of every frame of video; these are used to fine-tune the tape speed during playback, so that the high speed rotating heads remained exactly on their helical tracks rather than somewhere between two adjacent tracks (known as "tracking"). Since good tracking depends on precise distances between the rotating drum and the fixed control/audio head reading the linear tracks, which usually varies by a couple of micrometers between machines due to manufacturing tolerances, most VCRs offer tracking adjustment, either manual or automatic, to correct such mismatches.

The control track is also used to hold index marks, which were normally written at the beginning of each recording session, and can be found using the VCR's index search function: this will fast-wind forward or backward to the nth specified index mark, and resume playback from there. At times, higher-end VCRs provided functions for the user to manually add and remove these marks[35][36] — so that, for example, they coincide with the actual start of the television program — but this feature later became hard to find.[citation needed]

By the late 1990s, some high-end VCRs offered more sophisticated indexing. For example, Panasonic's Tape Library system assigned an ID number to each cassette, and logged recording information (channel, date, time and optional program title entered by the user) both on the cassette and in the VCR's memory for up to 900 recordings (600 with titles).[37]

Hi-Fi audio system[edit]

Around 1984, JVC added Hi-Fi audio to VHS (model HR-D725U, in response to Betamax's introduction of Beta Hi-Fi.) Both VHS Hi-Fi and Betamax Hi-Fi delivered flat full-range frequency response (20 Hz to 20 kHz), excellent 70 dB signal-to-noise ratio (in consumer space, second only to the compact disc), dynamic range of 90 dB, and professional audio-grade channel separation (more than 70 dB). VHS Hi-Fi audio is achieved by using audio frequency modulation (AFM), modulating the two stereo channels (L, R) on two different frequency-modulated carriers and embedding the combined modulated audio signal pair into the video signal. To avoid crosstalk and interference from the primary video carrier, VHS's implementation of AFM relied on a form of magnetic recording called depth multiplexing. The modulated audio carrier pair was placed in the hitherto-unused frequency range between the luminance and the color carrier (below 1.6 MHz), and recorded first. Subsequently, the video head erases and re-records the video signal (combined luminance and color signal) over the same tape surface, but the video signal's higher center frequency results in a shallower magnetization of the tape, allowing both the video and residual AFM audio signal to coexist on tape. (PAL versions of Beta Hi-Fi use this same technique). During playback, VHS Hi-Fi recovers the depth-recorded AFM signal by subtracting the audio head's signal (which contains the AFM signal contaminated by a weak image of the video signal) from the video head's signal (which contains only the video signal), then demodulates the left and right audio channels from their respective frequency carriers. The end result of the complex process was audio of outstanding fidelity, which was uniformly solid across all tape-speeds (EP, LP or SP.) Since JVC had gone through the complexity of ensuring Hi-Fi's backward compatibility with non-Hi-Fi VCRs, virtually all studio home video releases produced after this time contained Hi-Fi audio tracks, in addition to the linear audio track. Under normal circumstances, all Hi-Fi VHS VCRs will record Hi-Fi and linear audio simultaneously to ensure compatibility with VCRs without Hi-Fi playback, though only early high-end Hi-Fi machines provided linear stereo compatibility.

Due to the path followed by the video and Hi-Fi audio heads being striped and discontinuous—unlike that of the linear audio track—head-switching is required to provide a continuous audio signal. While the video signal can easily hide the head-switching point in the invisible vertical retrace section of the signal, so that the exact switching point is not very important, the same is obviously not possible with a continuous audio signal that has no inaudible sections. Hi-Fi audio is thus dependent on a much more exact alignment of the head switching point than is required for non-HiFi VHS machines. Misalignments may lead to imperfect joining of the signal, resulting in low-pitched buzzing.[38] The problem is known as "head chatter", and tends to increase as the audio heads wear down.

The sound quality of Hi-Fi VHS stereo is comparable to the quality of CD audio, particularly when recordings were made on high-end or professional VHS machines that have a manual audio recording level control. This high quality compared to other consumer audio recording formats such as compact cassette attracted the attention of amateur and hobbyist recording artists. Home recording enthusiasts occasionally recorded high quality stereo mixdowns and master recordings from multitrack audio tape onto consumer-level Hi-Fi VCRs. However, because the VHS Hi-Fi recording process is intertwined with

the VCR's video-recording function, advanced editing functions such as audio-only or video-only dubbing are impossible. A short-lived alternative to the hifi feature for recording mixdowns of hobbyist audio-only projects was a PCM adaptor so that high-bandwidth digital video could use a grid of black-and-white dots on an analog video carrier to give pro-grade digital sounds though DAT tapes made this obsolete.

Some VHS decks also had a "simulcast" switch, allowing users to record an external audio input along with off-air pictures. Some televised concerts offered a stereo simulcast soundtrack on FM radio and as such, events like Live Aid were recorded by thousands of people with a full stereo soundtrack despite the fact that stereo TV broadcasts were some years off (especially in regions that adopted NICAM). Other examples of this included network television shows such as Friday Night Videos and MTV for its first few years in existence. Likewise, some countries, most notably South Africa, provided alternate language audio tracks for TV programming through an FM radio simulcast.

The considerable complexity and additional hardware limited VHS Hi-Fi to high-end decks for many years. While linear stereo all but disappeared from home VHS decks, it was not until the 1990s that Hi-Fi became a more common feature on VHS decks. Even then, most customers were unaware of its significance and merely enjoyed the better audio performance of the newer decks.

Variations[edit]



Victor S-VHS (left) and S-VHS-C (right).

Super-VHS / ADAT / SVHS-ET[edit]

Main articles: S-VHS and D-VHS

Several improved versions of VHS exist, most notably Super-VHS (S-VHS), an analog video standard with improved video bandwidth. S-VHS improved the horizontal luminance resolution to 400 lines (versus 250 for VHS/Beta and 500 for DVD). The audio system (both linear and AFM) is the same. S-VHS made little impact on the home market, but gained dominance in the camcorder market due to its superior picture quality.

The ADAT format provides the ability to record multitrack digital audio using S-VHS media. JVC also developed SVHS-ET technology for its Super-VHS camcorders and VCRs, which simply allows them to record Super VHS signals onto lower-priced VHS tapes, albeit with a slight blurring of the image. Nearly all later Super-VHS camcorders and VCRs have SVHS-ET ability.

VHS-C / Super VHS-C[edit]

Main article: VHS-C

Another variant is VHS-Compact (VHS-C), originally developed for portable VCRs in 1982, but ultimately finding success in palm-sized camcorders. The longest tape available for NTSC holds 60 minutes in SP mode and 180 minutes in EP mode. Since VHS-C tapes are based on the same magnetic tape as full-size tapes, they can be played back in standard VHS players using a mechanical adapter, without the need of any kind of signal conversion. The magnetic tape on VHS-C cassettes is wound on one main spool and uses a gear wheel to advance the tape.[21]

The adapter is mechanical, although early examples were motorized, with a battery. It has an internal hub to engage with the VCR mechanism in the location of a normal full-size tape hub, driving the gearing on the VHS-C cassette. Also, when a VHS-C cassette is inserted into the adapter, a small swing-arm pulls the tape out of the miniature cassette to span the standard tape path distance between the guide rollers of a full-size tape. This allows the tape from the miniature cassette to use the same loading mechanism as that from the standard cassette.

Super VHS-C or S-VHS Compact was developed by JVC in 1987. S-VHS provided an improved luminance and chrominance quality, yet S-VHS recorders were compatible with VHS tapes.[39]

Sony was unable to shrink its Betamax form any further, so instead developed Video8/Hi8 which was in direct competition with the VHS-C/S-VHS-C format throughout the 80s, 90s, and 2000s. Ultimately neither format "won" and both have been superseded by digital high definition equipment.

W-VHS / Digital-VHS (high-definition)[edit]

Main articles: W-VHS and D-VHS

W-VHS allowed recording of MUSE Hi-Vision analog high definition television, which was broadcast in Japan from 1989 until 2007. The other improved standard, called Digital-VHS (D-VHS), records digital high definition video onto a VHS form factor tape. D-VHS can record up to 4 hours of ATSC digital television in 720p or 1080i formats using the fastest record mode (equivalent to VHS-SP), and up to 49 hours of lower-definition video at slower speeds.[40]

D9[edit]

Main article: Digital-S

There is also a JVC-designed component digital professional production format known as Digital-S, or officially under the name D9, that uses a VHS form factor tape and essentially the same mechanical tape handling techniques as an S-VHS recorder. This format is the least expensive format to support a Self-Sync pre-read for video editing. This format competed with Sony's Digital Betacam in the professional and broadcast market, although in that area Sony's Betacam family ruled supreme, in contrast to the outcome of the VHS/Betamax domestic format war. It has now been superseded by high definition formats.

Accessories[edit]



A tape rewinder.

Shortly after the introduction of the VHS format, VHS tape rewinders were developed. These devices served the sole purpose of rewinding VHS tapes. Proponents of the rewinders argued that the use of the rewind function on the standard VHS player would lead to wear and tear of the transport mechanism. The rewinder would rewind the tapes smoothly and also normally do so at a faster rate than the standard rewind function on VHS players. However some rewinder brands did have some frequent abrupt stops, which occasionally led to tape damage.

Some devices were marketed which allowed a personal computer to use a VHS recorder as a data backup device. The most notable of these was ArVid, widely used in Russia and CIS states. Similar systems were manufactured in the United States by Corvus and Alpha Microsystems,[41] and in the UK by Backer from Danmere Ltd.

Signal standards[edit]

VHS can record and play back all varieties of analog television signals in existence at the time VHS was devised. However, a machine must be designed to record a given standard. Typically, a VHS machine can only handle signals using the same standard as the country it was sold in. This is because some parameters of analog broadcast TV are not applicable to VHS recordings, the number of VHS tape recording format variations is smaller than the number of broadcast TV signal variations—for example, analog TVs and VHS machines (except multistandard devices) are not interchangeable between the UK and Germany, but VHS tapes are. The following tape recording formats exist in conventional VHS (listed in the form of standard/lines/frames):

SECAM/625/25 (SECAM, French variety)

MESECAM/625/25 (most other SECAM countries, notably the former Soviet Union and Middle East)

NTSC/525/30 (Most parts of Americas, Japan, South Korea)

PAL/525/30 (i.e., PAL-M, Brazil)

PAL/625/25 (most of Western Europe, Australia, New Zealand, many parts of Asia such as China and India, some parts of South America such as Argentina, Uruguay and the Falklands, and Africa)

Note that PAL/625/25 VCRs allow playback of SECAM (and MESECAM) tapes with a monochrome picture, and vice versa, as the line standard is the same. Since the 1990s dual and multi-standard VHS machines, able to handle a variety of VHS-supported video standards, became more common. For

example, VHS machines sold in Australia and Europe could typically handle PAL, MESECAM for record and playback, and NTSC for playback only on suitable TVs. Dedicated multi-standard machines can usually handle all standards listed, and some high-end models could convert the content of a tape from one standard to another on the fly during playback by using a built-in standards converter.

S-VHS is only implemented as such in PAL/625/25 and NTSC/525/30; S-VHS machines sold in SECAM markets record internally in PAL, and convert between PAL and SECAM during recording and playback. S-VHS machines for the Brazilian market record in NTSC and convert between it and PAL-M.

A small number of VHS decks are able to decode closed captions on video cassettes before sending the full signal to the set with the captions. A smaller number still are able, additionally, to record subtitles transmitted with world standard teletext signals (on pre-digital services), simultaneously with the associated program. S-VHS has a sufficient resolution to record teletext signals with relatively few errors.[42]

Logo[edit]



The first VHS Logo

The VHS logo was commissioned by JVC and introduced with the JVC HR-3300 in 1976. It uses the Lee font, designed by Leo Weisz.[43]

Uses in marketing[edit]

VHS was popular for long-form content, such as feature films or documentaries, as well as short-play content, such as music videos, in-store videos, teaching videos, distribution of lectures and talks, and demonstrations. VHS instruction tapes were sometimes included with various products and services, including exercise equipment, kitchen appliances, and computer software.[citation needed]

VHS vs. Betamax[edit]

Main article: Videotape format war



Size comparison between Betamax (top) and VHS (bottom) videocassettes.

VHS was the winner of a protracted and somewhat bitter format war during the late 1970s and early 1980s against Sony's Betamax format as well as other formats of the time.[7]

Betamax was widely perceived at the time as the better format, as the cassette was smaller in size, and Betamax offered slightly better video quality than VHS – it had lower video noise, less luma-chroma crosstalk, and was marketed as providing pictures superior to those of VHS. However, the sticking point for both consumers and potential licensing partners of Betamax was the total recording time.[18] To overcome the recording limitation, Beta II speed (two-hour mode, NTSC regions only) was released in order to compete with VHS's two-hour SP mode, thereby reducing Betamax's horizontal resolution to 240 lines (vs 250 lines).[44] In turn, the extension of VHS to VHS HQ produced 250 lines (vs 240 lines), so that overall a typical Betamax/VHS user could expect virtually identical resolution. (Very high-end Betamax machines still supported recording in the Beta I mode and some in an even higher resolution Beta Is (Beta I Super HiBand) mode, but at a maximum single-cassette run time of 1:40 [with an L-830 cassette].)

Because Betamax was released more than a year before VHS, it held an early lead in the format war. However, by 1981, United States' Betamax sales had dipped to only 25-percent of all sales.[45] There was debate between experts over the cause of Betamax's loss. Some, including Sony's founder Akio Morita, say that it was due to Sony's licensing strategy with other manufacturers, which consistently kept the overall cost for a unit higher than a VHS unit, and that JVC allowed other manufacturers to produce VHS units license-free, thereby keeping costs lower.[46] Others say that VHS had better marketing, since the much larger electronics companies at the time (Matsushita, for example) supported VHS.[18] Sony would make its first VHS players/recorders in 1988, although it continued to produce Betamax machines until 2002.[47]

Decline[edit]

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This section needs to be updated. Please update this article to reflect recent events or newly available information. (April 2014)



The examples and perspective in this section deal primarily with the United States and do not represent a worldwide view of the subject. You may improve this article, discuss the issue on the talk page, or create a new article, as appropriate. (July 2015) (Learn how and when to remove this template message)

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The VHS VCR was a mainstay in television-equipped American and European living rooms for more than 20 years from its introduction in 1977. The home television recording market, as well as the camcorder market, has since transitioned to digital recording on solid-state memory cards. The introduction of the DVD format to American consumers in March 1997 triggered the market share decline of VHS.[8]

Though 94.5 million Americans still owned VHS format VCRs in 2005,[8] market share continued to drop. In the mid-2000s, several retail chains in the United States and Europe announced they would stop selling VHS equipment.[48][49][50] In the U.S., no major brick-and-mortar retailers stock VHS home-video releases, focusing only on DVD and Blu-ray media.

The last known company in the world to manufacture VHS equipment was Funai of Japan, who produced videotape recorder under the Sanyo brand in China and North America. Funai ceased production of VHS equipment in July 2016, citing falling sales and a shortage of components.[11]

Modern use[edit]



A badly molded VHS tape. Mold can prevent modern use. See Media preservation.

Despite the decline in both VHS players and programming on VHS machines, they are still owned in some households worldwide. Those who still use or hold on to VHS do so for a number of reasons, including its alleged nostalgic value, its ease of use in recording, the fact that certain media still only exist in VHS format, their videos of personal events in their life are on VHS, or they are collectors of VHS releases. Expatriate communities in the United States also obtain video content from their native countries in VHS format.[51]

Although VHS has been discontinued in the United States, VHS recorders and blank tapes were still sold at stores in other developed countries prior to digital television transitions.[52][53][54] As an acknowledgement of the continued use of VHS, Panasonic announced the world's first dual deck VHS-

Blu-ray player in 2009.[55] The last standalone JVC VHS-only unit was produced October 28, 2008.[56] JVC, and other manufacturers, continued to make combination DVD+VHS units even after the decline of VHS.

A market for pre-recorded VHS tapes has continued, and some online retailers such as Amazon still sell new and used pre-recorded VHS cassettes of movies and television programs. None of the major Hollywood studios generally issue releases on VHS. The last major-release[vague] Hollywood film to be released in the VHS format in the United States, other than as part of special marketing promotions, was A History of Violence in 2006. In October 2008, Distribution Video Audio Inc., the last major American supplier of pre-recorded VHS tapes, shipped its final truckload of tapes to stores in America.[10]

However, there have been a few exceptions. For example, The House of the Devil was released on VHS in 2010 as an Amazon-exclusive deal, in keeping with the film's intent to mimic 1980s horror films.[57] The horror film V/H/S/2 was released as a combo in North America that included a VHS tape in addition to a Blu-ray and a DVD copy on September 24, 2013.[58] Additionally, on July 13th, 2018 Broke Horror Fan.com and Witter Entertainment launched a line of modern horror movies on VHS. The maiden title for the "Broke Horror Fan.com Presents" officially licensed VHS line is Adam Green's "VICTOR CROWLEY", the fourth installment in the "HATCHET" franchise, from Dark Sky Films.[59] The film was modified from its original version and presented in 4:3 pan and scan.

Successors[edit]

VCD[edit]

See also: Video CD

The **Video CD (VCD) was created in 1993**, becoming an alternative medium for video, in a CD-sized disc. Though occasionally showing compression artifacts and color banding that are common discrepancies in digital media, the durability and longevity of a VCD depends on the production quality of the disc, and its handling. The data stored digitally on a VCD theoretically does not degrade (in the analog sense like tape). In the disc player, there is no physical contact made with either the data or label sides. When handled properly, a VCD will last a long time.

Since a VCD can only hold 74 minutes of video, a movie exceeding that mark has to be divided into two or more discs.

DVD[edit]

See also: DVD-Video

The **DVD-Video format was introduced first, in 1996, in Japan, to the United States in March 1997 (test marketed) and mid-late 1998 in Europe and Australia.**

Despite DVD's better quality (typical horizontal resolution of 480 versus 250 lines per picture height), and the availability of standalone DVD recorders, VHS is still used in home recording of video content. The commercial success of DVD recording and re-writing has been hindered by a number of factors including:

A reputation for being temperamental and unreliable, as well as the risk of scratches and hairline cracks.[60]

Incompatibilities in playing discs recorded on a different manufacturer's machines to that of the original recording machine.[61]

Compression artifacts: MPEG-2 video compression can result in visible artifacts such as macroblocking, mosquito noise and ringing which become accentuated in extended recording modes (more than three hours on a DVD-5 disc). Standard VHS will not suffer from any of these problems, all of which are characteristic of certain digital video compression systems (see Discrete cosine transform) but VHS will result in reduced luminance and chroma resolution, which makes the picture look horizontally blurred (resolution decreases further with LP and EP recording modes).[62] VHS also adds considerable noise to both the luminance and chroma channels.

High-capacity digital recording technologies[edit]

See also: Digital video recorder

High-capacity digital recording systems are also gaining in popularity with home users. These types of systems come in several form factors:

Hard disk–based set-top boxes

Hard disk/optical disc combination set-top boxes

Personal computer–based media center

Portable media players with TV-out capability

Hard disk-based systems include TiVo as well as other digital video recorder (DVR) offerings. These types of systems provide users with a no-maintenance solution for capturing video content. Customers of subscriber-based TV generally receive electronic program guides, enabling one-touch setup of a recording schedule. Hard disk–based systems allow for many hours of recording without user-maintenance. For example, a 120 GB system recording at an extended recording rate (XP) of 10 Mbit/s MPEG-2 can record over 25 hours of video content.

Legacy[edit]

Often considered an important medium of film history, the influence of VHS on art and cinema was highlighted in a retrospective staged at the Museum of Arts and Design in 2013.[63][64][65][66] In 2015, the Yale University Library collected nearly 3,000 horror and exploitation movies on VHS tapes, distributed from 1978 to 1985, calling them "the cultural id of an era." [67][68][69][70]

The 2013 documentary film *Rewind This!* directed by Josh Johnson, tracks the impact of VHS on film industry through various filmmakers and collectors.

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External links[edit]



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HowStuffWorks: How VCRs work

The 'Total Rewind' VCR museum covering the history of VHS and other vintage formats

VHSCollector.com: Analog Video Cassette Archive A growing archive of commercially released video cassettes from their dawn to the present, and a guide to collecting.

show

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Video storage formats

Videotape

Analog

Quadruplex (1956)

VERA (1958)

Ampex 2 inch helical VTR (1961)

Sony 2 inch helical VTR (1961)

Type A (1965)

CV-2000 (1965)

Akai (1967)

U-matic (1969)

EIAJ-1 (1969)

Cartrivision (1972)

Philips VCR (1972)

V-Cord (1974)

VX (1974)

Betamax (1975)

IVC (1975)

Type B (1976)

Type C (1976)

VHS (1976)

VK (1977)

SVR (1979)

Video 2000 (1980)

CVC (1980)

VHS-C (1982)

M (1982)

Betacam (1982)

Video8 (1985)

MII (1986)

S-VHS (1987)

S-VHS-C (1987)

Hi8 (1989)

Ruvi (1998)

	Digital	D1 (1986)
		D2 (1988)
		D3 (1991)
		DCT (1992)
		Digital Betacam (1993)
		D5 (1994)
		Digital-S (D9) (1995)
		Betacam SX (1996)
		Digital8 (1999)
		MicroMV (2001)
	High Definition	Sony HDVS (1984)
		UniHi (1984)
		W-VHS (1994)
		HDCAM (1997)
		D-VHS (1998)
		D6 HDTV VTR (2000)
		HDV (2003)
		HDCAM SR (2003)
Videodisc	Analog	Phonovision (1927)
		Ampex-HS (1967)
		TeD (1975)
		LaserDisc (1978)
		CED (1981)
		VHD (1983)
		Laserfilm (1984)
		CD Video (1987)
		VSD (1990)

	Digital	VCD (1993)	
		MovieCD (1996)	
		DVD (1996)	
		MiniDVD (c. 1996)	
		DVD-Video (1997)	
		CVD (1998)	
		SVCD (1998)	
		EVD (2003)	
		PVD (Personal Video Disc) (2003)	
		HVD (High-Definition Versatile Disc) (2004)	
		UMD (2004)	
		FVD (2005)	
		High Definition	MUSE Hi-Vision LD (1994)
			VMD (2006)
HD DVD (2006)			
BRD (BD/Blu-ray disc) (2006)			
MiniBD (c. 2006)			
HVD (Holographic Versatile Disc) (2007)			
CBHD (China Blue High-definition Disc) (2008)			
UHD BRD (Ultra HD Blu-ray disc) (2016)			
Virtual	Media agnostic	DV (1995)	
		DVCPRO (1995)	
		DVCAM (1996)	
		DVCPRO50 (1997)	
		DVCPRO HD (2000)	
	Tapeless	CamCutterEditcam (1995)	

	XDCAM (2003)
	MOD (2005)
	AVCHD (2006)
	AVC-Intra (2006)
	TOD (2007)
	iFrame (2009)
	XAVC (2012)
	P2 (2004)
Solid state	SxS (2007)
	MicroP2 (2012)
Video recorded to film	Kinescope (1947)
	Electronicam kinescope (1950s)
	Electronic Video Recording (1967)

``

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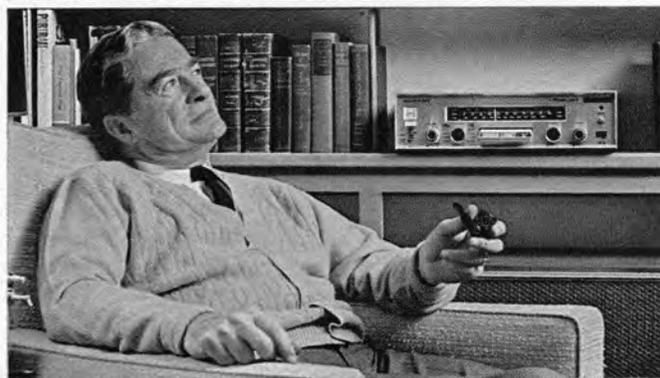


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Long live vinyl: Record Store Day

Levin, Jennifer . TCA Regional News ; Chicago [Chicago]20 Apr 2018.

[ProQuest document link](#)

FULL TEXT

April 20—Record Store Day is the only day of the year that customers wait outside of The Good Stuff, a record store and café on San Francisco Street, for the owner, Ken Kordich, to unlock the doors. The people in line are locals as well as tourists, because vinyl aficionados visit record stores wherever they go. On this most magical day of the year, they are eager for access to new and limited-edition albums that are issued to participating stores.

Record Store Day 2018 is Saturday, April 21, and is the 11th such annual international event. The Good Stuff is one of two independent record stores in town taking part; the other is The Guy in the Groove, a retail space operated by Dick Rosemont and located inside A Sound Look on Cerrillos Road. Both stores are small, with selections of used records in many musical genres that are carefully culled from the collections of people who come in to sell their possessions for cash. Kordich and Rosemont carry some rare collectible items on the spendy side but most of their prices range from about \$5 to \$15. The Guy in the Groove is clean, modern, and bare-bones basic, offering a few rows of densely packed bins of albums, while at The Good Stuff you can also browse books, pick up a pair of sunglasses or a novelty T-shirt, and even sit at a little table with a cup of coffee. On a recent visit, Kordich was playing the Beatles at a loud but not overwhelming volume.

I grew up in the era of cassette tapes, a temperamental medium prone to warping and unspooling. The first one I bought for myself was Duran Duran's *Arena* (1984). My parents had a reasonably large vinyl collection, heavy on Beatles, Eric Clapton, Billy Joel, and The Alan Parsons Project. They had a JVC stereo system with brown speakers. A relative bought my twin brother and me our first record players when we were five years old: Bee Gees-branded models that were white on the outside and purple on the inside, festooned with images of the Gibb brothers and equipped with a strobe light. When I got older, I hung out at record stores, first at suburban malls and then in Chicago at places like Reckless Records and Wax Trax. Every city has its famous record stores -- some of which have shuttered and some of which continue to thrive. There is Rasputin Music and Amoeba Music in San Francisco, Rockaway Records and Fingerprints Music in Los Angeles, and Academy Records and Rock and Soul in New York -- among so many others in these and other cities and small towns.

Art historian (and DJ) David Clemmer worked at Bow Wow Records in Albuquerque, which closed in 2002 -- "killed by the internet," according to bowwowrecords.bigcartel.com, a website that sells T-shirts and briefly recounts the history of one of the Duke City's old punk-rock haunts. Clemmer worked at the store from the time it opened in 1984 until 1989. "I even lived in the back for a while," he said. They hosted live gigs in the store and at other venues, bringing in acts like Black Flag, the Meat Puppets, and Jonathan Richman. In Santa Fe, there was Rare Bear on St. Michael's Drive, which opened in 1986 and closed in 1999. The Candyman Strings and Things, also on St. Mike's, used to sell vinyl. And until its closure in 2016, Hastings Entertainment was a treasure trove of used music. "There was a place in a basement on East Palace, near La Posada," Clemmer recalled, "and there was another place on Cerrillos Road near Baca Street, but I don't remember the names. People would open stores using their own record collections until they built their stock."

The first CD he remembers listening to was by Madonna. Though they weren't fans of hers, he and his friends at Bow Wow were impressed by the silence between the tracks. "We put our ears to the speakers to listen. There were no grumbles or crackles like with records."

To me, the defining characteristic of cassette tapes was the way the sound quality deteriorated over time, replaced

by a whooshing noise. Should you desire such a thing, you can buy used cassettes at Savers on Cerrillos Road – as well as used records, eight-track tapes, VHS tapes, video games, and books. The head of the department is the young and enthusiastic Samantha Jones, who likes to refer to it as the "vintage media section" and said she tries to build rapport with customers so she can get to know them and look for things they'll like among donations to the store.

My husband picked up a gift of 45s for me from Savers a few months ago – "Karma Chameleon" by Culture Club (1983) and "Suddenly Last Summer" (1983) by the Motels among them. When I went there, I bought the original music from the motion picture *Who's Afraid of Virginia Woolf* (1966), because the cover is great, and what I thought was Marlo Thomas and Friends' *Free to Be ... You and Me* (1972) – but turned out to be music from *My Fair Lady* (1956) because the record was in the wrong sleeve. Lesson learned: When buying used records, always check your prospective purchases carefully.

At *Guy in the Groove*, I purchased Bill Monroe and Friends from 1983 and a 1979 *Asleep at the Wheel* live album, as well as *The Best of the Legendary Jimmie Rodgers* (1965), because I live for his yodeling. I'm considering going back to *The Good Stuff* to grab Gerry Rafferty's *Can I Have My Money Back Please* (1971), which I was drawn to because of its cover art of a mournful boy with flowers. I'd never heard of Rafferty, but I listened to a few tracks on YouTube, and there is some fun fiddle stuff going on that I think I would enjoy on a full album. It might not be there waiting for me, though, because stock at used record stores frequently changes.

Even what is available specifically for Record Store Day is a bit up in the air, since the number of releases is limited and everyone is trying to get their hands on the same items. Among the dozens of artists with titles listed on recordstoreday.com are the Grateful Dead, Run the Jewels, Tank and the Bangas, Brian Eno, Iggy Pop, and Johnny Cash. Rosemont said he preferred to surprise customers with titles on April 21, while Kordich said he hoped to have – among many other Record Store Day exclusives – David Bowie's *Welcome to the Blackout (Live in London '78)* (Parlophone), Sufijan Stevens' *Mystery of Love* 10-inch EP (Music on Vinyl), and Tom Waits' *Bastards, Bawlers, and Brawlers*, which were originally included in the 2006 *Orphans* trilogy (Epitaph/Anti-) but are being reissued as stand-alone albums.

Not every former vinyl enthusiast is still collecting. When Clemmer DJs on Thursday nights at the *Matador* on West San Francisco Street, he plays music from his computer because grabbing individual songs from iTunes just requires less gear. "The younger DJs are into vinyl," he said. "It takes dedication to track down all that stuff." Clemmer has never even been to Record Store Day. Neither have I, but this year might be my year. I suspect that even though he already has *Orphans*, after my husband finds out that the Tom Waits records are pressed on transparent red vinyl, we'll be up bright and early, getting in line outside *The Good Stuff*.

CREDIT: By Jennifer Levin

DETAILS

Subject:	Music
Location:	Chicago Illinois New York Los Angeles California San Francisco California
People:	Woolf, Virginia (1882-1941) Rodgers, Jimmie Cash, Johnny Bowie, David Rafferty, Gerry Thomas, Marlo Waits, Tom Eno, Brian Clapton, Eric Iggy Pop (Jim Osterberg)
Company / organization:	Name: Amoeba Music; NAICS: 443142; Name: Grateful Dead; NAICS: 711130; Name: Duran Duran; NAICS: 711130; Name: Asleep at the Wheel; NAICS: 711130; Name: YouTube Inc; NAICS: 519130; Name: Beatles; NAICS: 711130; Name: Run the Jewels; NAICS: 711130; Name: Bee Gees; NAICS: 711130; Name: Meat Puppets; NAICS: 711130

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Spotify is fine. But let's mourn the passing of CDs

Weingarten, Marc . Los Angeles Times (Online) , Los Angeles: Tribune Interactive, LLC. Jul 8, 2018.

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FULL TEXT

Amoeba Music announced last month that it is downsizing, leaving its behemoth store on Sunset Boulevard after 17 years. It's moving to a smaller spot nearby and turning part of its reduced floor space into a marijuana dispensary. Cue the laments of collectors who spent their rent money there on 180-gram vinyl.

Few, I suspect, will get too melancholy about the CDs they bought at the store. Amoeba's bottomless compact disc inventory, once a glorious spectacle, now feels like the contents of an ancient reliquary. It's as if Best Buy filled most of its store space with Sony Walkmen.

CDs have become music's bastard stepchildren: unwanted, unloved and misunderstood. The stereos in new cars can't even play them. Cassette tapes, oddly, now cast a warm nostalgic glow alongside vinyl.

The problem with sundowning music formats is that, in our eagerness to pitch ourselves into the future with new technology, we bury what brought us so much pleasure in the first place. CDs sound better than streaming files. They last longer than cassettes. And yet they have become irrelevant.

Pity the CD. Has any format ever been more disparaged? For vinyl purists, compact discs have a lot to answer for, mainly because they ushered in the era of digital recording in the early '80s. For audiophiles, digital, with its claims of perfect sound forever, was the enemy; it turned music brittle and distorted sound the way VHS tape degraded color. Of course our current popular format, streaming files, have a higher compression rate than compact discs, which is a fancy way of saying that even your old CD copy of "Three Feet High and Rising" will sound better than anything you might listen to on Spotify. So does every classical CD recorded after 1984.

Compact discs felt like science fiction in the era before personal computers, a portent of how technology would change our lives for the better: Lasers made it play! There were 72 minutes to a disc, and you didn't have to turn it over! Sure, CDs were initially overpriced, and in the rush to convert old recordings there were master tapes transferred at the wrong speed, noisy imperfections, xeroxed liner notes.

But compact discs eventually hit their stride, as independent labels mastered the art of packaging, so that CDs from Sub Pop or Matador carried with them the cachet of our precious vinyl. Nirvana's "Nevermind" isn't technically a "classic album" but a classic CD; so are Outkast's "Stankonia," Radiohead's "Kid A" and Jay-Z's "The Blueprint."

CDs have also given us other gifts. Without the technological advances brought on by compact discs, Beach Boys' leader Brian Wilson might not have bothered to dig through his vault. But with digital's help, he carefully pieced together 2004's "Smile," resurrecting rock's infamous "lost album," which, incidentally, sounded great on CD.

Enter the Fray: First takes on the news of the minute from L.A. Times Opinion »

Compact discs also nudged the record industry to exhume and curate our musical past. There now exists a vast and essential digital archive of every conceivable strand of music in lavish box sets with copious liner notes. (They're cheap too.) Because of this CD-driven development, a fan can wrap his arms around an entire artist's oeuvre without having to spend a small fortune on rare vinyl.

Consider that the biggest-selling CD box set remains Columbia Records' 1990 reissue of Delta blues genius Robert Johnson's recordings — a landmark moment that moved this cornerstone artist into the 20th century mainstream. Streaming services such as Spotify also carry the Johnson collection (of course without any of the recording

information or historical context available in the liner notes) but it's only available to them because someone assembled it for the CD. It's fine, but there's no fun in it.

Rather than mourn Amoeba's contraction, it might be a good moment to acknowledge that the compact disc had more impact on music than we care to admit, and that it can still provide us with pleasure even now. Everyone who ever patronized Amoeba should take one good, long, last look. You will never see that many CDs in one place again.

Marc Weingarten is the author of "Thirsty: William Mulholland, California Water and the Real Chinatown."

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Credit: Marc Weingarten

DETAILS

Subject:	Digital archives; Compact discs; Musical recordings
Location:	California
People:	Jay-Z (rapper)
Company / organization:	Name: Amoeba Music; NAICS: 443142; Name: Columbia Records; NAICS: 512240; Name: Los Angeles Times; NAICS: 511110; Name: Twitter Inc; NAICS: 519130; Name: Spotify AB; NAICS: 519130; Name: Best Buy Co Inc; NAICS: 443141, 443142; Name: Radiohead; NAICS: 711130; Name: Beach Boys; NAICS: 711130; Name: Facebook Inc; NAICS: 518210, 519130
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Search for:

Menu

About

- [Affiliations and Credits](#)
- [Contact the Curator](#)
- [Privacy Policy](#)
- [Wanted](#)

All Formats

Audio Formats

- [Phonograph Discs and Cylinders](#)
- [Magnetic Tape](#)
- [Optical Discs](#)
- [Other Audio Formats](#)

Video Formats

- [Video Tape](#)
- [Video Discs](#)

Data Formats

- [Disk / Disc](#)
- [Tape](#)
- [ROM Cartridges and Cards](#)
- [Solid State Media](#)
- [Punched Media and Other](#)

Film Formats

Media Preservation

- [Media Stability Ratings](#)
- [Obsolescence Ratings](#)
- [Transcription services](#)

Audio Format Timeline



A brief history of audio recording and playback, from the 1850s onward, including details of all the audio formats in the Museum.

Dates of individual formats are approximate and refer to availability in the UK or Europe where known, otherwise for US or elsewhere.

1850s

Frenchman Édouard-Léon Scott de Martinville uses the phonautogram to record the human voice by tracing sound waves on smoke-blackened paper or glass. The resulting tracings could not be played back at the time, but in 2008 several tracings from 1860 were processed as digital audio files and successfully played back (1853)

1870s

Thomas Alva Edison succeeds in recording and playing back 'Mary had a little lamb' on the first phonograph using tinfoil wrapped around a cylinder. He receives a patent in 1878 for recording on tinfoil (1877)

[Organette disc](#) (late 1870s – 1920s)

1880s

[Piano roll](#) (1883 – 2008)

[Music box disc](#) (1886 –)

Bell and Tainter are granted a patent for their graphophone, which uses wax-coated cardboard tubes instead of tinfoil, and engraves the sound waves instead of embossing them (1886)

[Organ cobs](#) (late 1880s – late 1920s)

[Graphophone / Dictaphone cylinder](#) (1887 – early 1950s)

Emile Berliner is granted a patent for gramophone discs (1887)

Edison introduces his 'Perfected Phonograph' using all-wax cylinders (1888)

[Brown wax cylinder](#) (late 1880s to 1906)

[Ediphone](#) (1888 – early 1950s)

Berliner's first gramophone discs (of 5 inches diameter) are marketed in Europe (1889)

Pre-recorded [wax cylinders](#) are first marketed, initially for use in nickel-in-the-slot machines (early juke boxes) (1889)

1890s

Berliner Gramophone begins marketing 7-inch discs in the United States (1894)

[Pathé cylinder](#) (1894 – 1914)

Valdemar Poulsen is granted a patent for [wire recording](#) (1898 – 1960s)

[Wire recording](#) (1898 – 1960s)

[Multiple groove phonograph record](#) (1898 –)

1900s

[10-inch 78 rpm record](#) (1901 – 1960)

Edison Records introduces the improved [Gold Moulded Record](#) cylinder, made of a harder wax capable of being played hundreds of times, and making manufacture easier as cylinders could now be moulded from a master (1902)

[Gold-Moulded Records](#) (1902 – 1912)

The [12-inch 78 rpm phonograph disc](#) is introduced, offering increased playing time of 4 or 5 minutes per side. Despite this, it is never as popular as the 10-inch version (1903)

[12-inch 78 rpm record](#) (1903 – mid 1950s)

The Bell and Tainter patent on [wax cylinder](#) records expire, opening up the market to competition (1903)

[Gramophone postcard](#) (1903 – 1970s)

[Sterling Record](#) (1904 – 1908)

[Pathé vertical-cut disc record](#) (1905 – 1932)

[Centre-start phonograph record](#) (1905 –)

[Indestructible Record](#) (1907 – 1922)

Edison Records introduces the [Amberol Record](#) cylinder. By doubling the number of grooves to 200 threads per inch, playing time is increased to 4 minutes (1908)

[Amberol Records](#) (1908 – 1912)

[Record album](#) (late 1900s – 1950s)

1910s

Most disc records are now recorded at between 78 – 80 rpm. The speed of earlier discs varied greatly, and could be anywhere between 60 and 130 rpm (1910)

Around this time, [record 'albums'](#) become available for listeners to store multiple discs, and later become popular as a way for record companies to package multiple discs by a single performer or type of music (1910)

[Edison Disc Record / Diamond Disc](#) (1912 – 1929)

[Blue Amberol Records](#) (1912 – 1929)

Edison begins his 'Tone Tests', with the first one taking place at Carnegie Hall, New York. The audience is asked to guess between the live voice of Marie Rappold of the Metropolitan Opera, and an [Edison Diamond Disc](#) (1916)

The basic patents for the manufacture of laterally-cut disc records expired, opening the field for countless companies to produce 78 rpm records (1919)

1920s

Record sales hit a peak in the pre-radio age US of \$105.6 million, before declining to just \$5.5 million in 1933 (1921)

[The Bell records](#) (1921 – 1926)

[Little Marvel](#) (1921 – 1928)

[Kiddyphone record](#) (1920s)

[Pygmy Gramophone](#) (1923 – 1925)

Victor and Columbia begin issuing electrically recorded [78 rpm](#) phonograph discs (1925)

[Picture discs](#) (1920s –)

[8-inch 78rpm record](#) (late 1920s – mid 1930s)

[Acetate / lacquer disc](#) (late 1920s –)

[Electrical Transcription Disc](#) (late 1920s – 1980s)

[Victory records](#) (1928 – 1931)

[Broadcast Twelve](#) (1928 – 1934)

Edison Records, the last company to make phonograph cylinders, ceases production of [Blue Amberol Records](#), the last type of cylinder. [Edison Diamond Discs](#) also cease production as Edison Records closes (1929)

[8-inch 78 rpm](#) records briefly become popular in the UK (1929)

1930s

[Filmophone Flexible Record](#) (1930 – 1932)

[Kid Kord](#) (1930s)

[Voice Record](#) (1930s – early 1940s)

[Professional open reel tape \(NAB reel\)](#) (1930s –)

[Pathé vertical-cut records](#) cease being produced in France (1932)

[Durium record](#) (1932 – 1933)

AEG demonstrates the first [tape recorder](#) at the Berlin Radio Show (1935)

[Crown records](#) (1935 – 1937)

In the US, Billboard magazine publishes its first music hit parade (1936)

1940s

[Voice-O-Graph](#) (1940 – 1960s)

[Cardboard record](#) (1940s – 1980s)

[SoundScriber](#) (1942 – 1960s)

[V-Disc](#) (1943 – 1949)

In Germany, AEG develops stereo tape recording (1943)

Jack Mullin sends two Magnetophon tape decks to the US and demonstrates them at the Institute of Radio Engineers (IRE) meeting in San Francisco (1946)

[Audograph](#) (1946 – 1976)

Sales of [78 rpm](#) records hit their peak in the US (1947)

[Dictabelt](#) (1947 – 1980)

[Voicewriter](#) (late 1940s – 1960s)

[Recordon](#) (1948 – mid 1950s)

[Soundmirror](#) (1948 – 1954)

Columbia records introduces the 33 $\frac{1}{3}$ rpm [12-inch](#) and [10-inch](#) microgroove long-play record (1948)

[10-inch LP](#) (1948 – 1980s)

[12-inch LP](#) (1948 –)

[White label vinyl record](#) (1948 –)

Pre-recorded [open reel tapes](#) become available in the US, reaching the UK in 1952 (1949)

[¼-inch open reel tape](#) (1949 – 1980s)

[Coloured vinyl record](#) (1949 –)

RCA introduces the [7-inch microgroove 45 rpm](#) record and the 'battle of the speeds' ensues (1949)

[7-inch single](#) (1949 –)

1950s

[Tefifon](#) (1950 – 1960s)

[SoundScriber tape](#) (1950s – 1980s)

[Flexi-disk](#) (1950s –)

[16⅔ rpm LP \(Long Play\) 12 inch record](#) (early 1950 – early 1970s)

[Minifon wire reel](#) (1951 – 1967)

[Cook Binaural record](#) (1952 – 1958)

The [7-inch EP](#) record is launched, sitting between the 7-inch single and the 12-inch LP (1952)

[7-inch EP](#) (1952 –)

In the UK, a record chart for sales of singles begins, initially with just the top 15 (1952)

[Pye magnetic disc](#) (1953 – late 1950s)

[Seeburg Background Music Library](#) (1954 – 1960s)

[Grundig Stenorette](#) (1954 – 1970s)

[Mohawk Midgetape](#) (1955 – early 1960s)

Chrysler starts putting [Highway Hi-Fi](#) players in its cars in an attempt to allow drivers their choice of music other than the radio, but the system is abandoned in 1959 (1956)

[Highway Hi-Fi](#) (1956 – 1959)

The first commercial [stereophonic LPs](#) are released (1957)

Unit sales of [78 rpm](#) records reach a peak of 54.1 million, before quickly declining (1957)

[Stereophonic LP \(Long Play\) 12 inch record](#) (1957 –)

[Dictaphone Dictet](#) (1957 – early 1960s)

[Philips EL 3581](#) (1958 – early 1960s)

RCA introduces the [Sound Tape Cartridge](#), offering the sound quality of stereo open-reel tape, but in a much more convenient pre-threaded form. It lasts until 1964 (1958)

[RCA Sound Tape Cartridge](#) (1958-1964)

[Minifon tape](#) (1959 – 1967)

[Seeburg Background Music System](#) (1959 – 1986)

[Fidelipac](#) (1959 – late 1990s)

1960s

The last [10-inch 78 rpm](#) record is released in the UK ('A Mess Of Blues' by Elvis Presley) (1960)

[Gala Goldentone](#) (1960 – 1964)

[Magnabelt](#) (1961 – 1972)

[Little LP](#) (1961 – 1975)

[Echo-matic II](#) (1962 – early 1970s)

The [4-track \(Stereo-Pak\)](#) endless-loop cartridge is introduced, and players for the car and home are available. It is successful until the later [8-Track](#) cartridge becomes more popular despite its lower quality (1962)

[4-track \(Stereo-Pak\)](#) (1962 – 1970)

[BASF Tape Letter](#) (early 1960s – early 1970s)

[Scotch One Five Special](#) (1960s)

[EMI Voice Letter](#) (1960s)

Philips introduces the [Compact Cassette](#) (1963)

[Compact Cassette](#) (1963 – 2000s)

[Philips EL 3583](#) (1963 – early 1970s)

[Grundig EN3](#) (1964 – 1970s)

The [8-Track \(Stereo 8\) cartridge](#) is introduced, and wins out over 4-Track cartridges by 1970 (1964)

[8-Track \(Stereo 8\)](#) (1964 – 1988)

[Rediffusion Reditune](#) (1960s – 1980s)

Philips agrees to freely license the [Compact Cassette](#) design, to secure support for the format from Sony (1965)

[Memocord](#) (1965 – mid 1970s)

[3M Cantata 700](#) (1965 – 1990s)

The Philips Record Company makes [pre-recorded music cassettes](#) available in Europe (1965)

[Music cassette \(Musicassette\)](#) (1965 – 2003)

The 2-track endless-loop [PlayTape](#) cartridge is introduced. It was very successful as a portable music format, but is discontinued in 1970 (1966)

[PlayTape](#) (1966 – 1970)

[Mail Call Letterpack](#) (late 1960s)

[Hip-Pocket Record](#) (1967 – 1969)

[Mini-Cassette](#) (1967 -)

Major record labels stop producing monophonic LPs (1968)

Quadraphonic open reel tape (Q4) is introduced, followed later by various quadraphonic LP formats, and Q8 cartridges. Quadraphonic formats die out by the end of the 1970s (1969)

Sound-A-Round Talking Puzzle (1969 – early 1970s)

Quadraphonic open reel tape (Q4) (1969 – mid 1970s)

Endless loop Compact Cassette (1969 – 1990s)

Microcassette (1969 -)

1970s

Trimicron LP (early 1970s – mid 1970s)

Aristocart (early 1970s – late 1990s)

8½ rpm flexi-discs (early 1970s – 2001)

Philips Background Music Services cartridge (1970s – 1980s)

EV Stereo-4 (1970 – 1975)

Quadraphonic 8-Track (Q8) (1970 – 1978)

DuPont introduces chromium dioxide (Type II) compact cassette tape (1970)

Compact Cassette Type II (Chrome / High Bias) (1970 – 2000s)

Steno-Cassette (1971 –)

SQ Quadraphonic (1971 – 1979)

Dynaflex (1971 – late 1970s)

Music Box Record Player (1971 – 1990s)

Denon releases the first digitally recorded commercial LP (Nippon Columbia NCC-8501, Mozart: String Quartets K. 458 and K. 421 by the Smetana Quartet.) using PCM encoding on open reel video tape (1972)

Quadraphonic Sound (QS) (1972 – 1978)

CD-4 (Compatible Discrete 4) / Quadradisc (1972 – 1979)

Audiopak (1972 – 1990s)

10-inch single (1970s –)

12-inch singles begin to appear, allowing a wider dynamic range than 7-inch singles (1973)

12-inch single (1973 –)

Compact Cassette Type III (Ferro-chrome) (mid 1970s – early 1980s)

Gray Manufacturing Company ceases production of Audograph dictation discs (1976)

Elcaset (1976 – 1980)

Sales of [8-Track cartridges](#) reach a peak of 133.6 million units in the US, and decline quickly after that, effectively disappearing by 1983 (1978)

IEC (International Electro-Technical Commission) approves the type I,II,III and IV classification for [Compact Cassettes](#) (1978)

[Luminous vinyl record](#) (1978 –)

Sony introduces the portable Walkman [cassette](#) player in Japan (reaching the US and UK in 1980) (1979)

[dbx disc](#) (1979 – 1982)

Notches for automatic cassette tape type recognition are introduced (1979)

[Compact Cassette Type IV \(Metal\)](#) (1979 – late 1990s)

1980s

Sony abandons the [Elcaset](#) system, and sells off remaining stock in Finland (1980)

Dictaphone ceases production of [Dictabelt](#) (1980)

The so-called 'Red Book' standard for [Compact Disc Digital Audio](#) published jointly by Philips and Sony (1980)

[Laser-etched vinyl](#) (1980 –)

[5-inch picture disc single](#) (1980s)

[Shaped 7-inch single](#) (1980s -)

[Cassette single \(Cassingle\)](#) (1980 – early 2000s)

[1+1 music cassette](#) (early 1980s)

[Metal tape Microcassette](#) (1981 – mid-1980s)

The [Compact Disc](#) is launched in Japan, reaching the US and Europe in 1983 (1982)

[Yamaha Playcard](#) (1982 – mid 1980s)

[DASH \(Digital Audio Stationary Head\)](#) (1982 – mid-1990s)

[Casio ROM Pack](#) (1983 – early 1990s)

[Compact Disc](#) (1983 -)

[Bandai micro cartridge](#) (mid 1980s)

The Dire Straits' album '[Brothers in Arms](#)' sells more copies on [Compact Disc](#) than on [LP](#), and became the first Compact Disc to surpass the one million sales mark (1985)

Billboard in the US begins a separate chart for [12-inch single](#) sales (1985)

[CD single](#) (1985 –)

[Picocassette](#) (1985 – late 1980s)

[Scotchcart / Scotchcart II](#) (mid 1980s – late 1990s)

The last discs for the [Seeburg Background Music System](#) are sent out (1986)

[Compact LaserDisc](#) (1986)

[CD+G \(CD+Graphics\)](#) (1986 –)

[Digital Audio Tape \(DAT\)](#) is launched by Sony, but fails to make an impact in the consumer market (1987)

[Double-duration Compact Disc](#) (1987 – 1988)

[Digital Audio Tape \(DAT\)](#) (1987 – 2005)

[Cassette singles \(cassingles\)](#) begin to be more widely distributed, reaching a sales peak in the US in 1990 of 87 million units, before disappearing in the early 2000s (1987)

Sales of [Compact Discs](#) overtake those of the [12-inch LP](#) (1988)

Sales of [Compact Cassettes](#) reach a peak in the US of 450 million units (1988)

Fleetwood Mac's *Greatest Hits* becomes the last commercial [8-Track](#) released by a major record label (1988)

[CD Video](#) (1988 – 1992)

[Pocket Rockers](#) (1988 – 1991)

[Mini CD single](#) (1988 – early 1990s)

[CD-BGM](#) (1989 – late 2000s)

[Roland Music Style Card](#) (1989 – 1991)

1990s

Radio Shack stops selling blank [8-Track](#) tapes (1990)

[Minimax Compact Disc](#) (1990s –)

[9-inch single](#) (1990 – 2007)

[Holographic Compact Disc](#) (1991 – 1996)

[CD-i Ready](#) (1991 – 1998)

[QSound Compact Disc](#) (1991 – 2001)

[Compact Cassette](#) sales begin to fall from their worldwide peak of 1,552 million units, and [Compact Disc](#) sales finally overtake them (1992)

The Audio Home Recording Act in the US imposes taxes on recordable audio media (such as [DAT](#) tape) and introduces a Serial Copy Management System. Other countries also introduce levies on recordable media (1992)

[NT](#) (1992 – late 1990s)

Philips launch the [Digital Compact Cassette](#) as a possible replacement for the analogue Compact Cassette, but it only lasts until 1996 (1992)

[Digital Compact Cassette](#) (1992 – 1996)

[ADAT \(Alesis Digital Audio Tape\)](#) (1992 – 2003)

[MiniDisc](#) (1992 – 2013)

[Compact Disc-Recordable \(CD-R\)](#) (1992 –)

[DTRS \(Digital Tape Recording System\)](#) (1993 – 2012)

The first MP3 encoder is made available (1994)

Record companies begin adding multimedia content to Compact Discs to create what became known as [Enhanced CDs](#) (1994)

[Enhanced CD](#) (1994 –)

[Yamaha Music Cartridge](#) (1995 – late 1990s)

[High Definition Compatible Digital \(HDCD\)](#) (1995 –)

[XRCD](#) (1995 –)

Pioneer introduces a consumer [CD-R](#) burner. As a computer device, blank media is exempt from the levies imposed under the 1992 Audio Home Recording Act in the US, and there is no digital rights management (1996)

The first pirated MP3 track (Metallica's 'Until it Sleeps') appears on the internet (1996)

[Shaped Compact Disc](#) (1996 –)

[Compact Disc audio recorders](#) become available (1997)

[DTS 5.1 Music Disc](#) (1997 – early 2000s)

[Compact Disc Digital Audio Recordable \(CD-R Audio\)](#) (1997 – 2010s)

Sales of [Compact Disc singles](#) begin to decline in the US (1997)

Sony declares 1998 to be 'The Year of the [MiniDisc](#)' and launches a big marketing campaign (1998)

Napster is launched, enabling easy sharing of MP3 files (1999)

[Yaboom Box](#) (1999 – 2001)

[Yaboom MCD Musical Key Chain](#) (1999 – 2001)

[HitClips](#) (1999 – 2002)

Sony and Philips launch the [Super Audio CD \(SACD\)](#) as a possible successor to the Compact Disc but it makes little impact (1999)

[Super Audio CD \(SACD\)](#) (1999 –)

2000s

[Compact Disc](#) sales peak in US at 942.5 million units, and decline each year after (2000)

[Copy-protected Compact Disc](#) (2000 – 2006)

[DVD-Audio](#) (2000 -)

Apple launches the iPod (2001)

[Timecode vinyl](#) (2001 –)

[e-kara Karaoke Cartridge](#) (2001 – 2009)

[VJ Starz Video Karaoke Machine](#) (2002 – mid 2000s)

[DataPlay](#) (2002 – mid 2000s)

Record labels agreed to licence music to Apple to sell, and the iTunes Store is launched (2003)

Most major US music companies discontinue sales of pre-recorded [Compact Cassettes](#), and only 17.2 million are sold in the US (down from a peak of 450.1 million in the US in 1988) (2003)

[HitClips Disc](#) (2003 – 2004)

[Compact Disc](#) sales peak in the UK at 162.4 million units, and decline each year afterwards (2004)

[Hi-MD](#) (2004 – 2011)

Sony stops production of [Digital Audio Tape \(DAT\)](#) recorders (2005)

[DualDisc](#) (2005 – 2009)

The first music on [USB memory sticks](#) is launched in the UK (2006)

[USB flash drive](#) (2006 –)

Some albums are sold on [microSD](#) memory cards. Some are on generic cards, and later others under brands such as Gruvi, [slotMusic](#) and [MQS](#) (2007)

[microSD card](#) (2007 – late 2000s)

[Super High Material CD](#) (2007 –)

[Tooth Tunes](#) (2007 –)

[VinylDisc](#) (2007 –)

Mass production of [piano rolls](#) ends as MIDI files replace them in player pianos (2008)

Spotify is launched (2008)

[slotMusic](#) (2008 – 2012)

[Blu-spec CD](#) (2008 –)

2010s

Sony ceases selling the [cassette](#) Walkman in Japan (2010)

The term '[cassette tape](#)' is removed from the *Oxford English Dictionary* (2011)

[Playbutton](#) (2011 –)

Sony ends shipments of [MiniDisc](#) systems (2013)

[High Fidelity Pure Audio](#) (2013 –)

[MQS \(Mastering Quality Sound\)](#) (2013 –)

[UHQCD \(Ultimate High Quality Compact Disc\)](#) (2015 –)

[MQA Compact Disc](#) (2017 –)

[Hi-Res CD](#) (2018 –)

Sources / Resources

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[Vintage Cassettes](#)

Audio Pages

- [Audio Format Timeline](#)
- [Phonograph Discs and Cylinders](#)
- [Magnetic Tape](#)
- [Optical Discs](#)
- [Compact Disc Rainbow Books](#)
- [Dictation Formats](#)
- [Quadraphonic Formats](#)
- [Other Audio Formats](#)

Latest Audio Formats

- [Trimicron LP \(early 1970s – mid 1970s\)](#)
- [MQA Compact Disc \(2017 – \)](#)
- [Talking View-Master 3D \(1997 – 1998\)](#)
- [Double-duration Compact Disc \(1987 – 1988\)](#)
- [Hi-Res CD \(2018 – \)](#)

Audio Format Tags

[1/4-inch](#) [1/8-inch](#) [10-inch](#) [12-inch](#) [12cm](#) [160rpm](#) [16 2/3 rpm](#) [1880s](#) [1890s](#) [1900s](#) [1910s](#) [1920s](#) [1930s](#) [1940s](#) [1950s](#)
[1960s](#) [1970s](#) [1980s](#) [1990s](#) [2000s](#) [2010s](#) [33 1/3 rpm](#) [3M](#) [45 rpm](#) [4mm](#) [6-inch](#) [7-inch](#) [78 rpm](#) [9-inch](#)

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- [About the Collection](#)
- [Affiliations and Credits](#)
- [Contact the Curator](#)
- [Privacy Policy](#)
- [Wanted](#)

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- [Technicolor Magi-Cartridge \(early 1960s – early 1970s\)](#)
- [Stereolist \(1950s – 1960s\)](#)
- [Leapster \(2003 – 2012\)](#)
- [Trimicron LP \(early 1970s – mid 1970s\)](#)
- [Sharp Pocket Disk \(1986 – early 1990s\)](#)
- [MQA Compact Disc \(2017 – \)](#)
- [LeapPad \(1999 – 2008\)](#)
- [Lestrade \(1954 – 1970s\)](#)
- [Talking View-Master 3D \(1997 – 1998\)](#)
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THE LABELS STRIKE BACK; Piracy Gets Mixed Reviews in Industry; File sharing is seen as a burden and a boon

Alex Pham and P.J. Huffstutter . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]09 Sep 2003: C.1.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Digital :The musical; CREDIT: Los Angeles Times; PAY CUT: Piracy slashes Tha Realest's income but the rapper says he appears on bootleg mix tapes for publicity.; PHOTOGRAPHER: Anacleto Rapping Los Angeles Times; SHOWCASE: [Marc Weinstein], co-owner of Amoeba Music stores, says file sharing can help consumers learn about new artists.; PHOTOGRAPHER: Randi Lynn Beach For the Times; UNDECIDED: [Roger Joseph Manning Jr.], a session and tour musician, says music downloads can be a tool for promoting smaller acts but ultimately all artists lose out.; PHOTOGRAPHER: Ricardo DeAratanha Los Angeles Times; [Chris Gorog]; [Janis Ian]; [Cary Sherman]; [Jack Valenti]; Nobuyuki Idel; [Steve Jobs]; [Bill Gates]

FULL TEXT

By going to court, the major record labels are showing a united front against music piracy. But the bootlegging of songs online isn't universally reviled by the thousands of people who make their living in the \$14-billion U.S. recording industry.

To the chief executive of a rap music label, every pirated song means less money in his pocket. To the bass player in an independent band, however, file-sharing networks provide far more exposure than traditional outlets, such as radio. And to the musician who tours with acts such as Beck and Sheryl Crow, the popularity of Kazaa, Morpheus and other online networks ought to persuade the record labels to embrace the Net to reach customers.

A sampling of what rank and file members of the industry had to say:

*

Ariana Murray

Bass player for Earlimart, an independent band

Los Angeles

People today have new expectations about being able to browse music before they buy. If people are downloading our music, we look at it as a positive thing. For us, it just seems to be a promotional tool. If anything, it's helping us at this point.

Maybe my opinion will change when our record sales start to have a more direct effect on our personal incomes.

At this point, I like the fact that people can listen before they buy the product. Not everyone has the disposable income to go out and buy everything.

I still believe that if a band is really good -- if you're writing great songs and you work real hard and tour like crazy -- people will buy your record and that's going to help your income.

We put a lot of art into our work. Our record is an enhanced CD with videos on it. That's not something you can download, at least not yet. So we hope that's an incentive for people to own the record.

My reservations about downloading is really an aesthetic one. Imagine if Pink Floyd's "The Wall" came out now. There's this whole idea of concept records, the idea of a record that has a beginning, a middle and an end. There are some records that should be listened to that way. If people download individual tracks, they miss out on the artistry that goes into making the whole.

*

Tha Realest

Songwriter/rapper

Chief Executive of 2 Real Entertainment, a rap label

I've been writing songs since I was in a talent show in fourth grade. That was back in '84 or '85. It was a way to have a conversation with people in the streets, a way to reach out with words. And it got me paid.

I don't download music at all, but bootlegging's been around forever. I know a lot of the kids don't understand it. They don't understand that whole publishing thing. That's what you eat off of, because you don't make huge money when you sign up with the labels. It's the other things that help you get paid. It's the clothing lines and the producing and the publishing. It's the songwriting and the licensing you get from that.

The kids don't see that. I have college kids come up to me all the time, saying, "Hey! I've got this hot bootleg mix CD with your music on it." What he doesn't figure out is he's taking food off my table. They sell the tapes for \$10 a pop.

At first, I got mad. Now, I roll with it and use the tapes as a promotional avenue. I go down to the studio once or twice a month, and knock out three to four songs that will just be for these mix tapes. One of these mix tapes might get the word of mouth going, and that's good for me.

*

Marc Weinstein

Co-owner, Amoeba Music stores, Berkeley

For our business, it's been as equally helpful as hurtful. If people [who use file-sharing services] are listening to things they otherwise wouldn't listen to, it's great for us.

People who are into music need a way to discover artists, because the radio isn't a very good way to do that. File sharing can be helpful in educating the public.

I'm 46 years old. People [from] my generation have been alienated from the music world. Nothing is played on the radio for us. We have no way of finding out what's new and cool. NPR maybe breaks about one or two interesting things a year that percolate through my generation. But there are so few examples of that.

Stealing -- I'm certainly not a proponent of that. Everyone loses out, especially the artists.

But the music industry long ago should have developed a system to help listeners learn about music so they can look up artists and hear what they sound like. Then they can go out and buy what they're interested in.

As far as Amoeba goes, we're doing OK, because people come here to find the unusual stuff, the broad catalog.

It's the chain stores that are hurt by this. People who listen to pop are more likely to shop at chain stores, and they're more likely to take it off the Internet. No one wants to spend \$20 to get one song.

*

Roger Joseph Manning Jr.

Band member, co-founder of Jellyfish and TV Eyes

Session and tour musician for Beck, Blink 182, Sheryl Crow

Woodland Hills

The world of recorded media is changing at lightning speeds, and nobody knows what to do about it.

I am on the fence right now about this whole thing. I see where it can be a powerful tool for promoting small and medium artists. On the other hand, all the artists are being ripped off to a degree.

But it's the medium-sized bands and smaller acts that suffer the most from piracy. That scene relies incredibly on sharing and word of mouth.

It's not the Limp Bizkits and the Metallicas. Sure, they can argue losses on paper. So what does that mean? They can't buy their sixth Mercedes?

I make a lot of my living through session work. Many of the bands that I work with are so big that piracy doesn't affect them. The multi-platinum acts still hire me. I don't see them hurting.

But I'm painfully aware and sad about the current state of the business.

We've all been living with the old design where bands sign up with record labels, and musicians end up losing control. In my opinion, that model has ripped off more from musicians [than piracy].

Why not try something else? What have I got to lose by jumping in and experimenting with doing a selected release

on a few Web sites?

There has to be some kind of alternative that omits the recording labels so the artist becomes the salesman for his wares. And the Internet could be the vehicle by which he can do that.

*

Steve Stoute

Concert promoter and musician manager

Co-creator of the "Roc Tha Mic" concert tour with rap artists

Jay-Z and 50 Cent

I think this tactic is not going to stand up in court. Someone in Omaha, Neb., is going to get sued and go to jail because they swapped a Linkin Park song? They'll sue, the RIAA will sue, everyone will sue, and it'll all come down to being one big scare tactic. Maybe people will learn something. We can only hope.

Look, there's not a direct tie between the health of concert promoting and downloading on the Internet. If an act's popular, and a song's popular, people are going to download it.

If there's a connection, it's small. The big thing is making sure an act's not overexposed on TV or anywhere else. For us, in concerts, the big thing we deal with is keeping the mystique of an act going.

As live performances on TV shows, and behind-the-scenes and [MTV's] "Cribs" and stuff go up and up, an act's giving more than their music. They're giving bits of themselves away. They're making themselves a lot more accessible to the public now than they did years ago.

The more access you provide to the public, the less there is of the magic of seeing them live and in front of your face. The whole phenomenon of concerts is that you get to see an act live. But if you see them "live" on TV, what's the draw? What's the point?

*

(Begin Text of Infobox)

The Players

The fight over online music includes a range of industries and interests.

*

Chris Gorog

Title: Chairman and chief executive, Roxio Inc.

Position: Pro-digital music technology

Stake: Runs a legal music service and sells CD-burning software

"Anything that Roxio will do in this space will be respectful of artist rights and will be working toward a commercial solution."

*

Fred von Lohmann

Title: Senior intellectual property attorney, Electronic Frontier Foundation

Position: Pro-file-sharing technology

Stake: Advocates civil liberties online

"The American public has really spoken on this, and the idea of suing them all into submission is a dead loser."

*

Janis Ian

Title: Singer, songwriter

Position: Pro-file sharing

Stake: Sells songs and collects royalties

"The Internet, and downloading, are here to stay.... Anyone who thinks otherwise should prepare themselves to end up on the slag heap of history."

*

David Schlang

Title: Chairman, National Assn. of Recording Merchandisers

Position: Anti-piracy

Stake: Sells CDs

"Without exception, we believe artists have the right to be compensated. For that to happen, their work must be protected."

*

Jack Valenti

Title: Chief executive, Motion Picture Assn. of America

Position: Anti-piracy

Stake: Sells movies

"It is not sharing. It's stealing."

*

Wayne Rosso

Title: President, Grokster

Position: Pro-file sharing

Stake: Runs a file-sharing network

"We're a massive distribution arm. It's very powerful, and we happen to have their customers."

*

Cary Sherman

Title: President, Recording Industry Assn. of America

Position: Anti-file sharing, anti-piracy

Stake: Sells recorded music

"The seriousness of this problem requires us to act quickly and send a loud and clear message that this kind of activity is illegal and has consequences."

*

Sarah Deutsch

Title: Vice president, general counsel, Verizon Communications Inc.

Position: Believes RIAA subpoenas violate privacy rights, endanger anonymous speech and threaten public safety by giving a powerful tool to stalkers and other abusers

Stake: Company sells Internet access

"Anyone can claim to be a copyright holder, and anyone can use this process to obtain your identity, whether

you've infringed a copyright or not."

*

Nobuyuki Idei

Title: Chairman, Sony Corp.

Position: Pro-technology and anti-piracy

Stake: Sells computers, CD burners, digital music players, music and movies

"They have to change their mind-set away from selling albums and think about selling singles over the Internet for as cheap as possible -- even 20 cents or 10 cents -- and encourage file sharing so they can also get micro-payments for these files. The music industry has to reinvent itself; we can no longer control distribution the way we used to."

*

Steve Jobs

Title: Chief executive, Apple Computer Inc.

Position: Pro-technology

Stake: Sells computers, digital music players and downloadable songs

"People keep their music collections on their computers. They want to burn CDs and to put their music on portable players. Why shop at a record store?"

*

Bill Gates

Title: Chairman, Microsoft Corp.

Position: Pro-technology, anti-piracy

Stake: Sells software and digital media technology

"It reminds me of the early days of the PC industry. The hobbyist clubs would get together and swap the software, and I wrote an open letter -- this was back in 1975 -- saying, 'Gee, come on, you guys, license some of this stuff. It would sure help in terms of invention and new software coming along.' Well, I didn't write that letter in the most politic form...."

*

Source: Times research

Los Angeles Times

Illustration

Caption: GRAPHIC: Digital :The musical; CREDIT: Los Angeles Times; PHOTO: PAY CUT: Piracy slashes Tha Realest's income but the rapper says he appears on bootleg mix tapes for publicity.; PHOTOGRAPHER: Anacleto Rapping Los Angeles Times; PHOTO: SHOWCASE: Marc Weinstein, co-owner of Amoeba Music stores, says file sharing can help consumers learn about new artists.; PHOTOGRAPHER: Randi Lynn Beach For the Times; PHOTO: UNDECIDED: Roger Joseph Manning Jr., a session and tour musician, says music downloads can be a tool for promoting smaller acts but ultimately all artists lose out.; PHOTOGRAPHER: Ricardo DeAratanha Los Angeles Times; PHOTO: Chris Gorog; PHOTO: Janis Ian; PHOTO: Cary Sherman; PHOTO: Jack Valenti; PHOTO: Nobuyuki Idel; PHOTO: Steve Jobs; PHOTO: Bill Gates

Credit: Times Staff Writers

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Pop & Hiss

The L.A. Times music blog

Amoeba co-founder uses teen literature to wax on the past, look to the digital future

January 28, 2010 Todd Martens

A few days before Christmas, Harper Teen released the young-adult novel "The Vinyl Princess." While Pop & Hiss doesn't cover the intersection of literature and music nearly as much as we should, "The Vinyl Princess" instantly caught our attention -- and not just because of the striking cover. Yvonne Prinz, the book's author, was one of the founders of Amoeba Music, and her retail experience is reflected heavily in the book. Issues facing indie retailers even crop up in the novel, although they're filtered through a teenage lens. Here is an extended version of a story that will run in Friday's Calendar section. Prinz discussed the book, and shared some of Amoeba's plans for 2010.

Young-adult novel "The Vinyl Princess" doesn't sugarcoat its description of the independent record store. Many of the regulars? "A ragtag group of desperadoes." The staff? "Underpaid, overworked" and a "lion's share of the craziest people in the universe."

And when the book's main character, the 16-year-old, vinyl-obsessed Allie, notes that she sometimes comes home from her gig at the fictional Bob and Bob Records smelling "like an octogenarian's closet," the appeal of buying music online seems apparent.

Yet Harper Teen's "The Vinyl Princess" was written by one of the most ardent supporters of indie retail, who also happens to be one of the industry's biggest success stories. Twenty years ago, Yvonne Prinz and her husband, Dave, helped found Amoeba Music in Berkeley, the real-life store that still stands on the same real-life street, Telegraph Avenue, and that inspired the fictional Bob and Bob Records.

Prinz, who also has penned three books in the Raincoast Books' Clare tween novel series — "Still There, Clare," "Not Fair, Clare" and "Double Dare Clare" — drew on her first-hand experiences for the novel, a teen take on "High Fidelity" that offers a loving portrait of the indie outlet, described early in the book as a "house of worship." The remaining customers are split between the weirdos and the diehards, but all are looking for a place to "find community."

"It's a church," said Prinz, speaking by phone from her home outside Berkeley. "You meet people who never have been in a record store, and you meet people who have never left a record store."

Sales at Bob and Bob Records aren't on the level of those at Amoeba, one of the country's most successful independent outlets, and Allie lives in constant fear that the store's curmudgeon of an owner will call it quits. It's a storyline that will sound hauntingly familiar to music fans.

Over the last several years, the physical retail market for music has been vastly diminished, as evidenced by the closing of Tower Records, the Virgin Megastore and key local shops such as Rhino Westwood and Aron's Records.

In Allie, Prinz has a character facing many of the same issues as the retail store owner. A vinyl-obsessed junkie with a love with music history, she views Wal-Mart with skepticism, and iPods are tools for "tinny-sounding crap." Yet it's not spoiling the book to reveal that Allie must learn that she "can't hide from the world in a record store," and starts a blog with the hopes of seeking out other vinyl geeks.

Likewise, Amoeba Music will this year take its boldest stride yet into the online world, launching a digital download store this spring or summer. Amoeba will join the likes of Other Music in New York and ThinkIndie.com, a digital outlet that represents a consortium of the nation's top indie stores, including Fingerprints in Long Beach, as one of the few independent retail outlets trying to claim a slice of the digital marketplace.

"I think the indie music scene missed the boat on the whole MP3 scene, and for an obvious reason — no one wanted to embrace it," Prinz said. "We were purists. We thought the brick-and-mortar record store would last forever. We were almost arrogant about it. Now, after spending years ignoring the whole thing, we thought we could approach it like we approach our stores. We can be purists, and collect everything an artist has done."

Prinz said Amoeba's digital outlet will focus on rare, out-of-print and deep catalog material. The company is in the midst of readying hard-to-find works from Louis Armstrong, Django Reinhardt and Billie Holiday, among others, for its digital counterpart.

"It's a music-obsessive music collector's foray into that world," said Amoeba's general manager Karen Pearson.

Not that the online marketplace has been completely welcoming, notes Other Music owner Josh Madell. His famed indie store launched a download branch in 2007.

"In New York, so many stores have closed in the past few years," Madell said. "I am not confident that there is an infinite future for stores doing what we do. It's a lot harder for a small store to challenge Amazon and iTunes than I imagined. In the real world there a lot of people who listen to underground music who want to go to an independent store to buy it — a place that they can talk to people about it and focuses on the kind of music they like. I haven't seen that on the Web."

"That's reflected in the book — the loss of the indie store," Prinz said. "The sense of, 'I just cannot do this anymore. I cannot fight what is happening in the music industry.' I do think now things are going to turn around and come back, but we're one of the last stores standing."

With "The Vinyl Princess," the retail-maven-turned-author has glimpsed first-hand the marketing prowess of Amazon. Those who order the book via Amazon's e-reader, the Kindle, can access a play list of music that includes selections from Elvis Costello, Joe Strummer and Tom Waits.

"They're the online monsters, and they do a beautiful job," Prinz said of Amazon. "So for the indie record store to try and catch up? That's a really difficult project. But we're going to tackle it, and we're making headway."

"We have no intention of going anywhere," Prinz continued. "We love what we do, and we're planning to do it forever."

Top photo: Amoeba Music in Berkeley. Credit: Amoeba Records. Middle: "The Vinyl Princess" cover. Credit: Harper Teen. Bottom: Yvonne Prinz. Credit: GJ Pelissero / Allana Images

Metropolis / So Socal; Wanted: Your Old Herb Alpert Albums

Schwartz, Mara . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]02 Sep 2001: 1.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

From 'N Sync to Neu!, the vast selection at Amoeba Music, with stores in Berkeley and San Francisco, makes it the place to buy new and used music in the Bay Area. With a 45,000-square-foot branch slated to open on Sunset and Cahuenga boulevards in late October, Amoeba recently spent nearly \$2 million acquiring 900,000 secondhand albums, CDs, posters and other memorabilia from around the country. In the L.A. portion of the "Record Roundup," buyers were in the new store space on weekends for 3 1/2 months as sellers lined up bearing milk crates crammed with vinyl memories. "It's a recycling of culture," says Amoeba co-owner Marc Weinstein.

FULL TEXT

From 'N Sync to Neu!, the vast selection at Amoeba Music, with stores in Berkeley and San Francisco, makes it the place to buy new and used music in the Bay Area. With a 45,000-square-foot branch slated to open on Sunset and Cahuenga boulevards in late October, Amoeba recently spent nearly \$2 million acquiring 900,000 secondhand albums, CDs, posters and other memorabilia from around the country. In the L.A. portion of the "Record Roundup," buyers were in the new store space on weekends for 3 1/2 months as sellers lined up bearing milk crates crammed with vinyl memories. "It's a recycling of culture," says Amoeba co-owner Marc Weinstein.

Still, a record occasionally gets sent back to the attic: It may be too beat up for resale, or it's a slow mover. "We're not judging anyone's taste," explains Weinstein. "We just know what sells." And while a few rare albums command as much as \$1,000, an IRA is still a better investment. "The best reason to hang onto records is for romantic value," Weinstein says. "You either still want to listen to them or you don't."

A brief roundup of the roundup

Most-unloaded title: Fleetwood Mac's "Rumours."

Runners-up: The "Saturday Night Fever" and "Grease" film soundtracks and, in Los Angeles, the Eagles.

Slowest seller: Easy listening a la 101 Strings.

Could this be a classic?: Herb Alpert's "Whipped Cream and Other Delights." ("We bought dozens, if not hundreds," Weinstein says.)

"Record" haul: A 28,000-piece private collection in Detroit.

Most heartbreakin' purchase: 90% of the vinyl collection at the Country Music Foundation in Nashville.

Thrash for your cash: The complete inventory of a Chicago punk rock store.

A city's vinyl legacy: Recordings from the Sunset Strip's heavy-metal heyday.

Amoeba's biggest-ever sale: \$15,000 for a recalled Beatles "Butcher" cover.

Why check your old album sleeves?: Dinero occasionally stashed inside.

Another reason: A Lynyrd Skynyrd album contained racy, long-forgotten photos of the seller and an ex-girlfriend. Store buyers passed the snapshots around while the seller shopped.

Next for the sell-back pile: Britney Spears, Backstreet Boys and their ilk. "Million-selling pop records become the least valuable," says Weinstein.

Illustration

Caption: PHOTO: (no caption); PHOTOGRAPHER: Jay Blakesberg

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POP MUSIC; R.I.P. FOR CDS? Big retailers are cutting back, but don't count discs out yet

Roberts, Randall . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]04 Mar 2018: F.1.

[ProQuest document link](#)

FULL TEXT

Thirty-five years after the format was introduced as one of the greatest audio advancements since the birth of recorded music – and unwittingly unleashed digitized music into the wild – the once indestructible compact disc received another existential wound in early 2018 after a report that two big box retailers were reassessing their approaches to physical CD sales.

Electronics outlet Best Buy will stop carrying most CDs in their stores, and Target is attempting to negotiate with distributors to switch to a consignment model, according to sources in the music business who declined to speak on the record for fear of jeopardizing business relationships. The news was first reported by Billboard.

The shift further confirms the format's precipitous fall: Since peak plastic in 2001, CD sales have dropped 88%, from 712 million units to 85.4 million in 2017, according to Nielsen Music.

With casual music fans done with discs in favor of streaming services like Spotify, Pandora and Apple Music, Best Buy is ceding the market to online retailers including Amazon and independent stalwarts such as Amoeba Music. Which prompts the question: As with 78 rpm records and 8-track tapes before them, does the news further the compact disc's march toward redundancy? Are CDs now on their way to becoming a niche product in the same manner as the cassette?

Best Buy will pare its CD selection over the next four to six months and at some point stop selling CDs through its online store, according to a label distribution salesperson who services music chains.

After it eliminates its racks, the store will likely sell discounted discs in much the same way as it does DVDs. (Best Buy did not respond to requests for comment.)

Independent retailers, meanwhile, have found there remains a consistent appetite for CDs. Sales of new CDs have long been trending down, but the used market is on the rise. In 2017, for instance, CD sales at secondary marketplace Discogs jumped 28% over 2016. That's an increase that's outpacing vinyl, which rose 19%.

With streaming services the way of the present, the news isn't a shock to the system for the music industry. In 2017, chain stores such as Best Buy accounted for a mere 11% of CD sales, according to Nielsen Music.

By comparison, in 2004 that same retail sector, which then also included Borders, Circuit City and other now-shuttered sellers, accounted for 48.5% of CD sales. Their dominance was often cited as a primary reason independent outlets and midlevel retailers such as Tower Records suffered.

"I think Best Buy is unfortunately coming to the realization of why those retailers aren't in business anymore," says David Bakula, analyst for Nielsen Music. "They're trying to be smarter about moving into the future, and that future is access to entertainment, not necessarily permanent storage of entertainment."

For its part, Target already signaled its ambivalence to the format in the fall, when it reduced CD rack space to a mere 4 feet wide, a far cry from the glory days when music occupied multiple aisles.

Still, each week thousands of discs still move through Amoeba Music in Hollywood. The store's co-owner, Jim Henderson, seemed nonplussed about Best Buy's disinterest.

But there still could be fallout. For him, the news furthers a misperception that record stores and physical formats are an endangered species.

"I don't know if you can look at this one signifier as symbolic of how everybody's going to react to the viability of

the format," Henderson said. "The world is so much more complex than it was. With people's buying habits, individuality really rings true more than in previous generations."

Teens, for example, don't need to buy LPs when they're more easily accessed via Spotify, yet they have embraced the analog format's tangibility.

When it was introduced, the CD was marketed as a durable, sturdy replacement for what the music business characterized as warp-prone long-playing albums and unstable cassettes.

Behind the marketing spin, the format was considered the savior of struggling record labels whose main material expense at the time, vinyl, fluctuated with the price of petroleum. The compact disc promised major labels higher, and more predictable, profit margins, one reason why the digital reproduction system had the full backing of the industry.

"The system is real, it works, and the consumer won't have to worry that in six months something will come along to make it obsolete," PolyGram Records then-marketing vice president Emiel Petrone raved to *The Times* in March 1983.

He wasn't wrong; it took about 15 years until Napster crashed the party. Billions of discs have changed hands in the interim, even if the argument of the format's superiority to the LP remains a hotly debated topic among audiophiles.

Permanent Records' two vinyl-heavy locations in Los Angeles still carry a small selection of used CDs, says owner Lance Berresi. When he opened Permanent's first shop, in Chicago in 2006, 80% of its business was in used CDs. Now, says Berresi, it's under 5% – but people still buy them.

"It may be the end of an era for Best Buy, but that doesn't mean that people are done with the format in general," he says. "It just means that it's not profitable enough for them to make it worth their square footage."

A lot of cars still have disc players, Berresi adds, and despite Apple Music's best efforts, he says, not everyone is in a huge rush to upgrade.

Asked about trends at Amoeba's three California locations, Henderson conceded that CD sales continue to experience a gradual decline, while vinyl sales have maintained their striking rise over the past decade. He added that discs still account for a third of Amoeba's business and that the slowdown has tapered in the past few years, after a period when first-generation streaming services initially cut into downloads and physical sales.

As when CDs supplanted LPs starting in the late '80s, perception among fans that a new future has arrived has prompted a mass exodus. It's currently a buyer's market for used CDs, with indie shops paying only a buck or two for secondhand stock.

There could be an upside for mom-and-pop shops, says Nielsen Music's Bakula: "The independent stores who benefited from the LP boom, when you couldn't get them anywhere else, maybe they also benefit from the CDs."

The trends do raise another question: How much longer will it make financial sense for artists and labels to manufacture CDs?

While the industry's future may be in streaming, the compact disc still has a pulse, says Bruce Resnikoff, president and CEO of UMe, Universal Music Group's global catalog business.

"Make no mistake, streaming will continue to grow and become even more central to how fans discover and listen to music," Resnikoff said in a statement. "At the same time, CDs and vinyl remain a significant part of our business and will be around for a very long time."

He added that plenty of overseas markets are still rather in tune with CDs.

"Our industry is global, and CDs remain an important way for people buy music in some of the world's biggest markets like Japan, Germany and France," Resnikoff wrote. "As long as there are music fans who want CDs and vinyl, and there are plenty of those customers out there, we will make sure our music is available in those formats."

Harout Hovsepyan, owner of compact disc duplication company Hollywood Disc in Glendale, hadn't heard about Best Buy's retreat, but he said that so few musicians ever landed their work in the chain's racks that it won't likely affect his clientele, who normally order a few hundred at a time to sell at gigs.

"Now I have so many customers who are doing short runs. Small quantities, but they do a lot. It's crazy," he said.

Gone, he explained, are the days when those same acts were placing orders for 5,000 copies. They're now committing to runs of 200-500.

Amoeba's Henderson said he can imagine a time when CDs experience a resurgence, but he wouldn't go so far as to suggest the format will become as beloved as vinyl. nor does he expect a CD collector's market to rival LPs. Part of it is the sheer quantity of used product available. Equally important, most compact discs lack the signifiers that create demand: different pressings, unique packaging and artful covers -- the markers that make LPs collectible.

The format's future mostly faces a less objective hurdle, Henderson says. "Ultimately, it's a really good product. It's just that right now it's being squeezed a little bit and has a little bit of an identity crisis."

Which is to say, it's not hip to brag about your pristine, impressively deep CD collection -- yet.

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Caption: PHOTO: SINCE PEAKING in 2001, CD sales have fallen from 712 million units to 85.4 million in 2017, Nielsen Music says. But independent retailers say demand is still there.

PHOTOGRAPHER:Spencer Platt Getty Images

PHOTO:(no caption)

PHOTOGRAPHER:Christopher Serra For The Times

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The Recorded Music Industry, 2002 and 2015

Digital Evolution in a Music Industry

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The Recorded Music Industry, 2002 and 2015

Digital Evolution in a Music Industry

Abstract

This article will focus on the evolution of the recorded music industry during 2002 and 2015 to exam the changes and the causes of the industrial transformations. In this paper, the development of the internet and the digital technologies will be seen as core drivers. The argument will be unfolded into 5 sections from the pre-2000s, five forces analysis in 2002 and 2015 respectively, the illustration of main changes and a real world case of Sony, to show the different stages of the evolution process leaded by recorded labels, iTunes and Sony's Hi-Res.

The Recorded Music Industry, 2002 and 2015

Digital Evolution in a Music Industry

1. Introduction

The recorded music industry in 2015 is unrecognizable compared to the 2002, since the disruptive technological changes have risen a revolution among the traditional ways of music production, promotion and distribution. The new digital music era allows a more diversified market in 2015 other than an oligopoly one in 2002. During this time, the ups and downs of many companies witness the history of the transformation in this industry.

This paper will take Porter's Five Forces Model to analysis the business conditions in 2002 and 2015 to illustrate the main changes and the causes of changes during the 13-year period. Sony Music Group's operation and evolution will be added as supplementary case to help explain the real business environment between 2002 and 2015.

2. Traditional Structure of Recorded Music Industry

Before the era of the post-internet music industry, the recording market could be seen as an oligopoly which was controlled by six dominant record labels (Warner Music Group, EMI, Sony, BMG, Universal Music Group, and Poly Gram). The whole industry was quite profitable, however, the revenues were unevenly and disproportionally distributed between record labels and musicians because of the technological barriers such as expansive recording process and pricy promotion and distribution (Gamal 2012). Thus, musicians had little choice other than to sign on with a record label. In brief, the exclusive accesses to the means of production, promotion and distribution constituted the oligopoly position of the 'Big Six', enabling them to capture the majority of the profit (Alexandra 2011).

In 1981, the compact disc (CD) was developed by the joint effort between Sony

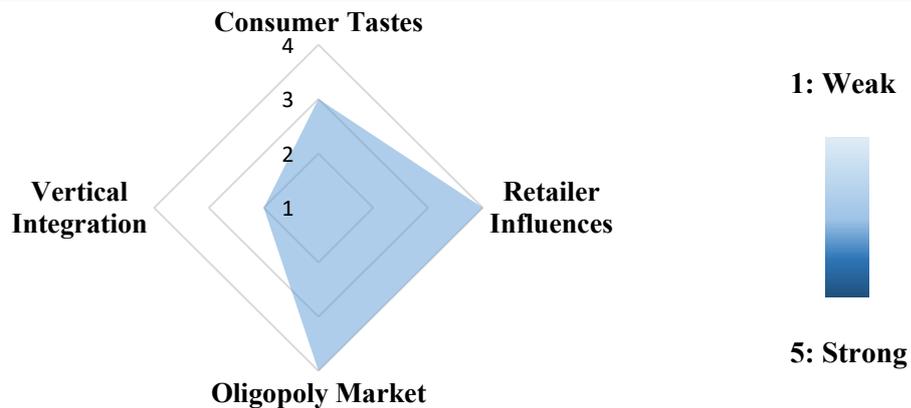
and Philips. Compared to records, CDs were dimensionally smaller, lighter in weight, and proved cheaper in manufacturing and delivering. As a result, the boom of this digital format improved the efficiency and quality of the recorded music but the oligopoly position of the industry kept unchanged (Tschmuck 2014). However, the introduction of a new digital format, MP3, truly influence the revenue of the recorded music. In 1990s, technological changes were not limited by digital formats. For example, storage devices became increasingly high-performance in volume and cost; the invention of USB and FireWire enabled faster transferring of files; and the introduction of digital audio tape recorder allowed both play and record. These technologies contributed a solid basis for portable MP3 Players which remained prominent (Tschmuck 2014). Thus, the advanced technologies eliminated the barriers of the original infrastructure in production, promotion and distribution, and the oligopoly market fell apart (Alexander 2002).

3. Five forces Analysis: Pre-Internet Recoded Music Industry in 2002

3.1. Buyer Power: Moderate

The buyers of the pre-internet era were consisted of intermediate retailers and end users - the broad customers. The bargaining power of the buyers was strengthened by the uncertain demands from customers, retailers' influences on purchasing decisions, and their independent power of price setting, which bounded record labels to their pricing structures (Gamal 2012). However, the oligopolistic market still allowed the Big Five to control the traditional production, promotion and distribution channels of the music, which largely balanced the bargaining power of the buyers (Alexandra 2011). In addition, the tendency of giant record labels to integrate vertically of the retailing further erode the power of the buyers. Thus, the buyers' power were considered to be moderate (Tschmuck 2014).

Drivers of Buyer Power in Pre-Internet Music Industry, 2002

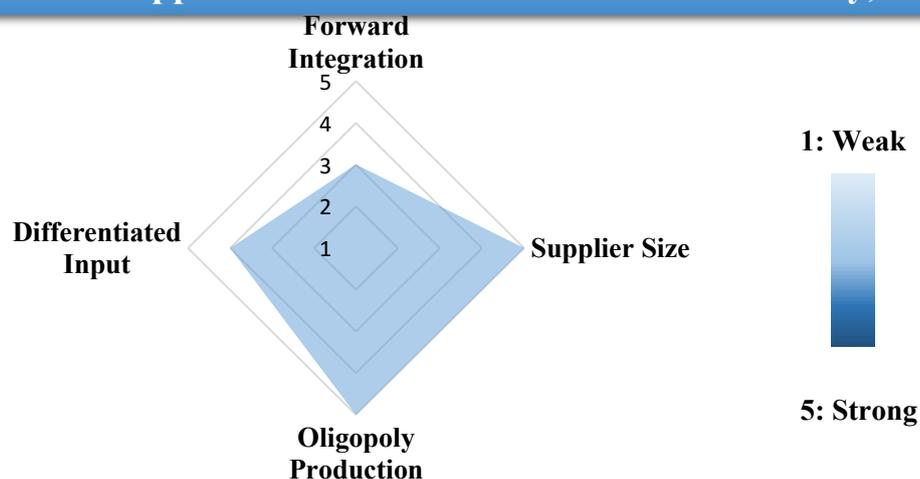


3.2. Supplier Power: Strong

The suppliers of the recorded industry could be subdivided into artists (musicians, writers and producers) and record labels. The power of the artists were relatively low compared to the giant record labels. Since the number of artists exceeded that of record labels greatly, the Big Five and other small companies could collect 'raw materials' at low costs (IFPI 2002).

The record companies, on the contrary, owned strong advantages over other groups because of the oligopolistic music production at that time when the recording technologies and equipment were expensive and unaffordable. Although the internet era had started, the technological changes failed to shake the traditional business model of selling CDs (IFPI 2002).

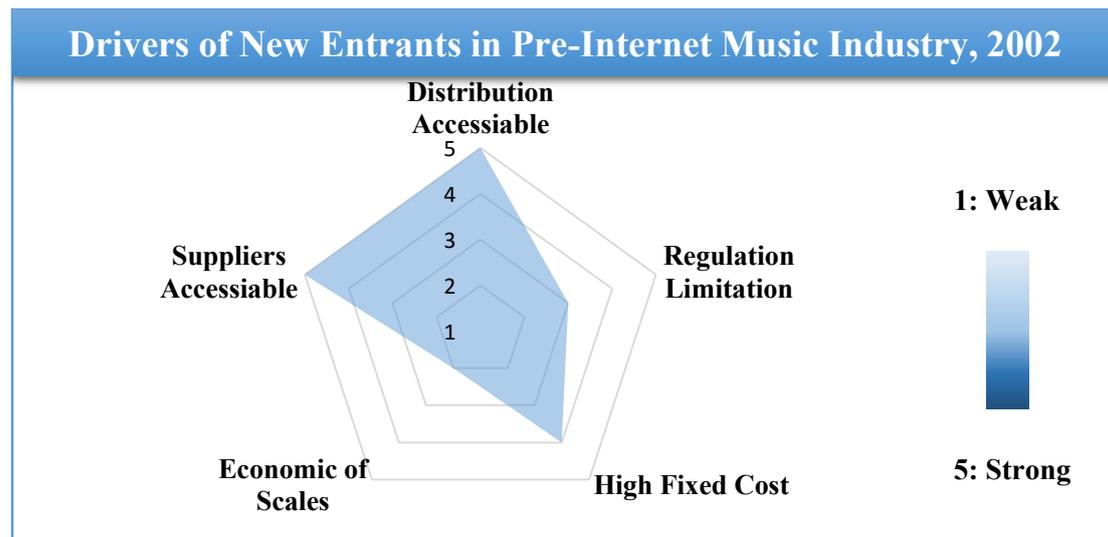
Drivers of Supplier Power in Pre-Internet Music Industry, 2002



3.3. Threats from the New Entrants: Low

The players of the recorded music industry in 2002 could be seen as a set of record labels and retailers, since the vertical integration activities, both forward and backward, enabled individual consumers to access music from many ways (IFPI 2002).

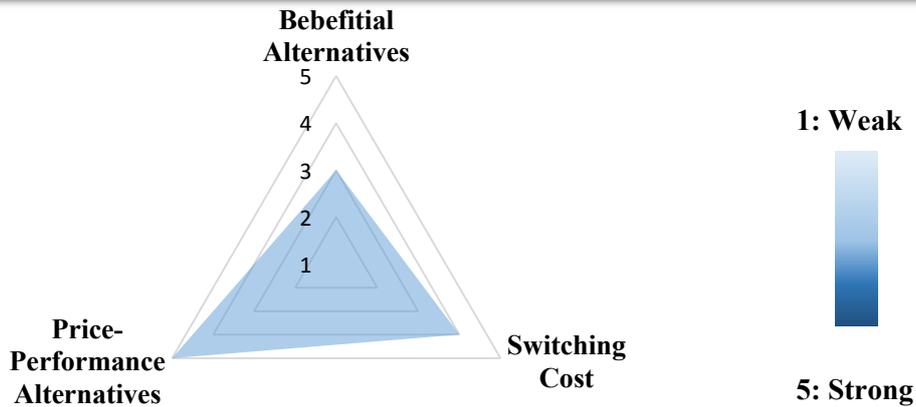
Being restricted by recording technologies and singer packaging, new players of the industry were faced with high entry barriers in investing. Unlike the powerful incumbents like Sony and WMG who control the traditional resources of distribution, new entrants had to develop new channels such as low-cost online downloading (IFPI 2003). Moreover, the Big Five and some powerful retailers had the advantage of scales which increased price pressure on new entrants. Therefore, the threats from the entrants were considered to be low in 2002.



3.4. The threats of Substitutes: High

The new intangible digital format Mp3 and audio & visual music format DVD could be regarded as the most threatening substitutes for CDs in 2000s (IFPI 2001). Music Video saw a 9% growth in 2002 while the recorded music industry as a whole declined by 7% in value, illustrating the shifting demands (IFPI 2002). At the meantime, legitimate online music services proceeded well such as 'hmv.co.uk' and 'imusica.com.br' in Brazil, offering better price-performance products than CDs (IFPI 2003). In brief, the threat from the substitutes were high.

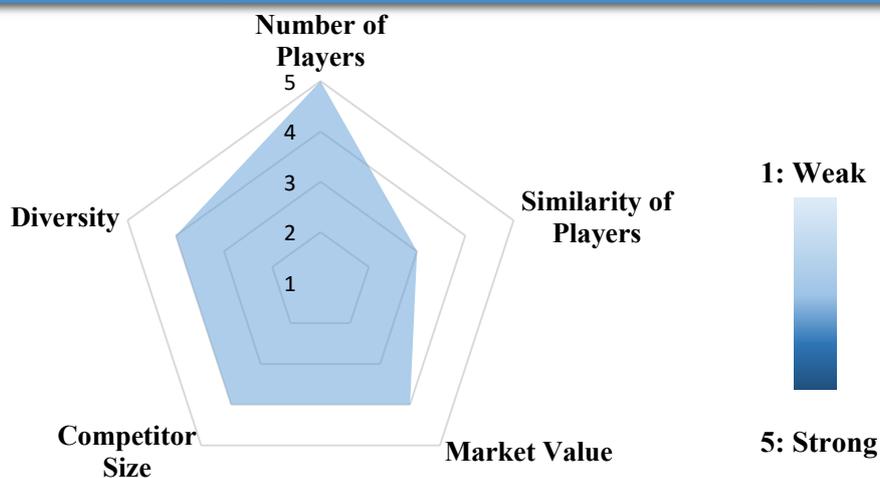
Drivers of Substitutes in Pre-Internet Music Industry, 2002



3.5. The degree of Rivalry: Fierce

The main cause of the fierce competition in this industry was driven by the amount and the similarity of players. The Big Five were the dominant players among record labels, accounting for nearly 80% market share in early 2000s. However, the digitalization and internet enabled some artists to start their own record workshops. It was reported by IFPI (2002) that over 100 new record labels were established that year, including Nexus Music in Denmark, ECR Music Group in the USA, and High Life Music in Canada. Moreover, the recorded music industry reached a peak of \$37.4 billion in 1999, and 2002 was the third year of declining. (IFPI 2000) The shrinking industry value further intensify competition. Therefore, the overall rivalry was fierce.

Drivers of Rivalry in Pre-Internet Music Industry, 2002



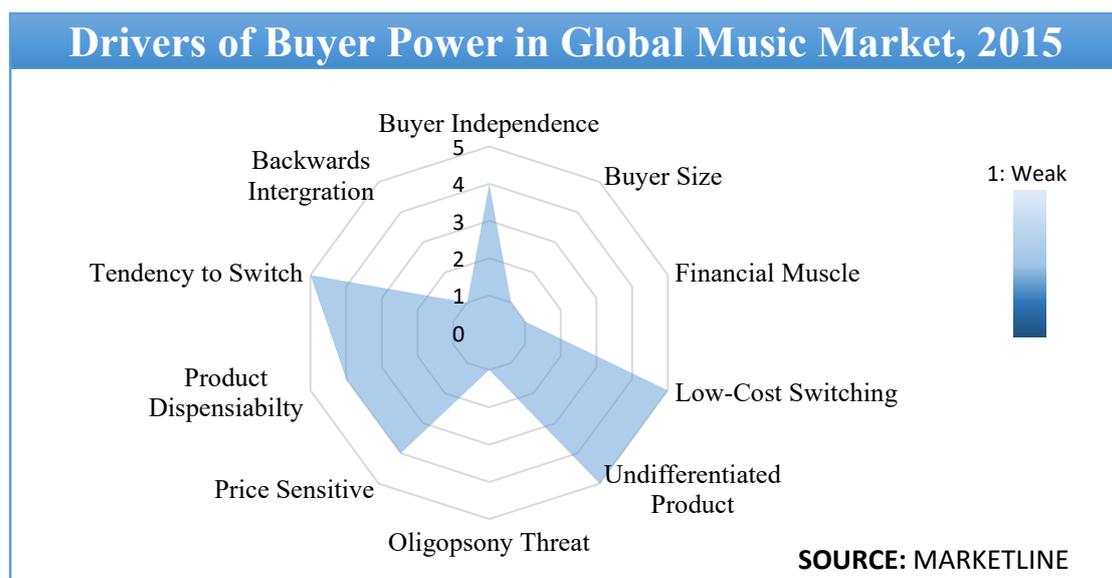
4. Five Forces Analysis for Post-Digitalization Music Industry in 2015

From 2002 to 2015, the recorded music industry undergo the transformation of the digitized recorded music industry. Three main trends: the legal downloading business, the market for singles and increasing digital sales shape the current music industry. The model will take retailers as the players, record labels as suppliers, and individual customers as buyers to assess the power among the industry.

4.1. Buyers Power: Moderate

The most significant drivers of the buyer power are the low switching cost & undifferentiated product that ensured by the advanced digital technologies, which increase the bargaining power of the scant financial muscle and price sensitive consumers. However, the big buyer size and relevant buyer independence make buyers replaceable to suppliers, therefore, weaken the bargaining power (Marketline 2015).

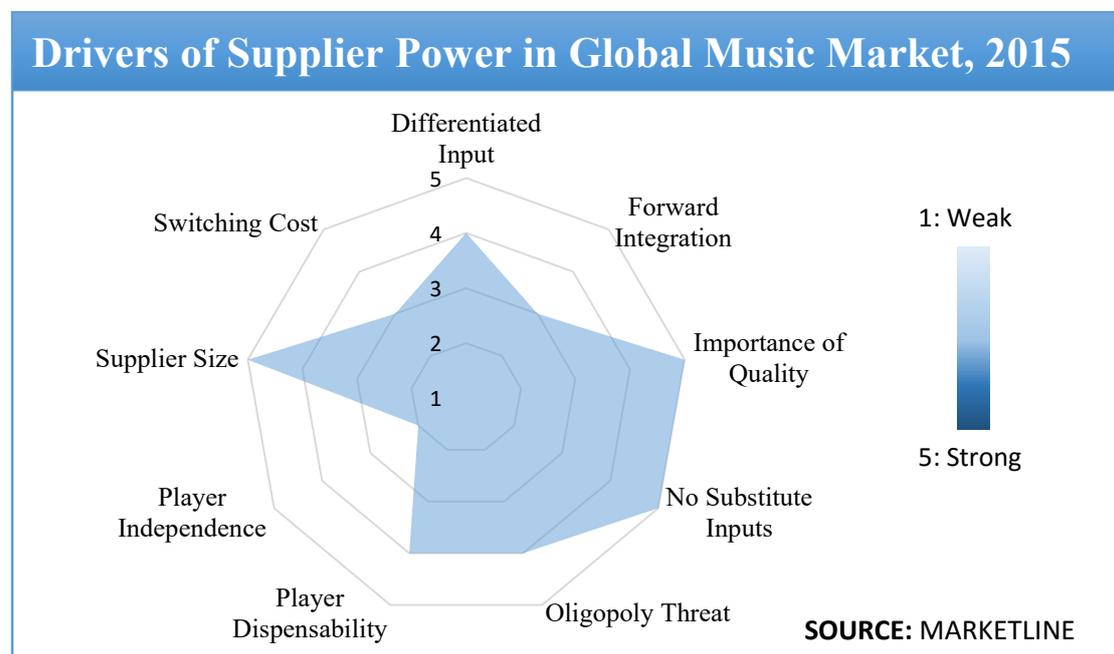
In brief, the digital formats largely reduce the oligopoly position of the market and increase the choices for consumers, while the numerous independent buyers balance the bargaining power between the suppliers and themselves. The buyer power is considered to be moderate.



4.2. The supplier power: Strong

The suppliers in this industry remain record labels and other professional studios, however, the main players underwent a series of mergers and acquisitions in the last decade. On March 4 in 2004, Sony Music Entertainment and Bertelsmann Music Group merged as a 50-50 joint venture, and then Sony agreed to acquire BMG's 50% stake on August 5, 2008, while Warner Music Group bought EMI for \$765 million on 7th February, 2013 (IFPI 2013).

The dominant position of the recorded groups, standing as suppliers, remains unshakeable regardless of the M&A activities. The main drivers of the supplier power are the unsubstituted inputs and the oligopolistic supplier size. Most of the music retailers, physical or online, have little strength to bargain the price with the Big Three (Sony, Warner and UMG) except the counterpart partners like Amazon, Walmart and Apple, since there is no other legal replacement for CDs or digital music files (IFPI 2012).

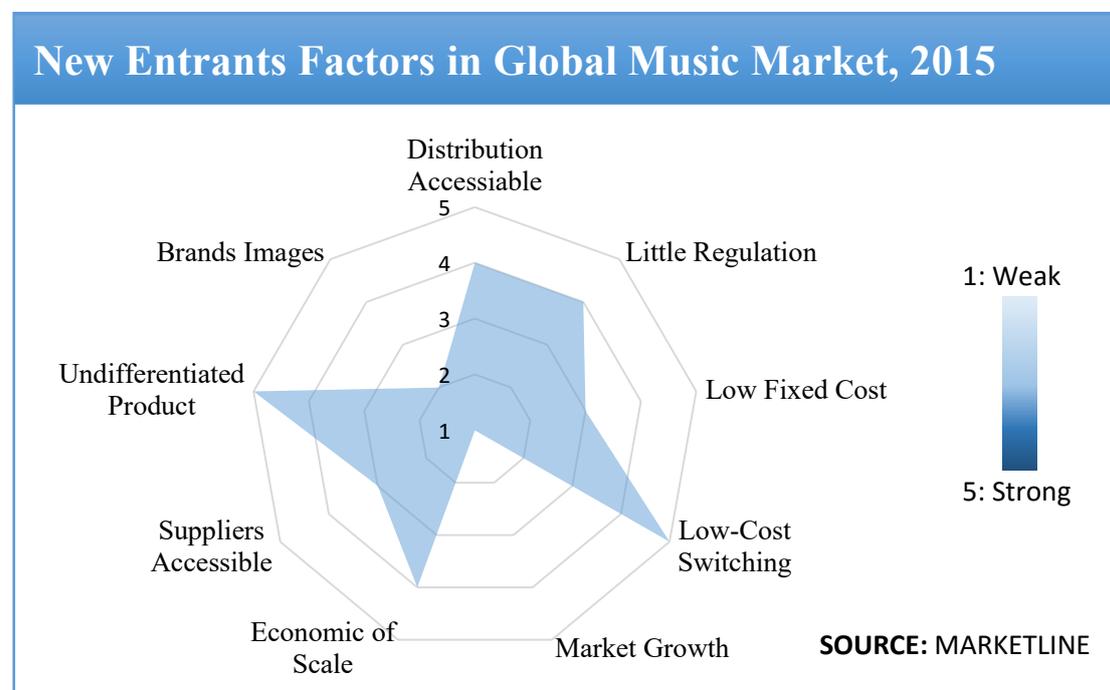


4.3. New Entrants: Strong Likelihood

Since the technological changes eliminate high switching cost, the price sensitive buyers tend to be willing to follow the price and brand images. Even big companies like Amazon and Apple who have great advantage of economic of scale that reduces the

price, are likely to lose customers without considerable marketing investment and promotions (Gamal 2012). Meanwhile, the demand of the market is driven by end-user's tastes, which means even new start-ups can succeed by focusing on providing a niche product.

It is interesting to notice that even though the music industry is in decline, the digital and subscription streaming services is increasing, especially in Asia countries such as India and Vietnam (Maketline 2013). Therefore, the online retailers are likely to enter the market with low fixed cost to meet the demand. Thus, the music industry has lower entry barriers for new competitors.

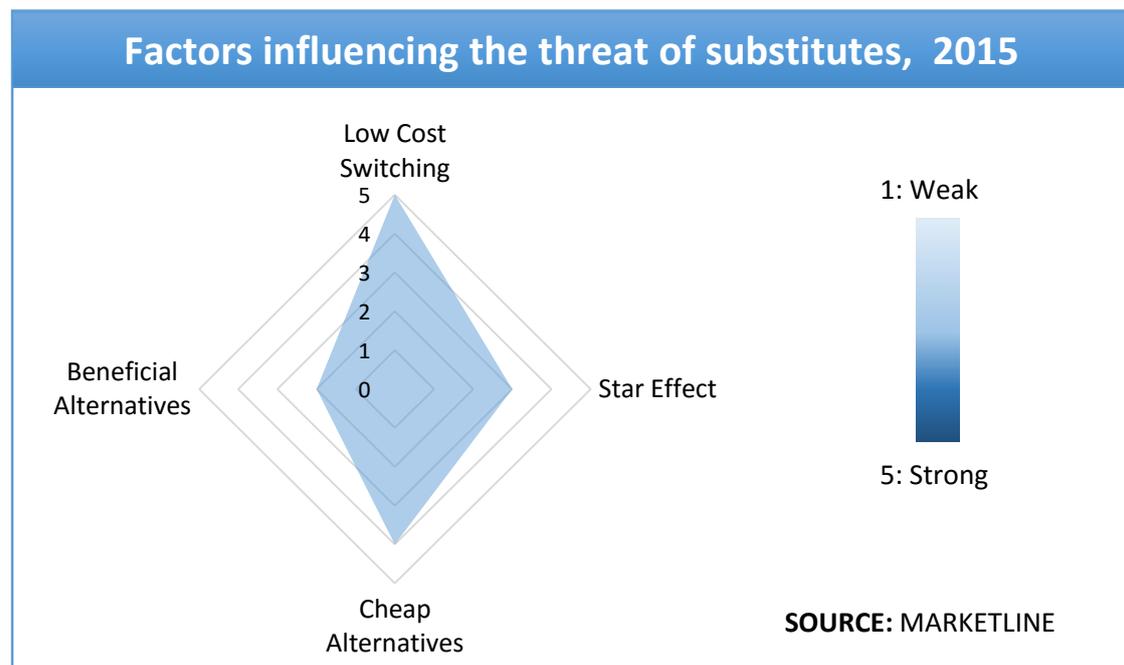


4.4. Threats of Substitutes: Strong

In the era of digital music, the substitutes of this industry are no longer between physical CDs and digital formats but between the authorized and the counterfeit. The live music performance could be also regarded as a kind of substitute to the recorded music.

The core factors of the threats come from the piratical file-sharing and unauthorized downloading. Although the legislation has already been established against piracy and

some leading file-sharing companies such as Napster, Mega-upload and Mp3.com have been shut down, the decentralized pure peer-to-peer file network still erode the revenue of the lawful companies since the level of regulation varies significantly from regions (Joseph 2003). For example, there is no penalties for downloading digital music, even high quality formats such as FLAC, APE and DSD, on some music forums in China. The motivation of the illegal downloading are probably out of cheaper price or even free of charge. Overall, the threats from substitutes are regarded as strong.



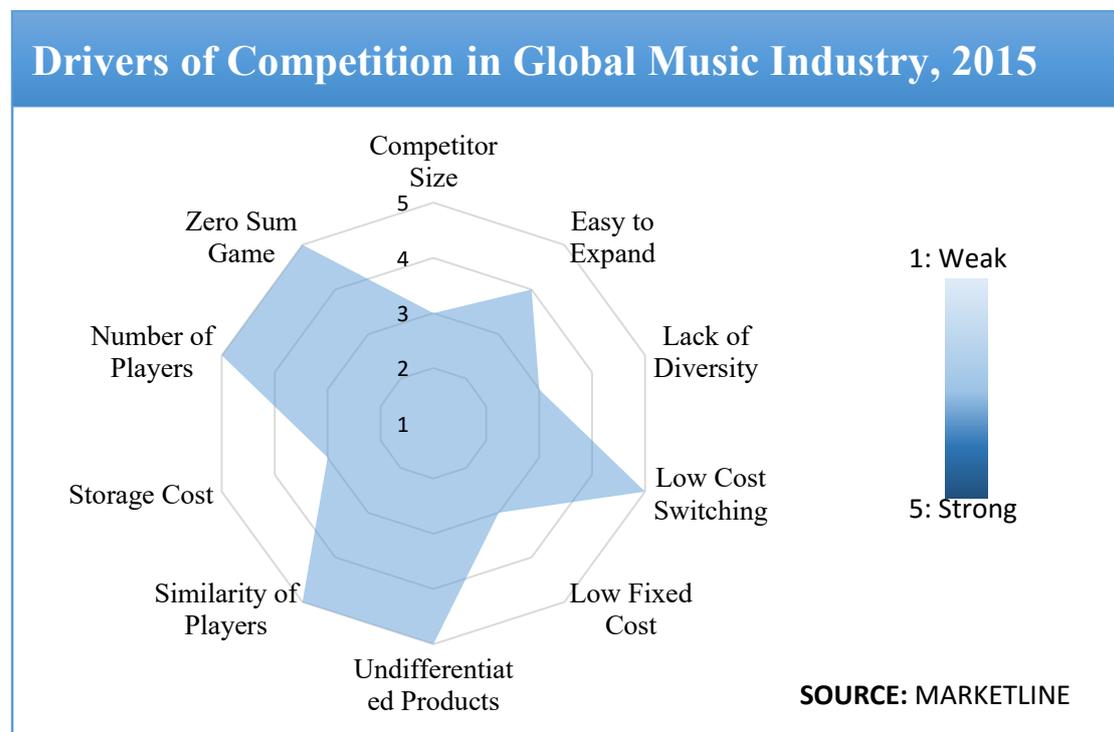
4.5. Level of Rivalry

In 2015, the main players of the music industry have been changed enormously during the last decade. The Big Five used to dominate the whole industry by controlling the production, promotion and distribution channels in 2002, while the transformation from recorded music to digital era fostered many new digital music-streaming companies such as Deezer, Spotify, and Rdio (Marketline 2012).

Starting in 2003, iTunes Music Store allows consumers to download singles or albums for a price, turning over a new leaf of legal digital downloading business. In addition, since the development of the age of big data and clouds, global leading retailers like Walmart, Amazon and Tesco begin to compete in digital music market

successively (Robert 2012). As result of these facets, the music industry in 2015 can be seen as hyper competition.

The main drivers of the competition, except the number and similarity of players, the low cost and undifferentiated product make the battle even worse, because consumers will receive the same product from nearly every company in the market, and lead to the result of price war instead of customer loyalty (Marketline 2013). Besides, the low entry barriers and low fix cost of e-commerce keep multiplying the number of competitors. In brief, the level of rivalry in this industry is significant.



5. Main Changes in Recorded Music Industry during 2002 to 2015

5.1. Changing relationships among artists, record labels and the third parties

The relationships among the increased roles of artists, the evolution of record labels and the boom of music webs is another significant change during the 13-year period. The oligopoly position of the record labels in early 2000s collapse with only three music groups, as opposite to five, remain standing, while artists can easily release new songs

and access fans without the support of the record labels (Alexandra 2011).

The main causes of this fundamental change is the advanced technologies offered by the digitalization and the open environment provided by the internet. Firstly, the digital technologies largely remove the costs of the music production. Musicians are no longer need the help of a professional studio to record a song, since the recording devices such as Sony's flagship recording product 'PCM-D100' (£ 480), enabling musicians to produce lossless music format at a low cost (Gamal 2012). Secondly, the emerging of social media eliminate the barriers of promotion and distribution. Musicians can communicate with their fans with ease on Facebook and Twitter. Besides, YouTube and Sound Cloud will be perfect places for musicians to release their free digital songs, which could be used as momentum for upcoming tours or albums to accelerate sales (Gamal 2012).

The record labels lose their power on price setting and profit due to the oligopolistic advantages over promotion and production being removed in the new era. 'The current record labels are smaller, more effective and more functional than what they are in early 2000s', concluded by Tony Wadsworth, Former CEO of EMI music (Topping 2011). Record labels are now actively cooperate with digital distributors and music webs to promote new singers. However, the wealth of experiences in public relations, career strategizing and connections to a wide range of communities still remain some power of record labels (Alexandra 2011).

5.2. New Chapter of the Digital Music, iTunes Music Store

The most disruptive innovation in the last 13 years was, without any doubt, the creation of the legal business model for digital online music formed by the legendary Apple. Inc. In the early 2000s, numerous companies tried to seek a right model for the emerging digital era, however, some firms were deemed illegal according to the DMCA such as Napster being forced to shut down business in 2002, while other subscription companies failed to find a widespread way of distribution (Alexander 2002).

The launch of the iTunes Music Stores in April 2003 completely transform the legal distribution of digital music by allowing a purchase based approach for mac users instead of subscription. The sales of the iTunes music exceeded one million in the first week, and broke 20 million by the end of December with 200,000 songs at the first year (Robert 2012). It was reported by NPD Group (2012) that Apple enjoyed 64% market share in digital music purchasing and 29% for music retailers in 2012.

The success for this impenetrable revolution were featured by many factors. The most crucial factor was the synergistic effect supported by iPod, another extremely successful device with excellent engineering quality, delicate designing and tech-comfort interface, which was the collection of the most advanced technologies of the MP3 Player of the time (Gamal 2012). Besides, the reasonable prices for singles (\$0.99) and albums (\$9.9) and Jobs' resistance to adopting a differential pricing (until 2009, before a three-tiered pricing model is accepted) strategy both protected the popularity of the iTunes (Massucci 2009).

iTunes' success encouraged many follower to start digital music selling business such as Google who took advantages of the search data, and Amazon who utilized the influences over retail industry. Moreover, other small companies like Beat Port in 2004 and Spotify in 2006 competed in providing a niche taste to differentiate from iTunes and other incumbents (William 2008).

6. Case: Sony, ups and downs from 2000s to 2015

Sony Music Entertainment (SME) is one of the leading companies of the world (only second to Universal Music Group) which was founded in 1929, witnessing the whole flow of changes from records to digital era in recorded music industry. Moreover, Sony is not only a record label giant, but a pioneer of technologies and engineering, inventing CDs in 1981, digital audio tape (DAT) in 1986 and Mini Disc (MD) in 1992.

6.1 Sony's failure of the Mini Disc and ATRAC in 2000s

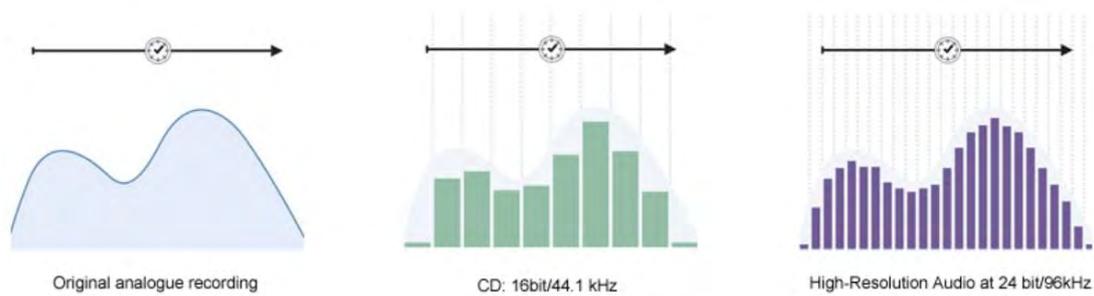
The insistence on the technology of Mini Disc and its ATRAC format lead to the failure of digital music market share, while the MP3 format, iTunes and iPod achieved great success since the launch in 2003.

Transformation was a hard decision to make for Sony in 2000s, since their own inventions of CDs and cassettes offered prominent profits and dominant oligopolistic position during the last two decades. Although Sony did notice the need for portable music at that time, Kazuo Hirai, CEO of Sony, decided to further improve the 'CDs' and to produce smaller MD players instead of utilizing MP3, introducing MC-P10 in 2000 and MS70D in 2003 which only support ATRAC format. Therefore, Sony didn't introduce its first mp3 players, A810 & S610, until 2007, however, the price and the performance were hard to against iPod3.

6.2 High-Resolution Audio, Sony's HQ strategy in 2014

Sony's craftsmanship in engineering and the pursuit of music had never been blocked by the failure in the 2000s. Aiming at the new emerging niche market of high quality music, Sony introduced High-Resolution Audio standards (Hi-Res, HRA) in 2014 which referred to higher music sampling rates than that of CDs, while the current iPod and iTunes could not achieved.

The main cause of this market demand is driven by the continuous technology improvements on the music players and digital formats. One flaw of the shift from physical media to digital downloading in 2000s was that the use of compression files sacrificed the music quality for convenience and file size. However, Sony's HRA files take a sampling frequency of 96 kHz plus at 24-bits instead of a 16-bit/44.1kHz of CD, providing a further noticeable leap in music quality. Compared to iTunes' 256kbps AAC and Spotify's 320kbps MP3, the lossless formats such as DSD, WAV and FLAC could provide better experiences with great detail and texture, bringing original tracks to the listeners.



Picture Source: Sony CO. UK, <http://www.sony.co.uk/electronics/hi-res-audio>

The Hi-Res standard was widely accepted by many well-known companies such as Astell & Kern and became mainstream in 2015, while Apple bought Beats in May 2014 and introduced lossless digital format of ALAC and AIFF to fight against Sony’s MDR series (headphones) and DSD format. Thus, the new chapter of digital audio industry is unfolding from the past (Anthony 2009).

7. Conclusion

The recorded music industry had experienced great changes during the last 13 years and the contents of the music industry continues to transformed both economically and socially driven by the prevalence of the internet and relevant technologies.

From an industry perspective, the five forces models analyze the main power of the value chain, and the comparison between indicates that the roles and relationships between the artists and record labels, the record labels and retailers, and the buyers and substitutes changed enormously from 2002 to 2015. The oligopoly market in CD’s age is no longer suitable because of the elimination of the production and distribution barriers. The value of the music industry undergo a 12-years recession because the digitalization of the music such as MP3 format encouraged piracy which infringe the copyright and erode the overall revenues.

The main changes of the last decade within the music industry was that iTunes Music Store launched in 2003, creating a lawful business model for digital music downloading. The purchased-based approach along with the excellent iPod allowed a

success of the digital distribution, while reduced pirated peer-to-peer file-sharing.

However, the evolution would never stopped, since Sony established High-Resolution Audio Standard in 2014, claiming the coming of HQ music era. The HRA took a more accuracy sampling of recording and encoding digital music to ensure greater music experiences for consumers. The HQ model were widely accepted by the industry in 2015 and a new round of competition would be taken place in the near future.

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Keeping The Faith

Two New Digital Retailers Still See Potential in Downloads

Much of the buzz around digital music is currently focused on Spotify's plans for the United States, Rdio's new subscription service and what Apple's anticipated cloud-based music service will look like.

But while streaming music services are capturing the most attention, two other entrants in the digital music market are betting there's still opportunity in selling digital downloads.

In May, new digital retailer Immergent.com flipped the switch on its public beta, boasting more than 8 million songs from the four majors and independent labels. On June 8, music startup ScatterTunes.com released its latest round of multimedia "V-Album" releases, including editions of Taylor Swift's "Fearless" and Reba McEntire's "Keep On Loving You." ScatterTunes also runs a download store with 3 million songs from all the majors and leading indies.

Back when HMV opened its first two stores in New York in 1990 or when Amoeba Music expanded beyond the Bay Area to Los Angeles in 2001, the major labels welcomed the moves.

Today, you would think labels would applaud the fact that someone is investing in selling music.

However, label executives have been largely indifferent, probably because so far no one has managed to lay a glove on iTunes. Walmart, the largest retailer in the world, is a digital nonentity: Its download store commands a meager

0.17% share of the U.S. market, according to Billboard estimates. Amazon may be making its presence felt in selling digital album downloads, but it hasn't exactly lit up the scoreboard, so far capturing a market share of 1.4% through its MP3 store.

While the industry had high hopes for both of those digital efforts, Walmart has done zilch in the way of promotion and Amazon's marketing seems limited to selling digital music alongside CDs and loss-leader sale pricing, apparently hoping that customers shopping for other products will stumble into its MP3 store.

Given that disappointing track record, jaded label executives may wonder how Immergent and ScatterTunes intend to succeed where Walmart and Amazon have fallen short.

Immergent is banking on its social networking functions to distinguish itself with music consumers, such as the ability for registered customers to build playlists that

others can purchase. Immergent expects to be cash-flow positive in 18 months and break even in two years, according to Immergent founder/CEO **John Trickett**, the former head of now-dormant 5.1 Entertainment Group, which included the Immergent, Silverline and Myutopia record labels. The company participated in the major-label consortium that developed the DualDisc format.

Meanwhile, ScatterTunes is striving to distinguish itself by aligning with labels and artists to help promote the site through its V-Album format, which, like the iTunes LP, attempts to bring back the album cover experience of old. For consumers who already have a regular digital copy of a V-Album title, the company also sells "V-Wraps" that contain all the multimedia content included in a V-Album, including lyrics, photos and videos. The company is the brainchild of CEO

Witt Stewart, whose music background includes artist management (**Carole King**, **Jerry Jeff Walker**, **Joe Ely**) and co-ownership of Freeflow Productions, which developed and produced **Christopher Cross'** debut album, among other releases.

Unlike Apple, which charges artists and labels to construct an iTunes LP, ScatterTunes builds the V-Wrap around an album for free, and within 48 hours, once the necessary materials are provided, according to ScatterTunes COO **Christopher Gentile**.

While ScatterTunes prices most albums at \$9.99, with V-Albums ranging from \$9.99 to \$19.99 and V-Wraps, when available, sold separately for \$2.99. To help promote the release of the V-Album edition of "Fearless," ScatterTunes has been giving away 100,000 V-Wraps of the album to capitalize on the fact that it had already sold 5.9 million units in the United States, according to Nielsen SoundScan.

ScatterTunes has created 24 V-Albums and expects to build five to 10 V-Albums per month, Gentile says. Acts that have received the V-Album treatment include **Jewel**, **Darius Rucker**, **Dierks Bentley**, **Jimi Hendrix**, **Katy Perry**, **Saving Abel**, **John Mayer** and **Sheryl Crow**.

V-Wraps contain links to an artist's website and to other online vendors where customers can purchase merchandise or concert tickets. If the customer leaves the site to buy merch elsewhere, ScatterTunes gets a commission that it splits with labels.

Like iTunes, the ScatterTunes store requires customers to download software to access it. All ScatterTunes downloads are unencrypted, 320 kbps MP3 files and can be imported into iTunes.

"We are not necessarily competing with iTunes but rather being compatible to them with all of the products that we deliver," Gentile says.



ED CHRISTMAN



'Not necessarily competing with iTunes': ScatterTunes' V-Album of Taylor Swift's 'Fearless.'

For 24/7 retail news and analysis, see billboard.biz/retail

COLUMN ONE; VHS era is winding down; The last big supplier of the tapes is ditching the format, ending the long fade-out of a product that ushered in the home theater.

Boucher, Geoff . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]22 Dec 2008: A.1 .

[ProQuest document link](#)

ABSTRACT

By that point major retailers such as Best Buy and Wal-Mart were already well on their way to evicting all the VHS tapes from their shelves so the valuable real estate could go to the sleeker and smaller DVDs and, in more recent seasons, the latest upstart, Blu-ray discs. The format was easy to use (although fast-forwarding and rewinding to any particular spot was the worst new-tech irritant since the telephone busy signal) and, of course, the videocassette recorder and blank VHS tapes made it possible to catch up on any missed must-see TV, whether it was "Days of Our Lives" or "Monday Night Football."

FULL TEXT

Pop culture is finally hitting the eject button on the VHS tape, the once ubiquitous home video format that will finish this month as a creaky ghost of Christmas past.

After three decades of steady if unspectacular service, the spinning wheels of the home entertainment stalwart are slowing to a halt at retail outlets. On a crisp Friday morning in October, the final truckload of VHS tapes rolled out of a Palm Harbor, Fla., warehouse run by Ryan J. Kugler, the last major supplier of the tapes.

"It's dead, this is it, this is the last Christmas, without a doubt," said Kugler, 34, a Burbank businessman. "I was the last one buying VHS and the last one selling it, and I'm done. Anything left in warehouse we'll just give away or throw away."

Dumped in a humid Florida landfill? It's an ignominious end for the innovative product that redefined film-watching in America and spawned an entire sector led by new household names like Blockbuster and West Coast Video. Those chains gave up on VHS a few years ago but not Kugler, who casually describes himself as "a bottom feeder" with a specialization in "distressed inventory."

Kugler is president and co-owner of Distribution Video Audio Inc., a company that pulls in annual revenue of \$20 million with a proud nickel-and-dime approach to fading and faded pop culture. Whether it's unwanted "Speed Racer" ball caps, unsold Danielle Steel novels or unappreciated David Hasselhoff albums, Kugler's company pays pennies and sells for dimes. If the firm had a motto, it would be "Buy low, sell low."

"It's true, one man's trash is another man's gold," Kugler said. "But we are not the graveyard. I'm like a heart surgeon – we keep things alive longer. Or maybe we're more like the convalescence home right before the graveyard."

The last major Hollywood movie to be released on VHS was "A History of Violence" in 2006. By that point major retailers such as Best Buy and Wal-Mart were already well on their way to evicting all the VHS tapes from their shelves so the valuable real estate could go to the sleeker and smaller DVDs and, in more recent seasons, the latest upstart, Blu-ray discs. Kugler ended up buying back as much VHS inventory as he could from retailers, distributors and studios; he then sold more than 4 million VHS videotapes over the last two years.

Those tapes went to bargain-basement chains such as Dollar Tree, Dollar General and Family Dollar, and Kugler's network of mom-and-pop clients and regional outlets, such as the Gabriel Bros. Stores in West Virginia or the Five Below chain in Pennsylvania. If you bought a Clint Eastwood movie at the Flying J Truck Stop in Saginaw, Mich., or a "Care Bears" tape at one of the H.E. Butts Grocery stores in Texas, Kugler's company probably put it there. He also sells to public libraries, military bases and cruise ships, although those clients now all pretty much want DVDs.

Kugler estimates that 2 million tapes are still sitting on shelves of his clients' stores across the country, but they are the last analog soldiers in the lost battle against the digital invasion. "I'm not sure a lot of people are going to miss VHS," he said, "but it's been good to us."

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If you rewind back to the 1980s, VHS represented a remarkable turning point for the American consumer. For the first time, Hollywood's classics and its recent hits could be rented and watched at home.

"It was a sea change," says Leonard Maltin, the film critic and author who has written stacks of books to meet the consumer need for video recommendations. "Hollywood thought it would hurt movie ticket sales, but it didn't deter people from going to movies; in fact, it only increased their appetite for entertainment. Hollywood also thought it would just be a rental market, but then when someone had the idea of lowering the prices, the people wanted to own movies. They wanted libraries at home, and suddenly VHS was a huge part of our lives."

The format was easy to use (although fast-forwarding and rewinding to any particular spot was the worst new-tech irritant since the telephone busy signal) and, of course, the videocassette recorder and blank VHS tapes made it possible to catch up on any missed must-see TV, whether it was "Days of Our Lives" or "Monday Night Football." Hollywood found that movies also enjoyed a second opening weekend, as viewers throughout the country made Friday night trips to the rental store for new releases.

"I think in some ways it even pulled families together, if that doesn't sound too corny, because renting movies became such a part of the weekend," says Jim Henderson, one of the owners of Amoeba Music, the 45,000-square-foot merchant in Hollywood that sells pop culture in just about every format imaginable, including VHS. "It was also a great thing for film fans. You could educate yourself and go back to the well again and again. We're used to choice now, but that was the first time fans could watch what they wanted when they wanted."

Amoeba no longer buys VHS from distributors such as Distribution Video Audio. But customers bring in tapes every day to trade and sell. "We actually sell maybe 200 a day, almost all of them between \$1 to \$3," Henderson said. "Almost the same amount comes in as goes out."

A lot of those are the classic or foreign films that are not available on DVD, such as "The Magnificent Ambersons" or Gregory Nava's "El Norte," or vintage music videos by punk bands or new wave pioneers such as Black Flag or

Siouxsie and the Banshees. Some older customers simply don't want to switch to DVD, others just like the bargain-basement price of the tapes.

But, Henderson said, unlike with vinyl records, no one seems to cling to VHS for romantic reasons.

"DVDs replaced VHS really fast compared to other format changes through the years," Henderson said. "VHS took too long to rewind, they were boxy and cumbersome, the picture was kind of flawed. The tape inside was delicate and just didn't hold up. DVD just blew it away."

It's true, the VHS tape never really had a chance once the DVD arrived in the late 1990s with all its shiny allure – higher quality image, nimble navigation and all that extra content. After a robust run at the center of pop culture, VHS rentals were eclipsed by DVD in 2003. By the end of 2005, DVD sales were more than \$22 billion and VHS was slumping badly but still viable enough to pull in \$1.5 billion. Next year, that won't be the case.

Just before Halloween, JVC, the company that introduced the Video Home System format in 1977 in the United States, announced that it would no longer make stand-alone videocassette recorders. The electronic manufacturer still produces hybrid VHS-DVD players, but it's not clear how long that will last.

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For a format that made Hollywood so much money, VHS leaves behind a shallow footprint in the movies themselves. There was "The Ring," a 2002 horror movie and its 2005 sequel, about a mysterious VHS tape that brings death to whoever watches it, but that's a sad valentine. This year Jack Black and Mos Def starred in "Be Kind Rewind," a loopy comedy that finds its center at a VHS rental store that is holding out against the DVD era, but the rebellion didn't go beyond the script – the movie is available for rent or purchase on DVD and Blu-ray, but it was never released on VHS.

The format was also name-checked in "The 40-Year-Old Virgin," the 2005 hit film that stars an unloved salesman at an electronics store; and even he has no room in his heart for the underdog format. "It's a dead technology," he explains to a customer. "It's like buying an eight-track player."

Kugler is one of the rare people who can stir up some nostalgia for the black, boxy tapes. His father bought Distribution Video Audio in 1988 and carved out a niche as an inventory supplier for the video rental stores that were popping up everywhere. His young son was interested in a different end of the entertainment business; the younger Kugler spent many afternoons in his teen years sneaking onto the Paramount Pictures studio lot and soaking it all in. While watching the cast at work on "Planes, Trains and Automobiles," he decided he wanted to become a filmmaker; soon, the kid who was always underfoot on the "Cheers" set even coaxed Ted Danson to appear in a two-minute film he made.

But life took Kugler on a less glamorous path. He started working at Distribution Video Audio in 1991 and in short order took the company to new heights by negotiating directly with studios to buy their overrun inventory.

The approach led the company beyond VHS, and soon Kugler's warehouses were filling up with CDs, books and merchandise like "CSI: Crime Scene Investigation" wristwatches and "America's Next Top Model" T-shirts.

A casual observer might wonder how much shelf life those sorts of products could possibly have, but Kugler has moved hard to the Internet and says the "scavenger culture" mentality and sites such as Half.com, Amazon

Marketplace and EBay have made it easier than ever to match narrow-niche and oddball customers with the products they want -- especially when it's priced to go at \$2 or \$3.

With some things, though, even Kugler the great salvager can't find a buyer no matter how low he goes. He took a loss on 50,000 copies of "Yo-Yo Man," a Smothers Brothers instructional video for the stringed toy. ("I'm not sure what I was thinking on that one," Kugler said.) And then there is that stash of VHS tapes that couldn't even earn a spot on the last shipment out of his warehouse: a few thousand copies of "The Man With the Screaming Brain," a 2005 horror movie about a mad scientist, a Bulgarian tycoon, a cab driver and some cranial misadventures. ("That one," Kugler said, "will be buried with us.")

The majority of his firm's business today is with big box retailers including Target, Wal-Mart, K-Mart and Sears, where the company sets up displays of its discounted DVDs, such as "Superman Returns" and "Proof of Life," which are often priced at \$10 or less. Plenty of customers see that price as an invitation to build up their DVD collections.

But Kugler, with a sly smile, offered a warning to consumers thinking of putting up shelving to handle their burgeoning libraries.

"The DVD will be obsolete in three or four years, no doubt about it. Everything will be Blu-ray," Kugler said, anticipating the next resident at his pop culture retirement home. "The days of the DVD are numbered. And that is good news for me."

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Illustration

Caption: PHOTO: MOVING ON: Ryan Kugler, left, president of Distribution Video Audio in Burbank, and his brother Brad, the chief executive, have shipped their last VHS tapes. "Anything left . . . we'll just give away or throw away," Ryan Kugler said.; PHOTOGRAPHER:Distribution Video Audio

DETAILS

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Vinyl records are regaining popularity in different genres and a new generation

Goodman, Alex . University Wire ; Carlsbad [Carlsbad]28 Feb 2011 .

[ProQuest document link](#)

ABSTRACT

According to Chris Byerly, a floor manager at Amoeba Music in Hollywood, a new wave of customers started showing serious interest in vinyl about three years ago. According to Byerly, classic rock titles have traditionally been the most popular, though current independent artists have also sold well on vinyl.

FULL TEXT

Publication: Daily Bruin, University of California - Los Angeles, Los Angeles CA.

Amy SherrardJoe Lipper

Photos for the story on student record collections. These photos are of Chris Walker, 3rd year Communications major, and his record collection.

Joe Lipper

Chris Walker, a third-year communication studies student, owns an extensive collection of around 200 records, including an original printing of Pink Floyd's "Dark Side of the Moon." He keeps about 25 records with him at school.

Chris Walker began collecting the Pink Floyd discography on vinyl when he was a freshman in high school. He searched for its albums at every record store he visited, and told his friends to be on the lookout, too.

One evening during his sophomore year, one of those friends sent Walker a text message: "You're not going to believe this, but Amoeba has an original printing of " Dark Side of the Moon' in their Pink Floyd section. Should I buy it for you?"

When "The Dark Side of the Moon" was released in 1973, the record included a set of promotional posters and stickers inside the sleeve; those first pressings are now collector's items.

With the music industry moving to digital, it's hard to imagine anything gathering that much value these days. It seems reasonable to assume there will never be an original download MP3 for auction on eBay.

That may explain why people such as Walker, now a third-year communications studies student, are buying so many records.

According to Chris Byerly, a floor manager at Amoeba Music in Hollywood, a new wave of customers started showing serious interest in vinyl about three years ago.

"I think people want to come to a record store and have a part of that culture," Byerly said. "They want to experience shopping and have the product in their hands. They grow more of an attachment to what they're buying."

Taylor Inouye was initiated into the vinyl culture when his brother bought him a record player for a high school graduation gift. Now a fourth-year linguistics and philosophy student, Inouye has a collection of about 60 or 70 records, and a new player he bought last June.

His parents raised him on Bob Dylan, the Beatles and Led Zeppelin (his father is a music editor for films). He sang in his high school choir, beatboxes for Awaken A Capella and plays guitar for Sympathy Sympathy, a band made up of UCLA students.

Inouye said he remembers turning the volume all the way down on his amplifier and putting his ear up to the player's stylus; he could hear the sound of the music, straight from the grooves of the record.

"The first time I discovered that, I thought I was imagining something," he said. "It's physical sound, actually, which is one of the main reasons I like it. You actually have a feeling for what you're hearing. With digital music, it's very crisp and clear, but it's missing a certain quality, a warmth."

Walker talked about the warmth of vinyl, too. In high school, Walker learned to produce music, specializing in live sound production. He now does all the recording for his band, The Hearts of Palm, for which he plays tenor saxophone, an instrument he picked up in junior high school. Miles Davis and John Coltrane records rank among his favorites, although he said he first fell in love with classic rock in fifth or sixth grade.

"My personal music revolution ... was when my dad first put on the album "Who's Next" by The Who," Walker said. "I remember sitting in our living room listening to it on vinyl, and I was like, "This is too cool."

Walker said he has more than 200 records at home, but he keeps about 25 or 30 with him at school. He plays them over surround-sound speakers in his room, at the end of a hallway on the second floor of the Lambda Chi Alpha fraternity house.

According to Byerly, classic rock titles have traditionally been the most popular, though current independent artists have also sold well on vinyl. He said most contemporary artists have started releasing records, but hip-hop has been slow to catch on "" an unusual exception, given that the genre grew out of DJs and their turntables.

Walker said he ranks The Roots' "Illadelph Halflife" among his favorite records, but he expressed little interest in buying any top 40 music on vinyl. He said he's more interested in Radiohead's new album "The King of Limbs," and The Allman Brothers Band's "At Fillmore East."

That evening during his sophomore year in high school, Walker didn't see the text message about the original pressing of "The Dark Side of the Moon" until an hour after it was sent.

His friend had long since left Amoeba Records, but he knew Walker well; he'd already bought the album for him.

Credit: Alex Goodman

DETAILS

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Vinyl comes 'round; Music on discs, the big, old-time kind, is popular again. Baby boomers and even kids seek it out, and the industry responds.

Newman, Melinda . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]18 Aug 2008: E.3.

[ProQuest document link](#)

ABSTRACT

"By the end of the year, we will have gone from making zero money to projecting that we will gross over \$1 million," said Olson, who nevertheless has kept his day job as senior vice president of A&R at Universal Music Publishing Group. Baby boomers, many of whom had long tucked away their turntables, began to feel nostalgic for their youth and the warm sound of vinyl.

FULL TEXT

CORRECTION: SEE CORRECTION APPENDED; Original Recordings partners: The photo above appeared with an article in Monday's Calendar section about the resurgence of vinyl records, and the names of the Original Recordings Group partners were given in the wrong order. Monti Olson is pictured at left and partner Jeff Bowers is at right.

When the doorbell rings at Monti Olson's Glendale home in the middle of the night, it can mean only one thing: Jeff Bowers, his partner in Original Recordings Group, has brought new album artwork for him to inspect. "I'll come out in my pajamas and look it over," Olson said. "He drives home, and I'll go back to bed."

Olson's doorbell is chiming more frequently these days. Since starting vinyl-only label ORG in December 2006 in Olson's kitchen, the label is bursting at the seams. "By the end of the year, we will have gone from making zero money to projecting that we will gross over \$1 million," said Olson, who nevertheless has kept his day job as senior vice president of A&R at Universal Music Publishing Group.

The label, which primarily licenses material from Universal Music Group, will release 10 vinyl albums in 2008 and expects to put out twice that number in 2009. But ORG isn't the only one reaping the rewards. Many Southern California companies – large and small – are benefiting from this sonic boom.

According to the Recording Industry Assn., shipments of vinyl soared 36.6% from 2006 to 2007. That amounts to 1.3 million units nationwide. While the numbers are minuscule compared to CD shipments of 511 million for 2007, the news is much-welcomed by a faltering music industry.

"This is a little bright star," said Jane Ventom, vice president for Hollywood-based EMI Music Marketing. Next month, Capitol/EMI will launch "From the Capitol Vaults," with the release of 13 titles on vinyl, including Radiohead's "OK Computer" and Steve Miller Band's "Greatest Hits 1974-1978."

Baby boomers, many of whom had long tucked away their turntables, began to feel nostalgic for their youth and the warm sound of vinyl. Concurrently, a younger generation, raised on CDs and tinny, compressed MP3 files,

traded in their earbuds for a less isolated music experience.

Long the provenance of indie record stores, vinyl can now be found at such mass marketers as Best Buy and Costco.

"I have family friends whose 10-year-olds are asking for turntables," said Tom "Grover" Biery, Warner Bros. Records' executive vice president of promotion and the Burbank-based label's vinyl guru.

Olson and Bowers knew they were on to something when they sold 4,000 copies – their entire vinyl inventory – of rock band TV on the Radio's "Return to Cookie Mountain" in 24 hours. "We thought we'd sell 100 a month, and the day the solicitation went out, they were gone," said Bowers.

Biery's light bulb moment came three years ago when Neil Young came to Warner Bros. to play his greatest hits album for the staff. "At the end of it," Biery recalled, "he did a whole speech about how sound matters and someone needs to stand up for sound."

Inspired, Biery went to his boss about Warner Bros. releasing vinyl made with loving care, "from mastering to pressing to the jacket," he says. In the three years since the initiative started, Biery said Warner Bros. has gone from pressing 2,000 vinyl copies of a title to up to 15,000 copies. "Vinyl is still really a niche thing, but it's a bigger niche to the point where the accounting department is actually asking me about projections now," he said.

Similarly, Warner's sister label, Rhino, has ramped up with Rhino Vinyl. In the last quarter of 2007, Burbank-based Rhino released five titles. For the same period this year, the tally will be more than 30 – many in conjunction with Warner Bros.' 50th anniversary. "Vinyl is no longer an afterthought," said Rhino's Cheryl Pawelski.

Like many labels, when Rhino releases a new title such as the "Juno" soundtrack on vinyl, the company either includes a CD version or a code to digitally download the songs.

The resurgence is having a snowball effect. At Record Technology Inc., a once-beleaguered pressing plant in Camarillo, owner Don MacInnis said that "business is the best it's been in 20 years."

When vinyl started its rebirth, RTI operated on banker's hours – five days a week, eight hours a day. Now, "we're running 16 hours a day, six days a week," MacInnis said. And he's turning away clients. RTI's average pressing per title over the last few years has doubled to 3,000 units, with orders frequently topping 10,000 copies.

While labels expect to make money – or at least break even – producing vinyl is, for many, a labor of love. The production cost is easily four times that of pressing a CD and can soar higher when a heavier vinyl weight is used. (A traditional LP is pressed on 120-gram weight vinyl, whereas many labels produce special packages using 180-gram vinyl, which gives a fuller, richer sound.)

This summer, ORG will release a four-vinyl-LP, 10th-anniversary edition of Beck's "Odelay." The original CD booklet will be re-created for the 180-gram special package, which will carry a suggested retail list price of \$60.

Most major labels are releasing a mix of new and vintage titles, but at West Los Angeles retailer Record Surplus, which sells used vinyl, CDs and DVDs, the classics never go out of vogue. "Led Zeppelin doesn't stay for more than two days," said store co-manager Neil Canter, adding that sales of rock vinyl have doubled in the last few years. "Pink Floyd – as soon as I put it out, it sells."

Amoeba Music in Hollywood sells about 2,000 vinyl LPs a day, up as much as 15% compared to a year ago, said store marketing executive Ilene Barg, adding that turntable sales there have risen 10% to 15% compared to last year.

Many of those sales are to an audience experiencing vinyl for the first time. "I'm seeing actual young, attractive people at Record Surplus," joked David Gorman, co-owner of L.A. indie label HackTone Records, which will issue its first vinyl release, "Ready for the Flood," from former Jayhawks Mark Olson and Gary Louris this fall.

Credit: Special to The Times

Illustration

Caption: PHOTO: AHEAD OF THE CURVE: Jeff Bowers, left, and Monti Olson launched the vinyl-only Original Recordings Group label in December 2006. It will release 10 albums in 2008 and expects to put out twice that number in 2009.; PHOTOGRAPHER:Michael Robinson Chavez Los Angeles Times; PHOTO: PLATTERS: At the Record Technology pressing plant, owner Don MacInnis says, "business is the best it's been in 20 years."; PHOTOGRAPHER:Michael Robinson Chavez Los Angeles Times

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Blow the dust off the hi-fi: Vinyl isn't played out

Brown, August . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]26 Apr 2009: A.1.

[ProQuest document link](#)

ABSTRACT

For added chutzpah, Schield's shop, Origami Vinyl, exclusively stocks new vinyl LPs, presumed not long ago to be as dead as eight-track tapes. [...] Origami is just one of at least three such shops opening in L.A. this spring; the others are Vacation in Los Feliz and Little Radio, a downtown storefront operated by an Internet radio station and concert promoter.

FULL TEXT

Neil Schield knows the grim state of the music business as well as anyone; last May, he was laid off from a company at the vanguard of digital music distribution.

But this month, Schield began an unlikely second act: He opened a brick-and-mortar record store in Echo Park, with racks of tasteful inventory carrying price tags as high as \$100 – all presumed liabilities in an age when "digital" and "free" seem to rule the day. For added chutzpah, Schield's shop, Origami Vinyl, exclusively stocks new vinyl LPs, presumed not long ago to be as dead as eight-track tapes.

Moreover, Origami is just one of at least three such shops opening in L.A. this spring; the others are Vacation in Los Feliz and Little Radio, a downtown storefront operated by an Internet radio station and concert promoter. The small boom is the result of a commercial rediscovery and appreciation of vinyl records among collectors and more casual audiences.

"Sometimes I wonder, 'What am I doing?'" Schield said. But "it's the only corner of the physical music business that's growing."

If Schield needed any assurance that he was on the right track, it came even before Origami opened. As his staff was preparing the store one day, Pete Townshend, the legendary guitarist of the Who, paid a visit. Townshend had read a blog item about the shop and dropped by to see if it was open.

The return of the scruffy neighborhood record shop is as unexpected as the revival of vinyl. After CDs first hit the U.S. market in 1983, LPs were deemed largely obsolete. Later, consumers' shift to file-trading and online retail outlets such as iTunes and Amazon.com gutted the storefront music business.

Between 2003 and last year, more than 3,000 record stores closed in the U.S., including such Los Angeles landmarks as Tower Records on the Sunset Strip. Independent shops such as Rhino Westwood and Aron's Records in Hollywood accounted for nearly half the losses, according to the Almighty Institute of Music Retail, a database and marketing firm. Today, there are 185 record stores in the L.A. area, down from 259 at the beginning of 2007.

But as mass marketing of LPs faded, some listeners began rediscovering vinyl. It's not just older fans who grew up

with the decades-old format who attest to its tangible pleasures -- the arresting artwork, the labor of love that goes into flipping LP sides and the fact that many audiophiles say vinyl sounds better. Younger listeners raised on torrent files can see LPs as a kind of talisman too.

"I've always marveled at every new generation of 15-year-old boys who go to the Doors vinyl section and say, 'Wow, an original Doors LP!' " said Marc Weinstein, founder of Amoeba Music, the three-store chain whose Hollywood branch is among the largest independent retail record stores in the U.S. "Major labels should have capitalized on this years ago."

Slowly they are, by pressing a growing list of vinyl catalog reissues and new albums by marquee artists such as U2. Nielsen SoundScan reported 1.88 million sales of new LPs last year, an 89% increase over 2007. And that figure is almost certainly conservative, as many independent retailers do not report their sales to SoundScan; the service says that more than two-thirds of vinyl albums are sold at indie operations.

Of course, to play a record, you need a turntable -- and the market has responded with low-cost models that are more versatile than their earlier counterparts. Crosley Radio, for example, specializes in retro-styled record players sold in stores such as Target, Macy's and Urban Outfitters. Its basic model retails for less than \$80; for a little more, there's a version with a USB port that allows music to be uploaded to a computer. (In addition, many LPs come with free digital download cards.)

"By the end of 2008, over 50% of our business was in new vinyl, which amounts to millions of dollars a year," said Matt Wishnow, founder of the New York-based online music retailer Insound.com. Its turntable sales increased 200% in 2008, with the company shipping dozens daily during the holiday season.

But online retailers are not the only ones profiting from the market for new LPs. Now, it may have reached a point where it can sustain the kind of small independent store once done in by downloading.

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Trying again

Origami Vinyl is far from the first attempt at a record store in Echo Park. In 2007, Sea Level Records shuttered soon after a car drove through its Sunset Boulevard storefront -- a metaphor not lost on many in the neighborhood.

But Schield is hoping to fare better, with a new stock of blog-hyped indie rock and the classic hip-hop, folk and world music, set amid a minimalist-vintage decor featuring tungsten-filament lightbulbs and a spiral staircase.

Origami, which opened April 3, also does more than just sell records, serving as the daytime box office for the nearby Echo, Echoplex and Spaceland clubs.

Likewise, Little Radio founder Dave Conway is counting on income from booking concerts at the adjacent Regent Theatre to help pay the rent at his shop, where the windows are decorated with rotating LPs as varied as vintage soul and new local acts like the alt-country band Everest.

"I don't think this is all that crazy," Conway said of his latest venture, opening in May. "Just putting these records up in the windows, you can see how excited people are. With all the cafes and bars here, a record store fits right in."

Over in Los Feliz, Vacation falls squarely in the area's tradition of impressively bearded young men hawking exotic imported albums. "We're banking on people liking vinyl for the long haul," said co-owner Mark Thompson, who also co-founded and runs the experimental-metal label Hydra Head Records. "With CDs, you have an obligation to keep a low price tier. But with vinyl, if you do awesome work, you don't have to worry so much about the cost."

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A high price

Though that is true for some collectors, others might think a \$25 180-gram double-gatefold LP is more an indulgence than a necessity, especially in today's economy. And the high price of manufacturing, shipping and stocking vinyl won't be dropping soon.

Most of the equipment used to manufacture LPs is antiquated, and that limits potential cost-saving competition, said Don MacInnis, owner of Record Technology Inc., a Camarillo-based vinyl pressing plant that handles independent labels such as Sub Pop as well as major projects like U2's new album "No Line on the Horizon."

"I don't see the market ever getting large enough to start making presses again. Our newest machine was purchased in 1984," MacInnis said. "A big part of this resurgence will be temporary. Many people will soon realize the big pain factor of being a vinyl aficionado. You can make money at it if you price your records high enough, but it's not going to be big dollars."

Even some local devotees are skeptical about the new stores' prospects, given their lack of offbeat used vinyl (though Vacation carries a small selection). "It's all well and good to go out and buy the new Yeah Yeah Yeahs or Iron & Wine, but you need to have something different and exclusive going on to keep people coming back for that unknown quantity," said Scott Tarasco, an L.A. collector who spends hundreds of dollars a month on LPs. "Quality used vinyl flies out the door. There's got to be something in there that's going to throw me for a loop."

At Amoeba – whose size and clout give it chain-store competitive advantages alongside its indie credibility with music fans – new and used vinyl makes up no more than 20% of sales, according to founder Weinstein.

And even with the recent uptick in vinyl sales, the general outlook for music retail still looks grim. In the last year, total U.S. album sales were down 14% from 2007, a figure that includes a 32% gain in digital album sales, according to SoundScan figures.

But such dire statistics don't dampen the enthusiasm of the new retailers, who have faith that the crackle of a vinyl record is one of the few things music fans can rely on.

"To me, it's just awesome that there are all these other new stores," Thompson said. "It reassures me that I'm not doing something totally stupid."

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august.brown@latimes.com

Illustration



Caption: PHOTO: A NEIGHBORHOOD SHOP: Vacation in Los Feliz is one of at least three new stores in Los Angeles specializing in vinyl albums. "We're banking on people liking vinyl for the long haul," said co-owner Mark Thompson, who also co-founded and runs the experimental-metal label Hydra Head Records.; PHOTOGRAPHER: Kirk McKoy Los Angeles Times; PHOTO: NEEDLE DOWN: Many fans of vinyl records say they have a better sound. Low-cost turntables more versatile than their original counterparts are also becoming available.; PHOTOGRAPHER:Kirk McKoy Los Angeles Times; GRAPHIC: Vinyl records making a comeback; CREDIT:Los Angeles Times

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<https://www.quora.com/Are-vinyl-records-considered-to-have-better-audio-quality-than-CDs-or-high-bitrate-MP3-audio-encoding-format>

Are Vinyl Records Considered to be Better Audio Quality than CDs or High Bitrate MP3 Audio Encoding Format

There are several reasons, at least one of them valid.

Digital Superiority

Technically speaking, CD is a generally superior medium. People who complain about the fact a digital recording is quantized don't understand signal processing. Yes, a CD is limited in sampling to 16-bits and 44.1kHz sampling, which equates to exactly 96dB of signal to noise and 22.05kHz of audio bandwidth. Analog isn't remotely "infinite" or "continuous" as novices seem to believe, but subject to various limitations of its own (in fact, "signal to noise ratio" and "bandwidth" are both analog views of the limiting of the amount of information a medium can practically store). Vinyl typically manages to deliver 60-70dB of signal over noise... the difference between the highest signal level and where the noise overrides any signal. Modern digital recording (Blu-ray audio, HD Tracks, Pono, etc) are recorded at 24-bits, yielding a 144dB SNR. Your human ears have a range of about 120-130dB between what we'd consider absolute silence and the threshold of pain. So we can hear a range wider than CD under ideal conditions. There is virtually no audio gear that can deliver 144dB in analog, but it can certainly exceed vinyl or CD, and we can hear that.

Based on digital signal processing mathematics and particularly a thing called the Nyquist-Shannon sampling theorem, a CD's sampling at 44.1kHz means that it can reproduce a pure sine wave, theoretically, at 22.05kHz. In practice, however, any digital source needs an imaging filter (also called a reconstruction filter) to prevent false higher frequency "images" from being heard. Most of this is done digitally in current gear, but you still have an analog component. So the practical limit on CD is "about 20kHz", which as a stand-alone signal is about where the best human hearing drops off to little or nothing.

The Questionable Importance of Supersonic Audio

The value of higher frequencies beyond normal direct human hearing is debated. If you can edit digital audio and reproduce it, it's absolutely possible to construct an experiment where different very high frequency signals combine in various ways when played back to be audible. Whether that's of real value is questionable, but part of the goal of better audio is delivering gear that simply can't be questioned -- we know it can reproduce any sound you can hear... and maybe your dog, too. There's lots of interest in audiophile circles in removing any possible limits. As I mentioned, a CD can reproduce a 20kHz sine wave... that's a pure audio tone with no coloration at all. No timbre. A 20kHz square or triangle or sawtooth wave contains lots of higher frequency information which will not be on CD. And some instruments create a really complex waveform containing all sorts of overtones. However, if you check out your own hearing, you'll notice that sine, square, triangle, etc. waveforms all start to sound more the same as you increase frequency -- could be your listening equipment filtering out anything

over 20kHz (you need sound card, amp, speakers, etc. all capable of reproducing a higher frequency, or it's not there), or it could be your ears doing the same thing.

LP can reproduce higher frequencies, but it's a difficult thing. If you're not spending well over \$1,000 on your turntable, it's unlikely your pickup will handle much beyond 20kHz, even though the highest frequencies put on vinyl are boosted 20dB, because of this kind of loss (low frequencies are cut by 20dB... part of this same RIAA compensating curve, because full fidelity low frequency information would leave an LP with only about 10 minutes of play time and cause most playback arms to skate uncontrollably across the disc -- too much mechanical energy). It's also the case that going above 20kHz or so will actually destroy the cutting lathes used to cut LP masters, so if the material does contain higher frequency information, it's either filtered (just as it would be for CD) or it has to be cut at 1/2 to 1/3 speed. So yeah, it's possible for an LP to have higher frequency information -- in the 70s, there was a format called Quadradisc that modulated the back channels of a quadrophonic mix up beyond the 20kHz point, modulated on a 30kHz carrier. Equipment for this was very expensive... some Quadradisc turntables ran \$5,000 or more at today's prices, and they had problems with channel separation and bleed, but overall, it does demonstrate the possibility of higher frequencies on LP.

So basically, most people playing LPs won't get higher frequencies than on CD, they will get lower dynamic range and more noise. So why do some people think vinyl sounds better? Ok, filter out the hipsters and luddites and all those who "hear" better sound on LP because they don't understand how digital sampling works and just believe the CD is missing something, filter out all the bad CD players and poorly mastered CDs from the early days (some were made actually using LP masters) and STILL you'll absolutely find LPs that sound better than the same CD release. I know all of this and I guarantee that you will, even though it shouldn't be likely. Not on every release, but yeah, some LPs sound better than the same release on CD.

The Failures of Mass-Market CD

There are two reasons for this, and they're related. First is kind of easy to understand: today, CD is (or at least has been) a mass market consumer format. It's the first thing a new album release is mastered for, and about all most record companies really care about, other than digital downloads. Vinyl is a fringe market for collectors and audiophiles and, sure, hipsters. You don't pop an LP into your car stereo, or fire up your 50-LP changer, or [mostly] rip it to MP3 and box the LP up somewhere (I have, but I suspect it's not a terribly common practice). You enjoy it, like one might a fine brandy or bottle of wine or scotch. You take the time, you experience the sounds, the smell of the vinyl and the album artwork. You're in a listening room, probably the best sound system you own, and you're sitting comfortably. And in particular, you're in "critical listening" mode... not using music as a background to your office work, your driving, the gym, etc. So it's not only the sound, but the whole experience.

And the second thing is, this circles around to become the sound. Weirdly, because of this, because of the "ceremony", because vinyl has become a specialty item for enthusiasts, LPs actually often just plain get a better quality master release. No one from the record company's main office is messing with the release, and the small boutique division of that record company that's making the vinyl release knows their audience.

The Success of Audiophile Market Media

And we've seen this before. Releases that made it to SACD or DVD-Audio, digital formats pretty much only used by serious audiophile types, nearly always sounded better than the mass market release -- even just the CD version that's on most SACDs. I'm not even talking about the DSD tracks (the higher resolution format used on SACD) or the 96kHz/24-bit stuff on DVD Audio. Why? These are only sold to folks who care about high quality, they're often paying twice as much or more, and word on a bad release gets around fast. There have been a couple attempts at "high spec" CDs, mostly out of Japan, including SHM-CD (Super High Materials), XRCD (basically a CD made to DVD tolerances, with care and proprietary dithering algorithms applied to the 16/44.1 master), and more recently, Blu-spec CDs (basically a CD made to Blu-ray level tolerances, and also with attention paid to the master material). These do generally sound better -- but 99% of that is the fact they're paying very close attention to the master audio. You would have a hard time telling the difference if that same level of attention were given to stock CDs -- I'm not sure it's even possible. But for most releases, particularly from major companies, there's a notable difference between any "audiophile" release and the mass-market release.

A Casualty of the Loudness Wars

And it gets worse. There's been this phenomena over the years that's been dubbed "the loudness war". If you recall some years back, nearly ever TV commercial (at least in the USA) seemed so much louder than the show you were watching. Advertisers didn't have some magical access to your volume control, they used analog audio compression. This is not "compression" in the digital sense, it's compression of the dynamic range. If you took a random noise signal covering the full fidelity of CD and listened to it, it would sound harsh, and the average would be at half the CD's signal range, at 1/2 volume. You could run that whole signal through a 2:1 hard compressor and get a signal with peaks at 1/2 volume and an average at 1/4 volume, then boost it, and wind up with a signal that ranges from full volume to 1/2 volume and averages at 3/4 volume -- sounds much the same, but very loud, and no quiet parts -- no dynamics. That's an extreme example of compression. And in much of popular music, that's exactly what the record companies have been doing to releases put on CD after they get those from the artist. A couple of articles here:

Loudness war

What is the Loudness War ?

Basically, they're boosting the signal, and as well, sometimes being careless about it. After you apply compression, you have to apply "make-up gain", since technically, the compressor itself lowers volume. That's the "boost" I added in my very simple example. If you're not careful, you can push the peaks over full volume. In analog, that can lead to needle skating on an LP, saturation on tape (which actually can sound pretty good), but in digital there's no place for that extra volume to go, so you get clipping. The mastering engineer might apply a limiter to prevent the clipping (a limiter can't entirely prevent clipping, but it can smooth the edges), but either way, you're adding unpleasant distortion to a previously fine recording, all in the interesting of boosting perceived volume -- and lowering dynamic range.

Vinyl's Immunity to the Disease

So back to LP... remember how I mentioned that the RIAA curve cuts the lower end of the frequency range by 20dB? Simply put, to make a proper LP, you can only have so much energy before it becomes unmanufacturable and/or unplayable. So this loudness war stuff: impossible on LP. Much of the energy

in a recording is in the lower frequencies, so that's what they cut for LP mastering, but too much compression boosts energy across the spectrum, and would yield an unplayable LP. So you often find the CD release of something with clipping and unacceptable compression, while the same release on LP is just dandy. And while you'd think this is not a professional thing, you're way more likely to find this on major releases than independent albums, and newer vs. older. There's a reporting site that tracks "DR scale" measurements -- a specific metric for dynamic range -- for a large collection of different kinds of music release here:

[Album list - Dynamic Range Database](#)

Try this... go and find an artist you like, get the list of their albums, and then sort by year. It's pretty creepy to see how things often get very red as you move toward the present, with bits of green usually from LP or SACD or some other kind of release. Certainly not a universal thing, but pretty common. Or find the last CD you bought and see how it compares to the LP version (where available). Or check out the HD Tracks or other audiophile download and see if actually offering you more resolution (which is really the end result of dynamic range) than the CD... sometimes, you're getting a 24-bit/96kHz file made from the CD master -- a fraud, basically (and not really HD Tracks fault, other than they sell what the record companies give them, rather than curating those releases and refusing to sell bogus HD music).

And some tools here:

[DYNAMIC RANGE | pleasurize music!](#)

Hopefully the industry is coming around on this. Neil Young's Pono project seems on the surface to be yet another attempt to get higher spec audio in consumer hands, but it's fundamentally different -- their ultimate goal is to get the artists' final tape delivered as close as possible to the listeners' ears. I'm a fan of that.

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Love | Hate: Is the resurgence of vinyl fueled by love for music or capitalism?

Crosby, Nina . University Wire ; Carlsbad [Carlsbad]19 Apr 2016.

[ProQuest document link](#)

ABSTRACT

Collecting and listening to vinyl records has been a long-standing tradition for music fans and the cultural aesthetics have seen an increase in popularity over the last decade among younger listeners. Is this outpouring of support a result of capitalist schemes devised by record companies, or is genuine appreciation of music production driving the sale of LPs and cassettes? A &E columnists Nina Crosby and Roberto Luna Jr. debate the validity of vinyl and cassette revival in this week's "Love | Hate."

FULL TEXT

Publication: Daily Bruin, University of California - Los Angeles, Los Angeles CA.

Record Store Day, celebrated Saturday, drew music fans from all over the country to their local record stores to promote vinyl records and cassette tapes.

Collecting and listening to vinyl records has been a long-standing tradition for music fans and the cultural aesthetics have seen an increase in popularity over the last decade among younger listeners.

Is this outpouring of support a result of capitalist schemes devised by record companies, or is genuine appreciation of music production driving the sale of LPs and cassettes?

A &E columnists Nina Crosby and Roberto Luna Jr. debate the validity of vinyl and cassette revival in this week's "Love | Hate."

Love

Burger Records totally transformed how I listen to music.

I always mocked vinyl and cassette tape purists who boldly proclaim that a 12-inch record is the only way to hear "real music." Yeah, my grandfather had praised vinyl records and my brother's dorm was littered with Toro y Moi and Frank Ocean 45s, but it didn't hit me until I stumbled upon the Fullerton Burger Records store and fell in love. The moment I played back my "FIDLAR" LP, I knew I was a committed vinyl revivalist.

There really is something special about loading up a 7-inch record and experiencing a song for the first time. A connection is formed in caring for and collecting vinyl records and cassette tapes that can't be matched elsewhere. The revival of vinyl aestheticism has emerged within the last 10 years and a subcultural movement has

flooded pop culture with a demand for albums to be pressed and distributed.

Burger Records, Amoeba Music and Permanent Records LA are among LA stores catering to the revival. Even Urban Outfitters has taken up stocking records along their shelves, reestablishing vinyl in youth culture.

With a warm sound quality that hits your soul and a nostalgic reverence in the movement, vinyl and cassettes have also encouraged the emphasis on turntable DJing. More than just a collector's item or a hipster's claim to fame, records forge the relationship between musician and listener. LPs are an intergenerational, time-traveling vehicle that allow people an intimacy with music through discovering new ways to experience a song.

Don't let the purist stereotype misconstrue vinyl culture with assumed pretension. Genuine, casual listeners have come out in droves to celebrate the magic of cassette and vinyl. There's nothing like discovering a new artist in a chaotic pile of LPs or finally finding a rare single in a carefully curated music store.

Let the romance of finding that next rad record lead you to your nearest record store. Pop in that cassette, plug in your headphones and fall in love.

- Nina Crosby

Hate

I was in Urban Outfitters on Valentine's Day this year when I saw them: all the latest albums on vinyl records and cassettes. I was shocked to see that the medium had returned and I was tempted to buy my favorite Eminem album. But then I thought to myself, why?

Listening to music has never been easier. I pay \$9.99 a month for a Google Play Music subscription and I can listen to any song I like on my laptop or phone. Add in \$20 headphones, or really any wireless speaker, and I'm in business.

I don't want to pay for music twice and I definitely don't want to pay for music that I will only be able to listen to when I'm in my room or at home. In terms of accessibility and practicality, records have no place in today's world.

Companies are using this resurgence as a means for capitalist gains - introducing, or in this case reintroducing, outdated means for people to listen to music. It is a gimmick that works: nearly 12 million vinyl records were sold in 2015 alone.

Vinyl records are mass produced, similarly to digital songs, so I don't see how it "makes people more connected with the music." Vinyls today are made with the intention of making people feel nostalgic, so there is nothing organic or thoughtful about vinyl records produced in 2016.

Vinyl records were indeed an important part of music history, but times have changed. After them came cassettes and CDs; and now we have digital music. Music should become more and more portable, so vinyl records and cassettes are counterintuitive in that regard.

There are millions of songs on Google Play, Spotify and Apple Music, from thousands of artists. Having all those songs at my disposal provides a better experience than having a plastic 7-inch record with only 10 or so songs that I paid \$20 for.

On the way home from Urban Outfitters that day, I took out my phone and listened to The Marshall Mathers LP, without a hitch or snag.

-Roberto Luna Jr.

Credit: Nina Crosby

DETAILS

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After 40 years, Randy's Record Shop is thriving in the vinyl revival

Pierce, Scott D . The Salt Lake Tribune ; Salt Lake City, Utah [Salt Lake City, Utah]20 Oct 2018.

[ProQuest document link](#)

FULL TEXT

Walking through the doors at Randy's Record Shop is like stepping into the past —back to a time when vinyl was king and CDs, let alone Spotify, didn't exist.

The modest-looking store at 157 E. Harvey Milk Blvd. (900 South) in Salt Lake City is stuffed with tens of thousands of records —albums, 45s, even some 78s. It's staffed by people who are, if possible, even more enthusiastic about music than the customers, led by founder/owner Randy Stinson, who opened for business in October 1978.

He credits the store with giving him focus after his service in Vietnam, where his brother had sent him the latest releases and homesick soldiers crowded around to hear them. He worried about closing in the 1980s: CDs were suddenly being sold everywhere, from new music shops to grocery stores, and Rhino Records stopped reissuing classic albums on records.

But in the early 2000s, he saw vinyl start a comeback that has the store thriving today. Last year, the Travel Channel put Randy's on its list of "8 Must-Visit American Record Stores" —alongside Amoeba Music in Los Angeles and the Dusty Groove in Chicago —writing that Randy's is "how a vintage used-record store used to look in the 20th century, and what's not to like about that?"

Now, Stinson is retiring —and his son Sam will become the new owner. The store is celebrating its four-decade run (so far) with a party from noon to 6 p.m. Saturday, featuring live bands and DJs and a \$2 record clearance sale. But Stinson, 76, hasn't lost any of his love for music. At home, he has 10,000 records in his garage and a jukebox filled with rock 'n' roll 45s —"the stuff I grew up with" in the format he grew up with.

He enjoys asking visitors what they listen to and gets excited about everything from Led Zeppelin to the entire genre of Northern Soul music. With jazz his current favorite, he's often playing records from Miles Davis, John Coltrane, Julian "Cannonball" Adderley and Thelonious Monk.

"The people who hate vinyl don't understand it at all," Stinson said. "First, you get to own something. If you have whatever it is you put on your phone, you don't really own anything.

"But the No. 1 reason is how they sound. If you have half-decent equipment, records sound so much more real it's unbelievable."

From spinning to selling

Stinson worked as a typesetter for Salt Lake City's newspapers before he was drafted and sent to Vietnam, where his brother shipped him records. "I was probably the first guy in Vietnam to have the Beatles White Album. I had stuff like Cream, Jimi Hendrix," he said.

He'd play music for his friends and later learned that many more people were lined up in the hallway, listening outside the room.

"A lot of them were officers," Stinson said. "They came because it sounded so good, and it reminded us of being home."

When he got back to Utah, he was drinking "2½ six-packs" of beer "and smoking 2½ packs of cigarettes every day. That's how bad I was. I could just tell that I was going to end up dying and end up losing whatever I had at that time.

"Luckily, I kept all my records," he said with a laugh. "I'd go, 'Well, I'll just only drink one six-pack. I'm not going to sell my records to buy the booze.'"

He quit alcohol and tobacco by 1975, wanting to "be fair" to his new wife (they later divorced) and hoping to eventually open a store. He was spinning records at the Bongo Lounge at 30th South and Highland Drive, taking hundreds of requests.

"I'd have about 95 percent of them," he said. "But it bummed me out not to have those other ones. So that's one reason I wanted to have my own store, was to be able to get those records."

By the time he opened the store in 1978, he had "at least 60,000 records" in his personal collection —which became his store inventory.

"I only had \$3,000 at the start, and I spent most of it to get cabinets to put the records on and in," Stinson said. "I had hardly any money left over. I sold a lot of my records to keep the business going. ...I sold real rare stuff back in the early '80s to be able to pay the bills and stay out of debt."

'I never stopped'

Stinson estimates that over the past 40 years, he's bought at least a half-million LPs and another half-million 45s, most of which he turned around and sold. He does, however, still have the first record he ever bought —Santo & Johnny's 1959 recording of "Sleepwalk," and it's in "perfect condition."

"I started buying 45s way back then," he said, "and I never stopped."

He recalls being impressed with the sound on a Buddy Holly CD when it was reissued in the mid-1980s.

"I thought, 'Wow, this is so clean. I have never heard these little details and stuff,'" he said. "I played it a few times, and then I thought, 'It sounds a little bright. The bass doesn't sound good.'"

So he got out his original 1959 record of the same Buddy Holly album.

"And that started to convince me totally that records had better sound. I played that record a few times, played the CD and I never played that CD again. Only in my car."

He tested his theory on his then-wife and their five children. He played vinyl and CD versions of songs for them while they listened, out of sight, in an adjacent room.

"They said the one that sounds the best was the record," he said. "I wanted to make sure it wasn't just me."

Convinced as he was, the rise of the CD era in the 1980s had him worried. "There were tons of [new music] stores. They just kept opening up. And different places —grocery stores —were selling CDs."

It was a blow when, in 1989, as his store was selling "tons" of greatest hits albums from Rhino Records on vinyl, the label stopped issuing them.

"They discontinued them all," Stinson said. "That's when I was nervous —'89 was when they kind of killed vinyl."

'Stick with one thing'

But as new vinyl went away, used vinyl was easy to get from "people who were dumping their records" after replacing them with CDs.

"We just kept buying and buying them, even though sales had gone down," he said. "And some people just gave us their records to get rid of them."

He sold CDs and eight-track tapes and cassettes —even tried posters at one point. "I tried different things and thought, 'You know what? They're not going over. So let's just stick with one thing,'" Stinson said. "So we just stuck with records."

He was also paying off a tax bill; he said was unaware taxes had been going unpaid. He skipped vacations, worked 80 hours a week, and by the early 2000s, was out of debt. At the same time, record sales started to pick up again. After about 2010, "vinyl started selling like crazy," Stinson said.

Today, the store is a great place to hang out and browse, to find treasures and talk music with the staff. Along with the records, it sells CDs and cassettes and even a few eight-track tapes —which, Stinson will tell you, "sound good if they're good quality."

His enthusiasm is "pretty infectious," said Kristopher Rounds, who has worked at the shop for a decade.

Sean and Joan Dahl make regular trips to Randy's, where Sean Dahl said he has shopped since he was a teenager.

"Their used vinyl rotates so much that every time we come in, it's a fresh experience," he said. The employees "know their stuff," Joan Dahl added. "...Almost everything we run across is priced competitively. We find all sorts of obscure stuff as well as new stuff." That's exactly the experience Stinson wants his customers to have. "I'm just hoping they'll come in and find something," he said, "and think the price is good on it. That was always so important to me. ...And we're still going up. We're getting new buyers all the time." Stinson still likes working in the shop; "what makes me happy is making other people happy," he said. But he hasn't been able to see out of his right eye for several months, and the vision is going in his left eye. He and his wife, Janice, want to travel —they're hoping to visit Europe and Walt Disney World and take an Alaska cruise. "I want to do that before I go too blind," he said. "As long as I can still see enough, then I want to go on these trips. "I never left the United States except to go to Vietnam. And that was not a vacation!"

Credit: By Scott D. Pierce

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<https://pitchfork.com/thepitch/what-apples-itunes-shutdown-means-for-music-fans/>

Pitchfork

What Apple's i-tunes Means for Music Fans



Photo by Chesnot/Getty Images
pitch

- by **Marc Hogan** --Senior Staff Writer -- June 3 201

-

Rumors of the death of iTunes turned out to be somewhat exaggerated. Apple confirmed today that the company would be phasing out its long-running media player, but the move appears to be more of a streamlining and rebranding than the dramatic elimination some chatter late last week suggested. Although iTunes was a decent-enough mp3 file manager when it debuted in 2001, Apple's signature music app has added so many functions over time that it became an infamous example of "bloatware." Apple senior exec Craig Federighi poked fun at this reputation during today's Worldwide Developers Conference, joking that iTunes could do even *more*. "How about calendar in iTunes?" Federighi said. "How about mail in iTunes?" He was kidding, of course, but visions of a frozen Mac's rainbow pinwheel surely danced in music lovers' heads.

Instead of expanding iTunes, Apple is replacing it with three separate media streaming apps: Apple Music, Apple Podcasts, and Apple TV. The new Apple Music app "has all the powerful music features you expect from iTunes," Federighi said, but it will be focused only on, well, music—specifically tailored toward the Apple Music subscription streaming service. And if you want to sync your devices and do old school stuff like put mp3s on them, that process will now take place in the Finder app. The change is set to take place with the planned arrival of OS X 10.15, code-named Catalina, in September.

TRENDING NOW

Freddie Gibbs' Favorite Verse: Scarface's "Homies & Thugs"

Self-deprecating humor aside, the Apple event today devoted a surprisingly small amount of time to what the end of iTunes means in practical terms for music fans. Here's a breakdown of what was revealed, along with the big questions that remain unanswered.

Can I still play mp3s on my computer?

Yes. A press release issued after the live announcement said that "users will have access to their entire music library, whether they downloaded the songs, purchased them, or ripped them from a CD." So again, take a deep breath—contrary to speculation, no one's iTunes collections were "killed" today. Further questions about keeping personal playlists and play counts intact haven't been answered as of press time.

Is the iTunes Store closing?

No. The press release said, "For those who like to own their music, the iTunes Music Store is just a click away." In other words, the iTunes store—which was launched two years after its namesake app and transformed the music industry by allowing the purchase of individual songs—is still very much alive.

Will the new Apple Music app work on Windows?

Apparently not. Outside of the Mac ecosystem, it's still an iTunes world after all. "Windows users will see no changes in their experience," an Apple rep confirmed to Pitchfork.

Will a legacy version of iTunes be kept online for download?

Given the seemingly irreversible history of iTunes updates, it's probably a safe bet that once you update your software, you won't be able to go back to iTunes. Cupertino doesn't tend to make it easy for users to hold onto legacy apps.

What's the oldest Mac model that will be compatible with the new apps?

Many Mac users want to know if Apple's post-iTunes music software will work with their computers. The company hasn't shared those details yet. Maybe there's an app for that?

TAGS IN THIS STORY

<https://gizmodo.com/why-vinyl-is-the-only-worthwhile-way-to-own-music-1527750499>

Gizmodo

Why Vinyl Is the Only Worthwhile Way to Own Music

Mario Aguilar

4/19/14 11:00am

Filed to: musicFiled to: music

On any given Tuesday in the 90s, I would hustle to the record store after school to gawk at the new releases. Occasionally, I would take a CD home, greedily tear it open, pop it into my boombox, and listen while I pretended to do my homework. This wonderful experience has no value any more. It's obsolete.

Listening to music is still amazing today, it's just that you'd be crazy to buy a CD. That's not me saying that: That's what the whole world is saying. CD sales have been declining every year for more than a decade because CDs are effectively useless in a world where digital music files are so easy to play and transfer, legally or otherwise.

That doesn't mean there's no worthwhile way to buy a real-world physical album. Even as the recording industry flails, vinyl is seeing a comeback. Maybe you've noticed this resurgence in the living rooms of pretentious friends who keep a crate full of ragged record jackets next to an old Technics turntable. At the very least, you've probably stumbled upon a small selection of shrink-wrapped records in trendy big city boutiques, and if not, maybe while Googling the meanings of Taylor Swift lyrics, you stumbled upon an Amazon listing for her latest record, Red, cut on 140 gram vinyl.

\$25



Red [2 LP]

From amazon

5 bought by readersGMG may get a commission

The renaissance of the long play record isn't just an anecdotal trend. Even as physical record sales decline, people are buying more vinyl than they have in decades. In 2013, sales increased 31-percent to about 6 million units year-over-year. It's not a single-year bump either, either. Sales have climbed to 6 million from after having been at about a million in 2007.

I'm not the first person to point out that vinyl is on the rise after having been considered dead. The "why" behind it, though, is a little more elusive. People don't have to buy vinyl, and yet, they're increasingly choosing to do so. It seems that in a world where CDs are obsolete, and digital files are intangible, the vinyl record still has a physical value that gives you your money's worth. If the music industry wants to survive, it better pay attention to why people are buying records.

Why buy music at all?

In 2014, there is no good reason for most people to buy music. There's a moral argument about how we should support the artists, blah blah blah, they have families to feed, yadda, yadda, but the reality is that you're never going to force people to spend money if they don't have to. Today, there's just no practical way to force people to buy music—not unless you're Beyonce.

Why I Pay for Content (And Why That Makes Me Feel Like a Sucker)

In 2001 I downloaded five songs by a now-defunct "folk rock duo" from the internet. The...

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I'm not just talking about piracy. For a few years people were buying digital music because for some, the convenience of online stores like iTunes outweighed the inconvenience and legal risk of file sharing. But subscription music services like Spotify, Rdio, Beats Music, et al, are so easy and affordable to sign up for, that "owning music" is more complicated than just listening to whatever you want wherever you are on whatever device you happen to be using.

Yes, Spotify doesn't have everything, but it does have pretty damn close to everything, and for most people, it's a single, small, monthly expenditure that will satisfy the entirety of their music listening desires. And, of course, there are people out there who like buying things, especially from smaller artists. For them buying a CD means putting money in the artists' pocket. But even these magnanimous souls will admit that in the best-case scenario, the CD gets ripped to digital storage of some kind. Or worse, it's never played, and you just listen to the thing on Spotify anyway until it ends up in a landfill.

Convenience over audio quality

An overwhelming percentage of digital music files provide much worse sound quality than CDs, and people are choosing crappy digital anyway. It's possible to rip an uncompressed version of the music stored on a CD, but when most people rip their discs into iTunes, they choose to use one of many "lossy" compression formats because CD quality rips take up 7.5 times more space than a high-quality MP3. (Subscription music services offer roughly equivalent audio quality to a good MP3.) Most people don't care about the difference enough to trump the fact that scaling back audio quality lets you carry around 7.5 times more music and listen to it conveniently

For those people who do care about these things, online stores like HD tracks offer audiophile quality downloads. And yet, last year digital music sales took a dip for the first time since iTunes started selling tracks a decade ago. It shouldn't surprise you that in 2013 streaming music consumption increased by 32 percent, and now accounts for 16 percent of recording industry revenue. This would seem to confirm evidence that people who want to go digital really don't care about audio quality.

To turn to vinyl, then, I don't buy the argument that the format is seeing a resurgence because people think it sounds better. There's an ongoing debate amongst audiophiles and scientists regarding the audio quality of digital vs analog music playback. Audiophiles claim that analog playback sounds better, even though this is scientifically untrue. According to science, a CD and a vinyl record being pulled from the same original material are mathematically identical. Without going to far into it, suffice it to say that the 44.1 kHz/16-bit CD-quality spec isn't random—it's based on sampling theory, which proves that given that the highest frequency you can here is 20,000 Hz, using a higher sampling rate or resolution is mathematically inconsequential.



What Is High-Resolution Audio?

This week, Sony unleashed a battery of expensive audio gear that claims to support...

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Some people choose to dispute science and instead trust their easily deluded senses, or maybe they just like the sound of a record scratching on the surface of a record. These fans only help prove my point: People are turning to vinyl because they enjoy it more.

Advertisement

The case for vinyl

The people who actually care about the experience of ownership are increasingly turning back to vinyl because it gives you a physical experience that's more fulfilling than a simple CD purchase. There are a few reasons this might be the case, but it all boils down to experience: a warm and fuzzy happy feeling you get from buying and playing LPs that you just can't get from any other source.

Vinyl has always offered a more intimate experience. The large format feels more substantial and turns the design of the cover and the inserts into satisfying artworks in their own right in a way that a CD never could. There's something wonderfully interactive about putting on a record, listening to a side, and then flipping it over to hear the other side. It makes the listening experience something in which you are constantly physically and emotionally involved. It's social, and fun, a far cry from the passive aural experience of CDs or digital.

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As for the sound of vinyl, let's return to the sound of the scratching record. I remember my father, a lifelong music collector, was puzzled when I first got into vinyl in high school. He'd been an early adopter

of CDs because they did away with the interference of scratch. But scratch isn't a negative; it adds texture and warmth. Some musicians go so far as to add it to digital recordings to give them "character."

Vinyl can be fragile, yes, among other imperfections. But those end up being part of its charm. Older records warp, needles wobble on their surface and skip over scratches. This is also turns records into nostalgia factories. I love the hand-me-down first pressing of Sticky Fingers my godfather gave me. What am I gonna give my kids? A flash drive? The password to my Dropbox?

Vinyl's fatal flaw, and the reason that the format lost to cassettes and later CDs, is that you can't take it with you. It's impractical.

But today, you don't have to have it just one way. Vinyl record purchases come with codes which allow you to download digital versions of the music on-board. I've bought about a dozen new release vinyls in the last two years, and every single one came with a free download. A survey of a few different record labels confirm that vinyls all seem to come with a free digital version. What's more, thanks to Amazon's Autorip service, you'll get an MP3 with your vinyl through that store as well. You really can take it with you.

The future of music is selling an experience

Music executives hate digital. Once upon a time, they could sell you a piece of plastic at an exorbitant markup, and people paid. Of course they did! People can't live without music. People fall in love with songs and want to listen to them over and over again, and the most convenient way to do that for a long time was to buy the music. Sure, you could copy tapes, and later CDs, but nothing ever really cut into music sales until the MP3 and broadband internet connections made it so that people didn't have to.

Now that buying music is a choice, the people in every part of the music industry need to pay attention to the people who are choosing to buy, even when they don't have to. How can they create a product that people want to spend money on? It's not enough to say that the musicians "deserve" to make money. You have to make a compelling argument. Vinyl does this to a certain extent, but even if vinyl sales keep growing they're never going to be enough.

I'm not claiming to have the answer, but it seems clear that if the business of recording and selling music is going to survive it's going to have to figure out how to encourage people to pay because they love it and it makes them happy—which is why people care about music in the first place.

Vinyl isn't just music. It's an experience. And one that's worth paying for.

Lead image: Jan T. Sott, used with permission

This post originally ran on March 21st, 2014. We're bumping it today in celebration of Record Store Day. Go support your local shop!

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Team Live BadassMario Aguilar

3/21/14 3:18pm

I think the biggest advantage of vinyl for a truly good album is it stops your friends (or yours) fucking song ADD. How many times I've said "this album is amazing, let's listen to it" and 5 minutes later someone is reaching over trying to plug their phone in to play a different song 30 seconds into one on the album. Just listen to the album all the way through every once in a while, the artist put time and thought into its progression and order. I haven't invested in a vinyl system, but it is definitely one of my future wants.

62

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Mario AguilarTeam Live Badass

3/21/14 4:14pm

amen. let's play a side. flip it. hear the other.

19

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Broken MachineMario Aguilar

3/21/14 3:17pm

Vinyl often costs more than double that of a CD. CD if often a higher quality than downloadable, purchasable music, and much easier to rip than a Vinyl LP.

Until downloads (including those that come with current LP purchases) match the quality of CDs, or the price of downloads drops to be more in-line with the risks of inventory and creation of the physical product of a CD, I will continue to buy CDs.

Vinyl is not infinitely analog, either people. There is a resolution limit. If digital audio is samples at that

resolution limit, the difference will be nil. That day may be coming. Of course, we've been promised Vinyl players without physical contact for years, too...

23

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Mario AguilarBroken Machine

3/21/14 4:13pm

can't argue that it's more expensive. it is! but its also better!

5

Reply5 replies

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Broken MachineMario Aguilar

3/21/14 6:46pm

Give me a vinyl album at 150% the cost of a CD (often the same price as shittier downloads) and free CD-quality downloads (so called "lossless" or better) and I'll buy vinyl every time.

11

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11/13/18 1:00pm

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Kinja is in read-only mode. We are working to restore service.

ORDINANCE NO. 182706

An ordinance amending Sections 14.4.2, 14.4.3 and 14.4.20 of the Los Angeles Municipal Code; and amending Sections 5.111.2 and 22.116 of, and adding Section 22.119 to, the Los Angeles Administrative Code to allow for the creation of new Original Art Murals and the preservation of Vintage Original Art Murals on private property.

**THE PEOPLE OF THE CITY OF LOS ANGELES
DO ORDAIN AS FOLLOWS:**

Section 1. The definition of "Mural Sign" is deleted from Section 14.4.2 of the Los Angeles Municipal Code.

Sec. 2. The following definitions are added to Section 14.4.2 of the Los Angeles Municipal Code in proper alphabetical order:

Original Art Mural. A one-of-a-kind, hand-painted, hand-tiled, or digitally printed image on the exterior wall of a building that does not contain any commercial message. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

Public Art Installation. A facility, amenity or project that does not contain any commercial message and which is either an "approved public arts project" as defined by Section 19.85.4 of the Los Angeles Administrative Code or approved pursuant to Section 91.107.4.6 of the Los Angeles Municipal Code. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

Vintage Original Art Mural. An Original Art Mural that existed prior to the operative date of this definition.

Sec. 3. Subsection E of Section 14.4.3 of the Los Angeles Municipal Code is deleted.

Sec. 4. Subdivision 10 of Subsection B of Section 14.4.4 of the Los Angeles Municipal Code is deleted.

Sec. 5. Section 14.4.20 of the Los Angeles Municipal Code is amended to read as follows:

SEC. 14.4.20. ORIGINAL ART MURALS, VINTAGE ORIGINAL ART MURALS, AND PUBLIC ART INSTALLATIONS.

An Original Art Mural that conforms to the requirements of Section 22.119 of the Los Angeles Administrative Code is not considered a sign and therefore is not subject to the provisions of this Article or any other ordinance that regulates signs. Any supposed "mural" that does not conform to the requirements of Section 22.119 of the Los Angeles Administrative Code shall be considered a sign and subject to the provisions of this Article or any other ordinance that regulates signs and digital displays. A Public Art Installation registered pursuant to the requirements of Section 19.85.4 of the Los Angeles Administrative Code or the requirements of Section 91.107.4.6 of the Los Angeles Municipal Code is not a sign, but is subject to Section 14.4.4-E of this Article and any other applicable zoning and land use regulations set forth in the Los Angeles Municipal Code. A building permit from the Department of Building and Safety is required for a new hand-tiled or digitally printed Original Art Mural or any Public Art Installation.

Severability. If any part, sentence, phrase, clause, term or word in Section 14.4.2 or Section 14.4.20 of this Code relating to Original Art Murals is declared invalid or unconstitutional by a valid court judgment or decree of any court of competent jurisdiction, the declaration of such unconstitutionality shall not affect the constitutionality or lawfulness of the remainder of this Code, the Los Angeles Administrative Code or any other City regulation regulating signage, billboards or Original Art Murals.

Sec. 6. Section 5.111.2 of the Los Angeles Administrative Code is amended to add a new Subsection (h) to read as follows:

(h) Fees charged for the registration of Original Art Murals, pursuant to Section 22.116(b) of the Los Angeles Administrative Code, shall be placed in the Fund and allocated for mural registration program implementation.

Sec. 7. Section 22.116 of the Los Angeles Administrative Code is amended to read as follows:

Sec. 22.116. Fees.

(a) **Schedule of Fees for Application for Architectural Approval.** As required by Section 22.109 of this Code, each application for approval of the design or location of any arch, bridge, structure, or approach belonging to any private individual or corporation by the Board of Cultural Affairs Commissioners shall be accompanied by the payment of a fee in accordance with the following schedule:

Total Valuation of Project		Fee
From	To	
\$0.00	\$1,500.00	\$60.00
1,500.01	10,000.00	80.00
Sss10,000.01	25,000.00	100.00
25,000.01	50,000.00	120.00
50,000.01	150,000.00	140.00
150,000.01	250,000.00	160.00
250,000.01	500,000.00	200.00
500,000.01	1,000,000.00	300.00
1,000,000.01	Over	400.00

(b) **Fee For New Mural Registration.** As required by Section 22.119 of this Code, each application for registration with the Department of Cultural Affairs of an Original Art Mural on private property shall be accompanied by the payment of a \$60.00 fee. Monies collected from each application for mural registration shall be deposited into the Cultural Affairs Department Trust Fund, as established by Section 5.111.2 of the Los Angeles Administrative Code, for mural registration program implementation.

Sec. 8. A new Section 22.119 of the Los Angeles Administrative Code is added to read as follows:

Sec. 22.119. Original Art Murals on Private Property.

(a) **Purposes.**

(1) These regulations relating to Original Art Murals in the City of Los Angeles further the following purposes: (1) encouraging artistic expression; (2) fostering a sense of pride; (3) preventing vandalism at mural sites through the installation of murals that vandals are reluctant to disturb; and (4) preserving existing murals that are a valued part of the history of the City of Los Angeles.

(2) The City wishes to encourage the installation of murals and, at the same time, prevent the proliferation of off-site commercial signs. Therefore, the City's mural regulations exclude commercial advertising on murals to prevent the installation of the equivalent of an off-site commercial sign on a mural. This restriction on commercial advertising is intended to work in tandem with and help preserve the citywide ban on off-site commercial signs set forth in Section 14.4.4

of the Los Angeles Municipal Code. Both the ban and the exclusion of commercial advertising on murals are supported by the United States Supreme Court's ruling in *Metromedia, Inc. v. City of San Diego*, 453 U.S. 490 (1981). In *Metromedia*, the Supreme Court ruled that the only reasonable way that cities can stop the proliferation of off-site commercial signs is to ban them. The Supreme Court also ruled that cities can carve out exemptions to such a ban for noncommercial signs and on-site commercial signs.

(3) These mural regulations also promote public safety and welfare by regulating such displays in keeping with the following objectives:

(i) That the design, construction, installation, repair and maintenance of such displays will not interfere with traffic safety or otherwise endanger public safety.

(ii) That the regulations will provide reasonable protection to the visual environment by controlling the size, height, spacing and location of such displays.

(iii) That the public will enjoy the aesthetic benefits of being able to view such displays in numbers and sizes that are reasonably and appropriately regulated without having to endure visual blight and traffic safety impacts that would be caused by such displays that are not reasonably and appropriately regulated.

(iv) That consideration will be given to equalizing the opportunity for messages to be displayed.

(v) That adequacy of message opportunity will be available to sign users without dominating the visual appearance of the area.

(vi) That the regulations will conform to judicial decisions, thereby limiting further costly litigation and facilitating enforcement of these regulations.

(vii) To provide registration requirements and regulations for Original Art Murals as defined in Section 14.4.2 of the Los Angeles Municipal Code.

(b) **Original Art Mural Registration.**

(1) **Authority.** The Department of Cultural Affairs shall have the authority to determine that an application for an Original Art Mural or Vintage Original Art Mural meets all of the applicable registration requirements as established in the Mural Ordinance Administrative Rules.

(2) **Administrative Rules.** The Department of Cultural Affairs is authorized and directed to adopt Mural Ordinance Administrative Rules implementing this section.

(3) **Neighborhood Involvement Requirement.** The Mural Ordinance Administrative Rules to be adopted by the Department of Cultural Affairs shall include a neighborhood involvement requirement. Specifically, the rules shall include a requirement that an applicant for mural approval send notice of that application to the Neighborhood Council which has jurisdiction over the area of the City in which the proposed mural will be installed at least 45 days prior to the Department registering the mural. No mural shall be registered until the applicant certifies that he or she has completed this neighborhood involvement requirement. This is a procedural requirement only, and the General Manager shall at all times retain sole authority to approve or deny an application for a mural based on the criteria in Section 22.119 of the Los Angeles Administrative Code and any Mural Ordinance Administrative Rules promulgated by the Department of Cultural Affairs. Further, in no event will registration of a mural be granted or denied based upon the content of the mural.

(4) **Covenant.** In connection with the installation of a new Original Art Mural, the applicant shall be required to record a covenant with the Office of the County Recorder and the Department of Cultural Affairs. The covenant shall require that the mural comply at all times with all provisions of the Original Art Mural Regulations specified in Subsection (b) of this Section 22.119. In addition, the covenant shall remain in force for as long as the mural exists.

(5) **Change of Ownership.** Upon a change of ownership of the property to which an Original Art Mural is affixed, a new owner may, at the owner's election and without the need for permission from the Department of Cultural Affairs, de-register the mural with that department and terminate the covenant.

(c) **Grandfathering of Vintage Original Art Murals.** Any Vintage Original Art Mural installed prior to the effective date of this section, shall have legal nonconforming status and, notwithstanding any provision of this Section 22.119 to the contrary, not require registration under this Section 22.119. But a Vintage Original Art Mural which has not gained legal nonconforming status through law other than this Section 22.119 cannot qualify for legal nonconforming status under this Section 22.119 if it consists or contains any of the following: electrical or mechanical components, or changing images (moving structural elements, flashing or sequential lights, lighting elements, or other automated methods that result in movement, the appearance of movement, or change of mural image or message, not including static illumination turned off and back on not more than once every 24 hours).

(d) **Original Art Mural Regulations.** An Original Art Mural that meets all of the following requirements will be allowed upon satisfaction of the applicable registration procedures:

(1) The mural shall remain in place, without alteration, for a minimum period of two-years. "Alterations" include any change to a permitted mural, including, but not limited to, any change to the image(s), materials, colors or size of the permitted mural. "Alteration" does not include naturally occurring changes to the mural caused by exposure to the elements or the passage of time. Minor changes to the permitted mural that result from the maintenance or repair of the mural shall not constitute an "alteration." Such minor changes may include slight unintended deviations from the original image, colors, or materials that occur when the permitted mural is repaired due to the passage of time or as a result of vandalism. A mural may be removed within the first two years of the date of registration under the following circumstances:

(i) the property on which the mural is located is sold; or

(ii) the structure or property is substantially remodeled or altered in a way that precludes continuance of the mural; or

(iii) the property undergoes a change of use authorized by the Department of Building and Safety.

(iv) the owner of a mural may request permission from the Department of Cultural Affairs to remove a mural prior to the expiration of the two year period, which the Department may grant upon making a finding that the continued maintenance of the mural is not feasible and that the early removal of the mural is not in furtherance of off-site commercial advertising.

(2) No part of a mural shall exceed the height of the structure to which it is tiled, painted or affixed.

(3) No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted or affixed.

(4) No part of a mural shall exceed a height of 100 feet above grade.

(5) No mural may consist of, or contain, electrical or mechanical components, or changing images (moving structural elements, flashing or sequential lights, lighting elements, or other automated methods that result in movement, the appearance of movement, or change of mural image or message, not including static illumination turned off and back on not more than once every 24 hours).

(6) No mural shall be placed over the exterior surface of any building opening, including, but not limited to, windows, doors, and vents.

(7) No mural shall be placed on a lot that is improved with only one single-family residential structure and accessory structures.

(8) No mural shall be arranged and illuminated in a manner that will produce a light intensity of greater than three foot candles above ambient lighting, as measured at the property line of the nearest residentially zoned property.

(9) Digitally printed image murals shall receive approval of both the Los Angeles Fire Department and the Department of Building and Safety.

(e) **Severability.** If any part, sentence, phrase, clause, term, or word of this Section 22.119 is declared invalid or unconstitutional by a valid court judgment or decree of any court of competent jurisdiction, the declaration of such invalidity or unconstitutionality shall not affect the constitutionality or lawfulness of the remainder of this Administrative Code, the Los Angeles Municipal Code, or any other City regulation regulating signage, billboards, or Original Art Murals.

Sec. 9. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall; one copy on the bulletin board located at the Main Street entrance to the Los Angeles City Hall East; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that the foregoing ordinance was introduced at the meeting of the Council of the City of Los Angeles AUG 28 2013, and was passed at its meeting of SEP 4 2013.

HOLLY L. WOLCOTT, Interim City Clerk

By  Deputy

Approved SEP 06 2013

 Mayor

Approved as to Form and Legality

MICHAEL N. FEUER, City Attorney

Pursuant to Charter Section 559, I **disapprove** this ordinance on behalf of the City Planning Commission and recommend that it not be adopted

By 
KENNETH T. FONG
Deputy City Attorney

August 19, 2013

See attached report.

Date August 19, 2013


Michael LoGrande
Director of Planning

File No(s). CF Nos. 08-0515, 08-0530, 08-1233 and 11-0923

MENTAL FLOSS

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CLOSE



14 Street Art Terms—Illustrated!

BY JESSICA ALLEN

JULY 10, 2013



FLICKR USER GARRET ZEIGLER

The secret in L

Street art has gone mainstream. Artists who started in the street now show in museums and galleries (rather than on them), and their stencils or posters can be worth millions. Cameras watch to catch not bombers putting up tags but people defacing what's already on the walls. Just about every city in the world—as well as suburbs and deserts—has stickers, murals, and wheatpastes to admire. But what if it's all graffiti to you? Here are 14 terms to know when it comes to street art.

1. TAG



Wall at 5 Pointz

A stylized name or signature done with various materials, such as a marker or an aerosol spray can, often freehand. Depending on its format or complexity, a tag may be called a throw-up, as in “that throw-up is amazingly detailed,” not as in “this Sharpie scrawl makes me want to throw up my cookies.” A person who tags is known as a writer or bomber.

2. CHARACTER



Sweet Toof

Cute or creepy, cartoonish or realistic, a character serves as a signature or visual shorthand. If you know the character, you know the artist. Some artists take their characters from comic books or television, but many invent wholly original beings. A character can be put up on its own or as part of a larger narrative scene.

3. WILDSTYLE



Tag on Bogart Street, Brooklyn

Elaborate, interlocking letters or symbols used when tagging. Wildstyle forms a complicated code that excludes non-writers, as generally only experts or practitioners can read the name.

4. PIECE

Kobra

Short for “masterpiece.” The term is frequently used to describe a more labor-intensive work, usually with at least three colors. A street artist might be said to get up a piece or a tag. Pieces are sometimes called burners, as in “this piece is so hot, it’s burning off the wall and onto my retinas.”

5. ROLLER



Skewville

A work done with a roller brush. Most rollers consist of block-letter tags or phrases, sometimes with drop shadows or intentional drips. The brush's long handle enables artists to paint in hard-to-reach or tricky spots, such as down the side of a building, or to complete really large pieces.

6. CREW



Robots Will Kill

A group of artists who regularly get up together. The crew's collaboration might consist of unified pieces that tell a coherent story, or it may be a series of individual tags done in a concentrated area.

7. LEGAL WALLS



Sheryo, The Yok, Flying Fortress, Never, Nychos, and Most

In recent years, property owners and even entire neighborhoods have allowed artists to bomb their houses or buildings. Legal walls have helped bring about the transformation of graffiti into public art. Because artists don't have to execute quickly, at night, or with one eye out for police, legal walls allow for bigger or more involved pieces that seek to beautify, moralize, empower, or entertain.

8. MURAL



How & Nosm and RRobots

A huge work, often on a legal wall. It might be done by an individual, an informal group, or a crew. A mural might depict a single scene, or it might be a series of standalone or loosely connected images or characters.

9. INSTALLATION



Invader

A site-specific work, often 3D or sculptural. Temporary or permanent, an installation may combine several techniques, as when a stenciled scene of a child pulling a wagon includes part of an actual wagon attached to the wall. Some installations have a political bent, such as a street sign that has been altered, and some are optical illusions.

12. STENCIL

Icy and Sot

A design cut into heavy paper or cardboard, then spray-painted onto a wall. A stencil may be a phrase, an image, or a combination thereof. Some stencils are one-offs; others are repeated throughout a geographic area or around the world. Blek le Rat, the so-called father of stencil graffiti, popularized the form via images of rats he began putting up in Paris in the early 1980s.

13. YARN BOMBING



Olek

In 2005, Magda Sayeg knitted a cozy for a doorknob at her Houston boutique, and spawned a movement. Since then, knit bombers have covered statues, buses, signs, trees, grocery carts, telephone poles, benches, and other objects both sentient and non. Also called “grandma graffiti,” yarn bombing brings an element of domesticity into the streets, counterbalancing the traditionally male world of street art with a traditionally female art form.

14. POST-GRAFFITI



Hellbent

Another name for street art. The lines between graffiti, street art, and public art have begun to blur. As legal walls have proliferated, street artists are no longer marginalized, but are lauded for their creativity and craftsmanship. Perhaps in response, they have pushed past spray paint, stickers, and other common approaches. Today, work on the street encompasses a fantastic range of materials and styles from LED throwies and light projections to skywriting to abstract collage.

All photos by Flickr user Garrett Ziegler.

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Christie's

Collecting Guide: 5 things to know about Street Art

Christie's specialists discuss Keith Haring, Banksy and Stik, and bringing the street into the home

The 21st century has seen an urban liberation of art media, pushing through the conventional parameters of paper, cardboard and canvas and on to pavement, sidewalks, subways and the bricks of buildings. As the personification of movement, freedom and spontaneity, Street Art has taken centre stage, both literally in scale and visibility and in its burgeoning popularity.

Since the hip-hop crews of Philadelphia and New York turned graffiti into an elaborate language, encrypted in a range of unique styles, Street Art has become an established art form. While its very public presence may scream manifesto, perhaps with subversive intent, Street Art nonetheless promotes a sense of the uncompromising, a radical ethos that consistently attracts clusters of fervent supporters throughout the world. However, not until recently has there been such interest in the genre.

[Banksy \(b. 1975\), *Flying Copper*](#). Sheet 988 x 690 mm. Estimate: £15,000-25,000. Offered in [Contemporary Edition](#), 14-26 September 2018, Online

Works from the masterful integrators of popular culture, Abstract and Neo-Expressionism — [Keith Haring](#), [Jean-Michel Basquiat](#), [Banksy](#), [Mr BRAINWASH](#) and [Stik](#), to name but a few — now are in high demand. Since Shepard Fairey's iconic 'Hope' poster from 2008 and [the groundbreaking show on the international history of graffiti and Street Art at MoCA in 2011](#), Street Art's popularity has skyrocketed, evidenced by record-breaking sales in recent years.

Here, [Prints and Multiples](#) specialists Charles Scott and James Baskerville offer guidance for the emerging collector.

1. Familiarise yourself with common themes

[Stik \(b. 1979\), *Up on the Roof*, 2360 x 675 x 10 mm \(overall\)](#). 2360 x 675 x 10 mm (overall). Sold for: £150,000 on 20 September 2018 at Christie's in London, a record price for a work by the artist.

Street artists often revisit a theme or rely on a repeated technique in their work, creating a recognisable trademark that forms an essential part of their visual vocabulary. Haring developed his man figure; Jean-Michel Basquiat combined symbols and epigrams; and Banksy fashions irreverent, politically-charged subjects. Stik continues to hone his six-line, two-dot figures, and as this imagery becomes increasingly iconic, the market takes notice: *Up on the Roof* (above) achieved £150,000 in the September 2018 Prints and Multiples sale in London, a record price for a work by the artist.

2. Size matters

[Mr. Brainwash \(b. 1966\), *Tomato Spray*](#). Sheet 385 x 383 mm. Estimate: £2,500-3,500. Offered in [Contemporary Edition](#), 14-26 September 2018, Online

Some street artworks are site-specific, such as Haring's infamous '[Crack Is Wack](#)', a 1986 public project still visible along the Harlem River Drive in New York City. As a way to represent the whole, a distinct element of the work may be replicated in a more portable form. Haring's iconic figures and symbols repeat throughout his oeuvre, finding themselves not only on his murals and canvases but also on his screen prints. This is also true for artists such as Stik or Banksy.

3. Imitations are everywhere

[Shepard Fairey \(b. 1970\), *Soup Can I, II, III & IV*](#). Sheet 507 x 405 mm (and similar). Estimate: £5,000-7,000. Offered in [Contemporary Edition](#), 14-26 September 2018, Online

Street Art can be easily duplicated. As stencils can be used and infinitely reused, the question of originality that plagues all art becomes particularly critical for this genre. Consult a specialist.

For prints, it is extremely important that they match the catalogue raisonné for the artist or compare well to other examples from the edition.

When considering value, edition size is also critical. The democratic nature of Street Art means that the number of images produced can be quite large — this is why some Street Art is priced quite low. Works that have hand-additions or that are from a smaller number of productions available are valued considerably higher.

4. Consider condition

Street Art is, by its very nature, exposed to the elements more than other kinds of art. Restoration may be possible — some artists, like Stik, make a point of personally touching up their works in situ whenever they can — but some level of wear is to be expected. Collectors should keep in mind that, as with any kind of artwork, condition may impact the perceived value of a piece.

[After Jean-Michel Basquiat \(1960-1988\), *Jawbone of an Ass*](#). Image, Sheet 1080 x 1524 mm. Estimate: £30,000-50,000. Offered in [Prints and Multiples](#) on 20 September 2018 at Christie's in London

5. Know the community

With Street Art being a relatively new movement in art history, it's important to know what came before in order to understand where it's going. Most are aware that graffiti – and more specifically, Wild Style – represented the nascent form of Street Art in the 1970s, but Pop Art also paved the way, incorporating many of the same topics for the first time, from mass consumerism to elements of pop culture. Pop Art giant [Andy Warhol](#) played mentor to Basquiat; Warhol and Haring were long-time collaborators. Relative newcomers KAWS and Invader have, in many ways, accepted the baton.

18 September 2018

[Post-War & Contemporary Art | Collecting Guide](#)

Main image:

[Keith Haring \(1958-1990\), *One Plate, from: Growing*, image 725 x 980 mm., sheet 760 x 1025 mm.](#) Image 725 x 980 mm, Sheet 760 x 1025 mm. Estimate: £15,000-20,000. Offered in [Prints and Multiples](#) on 20 September 2018 at Christie's in London

Highlighted sale

<https://hyperallergic.com/447507/queer-street-art-usa/>

HYPERALLERGIC

ARTICLES

A Very Queer Street Art Movement Is Spreading Across the US

Self-labeled “queer street artists” are increasingly talking back against homophobia and claiming a share of ownership in public space through subversive and explicitly queer imagery.

Paige Towers June 15, 2018



“Gone Gay,” unknown artist (image courtesy Jeremy Novy)

Heterosexual cis men have long dominated the street art scene in the United States. A quick look around even the most liberal cities confirms that misogynistic and homophobic imagery remains prevalent: walls, sidewalks, signs, and other makeshift canvases within urban spaces often boast objectified depictions of women, hyper-masculine portrayals of men, and hateful anti-gay tags.

Yet, self-labeled “queer street artists” are increasingly talking back against homophobia and claiming a share of ownership in public space through subversive and explicitly queer imagery. As the number of artists in this scene grows, so does visibility and pride for those who identify as members of the LGBTQ community. And while the movement is still heavily concentrated in the progressive bubbles of San Francisco, Los Angeles, and New York City, it’s increasingly spreading across the country.

One of the most prominent artists within the movement, Jeremy Novy, recognizes how vital this representation is for the LGBTQ community. “Giving visibility to transness and queerness is a powerful and important thing that should absolutely be happening more,” Novy told Hyperallergic



Jeremy Novy, “Drag icon, ‘Divine’ sticker” (image

courtesy Jeremy Novy)

Novy, a Wisconsin native who currently resides in Los Angeles, is widely known for his stenciled images of koi fish, which appear throughout numerous US cities. Yet, as far back as 2008, Novy

started placing queer images throughout Milwaukee, Chicago, New Orleans, Atlanta, San Francisco, Los Angeles, and elsewhere in response to the homophobic nature of graffiti culture. His past “queer” works include an array of rainbow-colored Care Bears, a stencil of the international drag icon, Divine, and stenciled and wheat-pasted posters of sexualized, intimate portrayals of men.

Novy describes the imagery he’s putting out there as, “talking about queer history but in a modern way, by using a can of spray paint and a stencil.”

In addition to being an artist, Novy has also become a historian of the movement. In 2011, he received funding from the National Endowment for the Arts and the San Francisco Arts Commission for his self-curated exhibition, *A History of Queer Street Art*. Novy has spent an enormous amount of time documenting the unofficial founding members of today’s burgeoning movement, like Keith Haring, who passed away from AIDS in 1990 at the age of 31. Haring is often celebrated for his black-and-white chalk drawings and painted murals that notably appeared on New York City subway walls. But Novy and others are working to promote the queer themes of his work, which were often commissioned by private citizens or ignored by the mainstream art world.



Jeremy Novy, “Stencil of koi fish” (image courtesy Jeremy Novy)

While the queer street art movement has a good deal of allies and support in Europe and other parts of the world, to this day, American queer street artists rarely receive commissions for

public murals. “Many artists still do a lot of queer imagery murals, but they’re all kind of private, like in somebody’s home,” Novy said. “It feels like we’re still in the closet.”

Novy believes that depictions of queer culture belong in the public realm where they’re accessible to all passersby, not just the already likely forward-thinking, educated museumgoer. “Gay imagery has a deeper conceptual meaning and when it’s created, it hopefully makes people ask themselves, ‘what is this?’ Hopefully it creates a discussion,” Novy said.

Another Los Angeles-based, queer street artist, Homo Riot, has noted that in the past this type of artwork was also a way to give the middle finger to a society that has long policed and punished gay culture. By putting a queer image — such as a sticker of two male wrestlers kissing — on some public object, Homo Riot confronted the people in power who, for many years, largely remained unsupportive of gay rights.



Homo Riot, “Two male wrestlers kissing, wheatpasted image, mailbox” (image courtesy Homo Riot)

His thoughts on the purpose of the movement have since shifted — he now views his art foremost as a way to spread positive and proud messages about the LGBTQ community.

Referring to the time around the start of Dan Savage’s “It Gets Better” movement, which seeks to empower LGBTQ+ youth, Homo Riot said, “I wanted nothing more at that time than to create street work that would be seen by LGBTQ kids. I would plaster work near schools and slap stickers around where I knew kids congregated. I always hoped that at the very least the work conveyed to LGBTQ kids that they were not alone. That there was someone else out there just like them.”

The prolific New York City-based street artist, Jilly Ballistic, also recognizes the complex and diverse intentions of the movement. She represents a much smaller demographic within the street art world: women, both cis and trans.

“Absolutely the visibility matters,” she said. “It builds solidarity, community and strength, as well as creates a beacon for other queers. But it’s also a nice ‘fuck you’ to whoever has a problem with that.”

Jilly Ballistic is known for her printed images of nuclear war that are pasted throughout the New York City subway system. Her work generally contains less overt queer undertones, but this is a purposeful choice.

“I’d say my queer images are mostly subversive because for most of our history we had to have our own code words, language, way of dressing and locations. That’s the way we had to survive, and since I deal with historic images, I show this to the world — to those who may not know.”



Jilly Ballistic, “Jeunes Filles’ sticker” (Jeremy Novy personal collection)

Photos of both Jilly Ballistic’s and Homo Riot’s work have been posted on the Instagram account “Queer Street Art,” (run by the New York City-based photographer and filmmaker, The Dusty Rebel). The account highlights the diverse, incredible work of queer street artists all over the country — and world — and is often organized under the hashtag #queerstreetart. The hashtag has featured photographs of works by other rising US-based street artists, including You Go Girl from New Orleans, Indian Man Breath from Atlanta, Michael Mahaffey from Savannah, Pixelstud from San Francisco and Unity Queer from southern California.



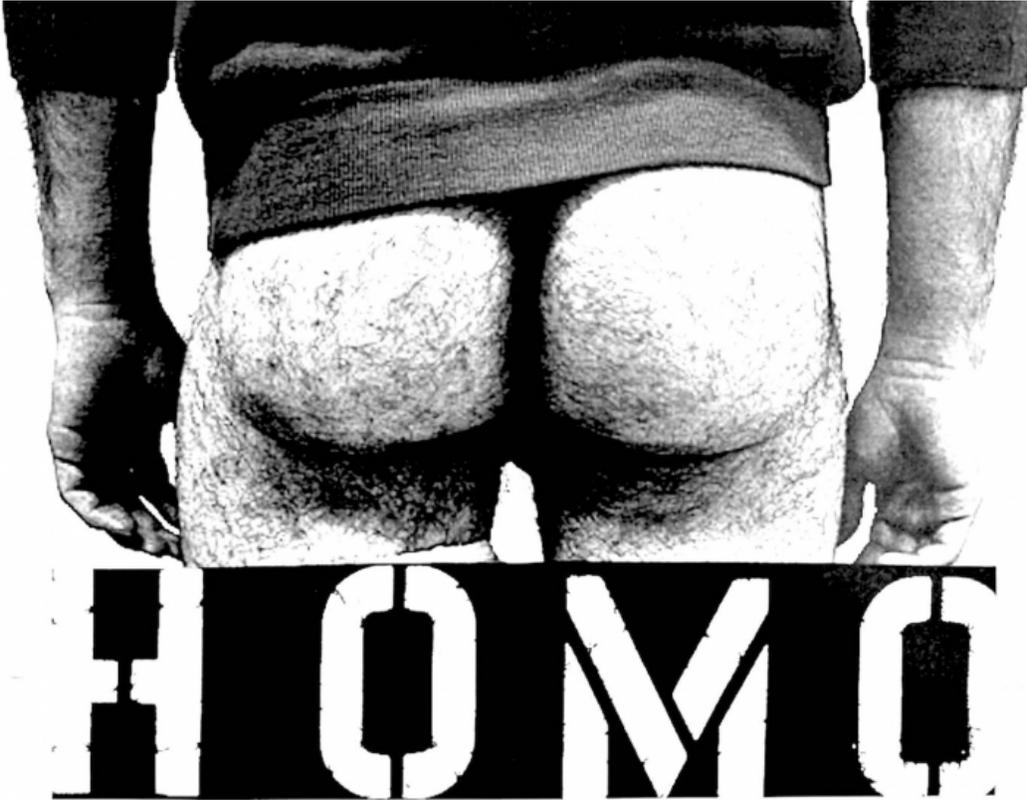
Homo Riot, “Homo Riot’ wheatpasted

image” (image courtesy Homo Riot)

Not only does this documentation of queer art allow for a wider audience, but it also preserves an image before it’s vandalized with anti-gay slurs, defaced or even erased. This is essential, given that some members of the public are still unaccepting of gay imagery to the point of violence. Many artists report that vandals often explicitly target their work. Their images are also written over by so-called “fag taggers.” These taggers spray-paint the slur “fag” over queer imagery as a tactic of discrimination, but it’s also often written over non-queer images in order to denigrate and emasculate heterosexual male’s artwork.

“You would get beat up by ‘fag taggers’ in Chicago or elsewhere. I’ve had things ripped off from the walls,” Novy said. “Other artists have had the images carved off their stickers.”

A recent example of this comes from Australia, where a mural of gay icon, George Michael, was vandalized with black paint. While at first the act symbolized the widespread intolerance of the LGBTQ community, the aftermath was perhaps more powerful: artists and passersby alike later wrote over the black paint with messages of love and acceptance.



Homo Riot, "Homo" poster (image courtesy Homo Riot)

This rewriting of an act of hate seems symbolic for the queer street art movement as a whole. The movement's prominent artists feel confident that gay and trans imagery will continue to spill out from the coasts and into less progressive areas of the country, despite the adversity. Much of this queer street imagery may be small, hidden away, and threatened with a short existence on the street, but even a sticker adhered to a lamppost can provide a vital, perhaps life-changing message for members of a community. A marker drawing of a rainbow from artist Samuel Alexander is a perfect example of this perseverance. It reads, simply: "We've been here the whole time."

TAGS

Homo Riot Jeremy Novy Jilly Ballistic queer street art

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Artist + Jeremy Novy

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Jeremy Novy Stencils

Stencils are mainly images of pop culture. I do images of my sub pop culture, which is Queer. In the world of street art being Queer isn't accepted easily. It is ruled by a group of misogynistic, homophobic, heterosexual, males.

For the past 18 years, Jeremy Novy has utilized stenciled street art to explore social and political issues. Novy has an associate's degree in graphic design and a BFA in photography from Pecks School of the Arts, Milwaukee, Wisconsin.

Novy has two intentions for his stencils: first, he creates public works that make his city a better place to live by bringing a bit of the arts to everyone, regardless of income or background. Seeing problems such as abandoned telephone booths and boarded up buildings, he creates artful solutions by overlaying stenciled posters onto the disused objects giving them new life.

His second intention is to bring gay imagery into the homophobic subculture of street artists by covering hateful and distasteful graffiti in our communities. Novy wants the gay street artist community to flourish and not be bullied or afraid to express themselves with their artwork. Novy states that "street art itself is a dominantly male heterosexual community; being out of the closet is not accepted. Gay street artists have been assaulted, their art supplies stolen or damaged, and their works covered up. He would like to see everyone's artwork—not just the heterosexual males who dominate the street art subculture—have an opportunity to be seen and appreciated. His

unique stencils of legendary drag queens, gay pulp and local talent and koi have been spotted all over town and were responsible for netting him a showcase at Yerba Buena Center for the Arts. He was also flown to Milwaukee to stencil the Pabst Blue Ribbon Beer mansion. He currently has been traveling America painting koi coast to coast. Jeremy's stencils have benefited non-profit foundations, advocacy organizations, and community service programs, and have been featured in books, magazines, newspapers, museum archives, private collections and in film.

In 2011, he curated the world's first group queer street art exhibit called "A History of Queer Street Art" which premiered in San Francisco to critical acclaim. Since its premiere, the exhibit has traveled to Pop Up Gallery in Los Angeles, California and Yale University in New Haven, Connecticut. This exhibit is documenting the struggle of international gay, straight, bi, trans, male and female artists and their use of adhesive stickers and posters to bring attention to the queer struggle for acceptance worldwide

Questions & Answers

Describe your art in two words. Aggressive Beauty

Describe yourself in one word. Interventionist

What do you love the most about creating art in New Orleans? What particular part of your immediate environment, in your neighborhood specifically influences your work? I enjoy what I call art electricity. It's all the creative energy found in New Orleans, from costuming, street performance, music, art vendors, and everything in-between that you find.

Describe your creative process. Are there any rituals or rites of passage you exercise before you begin a new piece? The process of creating the stencil itself is a ritual and a rite of passage. I first take a photograph and then draw all the contours and concave on that with a sharpie. Then comes the some times long and tedious work of cutting the lines out by hand. Finally once all that is complete I am ready to start spreading my image on the streets of America.

Where do you draw inspiration? I draw inspiration from nature as well as queer history.

Who are your artistic influences or gurus? I'm influenced by street art and graffiti.

In New Orleans, art and music go hand in hand. What type of music, band or song lyric best describes your work? I love House Music and truly love to dance.

Where can we find you when you are not creating art? I live in the Bywater of New Orleans but I am not always home. When I am traveling painting murals I try and find nature as my place to recharge and relax.

What is your favorite time of day/day of the week/month of the year? I love mornings. There both a great time for energy to create as well as a perfect time to be lazy and relax.

What is something people don't know about you? A fun fact.When I was in kindergarten we all sat in class and watched the "Challenger" go up into space. This is my first memory of creating art. When the space craft exploded a teacher ran up and turned the box tv off and sat us down at the table with crayons and a coloring book page to color. Mine was a bunny with a pock-a-dot bow tie.

To send me a message you must [log in](#) or [sign up](#).

Where You Can Find My Work

New Orleans, LA- Milwaukee, WI- Nashville, TN- San Francisco, CA- Honolulu, HI- Madison, WI- Chicago, IL- Guerneville, CA- Atlanta, GA- Los Angeles, CA- More Coming Soon!

All works listed online are available to be viewed at [Where Y'Art Gallery](#) by appointment.

My Shipping Policies

For international shipping prices, rush orders or commissions, login in and send me a private message through the messaging tool on my profile page.

-
- Portfolio
 - For Sale



Transformation

SOLD



Monk Stole

SOLD



Street Art Propaganda



Monarch Garden, Milwaukee, WI

SOLD



Garden Koi, Madison, WI

SOLD



Sparrows, Milwaukee, WI

SOLD



Flight, Woodbury, TN

SOLD



Take Flight, Oakland, CA

SOLD



Spreading Beauty through Migration, Seymour, ID

SOLD



A Murder of Crows, Woodbury, TN

SOLD



Transformation, Hillsborough, CA

SOLD



Pool Side Koi, Liberty, TN

SOLD



3 Koi, Milwaukee, WI

SOLD



Never Let Them Clip Your Wings, Milwaukee, WI

SOLD



Monk Parrots, New Orleans, LA

SOLD



No Diving, San Francisco, CA

SOLD



•

Consumerism, San Francisco, CA

SOLD



- [Favorite this artwork](#)
- [Save this art to a collection](#)
- [Share](#)

Public Works Mural, San Francisco, CA

SOLD

Berkeley's Great Wall / Mural artists put a fresh coat of paint on 'People's History of Telegraph Avenue'

Peter Sinton, Chronicle Senior Writer

Published 4:00 am PST, Thursday, December 3, 1998

by Taboolaby Taboola



Chronicle / Sam Deaner

Osha Neumann, 59, (in white overalls) works on a restoration project on the landmark mural off Telegraph Avenue in Berkeley at Haste Street titled 'The People's History of Telegraph Avenue' originally painted by Neumann (and others) in 1976. (CHRONICLE PHOTO SAM DEANER) less

Osha Neumann, 59, (in white overalls) works on a restoration project on the landmark mural off Telegraph Avenue in Berkeley at Haste Street titled 'The People's History of Telegraph Avenue' originally painted ... more

Photo: SAM DEANER



Former hippies from the 1960's and 70's Osha Neumann, 59, (left) and O'Brien Thiele, 57, began a friendship back in 1976 when they met while painting this landmark mural at Haste Street and Telegraph Avenue depicting the 'The People's History of Telegraph Avenue' . The men are working together today on the restoration project and amuse one another as they discuss the magical moments of the 60's depicted in their painting. (CHRONICLE PHOTO SAM DEANER) ... less

Former hippies from the 1960's and 70's Osha Neumann, 59, (left) and O'Brien Thiele, 57, began a friendship back in 1976 when they met while painting this landmark mural at Haste Street and Telegraph Avenue ... more

Photo: SAM DEANER



Osha Neumann, 59, (left) and O'Brien Thiele, 57, are working together on the restoration project of the landmark mural on Haste and Telegraph Streets and step back to discuss their painting while taking a snack break. The former hippies from the 1960's and 70's began a friendship back in 1976 when they met while painting the landmark mural at Haste Street and Telegraph Avenue depicting the 'The People's History of Telegraph Avenue' (CHRONICLE PHOTO SAM DEANER) ... less

Osha Neumann, 59, (left) and O'Brien Thiele, 57, are working together on the restoration project of the landmark mural on Haste and Telegraph Streets and step back to discuss their painting while taking a snack ... more

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Osha Neumann, 59, (in white overalls) works on a restoration project on the landmark mural off Telegraph Avenue in Berkeley at Haste Street titled 'The People's History of Telegraph Avenue' originally painted by Neumann (and others) in 1976. (CHRONICLE PHOTO SAM DEANER) less

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Photo: SAM DEANER

Berkeley's Great Wall / Mural artists put a fresh coat of paint on 'People's History of Telegraph Avenue'

1 / 4

1998-12-03 04:00:00 PDT BERKELEY -- It may not be as glorious as the Vatican's Sistine Chapel frescoes after 14 years of restoration. But the refurbishing of the 88-foot-long mural commemorating the creation of modern Berkeley is the East Bay equivalent.

Aging activists Osha Neumann, 59, and O'Brien Thiele, 57, who painted the original "People's History of Telegraph Avenue" for free in 1976, are back at Haste and Telegraph brightening up their cracked and fading images of the '60s and early '70s.

Their restoration of the Berkeley landmark is expected to take less than a year.

Neumann, who has a master's degree in history from Yale, said the nation's bicentennial celebration inspired him to design the mural on the side of what was then Via Hermosa Restaurant and is now Amoeba Music.

"Everyone was celebrating the 200th anniversary of the American Revolution, but there was no monument to Berkeley's own revolutionary history," Neumann recalls. "I thought it deserved to be remembered."

So did about 10 other artists, including Thiele, who got his start painting figures and restoring gold leaf in churches. On the 20-foot-high northern flank of 2455 Telegraph, the volunteers portrayed the Free Speech Movement, the Black Panther Party, demonstrations against the Vietnam War, the creation of People's Park and celebrations and battles over it, as well as Berkeley's vibrant street culture.

Neumann, who moved to Berkeley after living on a commune in Siskiyou County and taking a medicinal herb as a new first name, was intrigued by the mural art of Diego Rivera and a host of others who were financed by the Work Projects Administration in the 1930s.

"In the 1950s, the social realism style fell into disrepute," Neumann notes. "I wasn't interested in easel art for rich people, but in the '60s there was a desire to revive art that had social content."

And unlike during the Great Depression era, such art was appearing on the sides of buildings in poorer neighborhoods rather than on public buildings.

Neumann was collecting welfare in the mid-1970s when he volunteered to paint a mural in the kiddie corral of the welfare department office in Oakland. Then he saw what he calls "the great wall" on Haste Street, down the block from People's Park, and was hit by the idea of using it as a canvas for Berkeley's recent history.

The owner of Via Hermosa already had allowed Chicano students from the University of California to paint a mural inside his restaurant and agreed to let Neumann display his grander vision on the outside.

The mural was completed with about \$800 in donations, and over the past 22 years, it has been respected by many of Berkeley's well-housed and its homeless.

Every few years, Neumann and Thiele have removed the odd bit of graffiti. The biggest damage took place in 1988, when the cafe operator who succeeded Via Hermosa decided that a panhandler with an outstretched palm pictured at the Telegraph Avenue edge of the mural was bad for businesses and painted over the image.

Neumann and Thiele painted him back.

In 1990, the mural was declared a Berkeley landmark, and this past summer the city allocated \$10,000 to help restore it. Neumann, now a civil rights lawyer, is shooting for a budget of \$30,000 to cover materials and pay minimal wages during the four or five months it will take to complete the project.

In addition to Berkeley's grant, an anonymous fan donated \$2,000, and Amoeba Music contributed \$5,000.

"The mural is such a part of Berkeley's cultural history that we felt it was important to support its restoration," said Marc Weinstein, owner of Amoeba Music.

Neumann and Thiele began their work two months ago, and about 20 percent of the mural has been restored. Passers-by are welcome to make donations in an empty bucket beside the 1,760- square-foot painting.

<https://en.wikipedia.org/wiki/Emek> Also: www.emek.net

Emek

From Wikipedia, the free encyclopedia

Emek



Emek Golan holds his gig poster for "High On Fire"

Emek Golan

Born

March 27, 1970

[Israel](#)

Residence [Portland, Oregon](#)

Nationality [American](#) (United States)

Education [California State University at Northridge](#)

Known for [Posters](#), [Art](#), [Flyers](#), [Painting](#), [Rock concerts](#)

Notable work [Mirror Ball \(Neil Young album\)](#), [Water on the Road](#), [New Amerykah](#)

Movement	Gig Posters , Movie Posters, Printmaking , Lowbrow art, Punk Rock , Political , Post Neo Explosionism Indie rock , Psychedelic art
Website	emek.net (gallery) emekstudios.com (store)

Emek x is a designer, illustrator and fine art painter. Famously penned "The Thinking Man's Poster Artist" by punk- rock singer Henry Rollins while working on his album cover for [A Rollins in the Wry](#), amongst other Rollins' album covers and gig poster commissions.^[1] Emeks' art has appeared in films, galleries, and walls of fans and venues worldwide. His prints are often signed and numbered where the limited quantity of the edition increases the rarity of the product. Emek's work is highly sought after by collectors of his work, as well, as fans of the performer(s). Emek regularly attends the annual "Hall of Flowers" (poster show) in San Francisco, California hosted by TRPS (The Rock Poster Society).^[2] Former resident artist of The Peoples Art of Portland Gallery in Portland,^[3] Oregon's Pioneer Square Mall, where Emek released new and rare works, closed April 30, 2016.^[4] The main collection of New Release gig posters, art and merchandise to browse and purchase is through his online store [EmekStudios.com](#)



Contents

- [1Career](#)
- [2Media](#)
- [3Emek Collected Works of Aaarght](#)
- [4Career Beginnings](#)
- [5Personal life](#)
- [6Influences](#)
- [7Philanthropy](#)
- [8Accolades](#)
- [9References](#)

Career

Emek's style, known for its attention to detail and layers of meaning, infuses socio-political commentary into pop culture imagery. All of Emek's artwork is originally hand-drawn and then hand-silkscreened for each actual concert or event, usually in limited editions of around 300. In recent years Emeks' file separations are digital, favoring the time saving method over the traditional hand- cut rubilith separations he would make to produce posters like [The Black Crowes](#) 2001 show at the Santa Barbara Bowl & Greek Theater.^[5] Over the last decade, Emek's work has been shown in galleries across the United States, in Berlin, London and Tokyo.^[6]

He has painted album covers for Neil Young and Pearl Jam as well as for many popular musicians and alternative bands, notably for singer/ songwriter Erykah Badu. Their creative partnership has developed several stunning works, like "New Amerykah" voted #12 of the Top 20 Album Covers of All Time.^[7] In 2008 Emek completed the art and packaging for [Erykah Badu's](#) album, [New Amerykah](#). In addition to a gig poster for Badu's February 2, 2008 concert in Israel, he created album art for "[Honey](#)", which also featured in her video for the song "Honey". In similar fashion, the video for "Annihilation Blues" by [moe](#) features Emek's artwork from the album cover for [No Guts, No Glory](#), released May 27, 2014 by [Sugar Hill Records](#).^[8]

In the Hall of Flowers, fans treat the mono-monikered artist like a rock star, snapping photos as he signs posters. Many had seen Emek's work on eBay, where some of his posters fetch hundreds of dollars, and know exactly what they want. They call them out: Radiohead. Death Cab for Cutie. Bright Eyes. The Pixies. Paul Simon.^[9]

Emek's unique visual style has graced music posters on a diverse musical spectrum, from blues legend B.B. King to Queens of the Stone Age, Coachella Music & Arts Festival and most recently for astrophysicist [Neil deGrasse Tyson](#). He was invited to exhibit at the opening of the Rock and Roll Hall of Fame and Museum "History of Rock Posters" exhibition in Cleveland, Ohio. The museum cites Emek as an "internationally recognized poster artist" and has a collection of 37 Emek posters for various concerts and festivals from 2004–2012 in its "Library and Archives".^[10]

Media



Pen & ink [WIP](#) of PJ Harvey Poster

Emek's first major cover appearance was for Cal Mag in 1996 (now out of circulation) where the magazine introduced California to the artist with a three-page article. Since, his art has appeared in several other magazines including [Juxtapoz](#), [Pollstar](#), [Rolling Stone](#), [Wired \(magazine\)](#), and [High Times](#).

During the September 17, 2014 program of [Jimmy Kimmel Live!](#) the talk show host introduced Emeks' album cover art for "Top of the World" by [Slightly Stoopid](#) to his audience. Emek was interviewed for the televised programs [Oregon Public Broadcasting](#), [Last Call with Carson Daly](#), and [CNN](#). Similarly his gig posters were used as set decorations on the syndicated shows [New Girl](#), [Justified](#) and [That '70s Show](#). Emek art also appears in scenes of blockbuster movies, such as, [22 Jump Street](#), Dude, Where's My Car, [Small Soldiers](#), and [Get Shorty Part Two](#) with John Travolta.

He has illustrated several movie posters for [Spike and Mike's Festival of Animation](#). Also for [The Hangover](#) and [Reservoir Dogs](#) "Mr. Blonde" 10th Anniversary poster.

Emek incorporates traditional styles, from Russian constructivism to Asian woodblock. But he is also known for melding the mechanical with the organic, part of a statement on technology, consumerism and conservation. Take the poster promoting a show for Ween and the Flaming Lips. A robot riding a robot horse, a green plant in his pouch, bows his head in the middle of a barren field of tree stumps. "At the end of the trail, tired old robots are the only ones left to mourn mankind's destruction of the planet," Emek explains. People get it. College professors use his political imagery in classes and textbooks.^[11]

Emek's art and socio commentary of his art appears in the Sixth Edition of "Rockin' In Time" by David P. Szatmary. "Rockin' in Time" is included in collegiate curriculum, attempts to be as impartial as possible and emphasizes several main themes, including the importance of African-American culture in the origins and development of rock music.^[12]

The YouTube channel [Emek Studios](#) showcases videos of interviews, contests, new release announcements offering the viewer a personalized narrative of the artist and his work.

Emek Collected Works of Aaarght

In November 2010, Emek released his first book, a 300-page retrospective of his career as a rock poster artist. The eponymous volume (published by [Gingko Press](#)) features hundreds of full-color posters and a glow in the dark hard cover. [Gingko Press](#) released a secondary collector's edition of "[Emek Collected Works of Aaarght](#)" with a laser cut alien hard cover. A book signing at [Mr. Music Head Gallery](#) in Los Angeles attracted a crowd of hundreds that stretched around the block for hours. In an article on the book before the event, Shelley Leopold of [LA Weekly](#) wrote, "Emek helped usher back the popularity of rock poster art and perhaps reminded us of its cultural importance right on the heels of iTunes and the impending disappearance of 'the album cover.'" ^[13] "[Emek: The Thinking Man's Poster Artist: Collected Works of AaarghT](#)" is organized by theme, not chronologically or by musician. A gorgeous poster of a whale from a 1995 Phish concert is next to a rattlesnake turning into a guitar from a 2003 Neil Young concert and some "space amoebas" from a Stereolab show in the "Wild Kingdom" section, to take one of hundreds of examples. Categories include "The Personality," "The Machines," "Robots"—Emek is big on robots -- "In Human Form," "Politixxx" and several other oddly spelled and visually spectacular sections.

"It seemed most appropriate to the way I draw," Emek said. "Collectors don't necessarily ask me for something from a particular band; they might ask for a big robot."^[14]

Career Beginnings

His first poster commission was in 1992 for a unity rally and concert after the Rodney King verdict on Martin Luther King Day in Los Angeles. The poster was part of a grassroots effort and benefit to acknowledge the acquittal of the Rodney King verdict, and also bring healing to the riots that followed. The image—a scratchboard visage of Martin Luther King Jr. rising above a concert crowd—was stapled to the city's burnt-out buildings.^[15] It is speculated that no copies of this poster exist today.

Early on, he had difficulty getting record stores to sell leftover posters from a Pearl Jam show. The poster was only \$12.50. Today, when the poster is auctioned on eBay, the same Pearl Jam poster sells for upwards of \$1,500.^[16] Similarly, a gig poster made for the band [Phish](#) December 8, 1995 concert at Cleveland State has sold for \$2,500, a large sum for a living gig poster artist.^[17]

Emek's poster-making career accelerated in the late 1990s with art for alternative rock acts from Europe and North America, including [Pearl Jam](#), [Radiohead](#), [Queens of the Stone Age](#), [Tool](#), and [Marilyn Manson](#). Some earlier works were painted acrylic art on canvas from which limited edition litho posters were made. One such example is the [1998 litho](#) for the [Beastie Boys](#) Portland Rose Garden (2 August) and Oakland Coliseum (13, 14 September 1998) shows.^[18]

Personal life

Emek was born to artists Lynda and Yuval on a [kibbutz](#) in Israel. As a youth his family moved to the Los Angeles, [California](#) area, where his father practiced kinetic sculpture and his mother fine art painting, respectively.^[19] There was no TV in the home, just a radio and a well-equipped art studio. All together Emek was raised within a family of five artists.^[20]

Influences

Emek has cited [Rick Griffin](#), [R. Crumb](#) as inspiration to his work.

"Great design and impeccable political sentiments, what more could you ask for on a poster?"

— *R. Crumb on Emek's work*^[21]

Philanthropy

Emek created a poster to promote the [Music for Relief](#) "Tsunami Benefit Gig" on February 18, 2005 at Arrowhead Pond in Anaheim, CA, USA.^[22] His poster, along with performances by [No Doubt](#), [Linkin Park](#), [Jay-Z](#), [Ozzy Osbourne](#), [Blink-182](#), [Rob Zombie](#), [The Crystal Method](#) and [Jurassic 5](#) helped to raise over one million dollars for [UNICEF](#) and [Habitat for Humanity](#). Music

for Relief's Brad Delson thanked Emek for his contribution, stating that the money raised would be used to fund "vital projects in South Asia, as part of the long-term effort to rebuild those areas" affected by the December 2004 disaster.^[23]

Following the Tuesday, 12 January 2010 Haiti earthquake, Emek released a limited-edition, 7-color silkscreen print with hand-illustrated type that simply reads, "[Haiti](#)". All profits, totaling \$24,000, from the poster sale were donated equally to Partners in Health, Mercy Corps and Doctors Without Borders for the Haiti Earthquake Relief on February 3, 2010.

At 12pm PST May 23, 2013 Pangea Seed released the fourth print release of the 2013 print-suite "[Sea of Change: The Year of Living Dangerously](#)". Emek's edition titled "[There Is Only One](#)", a 5-color silk screen print with [metallic and glow-in-the-dark] inks, was printed on both special blue paper and glitter foil paper. The combined sales of the art prints with variant edition raised almost \$10,000 toward the conservation, awareness and education of the Whale Shark (the subject of his art).^[24]

Emek donated artwork and posters for the Saturday, 24 August 2013 "[Third Annual Rock and Roll Carnival](#)" benefiting [Musack](#), a 501(c)3 charity that provides musical instruments, scholarships and cultural exchanges for children.^[25] He also made a special limited-edition silkscreen poster for The Rock Poster Society (TRPS). The poster raised \$15,000 towards TRPS Artist Relief Trust. The organization uses the fund to assist poster artists who may be going through a rough patch in their lives.^[26]

Accolades

An infographic map of the United States released from [eBay](#) on **December 16, 2014** named [Emek as Oregon's most-searched artist](#). In order to make the map, "we used the **top 50 most searched artists on eBay**, compared with industry trends and search engine data to determine which artists were the most searched in each state," the company says.^[27]

December 2007 [Billboard](#) named the **top 25 rock posters of all time**. Emek garnered *three spots on the list* **#4** [Coachella Valley Music and Arts Festival](#) April 27–29, 2007 Empire Polo Field, Indio, California **#19** Paul Simon October 7, 2006 Santa Barbara Bowl, Santa Barbara, California and **#23** Ben Harper May 26–28, 2006 Sasquatch Music Festival, The Gorge Amphitheatre, George, Washington, the most nods to any single artist.^[28]

Again, his work was widely celebrated February 7, when Emek's 2007 posters for the Coachella and 10,000 Lakes festivals won 1st and 3rd place, respectively, for the annual [Pollstar](#) poll of the years' best rock posters. It was the third year in a row that Emek swept the awards.

Pollstar Awards 2018: *First* – [Twenty One Pilots](#) at 'John Paul Jones Arena'.^[29] **2016 Poster(s) of the Year:** *First Place*, Electronic Daisy Carnival, Las Vegas - *Second Place*, Jane's Addiction, McMenamins Crystal Ballroom, Portland, OR - *3rd Place* ALT-J, Santa Barbara Bowl.^[30] **2014:** *Second place*– [Coachella Music and Arts Festival poster](#). **2013:** *First place Poster of the Year* – Radiohead at Santa Barbara Bowl. Submitted by Nederlander Concerts. **2011:** *First place Poster of the Year*– Coachella Music and Arts Festival poster submitted by Goldenvoice.

Second place– Van Morrison Live at the Santa Barbara Bowl submitted by Nederlander. **2009:** *Second place* – Sigur Ros at Red Rock Amphitheatre. **2008:** *First place Poster of the Year*– Coachella Music and Arts Festival. *Third place* – 10,000 Lakes Festival. **2007:** *First place Poster of the Year*– 'House of Blues Concerts' for their submission of Emeks' Ben Harper at the Sasquatch Music Festival. *Third place* – 'Nederlander Presents' for Emeks' Paul Simon at the [Santa Barbara Bowl](#). **2006:** *First place Poster of the Year* was awarded to 'Nederlander Presents' for their submission of Emeks' Velvet Revolver at the Santa Barbara Bowl. 'House of Blues Concerts' was awarded *second place* for Emeks' Pixies at Sasquatch! Music Festival. 'Nederlander Presents' [The Mars Volta](#) at The Greek Theatre took *third place* honors. Please note: In a first for the [Pollstar] Poster Contest [2005], all three award-winning posters were created by one designer – Emek, "The Thinking Man's Poster Artist." **2005:** *First place* – and a full-page, four-color advertisement in Pollstar magazine – was awarded to 'Nederlander of California' for their submission of Emeks' [Pixies](#) at the Santa Barbara Bowl. **2004:** *Third* – [Queens of the Stone Age](#) was submitted by 'Nederlander Concerts'.^[31]

Expresso Beans Awards: 2015: *1st Place Poster of the Year* [Grateful Dead Chicago](#) 15 EMEK.^[32] *1st Place Primus Morrison Art of the Week* 05/20/15.^[33] **2014:** *2nd Place Poster of the Year and Art of the Week* 09/03/14 Nine Inch Nails and Soundgarden – Seattle, Washington and Portland, Oregon;^[34] *1st Place*, Coachella Indio; *1st Place*, QOTSA San Francisco Gan/ Emek. **2013:** *Show*, for Pearl Jam Portland; *1st* QOTSA Brooklyn; *Show*, for Pearl Jam Chicago. **2012:** *1st* Primus Orlando. **2011:** *1st* Widespread Panic Chicago. **2010:** *Show*, for Pearl Jam Kansas City. **2007:** *1st* Coachella; *1st* 10,000 Lakes Festival. **2006:** *1st* Pearl Jam Santa Barbara; *1st* Paul Simon Santa Barbara; *Grey Sky- Ben Harper* Sasquatch!; *1st* Nick Cave Manchester; *Grey*, for Tool Denver; *OG Sketch – Gravetown, Nick Cave* Manchester. **2005:** *Velvet Revolver* Santa Barbara. **2004:** *1st* [Pixies](#) Santa Barbara. **2003:** *1st* Built to Spill Englewood Colorado; *1st* Unnatural Resources 1 (The Wave); *1st* Endangered Bees; *1st* White Stripes. **1999:** *Poster*, for NIN Berlin. **1996:** *1st* [Pearl Jam](#) Charlotte; *1st* Rage Against the Machine Mesa Arizona. **1995:** *1st* [Phish](#) Cleveland.^[35]

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HIJACK

- [HOME](#)
- [WHO IS HIJACK](#)
- [WORKS](#)
- [CANVAS](#)
- [VIDEOS](#)
- [CONTACT](#)



WHO IS HIJACK



Nothing is forbidden until you ask for permission. HiJack is an unstoppable underground street artist known for his use of political satire to produce tongue-in-cheek creations. Working at all hours of the night, HiJack stealthily stencils some of the most highly trafficked destinations across the globe the world from street corners to sides of buildings. His well thought out works are both contemplative and quick-witted as he reinterprets current controversial issues. His candid craft has been noted by viewers around the world ranging from law enforcement to large businesses, art galleries to average joes.

Being raised in an openly creative household, HiJack played with various art forms before discovering his true infatuation with street art. As a teenager, he spent most of his nights sneaking out of his house to create eye catching stencils on otherwise vacant walls. Pairing powerful messages with well-designed images is HiJack's signature as he appropriates empty spaces to freely speak his mind. His commitment to bringing social problems to light along with his distaste for the status quo allows his work to stand out among other artists. Although his artwork is highly recognizable, his discreet and anonymous persona allows passersby to interpret his art and not the person who created it.

Along with his regular streetart, HiJack's work has been displayed at various galleries around the world to present his work in a new light. His first debut in 2013 was in London where he presented his first two collections- Never Too Young To Dream Big and Perfection is False. In true HiJack form, he took this series to the streets and stenciled in Never Too Young To Dream Big on a well-known wall which immediately caught the attention of the UK community. HiJack has also presented at Dieresis Cultural Center in Mexico, Japan's Gallery 21, Forre & Co Fine Art Galleries in Aspen and Vail, Street Art Paradise at Galerie Geraldine Zberro and at Galerie Moretti & Moretti in Paris where he presented, Life Through Street Art. HiJack has also participated in multiple art shows including Art Miami, Art Basel, Art New York and Art Palm Beach.

-

[@hijackart](https://www.instagram.com/hijackart) | hijackart.com

<https://www.sprayplanet.com/blogs/news/a-history-of-graffiti-the-60s-and-70s>

A History of Graffiti - The 60's and 70's



Given the monumental influence graffiti art has had on our popular culture, from music, film, and television to fine art, toys, and clothing, it's easy to forget the form's humble roots and remarkable evolution -- how what started as a way for bored kids to pass the time grew into a movement larger than anyone could possibly have imagined.

Indeed, long before the giant murals, fashion runways, larger-than-life art shows and unlikely street art millionaires, modern graffiti art got its start in the belly of a Philadelphia juvenile corrections facility, with a single word scrawled in small caps across a cell wall: CORNBREAD.



Cornbread & The Unlikely Beginnings of Modern Graffiti Art

In 1965, Darryl “Cornbread” McCray, now widely considered the world’s first modern graffiti artist, was a 12-year-old troublemaker housed at Philadelphia’s Youth Development Center (YDC).

As you may have guessed, McCray loved cornbread. He loved it so much, in fact, that the YDC’s cooks nicknamed him “Cornbread” when he would not stop pestering them to make him the cornmeal quick bread he’d grown up eating with his grandmother.



Instantly taken with his new name, Cornbread felt compelled to share it with the other boys. Rather than take part in the drug use and violence that ran rampant at the YDC, Cornbread passed the time by adding his unique signature to the facility's walls, which, until then, had been covered exclusively in gang names and symbols.

Cornbread spent day and night hunting for fresh spots, scrawling his newly-acquired moniker on nearly every surface in the YDC. He tagged the visitor hall, chow hall, church, and bathrooms, writing "Cornbread" so obsessively that social workers thought he might be suffering from a mental disorder.

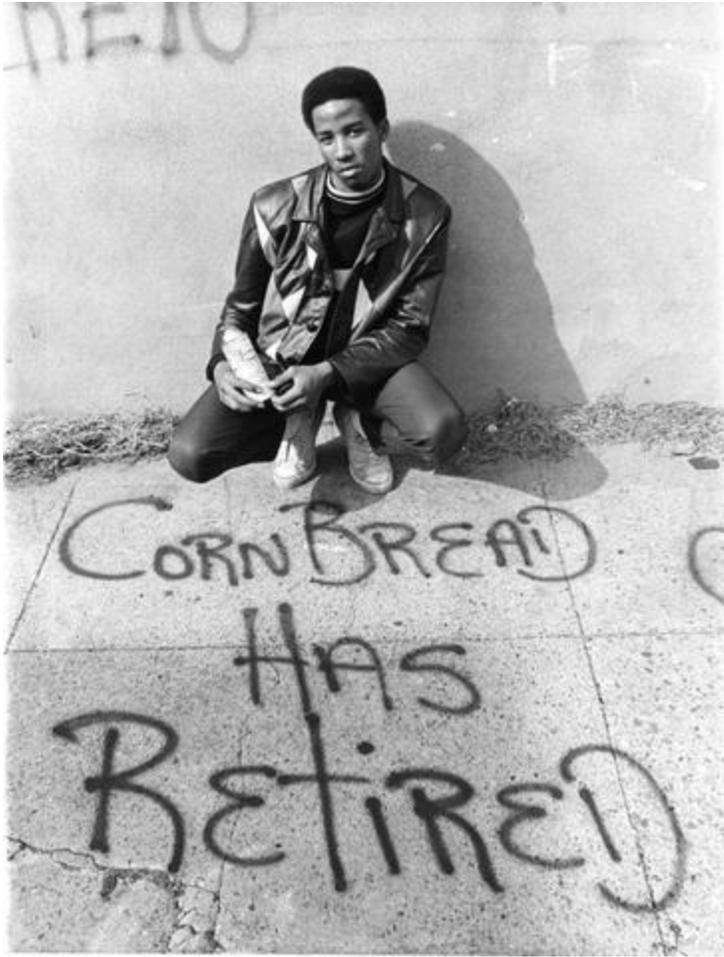
Upon his release, Cornbread doubled-down on the work he'd started in juvie. He took to the streets of Philadelphia, joining forces with friends (and future graffiti legends) like Cool Earl and Kool Klepto Kid to tag walls across the city.



He even used the blank brick canvases of North Philadelphia to win over his junior high crush, writing "Cornbread Loves Cynthia" all over the girl's neighborhood and along the bus route she took to school.

The plan worked, and Cornbread's enigmatic tag soon inspired others, the city's walls growing dense with various names and numbers, each writer trying to snag their share of the glory.

When a local paper mistakenly reported that Cornbread had been killed in a gang shooting, the prideful young writer was determined to prove the legend was still alive. "I knew it was up to me to bring my name back to life," he told Philadelphia Weekly.



In a bold display that would forever cement his status as an icon of 1960's graffiti, Cornbread snuck into the Philadelphia Zoo, hopped a fence, and painted "Cornbread Lives" on both sides of an elephant.

The stunt landed him in jail. But even there, Cornbread claims, his reputation followed him. In *Wall Writers: Graffiti in its Innocence*, Roger Gastman's seminal documentary on the pioneers of 1960's graffiti, Cornbread relates how the jail's guards would ask for his autograph, noting with pride: "My name rang like Jesus Christ."



Taki 183, The King of Late 1960's Graffiti

Around the same time that Cornbread and the Philadelphia crews were busy spraying elephants and trying to out-tag one another, a parallel 1960's graffiti movement was developing in New York City.

It was a time when, as Henry Chalfant and Sacha Jenkins put it in their book, *Training Days: The Subway Artists Then and Now*, "New York didn't have much, [and] the kids had to figure out what to do with themselves."

One of those kids was Taki 183, a self-described bored teenager from Washington Heights, a Greek neighborhood just north of Harlem, who created his now-iconic tag in 1969 by combining "Taki," a diminutive form of his Greek name, Demetrius, and "183," his street number.



Taki was not the first writer to combine name and number in his tag (he cites Julio 204, who stuck mostly to his own neighborhood, as a major inspiration), but as *Complex* noted in an article on the 50 greatest NYC graffiti artists, Taki was “the first to turn [tagging] into a 24 hour a day job.”

Armed with magic markers and spray cans, having cut a hole in his jacket that allowed him to hide his hand as he worked, Taki tagged walls, lampposts, hydrants, and subway cars across New York City, carefully choosing the spots he thought were most likely to be noticed.

Like Cornbread before him, Taki soon became obsessed. “I liked the feeling of getting my name up, and I liked the idea of getting away with it,” he told Street Art NYC. “Once I started, I couldn’t stop.”

Taki’s job as a bike messenger took him up and down the city and into the high-end neighborhoods of New York’s Upper East Side, so that soon, as Taki put it in an interview years later: “You could walk 40 blocks and see my name on every pole.”



Taki's quest to conquer the city caught the attention of a reporter at the *New York Times*, and a 1971 profile instantly catapulted Taki to legendary status among his peers in the early 1970's graffiti scene.

"I don't feel like a celebrity normally," he told the paper, "but the guys make me feel like one when they introduce me... 'This is him,' they say."

The first New Yorker to become famous by writing graffiti, Taki would inspire a generation of writers from across the city, just as Cornbread had in Philadelphia. It's appropriate, then, that the two men came together at MOCA Los Angeles some 40 years later to sign their installations at Roger Gastman's *Art in the Streets* exhibit and celebrate how far the movement they started had come.



Tagging for Glory: The Pioneers of Early 1970's Graffiti

As these stories demonstrate, the early graffiti writers of New York and Philadelphia had a lot in common. They were bold, creative, and dedicated, yes, but also young and mostly poor, with limited choices of how and where to spend their free time.

As Bama, a writer from the Bronx, puts it in Gastman's film: "You could be on the basketball team, you could be in a gang, or you could go out here and write on the walls."

It makes sense, then, that graffiti took on a special meaning for these early writers. As sociologist Gregory Snyder notes in his book, *Graffiti Lives: Beyond the Tag in New York's Urban Underground*, tagging allowed these young men and women the opportunity "to get fame and respect for their deeds," rewards which, in any other part of their lives, were totally elusive.

In this sense, Snyder argues that "in its purest form, graffiti is a democratic art form that revels in the American Dream."

This quest for glory meant that graffiti was "frequently thicker in tourist areas like SoHo than in poorer, less-trafficked locales, showing that for most writers having their work seen [was] more important than anything else."

It also meant that, in early 1970's graffiti, legibility -- not style -- was of prime importance. After all, as Jon Naar notes in Gastman's film: "They called themselves writers, not artists."

Driven by the "competitive nature of urban life," these writers used whatever they could find -- from shoe polish to industrial markers -- to spread their tags across the city, eventually painting subway trains at night to ensure their work made its way (very efficiently) across New York's 5 boroughs, taking their name "all-city" in the process.

One writer, MICO, condenses the early history of graffiti into a few simple lines: "It began in different neighborhoods. But we all had one thing in common: We wanted to be famous."



Bubbles, Softies, and Subways: The Stylish Mid-70's & Beyond

In the mid-1970's, with tags going up on walls across New York City and subway cars surfacing each morning covered in elaborate new pieces, graffiti art became a political target.

Though many in the public appreciated the burgeoning form, New York City mayors John Lindsay and Edward Koch vowed to crack down on what they saw as a symptom of a larger "urban problem" in the city. Cleaning up the graffiti became a way to prove that, as Snyder puts it, "the politicians were back in control."

Such efforts posed a major threat to the 1970's graffiti writers, as subway cars had become essential tools for ferrying new work across the city and building reputations, with writer C.A.T. 87 describing the city's trains and buses as "international routes."



The writers soon fought back with waves of protest graffiti. Using subway system maps and shared intelligence, they warned each other about which spots were safe and which were too hot, beginning what MICO called, in a *New York Magazine* history of graffiti, a “guerrilla war” that eventually drained the city’s resources.

Such circumstances also fostered a new climate of creative innovation. As journalist and music critic Jeff Chang explained: “The MTA’s attempts to whitewash the trains only further intensified the process of stylistic change, because there were many more potential targets, and they’re all clean canvases.”

As a result, Snyder writes, 1970’s graffiti soon “progressed from scribbled signatures done with magic markers to elaborate masterpieces done with multiple aerosol colors in the dark of night,” legibility taking a backseat to style and artistic originality.



Writers began experimenting with new lettering styles and flourishes, embellishing their tags with stars, flowers, crowns, and eyeballs, simple tags evolving into what *Raw Vision*’s John Maizels called “hieroglyphical calligraphic abstraction.”

Among the iconic writers of this period were Superkool 223, who discovered that a larger spray nozzle allowed him to fill in letters more quickly and who is credited with graffiti art’s first masterpiece; Tracy 168, whose work appears in the opening credits of John Travolta’s classic sitcom *Welcome Back, Kotter*; and Phase 2, who is aptly named given his major role in ushering in a new era in the history of graffiti art.



A native of the Bronx, Phase 2 (born Lonny Wood) created the now-iconic bubble style of aerosol writing -- thick, marshmallow-like letters, also called "softies," that would feature in so many of the period's pieces. A relentless innovator, Phase 2 also pioneered many other techniques seen in graffiti before 1980, including interlocking type, arrow-tipped letters, and the use of icons like spikes, eyes, and stars.

Given his legendary status in the development of graffiti before 1980, it's no surprise that Phase 2 would also go on to play a significant role in the following decades, as graffiti art became increasingly connected with the emerging hip-hop scene.

These developments in 1970's graffiti set the stage for such new forms as the intricate "Wildstyle" brand of writing, one unique style which helped transition graffiti from simple words scribbled on lampposts to epic artworks admired around the world.

As we've seen, however, "wild style" was not only a new way to tag walls and subway trains; for the pioneers of modern graffiti art it was also, as Tracy 168 put it, "the way we lived."

Do you have any favorite writers from back in the day? What era of street art should we cover next? Let us know in the comments!

- Aug 16, 2018
- Category: News
- Comment: 1

[1960's graffiti](#) | [1970's Graffiti](#) | [Cornbread](#) | [History of Graffiti](#) | [Montana Colors](#) | [MTN Colors](#) | [Phase 2](#) | [Roger Gastman](#) | [Spray Planet](#) | [Superkool 223](#) | [Taki 183](#) | [Tracy 168](#) | [Wild Style](#) | [Wildstyle](#)

LA Football League

Punk Me Tender Interview

- Timothy Michals
- June 24, 2016

Are you from Los Angeles originally or somewhere else?

I'm born in Paris



What brought you to Los Angeles?

My dreams



Who or what in Los Angeles inspires you or influences your art?

The sparkle of stars that rain in the sky when the Indian sunset go to a peaceful sleep



How did you get started in art? In street art?

Art started me



Tell us about the first time you created a piece of public art?

It was in a duet with a old friend of mine , about 15 years ago , we were young and if I remember well , it was more a Graffiti kind of piece and it went all over the wall and the street . Looked like shit but the passion was there , lol.



You seem to have a few very distinct styles to your art, especially your street art. Some are very clean and concise and integrate fashion or other design items and others are large scale and have a very spontaneous and impromptu feel. Is there a style you prefer over the other and what inspires or motivates each style.

It's been about 2 years that I developed this new concept "Punkmetender"

So far I been experiencing and not really giving it to much thought.

I m a natural and impulsive

My idea is to confuse people , that way they don't know what to expect , which make it more interesting for my journey



I really love the multi-media pieces that incorporate the two dimensional figure and a real article of clothing. What was the first piece like that you did and what sparked that idea?

The first piece was inspired by a Jean Paul Gaultier design that he created for Madonna back in the 90s. My idea was that in order to be fashionable it had to include real fabric.

As simple as that



If you could do a collaboration with someone from the fashion world, a designer, a model, etc. who would it be and why? What about the same, but in the art world, who would you most want to collaborate with and why?

100% Jean Paul Gaultier. He's a true artist and I really connect to his art

Also I would love to collaborate with Phillippe Starck. I love the scale and over the top art that he design .



Anonymity seems very important to you, not just for yourself, but also for your models in your public art and even in your photos. In your public art, faces often either are not shown in detail or have their eyes covered over (which I love). Is this to keep the subject anonymous or is there another motivation behind it.

Ego is most of the time like cocaine. It make you feel amazing and the more u get , the more you want. It's easy to forget the real point. Anonymity protect your ego and give you more freedom.

My model represent a vision of a women with a big W , they are heroes. Therefore , stronger when their soul is out, they become invulnerable, iconic....



Who is your favorite model/subject to work with?
I find a hero in every women that I get to meet.



What is next up for Punk Me Tender?
First solo show in Los Angeles , September 2016



Do yourself a favor and follow [@punkmetender_art](#). See you at the show in September!
All photos by [@lafootballleague](#) except where noted.

If These Walls Could Talk: A Guide to L.A.'s Neatest Street Art

Meryl Luzzi

August 31, 2012, 5:30 AM

See All Slides

7 OF 11



What: Tony Tee of [Behold Longevity](#) scores major street-art points with this homage to Laker greats above the 101. We hope it brings them some luck this coming season. Let's go Lakers!

Where: Hollywood Boulevard (at Van Ness).

Street Art LA — Coolest Graffiti Los Angeles



written by Meryl Luzzi

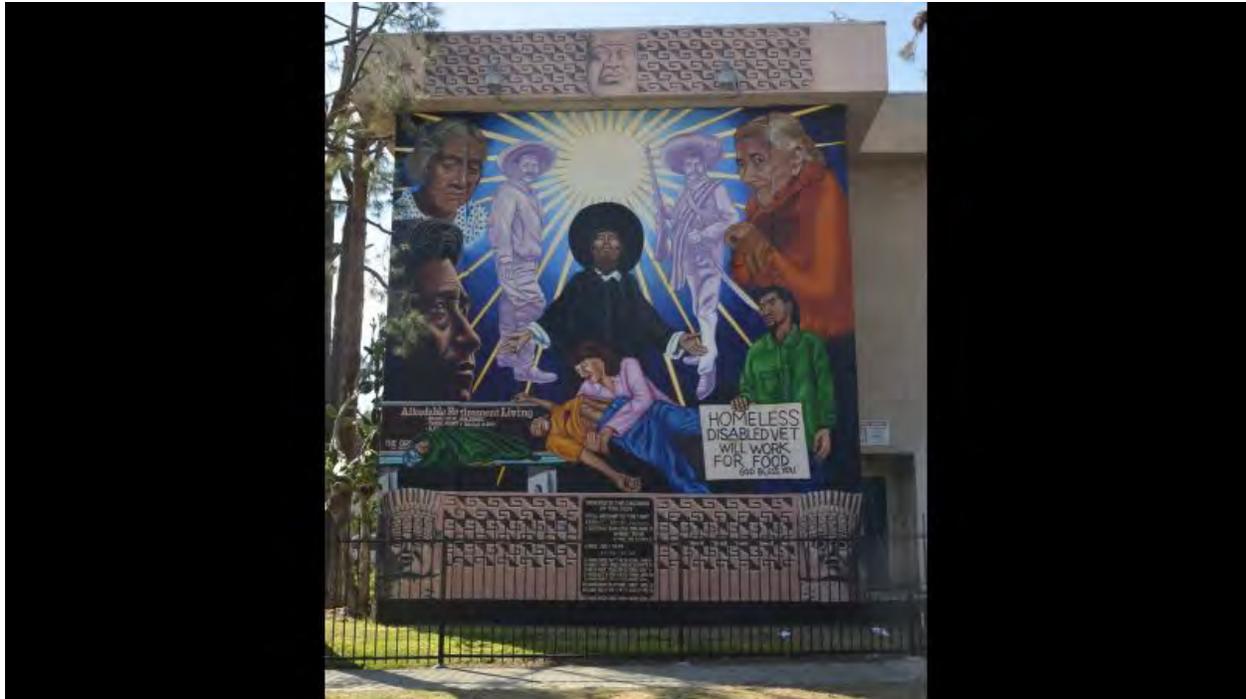
<https://www.latimes.com/entertainment/arts/culture/la-et-cm-los-angeles-mural-conservation-program-20150914-story.html>

Los Angeles Times Archives

L.A. to spend \$750,000 to conserve public murals and paint new ones

By Deborah Vankin

Sep 15, 2015 | 8:05 AM



"Return to the Light," a 1994 mural by Charles Freeman at 227 E. Avenue 41 in Highland Park, has been restored by the Social and Public Art Resource Center as part of the new Citywide Mural Program. (Social and Public Art Resource Center)

Los Angeles will announce a new Citywide Mural Program on Tuesday that calls for \$750,000 to be spent on the restoration and preservation of historic fine art murals as well as the development of new ones.

The Department of Cultural Affairs program, which will run through June 2016, is an outgrowth of the city's 2013 ordinance allowing new murals after a nearly 10-year ban, said Danielle Brazell, the department's general manager of cultural affairs.

"Once it passed and murals were no longer illegal, we had a new set of guidelines in which the city could get behind murals once again," Brazell said. "For close to a decade, there were no resources to restore fine art murals or commission new ones. This is something the mayor put in the budget last year and the City Council supported it."

L.A. is considered a mural capital with a deep tradition of communities expressing themselves through public art. The new mural initiative, Brazell said, is meant to generate civic pride and an awareness for these historic works, many of which are 30 or more years old.

The funds include \$400,000 that will go to the Social and Public Art Resource Center, or SPARC, and the Mural Conservancy of Los Angeles. The two nonprofit groups will conserve 11 murals that have been damaged. The work will include applying an anti-graffiti coating to protect the artwork from vandals.

"Our office conducted a survey to establish a ranking of historically significant murals," said Felicia Filer, Cultural Affairs' director of public art.

SPARC, which will restore nine murals, has begun conservation on seven, including Roderick Sykes' 1989 "Literacy," Yreina Cervantez's 1988-1989 "La Ofrenda" and George Yepes' 1989 "Mujer del Este de Los Angeles."

The Mural Conservancy will tackle conservation of the 1973 collaboration between artists Willie Herrón III and Gronk titled "Moratorium: The Black and White Mural," in Boyle Heights, as well as Judithe Hernández's 1977 "Homenaje a Las Mujeres de Aztlan," a collaboration with Carlos Almaraz of the Ramona Gardens Housing Project.

The new program provides \$300,000 for 15 City Council offices to commission new works or to conserve existing ones. They also will use the funds for documentation and educational outreach, Filer said.

"We heard a lot from the mural community that there needed to be a mural education program re-educating the public about the murals that exist within their communities," Filer said. "So the council offices are beginning to look at ways of doing outreach -- things like mural tours, artists working with youth on new projects, social media efforts, college students conducting surveys of murals in their district."

The remaining \$50,000 for the new program will go toward clerical administration on the mural projects.

"Los Angeles has a rich collection of murals that explore our stories and leave a recorded history," Mayor Eric Garcetti said in the city announcement. "Murals are one of our most vibrant forms of public art, and this sizable investment will help us to both conserve many of our city's fading murals and create new ones for Angelenos to enjoy."

SPARC founder and artistic director Judith F. Baca noted that some may say Los Angeles doesn't have a heart or a civic center. "But it's unique in that it has many hearts, many community centers," she said. "What the murals do is they put a face on these places. The murals give us a kind of grass-roots vision of place and who we are as a people."

Twitter: @debvankin



Deborah Vankin

Deborah Vankin is an arts and culture writer for the Los Angeles Times. In what's never a desk job, she has live-blogged her journey across Los Angeles with the L.A. County Museum of Art's "big rock," scaled downtown mural scaffolding with street artist Shepard Fairey, navigated the 101 freeway tracking the 1984 Olympic mural restorations and ridden Doug Aitken's art train through the Barstow desert. Her award-winning interviews and profiles unearth the trends, issues and personalities in L.A.'s arts scene. Her work as a writer and editor has also appeared in Variety, LA Weekly and the New York Times, among other places. Originally from Philadelphia, she's the author of the graphic novel "Poseurs."

Apr 9, 2018 Copyright © 2019, Los Angeles Times



FEATURED POSTS



- New "What's In My Bag?" Episode with Jerry Cantrell of Alice In Chains

Amoeba Muralist Michael Alvarez Debuts Paintings at MaRS April 30

POSTED BY [AMOEBITE](#), APRIL 26, 2016 06:40PM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) ...



Have you ever seen the mural that surrounds the garage entrance to Amoeba Music in Hollywood? With musicians from soul, punk, hip hop and rock 'n' roll, it perfectly gets you into the mindset for crate diggin'. Here are some pictures to jog your memory.



The mural is the handy work of artists Tony Tee and **Michael Alvarez**, the latter of who is having his first solo exhibition, "Sorealism," at Museum as Retail Space (MaRS) starting this Saturday, April 30. His 18 oil paintings will be on view through June 4.

Alvarez grew up in Northeast Los Angeles, an area currently facing a ton of changes as the gentrification wave heads east. The subjects of his paintings come from the area's community spaces and domestic life, rendered in an unfiltered, true-to-life style. See some of his work below. (Some of it is NSFW; the raciest we'll post here just has a man mooning the viewer.)







A **public reception** on Saturday from 7 to 10 p.m. will feature a food pop-up by **East Los Musubi**, which brings new flavors to the classic Hawaiian snack of spam and rice wrapped in seaweed. Find out more [here](#).

Museum as Retail Space is located at 649 S. Anderson Street in Los Angeles. It's open Tuesday through Saturday, 12 to 7 p.m.

RELEVANT TAGS

Galleries (2), Art (93), Amoeba Music (72), Murals (3), Museum As Retail Space (1), Mars (3), Michael Alvarez (1), Exhibition (1), Northeast Los Angeles (12), Los Angeles (205)

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posted on July 2, 2007 at 10:03pm

AMOEBEA MUSIC STORES' MURALS

POSTED BY [BILLYJAM](#), JULY 2, 2007 04:00PM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) ...



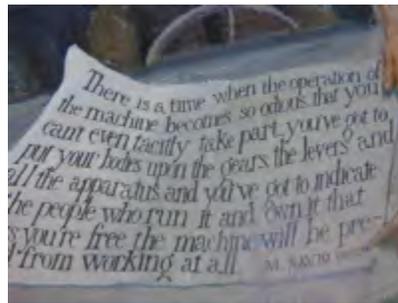
If you've ever checked out the murals on the outside walls of the three Amoeba Music stores (Hollywood, Berkeley, San Francisco), you may have noticed a similarity in styles between all three. That's because the same two artists, **Larry Smulian** as designer and **Brian Blesser** as art executor, contributed their art to the outside of all three music stores. "Larry does all our ad art, and Brian did our murals on the front of Berkeley way back when, and the side of Haight street, and the top of the front of Haight," said Amoeba Music's **Marc**

Weinstein.

Note that these artists contributed to the Ivar side of the Hollywood Amoeba (not the Cahuenga side of building -- more on that art and the artist who created it in a later Amoeblog) and that they are not responsible for the graffiti art side of the Haight Street store.



Most of the pics displayed here in this BLOG are from the Haste Street side of the Berkeley Amoeba Music store and are chosen because they are among this blogger's favorites for many reasons, including the historical content's significance -- mainly the fact that they represent the period during the 1960's history of Berkeley's **Peoples Park**, which is steeped in radical political activism, not to mention that People's Park is directly behind Amoeba Berkeley in the same block bordered by Telegraph & Bowditch and Haste & Dwight.



RELEVANT TAGS

[Art](#) (93), [Amoeba San Francisco](#) (103), [Amoeba Hollywood Berkeley](#) (95), [Murals](#) (3)

(822), [Amoeba](#)

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[ANNY SHAW](#)

The city's street paintings, vehicles for protest since the 1930s, continue to be a flashpoint

ANNY SHAW

Wearing its art on its sleeve: Los Angeles's Enduring Passion for Murals, The city's street paintings, vehicles for protest since the 1930s, continue to be a flashpoint

16th February 2019 12:00 BST

Los Angeles is a painted city, known for its long history of street murals. And these works ignite a fierce response from its residents, whether it be a sense of pride or an urge to protest.

The power of such public art can be seen in the recent uproar over a mural portrait of the late Hollywood actress Ava Gardner, painted by the street artist Beau Stanton at the Robert F. Kennedy Community Schools complex in central Los Angeles. In December, Korean activists complained that the sun-burst background was too similar to Imperial Japan's Rising Sun flag—which many today view as a symbol of aggression and a reminder of war crimes—and the school appeared to cave to pressure to remove the mural.

But then the street art star Shepard Fairey stepped in, threatening to remove his own portrait of Senator Kennedy from the front of the school's library, metres from where the politician was murdered in 1968 at what was then the Ambassador Hotel. "Ironically, the only way to serve what [Kennedy] stood for is to use the threat of the removal of his portrait mural to stand up for artistic expression over reactionary misinterpretation and censorship," Fairey writes on his website.



Shepard Fairey in front of his Robert F. Kennedy mural at the Robert F. Kennedy Community Schools complex in Koreatown, LA Photo: courtesy Obey Giant Art / by Jon Furlong

For now, Stanton's painting is safe—as we went to press, the school was discussing the future of the work with all interested parties—but the standoff shows just how high emotions can run when it comes to the city's murals.

The earliest surviving public mural in Los Angeles caused scandal when it was painted by the Mexican artist and communist activist David Alfaro Siqueiros in 1932. *América Tropical* was commissioned by F.K. Ferenz, the director of the Plaza Art Gallery, which occupied the second floor of the Italian Building in El Pueblo, the historic heart of Los Angeles. But, instead of painting something idyllic celebrating “the land of plenty”, as requested, Siqueiros came up with the image of a crucified Indian figure, with an American eagle looming above him. Two sharpshooters take aim at the bird of prey from nearby.

“Legend has it that Siqueiros and a couple of assistants painted the central section overnight before the unveiling,” says Leslie Rainer, a senior project specialist at the Getty Conservation Institute, which cares for the mural together with the city.

Everyone drives here—the billboard is the image that is visible as you go rushing by at 50mph Jeffrey Deitch

The reaction to the brazenly anti-American work was severe: the sharpshooters were painted over within two years and the mural was completely whitewashed by the end of the decade. The Los Angeles art critic at the time, Arthur Miller, wrote in 1934: “It is a powerful work. Some people think it very ugly. A week ago, fifteen feet of the fresco was whitewashed [...] This brings up once more the question of artist's rights versus owner's rights.”

Renewed interest in the piece came in the 1960s with the rise of the Chicano mural movement, a form of resistance and way of expressing particular blends of Mexican-American culture. The art historian Shifra Goldman started a grassroots campaign to preserve *América Tropical*, which eventually reopened to the public in 2012.

“What is eerie is how timely it is today,” Rainer says, noting how, during the late 1920s and early 1930s, as many as 1.8 million Mexicans and Mexican-Americans were deported from the US.

Despite never returning to Los Angeles—Siqueiros's visa was not renewed—the Mexican artist's anti-imperialism stamp was left indelibly on the city, inspiring others to do the same.

In the decades that followed, the faces of Che Guevara, Lenin and other revolutionary figures began to spring up in neighbourhoods such as Boyle Heights, Highland Park and East Hollywood. Further challenges to the white, capitalist hegemony came with the multiculturalist muralist movement that mushroomed across Los Angeles in the 1970s and 1980s.

An artist working on one of the city's many murals Photo: Lord Jim/CC BY 2.0

One of south Los Angeles's most revered murals, *Our Mighty Contribution* (2000-02), depicting African-American figures including Martin Luther King Jr and the former Black Panther leader Kathleen Cleaver, was defaced in November with swastikas. Created by around a dozen local artists including George Combs, Alonzo Davis, David Hammons and Roland Welton, the vandalised part of the mural was quickly repainted.

There are now plans to build *Destination Crenshaw*, a 1.3-mile open-air museum in South Los Angeles that planners say will revitalise the heart of black Los Angeles. As part of the \$100m project, *Our Mighty Contribution* is due to be fully restored and treated with a protective coating.

Murals in their myriad forms are just one part of the rich tapestry of outdoor works in Los Angeles, however. The dealer Jeffrey Deitch, who is showing at *Frieze Los Angeles* this week, notes how the photo-realistic art of someone like Kent Twitchell, whose monumental portrait of the Los Angeles artist Ed Ruscha adorns the American Hotel, differs from the work of the street artist RISK, who brought a version of New York City's “wildstyle” graffiti to Los Angeles.

“Murals are quite beloved in Los Angeles; when television shows pan across scenes of the city, they often include these murals. But graffiti is not treated in the same way,” says Deitch, who in 2011 organised the exhibition *Art in the Streets* at the Museum of Contemporary Art, Los Angeles while director there.

Billboard culture is prevalent in Los Angeles—Sunset Strip has long exhibited monolithic hoardings advertising bands, actors and, more recently, new shows on Netflix.

“Everyone drives here—the billboard is the image that is visible as you go rushing by at 50mph,” Deitch says. “It’s a completely different visual culture to London or New York, and these murals really fit in with that.”

In 2002, a row over the proliferation of commercial billboards caused a decade-long embargo on murals, with city laws making no distinction between artistic works and commercial signs. The moratorium was lifted in 2013, but by then organisations such as the Social and Public Art Resource Center estimated that half of the city’s murals had been lost.

The Los Angeles mural artist Art Mortimer recalls how, once the ban was revoked, “murals just exploded; they were everywhere”. Now, he says, “it’s not about history or the community: it is art on walls”.

Mortimer also observes how the art form has become professionalised. “When I painted Brandelli’s Brig in 1973 [a mural inside a mural, outside a bar], it was all done on a handshake. We agreed on what it was going to be and how much they were going to pay me, and I got busy,” he says. “Now the contracts are drawn up by lawyers and you have to have insurance.”

As street art becomes increasingly marketable, its public function is starting to be eroded. One mural on Melrose Avenue that only allowed verified social media influencers with more than 20,000 followers to pose in front of it sparked outrage last year. Flanked by security guards and covered in a white sheet to prevent the hoi polloi from sneaking a peek, the mural consisted of a pair of wings encased in a heart emblazoned with the words “City of Angels” and the words “love” and “art” at its base.

While Deitch detects a growing number of artists who are using street art’s newfound prestige to create brands and cash in, he also supports the talented muralists, taggers and street artists who have become part of the mainstream art discourse.

“Almost every ambitious artist I’ve met, whether they started on the street or went to Yale School of Art, wants to participate in art history,” he says. “Regardless of background, street art gives people a profile and an opportunity to practise their craft. I believe it should be open for everybody.”

[Appeared in Frieze Los Angeles dailies, Issue 2, 2019](#)

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UP FRONT: CULTURE; At sunset, it's a gas in L.A.; A museum's bus tour visits landmarks aglow in neon, shining colorful light on the city's past.

Chang, Cindy . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]27 July 2006: E.4.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Cole's and Philippe, which both claim credit for inventing the French dip, have vintage neon signs, [Pierce] noted as the bus passed by the restaurants. To the south, on Spring Street, the red and blue neon strips on the Caltrans building are among the city's newest neon additions. Even the drabness of skid row is enlivened by pale blue neon on a single-room occupancy complex.

SCIENTISTS as far back as the 17th century observed that some gases glowed in the presence of electricity, and by the early 1900s there were various glowing-gas lamps, including carbon dioxide- filled commercial signs. But it was not until French inventor George Claude applied an electric charge to a tube of neon gas that neon lighting was born. Claude introduced his neon lamp to the public in Paris in 1910.

After the theater district, the bus lumbered down Sunset along the old Route 66, through Hollywood and back east on Wilshire, with a pit stop at Canter's. There was the 1920s vintage neon on the seedy-looking Olive Motel; the green neon on the elegant Vista Theater; the neon signs advertising the House of Freaks body piercing parlor on Melrose and the Bryson and Asbury apartments near Lafayette Park.

FULL TEXT

LOS ANGELES is often derided as a city with little sense of history, when in fact history is everywhere you turn -- in the stately mansions of Hancock Park, the grand old facades of downtown office buildings, the Craftsman and Spanish-style bungalows sprinkled throughout the older suburbs.

When the sun sets each evening on the architecture, the history lesson does not end. Many of the neon signs atop the city's hotels, theaters and restaurants are decades old and offer a peek back at the city's diverse commercial heritage.

The Museum of Neon Art in downtown L.A. sponsors a weekly bus tour of these neon landmarks. On Saturday nights from June through October, passengers ride around town in a red double-decker bus to view neon signs old and new, artful and tacky, and to learn a few random facts about neighborhoods from downtown to Silver Lake to Mid- Wilshire.

Whether it's the cheerful baker at Canter's Deli carrying a plate piled high with bread or the famous blue-and-red beacon marking the Wiltern LG theater, Los Angeles has one of the best-preserved collections of vintage neon signs in the country.

"We look at cool signs and enlighten Angelenos about their neon heritage," Kim Koga, the museum's director, said

of the bus tour.

As the neon cruise got underway one recent Saturday, the sky was still bright. Guide Max Pierce entertained the riders, who all sat on the upper deck of the bus, with factoids about the downtown business district they were passing through. At nearly every corner, Pierce pointed to an old commercial building that was being converted to residential lofts.

Cole's and Philippe, which both claim credit for inventing the French dip, have vintage neon signs, Pierce noted as the bus passed by the restaurants. To the south, on Spring Street, the red and blue neon strips on the Caltrans building are among the city's newest neon additions. Even the drabness of skid row is enlivened by pale blue neon on a single-room occupancy complex.

In Chinatown, the bus stopped briefly at Central Plaza, where the riders got off for a quick look at the art galleries and souvenir shops. Night was falling, and the green neon outlining the pagoda-style entrance to the plaza was beginning to stand out festively.

"Although people might say that L.A. isn't interested in its past, if you look beneath the surface, there's history there. It's not necessarily cared for, but it's there," said Pierce, a historian and freelance writer.

SCIENTISTS as far back as the 17th century observed that some gases glowed in the presence of electricity, and by the early 1900s there were various glowing-gas lamps, including carbon dioxide-filled commercial signs. But it was not until French inventor George Claude applied an electric charge to a tube of neon gas that neon lighting was born. Claude introduced his neon lamp to the public in Paris in 1910.

In 1923, Los Angeles became home to America's first neon signs when a Packard car dealership downtown purchased a pair from Claude.

Over the next two decades, neon signs sprouted in Los Angeles' theater district, on grand apartment buildings such as the Gaylord and on cheap motels lining Route 66 (now Sunset Boulevard), bringing the night skyline to life with a splash of futuristic colors.

Plastics technology leaped forward during World War II, and plastic signs lighted with fluorescent tubing became cheaper than neon. The number of neon craftsmen in the United States declined from about 5,000 at the end of World War II to fewer than 500 in the early 1970s.

Neon has since experienced something of a resurgence, and newly minted neon graces Amoeba Music on Sunset, as well as the ubiquitous red-and-blue "Open" signs in restaurant windows.

Too cumbersome to dismantle, the old neon signs were often left in place even after the businesses they advertised had long disappeared. The neon museum, partnering with other local organizations, has helped to restore some of those signs and keep them lighted.

Pierce pointed out one of those restored signs to his passengers: the Bendix Aviation sign, with a 25-foot-tall B, which was used to guide aircraft in the 1930s and '40s.

In the old theater district too, some neon signs shine as brightly as ever, even though the glory days of the grand movie halls are long over. The Mayan's distinctive sign now steers customers to a nightclub. The Orpheum's

shifting yellow-and-red neon and the Los Angeles Theatre's gold sign still light up Broadway, even though both venues are now used only for special events.

After the theater district, the bus lumbered down Sunset along the old Route 66, through Hollywood and back east on Wilshire, with a pit stop at Canter's. There was the 1920s vintage neon on the seedy-looking Olive Motel; the green neon on the elegant Vista Theater; the neon signs advertising the House of Freaks body piercing parlor on Melrose and the Bryson and Asbury apartments near Lafayette Park.

Following the neon trail, the bus had gone by a good number of the city's best-known landmarks east of Fairfax. Some of the riders said they found the tour more interesting for the local history than for the neon.

"I've lived here for 22 years, and I know very little about the history," said Sandy Ivanhoe, 56, a writer and retired nurse from Pacific Palisades who was on the neon tour with her husband and another couple. "The Bunker Hill part was really interesting – I wasn't even sure where it was before."

The neon tours have run occasionally since the early 1980s, but the museum did not make them a weekly event until about three years ago. Pierce and J. Eric Lynxwiler, another local historian, switch off as guides.

This year, the museum started a Poet's Beat neon cruise that will carry over into the winter months, when it is too cold for the open-air double-decker. The new tour, if still a learning experience, is merrier: It features music related to neon and local history – and stops at bars.

*

Neon Cruise

Where: Departs from Museum of Neon Art, 501 W. Olympic Blvd., Suite 101, downtown L.A.

When: Cruises are Saturday nights through the end of October; the next Poet's Beat cruise is Aug. 19

Price: \$45; \$35, museum members. Poet's Beat cruise, \$25; \$20, members. Reservations required.

Info: (213) 489-9918, www.neonmona.org

Illustration

Caption: PHOTO: IT'S NOT LIKE THIS DURING THE DAY: In the twilight, the green neon outlining the pagoda-style entrance at Central Plaza in Chinatown beckons visitors.; PHOTOGRAPHER: Photographs by Lori Shepler Los Angeles Times; PHOTO: LIGHTING UP THE NIGHT: The recently minted Amoeba Music sign in Hollywood is evidence of a rekindled interest in neon.; PHOTO: VINTAGE: Neon signs, including the one at the Wiltern LG theater, above, have long been a part of the cityscape.; PHOTOGRAPHER: Lori Shepler Los Angeles Times

Credit: Special to The Times

DETAILS

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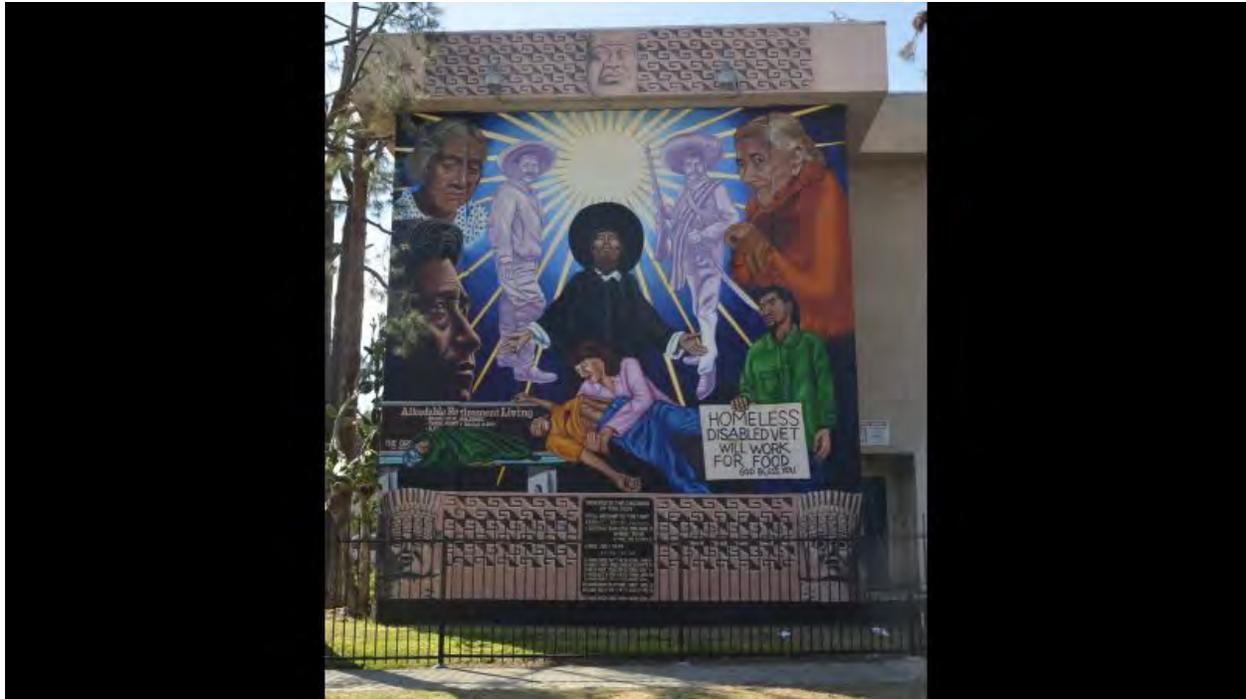
<https://www.latimes.com/entertainment/arts/culture/la-et-cm-los-angeles-mural-conservation-program-20150914-story.html>

Los Angeles Times Archives

L.A. to spend \$750,000 to conserve public murals and paint new ones

By Deborah Vankin

Sep 15, 2015 | 8:05 AM



"Return to the Light," a 1994 mural by Charles Freeman at 227 E. Avenue 41 in Highland Park, has been restored by the Social and Public Art Resource Center as part of the new Citywide Mural Program. (Social and Public Art Resource Center)

Los Angeles will announce a new Citywide Mural Program on Tuesday that calls for \$750,000 to be spent on the restoration and preservation of historic fine art murals as well as the development of new ones.

The Department of Cultural Affairs program, which will run through June 2016, is an outgrowth of the city's 2013 ordinance allowing new murals after a nearly 10-year ban, said Danielle Brazell, the department's general manager of cultural affairs.

"Once it passed and murals were no longer illegal, we had a new set of guidelines in which the city could get behind murals once again," Brazell said. "For close to a decade, there were no resources to restore fine art murals or commission new ones. This is something the mayor put in the budget last year and the City Council supported it."

L.A. is considered a mural capital with a deep tradition of communities expressing themselves through public art. The new mural initiative, Brazell said, is meant to generate civic pride and an awareness for these historic works, many of which are 30 or more years old.

The funds include \$400,000 that will go to the Social and Public Art Resource Center, or SPARC, and the Mural Conservancy of Los Angeles. The two nonprofit groups will conserve 11 murals that have been damaged. The work will include applying an anti-graffiti coating to protect the artwork from vandals.

"Our office conducted a survey to establish a ranking of historically significant murals," said Felicia Filer, Cultural Affairs' director of public art.

SPARC, which will restore nine murals, has begun conservation on seven, including Roderick Sykes' 1989 "Literacy," Yreina Cervantez's 1988-1989 "La Ofrenda" and George Yepes' 1989 "Mujer del Este de Los Angeles."

The Mural Conservancy will tackle conservation of the 1973 collaboration between artists Willie Herrón III and Gronk titled "Moratorium: The Black and White Mural," in Boyle Heights, as well as Judithe Hernández's 1977 "Homenaje a Las Mujeres de Aztlan," a collaboration with Carlos Almaraz of the Ramona Gardens Housing Project.

The new program provides \$300,000 for 15 City Council offices to commission new works or to conserve existing ones. They also will use the funds for documentation and educational outreach, Filer said.

"We heard a lot from the mural community that there needed to be a mural education program re-educating the public about the murals that exist within their communities," Filer said. "So the council offices are beginning to look at ways of doing outreach -- things like mural tours, artists working with youth on new projects, social media efforts, college students conducting surveys of murals in their district."

The remaining \$50,000 for the new program will go toward clerical administration on the mural projects.

"Los Angeles has a rich collection of murals that explore our stories and leave a recorded history," Mayor Eric Garcetti said in the city announcement. "Murals are one of our most vibrant forms of public art, and this sizable investment will help us to both conserve many of our city's fading murals and create new ones for Angelenos to enjoy."

SPARC founder and artistic director Judith F. Baca noted that some may say Los Angeles doesn't have a heart or a civic center. "But it's unique in that it has many hearts, many community centers," she said. "What the murals do is they put a face on these places. The murals give us a kind of grass-roots vision of place and who we are as a people."

Twitter: @debvankin



Deborah Vankin

Deborah Vankin is an arts and culture writer for the Los Angeles Times. In what's never a desk job, she has live-blogged her journey across Los Angeles with the L.A. County Museum of Art's "big rock," scaled downtown mural scaffolding with street artist Shepard Fairey, navigated the 101 freeway tracking the 1984 Olympic mural restorations and ridden Doug Aitken's art train through the Barstow desert. Her award-winning interviews and profiles unearth the trends, issues and personalities in L.A.'s arts scene. Her work as a writer and editor has also appeared in Variety, LA Weekly and the New York Times, among other places. Originally from Philadelphia, she's the author of the graphic novel "Poseurs."

Apr 9, 2018 Copyright © 2019, Los Angeles Times

Paint The Town: The Business Case Behind Murals On Buildings

July 11, 2018 | Melissa Oyler, Bisnow National 

Want to get a jump-start on upcoming deals? Meet the major players at [one of our upcoming national events!](#)

Before developer [Crescent Communities](#) demolished a former [Goodyear Tires](#) building in [Charlotte](#), North Carolina, to make way for a mixed-use project, it decided to create an [artist-in-residence](#) program.

The program gave artists free rein of the building before it was scheduled to be torn down. What resulted was a brightly painted creative space that [ceased to resemble a former tire store](#) and was transformed instead, by murals inside and out.

It was in those moments that Crescent itself found a love for [public art](#).

“It was really eye-opening to see what local art can do for a community,” Crescent Vice President of Brand [Aldo Muccia](#) said. “It’s not just art on walls inside a building, but it is livable and breathable.”

As public art on the side of commercial buildings gains popularity, it is presenting a winning solution for cities, landlords and residents alike by engaging the local community, dressing up what might be an otherwise boring wall and helping to advertise the properties themselves.



Some property owners have found value in [creating art on the walls](#) of commercial buildings even when it does not lead to a direct monetary gain. Sources told *Bisnow* that buildings become known for the murals themselves, drawing foot traffic and ultimately, customers. They serve as a form of advertisement, with some business owners using murals as a way to work around tight sign ordinances. Contributing to the arts also allows for a

work around tight sign ordinances. Contributing to the arts also allows for a sense of place in growing areas, developers say.

Crescent's Goodyear Tires building would eventually go on to be torn down, but the initiative is still locally known as the Goodyear Arts program, and the artists have moved their collective to a space inside of [adaptive reuse project Camp North End](#).



Crescent's next artistic move was made in 2016 when it first commissioned a mural for a multifamily project at Crescent Highland in [Phoenix](#).

They selected Phoenix artist [Tato Caraveo](#) to work alongside [Graham Carew](#), an artist with a Charlotte presence who the developers met through the Goodyear Arts program. There are now a few murals throughout the apartment complex.



"People go and take pictures by it all the time. We're known as the community with the big mural," Muccia said. "They don't even refer to us as Crescent Highland."

The developer has since commissioned large-scale pieces, including sculpture installations, on multifamily properties in Charlotte and [Tampa](#), and they are considering public art for their projects in [Washington, D.C.](#)

A promotional banner for Bisnow's Midwest Industrial & Logistics Summit. The banner features a dark background with a grid pattern and a photograph of Wendy Berger, CEO and Founder of WBS Equities. The text on the banner includes the event title, date, and a call to action to register now.

BISNOW'S MIDWEST INDUSTRIAL & LOGISTICS SUMMIT
JUNE 4, 2019 | REGISTER NOW

FEATURED SPEAKER
WENDY BERGER
CEO and Founder, WBS Equities

It Pays To Paint

At Crescent's multifamily project **NOVEL Stonewall Station** in Charlotte, one of the commissioned projects was created inside of the courtyard area. Future residents now request apartments with views of the art created by **Osiris Rain**.

"If those murals weren't there, they would have been big blank walls," Muccia said. "We created a space that would have been not-so-attractive to somebody and made it more like, 'I want to live there. I want to see color.'"



At Crescent's **NOVEL Riverwalk** and **Crescent Westshore** projects in Tampa, residents ask for views of sculptures created by artist **Mark Aeling**.

People often visit the property solely to view the art, and they end up touring the property and potentially becoming residents, Crescent Communities Marketing Director **Ben Watt** said.

"We've seen people come out just to take a selfie and then end up being impressed, taking a tour and end up becoming homeowners. From a fuzzy metric standpoint, you get increased awareness, and I think more so it just strengthens the brand and helps differentiate."

Crescent does not charge a premium for views of the murals, so there is no direct monetary incentive for the developer. Rather, it serves as a connection to the community and creates a sense of place.

"I don't know if we've measured it against rent or velocity; that's a secondary concern for us," Watt said. "We do it to be true to the spirit of the community. It is a natural extension of how we concept each of our neighborhoods in each of our communities. It does end up creating a great sense of awareness and placemaking."

Value is often given back to a city and community in the form of creating pedestrian access and walkability, simply by putting art in a neighborhood or on a building that would otherwise be forgotten, Watt said.

“Public art creates a value culturally, socially, economically. There’s tremendous value that it brings to a city.” Muccia said. “It’s definitely a humanizing aspect to a building.”

Art Can Pay Tribute To A Community’s Heritage



When Houston-based **Capital Retail Properties** developed and leased the recently debuted **Shops at Spring Village** in **Spring, Texas**, they selected artists who created a mural inspired by the woven quilts of the **Atakapa tribe** that once inhabited the area.

Capital Retail’s co-founder and partner **Anderson Smith** said while he has become accustomed to seeing art in an urban core, he isn’t used to seeing it outside of downtown, and the company wants to change that; this piece is only the beginning. Not only does art on buildings give the artists a chance to express themselves, but it also helps create personality and focus in a community itself.

“Aesthetics are becoming increasingly important in attracting and maintaining traffic in retail developments. Just as we look at architecture and landscaping to make spaces more appealing and cohesive in their environments, art can [have] a major impact in creating engagement with customers and passers-by.

“With a well-conceived mural, not only is there an opportunity to elevate a property to an area landmark, but also provide a community with a focal point that speaks to what makes it unique,” Smith said.

Art Can Battle Sign Ordinances



When **restaurateur Rob Nixon** opened his latest, a smoothie bar in Charlotte called **Smooth Monkey**, he had a sign made that he put in his parking lot, proclaiming the business open.

It was swiftly shut down by the city in the form of a \$50 fine and a letter proclaiming it in violation of [Section 8.105](#).

“The [city of Charlotte](#) is very strict on what they let people do to advertise. We’ve gotten three violations already,” Nixon said. “I’ve got no other way to say this: This is the city being assholes.”

Regulations also prevented Nixon from creating a sign the size he wanted. All of the city's red tape gave Nixon another idea, one that worked around the sign ordinance. He had the entire building wrapped in a mural with bananas, monkeys and blenders all over it.

“It’s considered art, even though it’s advertising space,” he said.

Next door at his gastropub, he hired artists who created a [Van Gogh](#)-inspired mural that included a rabbit drinking a beer with [The Peculiar Rabbit](#)’s name proudly displayed in huge lettering.

“All we’re trying to do, honestly? We’re trying to increase our business. We’re trying to make customers aware of what we have and what business we run and invite them in,” Nixon said. “If it gives us the ability to increase commerce, basically we’re farming taxes for the city. The more I sell, the more taxes you make. I’m a farmer.”

Not every city looks so kindly on street art containing logos or other advertisements.

In [Los Angeles](#), murals were banned on private property in 2002. By 2013, a mural ordinance was established, in part to create a clear distinction between art and advertisement. Building owners go through an approval process with the [Public Art Division](#), and murals are denied if they contain logos or other forms of advertisements — which it defines as “[any message that advertises](#) a business conducted, services rendered or goods produced or sold.”

Other Legal Considerations

What happens when a business owner decides a mural no longer suits him or her?

When a property owner grants permission to artists to paint on a building, the founder of an online graffiti tracking program said there are legal considerations that business owners should take into account.

The [Visual Artist Rights Act](#) protects the rights of artists, and there can be legal ramifications if a building is torn down or painted over. A claim made in federal court could force the building owner to allow the person who put up the graffiti ample time to either relocate it or document the graffiti.

“It opens up a whole litany of questions,” [Graffiti Tracker](#) creator [Timothy Kephart](#) said in a statement. “Most importantly, is your property no longer your property to do with what you wish because people put graffiti on it?”

This can be a factor even if the art was approved by a previous building owner, and in some cases, even when the art was tagged or illegally created. Kephart said owners should determine whether the art was created on their buildings with or without permission.

“If granting an artist permission to attach art to your property, you need a written agreement stipulating the artist waives their VARA rights,” Kephart said. “If acquiring a property with visual art that could be protected, you need to be well-versed in VARA.”

Before considering dressing up a blank wall with a paintbrush, Kephart said property owners might be better off considering landscaping options.

“Most commercial real estate buildings don’t allow for graffiti on their property because it doesn’t stop someone else from coming along and painting a big white square to create a new canvas and put their graffiti on top of the original graffiti. The property owners are better off planting ivy or bushes that cover the wall. Spray paint doesn’t hold up well on ivy.”

See Also: [Behind The Hashtag: Meet The Women Making #CREChat A Viable Networking Tool](#)

Related Topics: [Charlotte](#), [Houston](#), [Crescent Communities](#), [public art](#), [graffiti](#), [Street art](#), [Tampa](#), [Anderson Smith](#), [Camp North End](#), [Spring, Texas](#), [Capital Retail Properties](#), [Novel Stonewall Station](#), [Aldo Muccia](#), [Visual Artist Rights Act](#), [Goodyear Tires](#), [Tato Caraveo](#), [Graham Carew](#), [Osiris Rain](#), [NOVEL Riverwalk](#), [Crescent Westshore](#), [Mark Aeling](#), [Ben Watt](#), [Atakapa tribe](#), [Shops at Spring Village](#), [Smooth Monkey](#), [The Peculiar Rabbit](#), [Graffiti Tracker](#), [Rob Nixon](#), [murals](#), [Public Art Division](#), [Timothy Kephart](#), [Attitudinal Healing](#), [Telegraph Arts](#)



< <https://la.curbed.com/2018/6/15/17468430/downtown-parker-center-mural-mosaic-joseph-l-young>

Curbed LA

Famed mural to be removed from Parker Center ahead of expected fall demolition

[16 COMMENTS](#)

Installed in 1955, the mural depicts a panorama of Los Angeles, from the port to Griffith Observatory

By [Bianca Barragan](#) Updated on June 15, 2018 at 11:52 am PDT Ahead of expected fall demolition Civic Center's former LAPD headquarters [Parker Center](#) is barreling toward [demolition](#)—work is scheduled to begin this fall, the [Los Angeles Times](#) reports—but before the building is razed, a unique art piece within the structure will be removed.

The art work is “Theme Mural of Los Angeles,” a 36-foot-long, six-foot-wide mosaic mural that’s been in the building since it opened in 1955.

The six-ton mural by noted sculptor and mosaic artist [Joseph L. Young](#) is described as “the panoramic history of Los Angeles.” The mosaic depicts recognizable landmarks of the city—Grauman’s Chinese Theater, Griffith Observatory, City Hall—as well as stylized oil derricks, a freeway interchange, and waterfront.

The mosaic was Young’s first work in a public space, though he went on to design many more, the *Times* noted in the artist’s 2007 obituary.

The artwork will be removed in one piece this Saturday, according to the artist’s estate. The public is [invited to attend the event](#) and watch as the mural leaves the building for good.

Though the mural is being preserved, its future is a little unsure: the large piece does not yet have a permanent new home.



Courtesy of the Estate of Joseph L. Young

Young was a sculptor and mosaic artist with work spread across Los Angeles, but two of his more prominent pieces remain in Downtown.

Young worked with architect Richard Neutra, who designed the Hall of Records in Downtown, to create an exterior mosaic for the building that [“includes a topographic map of the city.”](#)

Young also designed the dynamic, space-age [Triforium](#) sculpture in the Los Angeles Mall. That piece is expected to be renovated and relit.



A June 2018 photo of the mural being prepped to move out of Parker Center. Photo by Larry Underhill.
Courtesy of the Estate of Joseph L. Young

Empty since 2013, when the LAPD moved to a new headquarters, Parker Center is slated to be razed to make way for a new 27-story office tower for city employees. That project, previously projected to cost \$438 million, is now expected to cost about \$700 million, the *Los Angeles Times* reported Saturday.

A new report out from the Chief Administrative Officer says the cause for the discrepancy is that the earlier estimate did not include “soft costs,” like design work or project management.



© Joseph Young 1999

Young's daughters Cecily and Leslie with the mural. Photo by Larry Underhill. *Courtesy of the Estate of Joseph L. Young*



Courtesy of the Estate of Joseph L. Young

Young's piece was part of the original design of Parker Center. The "Theme Mural" was scheduled to be removed from the building on Saturday, June 16 (after Los Angeles Downtown News went to press). The 36-foot-by-6-foot artwork was taken out in a single piece, and has been relocated to a conservation site three miles south of Downtown Los Angeles.

Parker Center is scheduled to be demolished and replaced by a new office tower for city workers.

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ARTS

PLAYING KOI

Jeremy Novy Explains His Iconic Fish Stencils

by Jeremy Novy



Have you looked down at a sidewalk and noticed a trio of koi fish stencilled on the concrete? For almost a decade, artist Jeremy Novy has been painting these fish across the country, including New Orleans. The artist took some time to explain the meaning behind the popular installations.

People have asked me for years what is the meaning or purpose of the koi I stencil on sidewalks across America. Well the answer may be simple but it has a lot of meanings both to me as a person and to the symbols of harmony, strength, good fortune, friendship, success, prosperity, longevity, courage, ambition, and perseverance.

In 2006, while finishing my last art degree in Photography, at Pecks School of the Arts in Milwaukee, Wisconsin, I had the opportunity to travel around china for three months to study ancient and contemporary art. Being in China definitely had a hug impact in how I think about my

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art. I saw communist propaganda art and images used to persuade the masses. I had already received a graphic design degree and knew how branding and subliminal imagery worked but I saw it in a different light after seeing a communist propaganda art collection in Shanghai. Communist propaganda art controlled the masses and told millions of people how to think. They used street art mediums like stencils and wheat pasting to bring these images to public spaces around China. For good or bad peoples way of thinking was changed. That was what I wanted my art to do. Make people think differently.

While I was looking at communist posters I also was looking at Chinese scrolls and learning the different hidden messages and iconography that are under the surface of the koi image. The koi symbolize several lessons and even trials individuals often encounter in life. The koi has a powerful and energetic life force, its ability to swim against currents and even travel upstream. Other symbolism of the koi includes, good fortune, success, prosperity, longevity, courage, ambition, and perseverance. The number of koi also symbolizes a different and unique message that correlates with the Chinese lucky numbers. During the time of the cultural revolution the ancient ways of thinking and symbols where to be literally destroyed to make way for a new modern China.

One symbolizes strength, courage, overcoming obstacles, friendship, good fortune, success, and longevity. Two is a symbol of double happiness or good things come in pairs. It is often used in wedding decorations for a happy life in marriage. The word three sounds like the word birth and represent the three stages of life. Said to be birth, marriage and death. Four is an unlucky number. In Chinese the word four sounds very much like the word death and for that reason four is never used in china for several things including placement of four objects. Five has two meanings; first it symbolizes transformation as it took the emperor five arches to walk through to actually get to the Forbidden City. There are four walls surrounding Beijing. Each wall has more levels of security, where the very last arch would be the Forbidden City doors making the five arches. The second meaning has to do with the five elements of the universe. Earth, Wind, Water, Fire and Metal. China realized early on that a metal fell from the sky in the form of a meteoroid. While we have the four elements of earth in western society china has chosen to include the universe as a fifth element, metal. Six is a symbol for business relationships, and sounds like the word flow in terms of wealth. While seven is for more personal relationships like with friends, family and neighbors. Eight sounds like the word prosper or wealth and symbolizes good fortune, which is

often used in new business to help generate wealth. Nine historically has to do with the emperor; it is believed that the dragon has nine children. It also symbolizes harmony.

You may not think my koi make people think differently if you compare it to communist propaganda art but it does. It makes people smile and enjoy a section of gray, grime-covered section of sidewalk. The surfaces we use every day but give little thought or care in its appearance as long as it's level.

On a more personally level I have a large birthmark on my forehead. Koi are born with birthmarks, not patterns like other animals. It is these birthmarks that make them highly prized and expensive fish. We all have several lessons and even trials individuals often encounter in life and I have had my share as most artists do. The koi has a powerful and energetic life force, its ability to swim against currents and even travel upstream. I may not be able to swim against all currents but I do blaze my own trails. And this is why I keep stenciling koi 9 1/2 years later.

Novy's work can currently be seen Arabella Casa di Pasta (2258 St Claude Ave.)

Jeremy Novy is an American street artist, known for painting swarms of koi fish on the sidewalks of San Francisco. His mission is to make his city a better place for living, by creating public art, available to everyone. Apart from that, he is known as a pioneer of queer street art, who uses his stenciled works to explore political and social issues. His goal is to make a social change and make queer-oriented street artist more visible by bringing gay imagery into the predominantly heterosexual, and often homophobic, street art culture. His stenciled artworks include drag queens, care bears and shirtless men. For more information about the artist, [check out the website](#).

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Punk Me Tender's "Fly Me to the Moon" Mural Gives Angelenos One More Reason to Visit Amoeba Music

4/4/2018

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photo courtesy of Punk Me Tender

by

SERGIO

GARCIA

Punk Me Tender is a French artist that first moved to Los Angeles to pursue his artistic vision. Though he keeps his true identity secret, he has adorned Los Angeles with various pieces of street art using unconventional methods. He has used mixed media that includes spray paint, photography, and even real pieces of clothing to create murals that generate intrigue and fascinate those fortunate enough to find them. Punk Me Tender's work frequently features women and vibrant color schemes that entice

the eyes and minds of the beholder.

On its own, Amoeba Music is a landmark in Los Angeles. And yet, no trip to Amoeba is complete without taking a few minutes to revel in the beautiful mural that Punk Me Tender has created on the back wall of Amoeba Music. In the middle of the wall, a woman with black hair and a black leather jacket stares straight ahead. She is wearing large, black sunglasses with white frames. This helps to retain her anonymity and frees us, as viewers, from focusing on her individually. Surrounding the woman, and taking up the entire length of that back wall, butterflies of various sizes flutter around her. The vibrant blue color of these butterflies beguiles the viewer and creates a sharp contrast between the black color used throughout the rest of the mural.

What attracts me most to this mural is that everytime I come across it I can appreciate something new. The woman depicted has a somewhat blank expression on her face that can be interpreted in a myriad of ways, depending on my own personal mood. Sometimes I find that she seems to be bravely looking forward to what's ahead, ready to move on and get going. On other visits, I see more of a smug, self-satisfied look. And yet, on other occasions, I find that she has a mildly annoyed look on her face. Her alternating expressions seem to be more of a reflection on my own state of mind and attitude than anything else. And I'm sure that each person that gets the opportunity to admire this piece has their own interpretation of how the woman is feeling or what she is thinking. While the woman is the central focus of the mural, the butterflies that surround her add a cheerful exuberance to the painting. The radiant blue hues of the butterflies draw the eye in and create a pleasant juxtaposition of color next to the other monochromatic elements of the artwork. And it's this calculated contrast and deliberate use of color in Punk Me Tender's mural that make one of my favorite places in Los Angeles, Amoeba Music, that much more enthralling.

Where exactly is this mural?

On the back, exterior wall of Amoeba Music. If you enter the street level parking from Ivar Avenue, you can't miss it.

<https://www.artsy.net/article/artsy-editorial-30-year-old-keith-haring-mural-meant>

[to see the photos, please go to the above referenced internet address]

How This Enormous Keith Haring Mural Was Saved from Destruction

Benjamin Sutton

Apr 18, 2019 1:05 pm

Installation view of Keith Haring, Boys Club Mural, at Pioneer Works, 2019. Photo by Neil Rasmus/BFA.com.

In 2007, a 40,000-pound chunk of wall featuring a 20-by-20-foot mural by the late Pop artist Keith Haring was lifted out of a demolition site in Manhattan, loaded onto a flatbed truck, whisked away to a warehouse in New Jersey, and eventually sold to a private collection. The mural hadn't been publicly displayed for nearly 12 years until last month, when it reappeared in one giant piece in the garden at Pioneer Works, the art nonprofit in Brooklyn's waterfront Red Hook neighborhood.

The occasion for the mural's re-unveiling was a launch party for a new line of Haring-branded gear by Lacoste. Much like its extraction almost 12 years earlier, the process of getting the mural to Brooklyn was not simple. Maneuvering the Haring-adorned slab of wall from the private collection where it normally lives to Red Hook involved two trailers, two cranes, various lifts, a New Jersey police escort, a barge, and a team of welders to rig the wall upright at Pioneer Works, according to art adviser Beverly Schreiber Jacoby, who, along with Lacoste's Senior Vice President of Marketing Lisa Pilette, helped arrange the loan and transport of the mural.

"I thought of it like a Florentine fresco from the Renaissance, only a contemporary one. Frescos usually decorated a public space and I was always confident that the mural could return to public view," Jacoby said. "With expertise in engineering and transport, what may appear impossible was in fact highly feasible."

Polaroid of Keith Haring's Boy's Club Mural, Pitt Street, New York City, 1987. © Keith Haring Foundation. Courtesy of The Keith Haring Foundation Archives.

Installation view of Keith Haring, Boys Club Mural, at Pioneer Works, 2019. Photo by Max Lakner/BFA.com.

But back in 2007, when the building housing the mural was facing the wrecking ball, transporting Haring's mural didn't seem so feasible at all.

Haring painted the Boys Club Mural (1987) over the course of three days in September 1987 on an expansive blank wall inside the Pitt Street chapter of the Boys' Club of New York (BCNY) on Manhattan's Lower East Side. The playful composition is classic Haring, featuring swaths of bold colors and a coterie of his cartoonish characters rendered in thick black lines pursuing various activities offered at the BCNY, from swimming and boxing to painting. One figure types at a computer whose monitor Haring painted around an exit sign. After a celebratory event with members of the Boys' Club, Haring moved on to his next community project, a series of murals and a large-scale sculpture for the Schneider Children's Hospital (now the Cohen Children's Medical Center) in Queens.

Haring's Pitt Street mural remained a fixture of the Lower East Side community space until 2003, when the BCNY closed that facility, shutting the artwork away from the public. The nonprofit Common Ground (now known as Breaking Ground) bought the building and announced plans to demolish it to make way for affordable housing. And though the nonprofit recognized the importance of the mural, preserving it began to seem complicated, and prohibitively expensive.

Polaroid of Keith Haring with members of the Boy's Club, Pitt Street, New York City, 1987. © Keith Haring Foundation. Courtesy of The Keith Haring Foundation Archives.

"We were told it was probably impossible to remove the mural because it was on a load-bearing wall," Dave Walsh, who was the director of housing development for Common Ground at the time, told the New York Times in 2007.

The mural's predicament looked dire, until someone called in an art dealer.

"In 2007, Alberto and I were contacted by a friend whose childhood friend was working on the demolition of the Lower East Side Boys' Club," Dara Metz, who runs the Magnan Metz Gallery with Alberto Magnan, told Artsy. "After viewing the mural in the Boys' Club, we felt certain that it had to be saved from destruction and that we were the ones to make it happen."

Metz and Magnan agreed to rescue the wall, an engineering feat that would cost some \$250,000; per the terms of their agreement, in exchange for saving the mural, they would get to sell it. One possible solution would have involved removing the wall wholesale before the Boys' Club building came down, but that proved impossible. Instead, the mural would have to be secured and protected in place during the demolition.

Polaroid of Keith Haring working on the Boy's Club Mural, Pitt Street, New York City, 1987. © Keith Haring Foundation. Courtesy of The Keith Haring Foundation Archives.

"We were very lucky to have a friend that was a structural engineer and master rigger who came up with a brilliant system to encase and protect the mural while the building was demolished around it," Metz said.

And then, when it was the only part of the Pitt Street Boys' Club building left standing, the wall featuring Haring's mural was carted to New Jersey for inspection by a conservator and, eventually, sold. At the time, experts cited by New York Times reporter Carol Vogel suggested Boys Club Mural could be worth between \$4 million and \$6 million; a 12-by-12-foot painting on a tarp had just sold for \$2.8 million at Christie's, setting a new auction record for Haring's work. That sum has been surpassed 11 times since, including by the current Haring record-holder, a roughly 10-by-10-foot painting—half the size of the Boys Club Mural—that sold for \$6.5 million at Sotheby's in 2017.

Neither Metz nor Jacoby would identify the mural's current owner, but both said plans for future exhibitions beyond the Pioneer Works display (which ends on May 12th) are in the works.

"We hope it remains in public view and are in the planning stage for next steps," Jacoby said. "We are thinking globally and we know how to move it."

Benjamin Sutton is Artsy's Lead Editor, Art Market and News.

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Victor Luckerson

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The Rise and Risk of the Mural Economy

Individual artists and multibillion-dollar corporations are using street art to paint over Detroit's troubled past. But they risk turning a countercultural art form into just another tool for economic development.

By [Victor Luckerson](#) Oct 18, 2018, 6:30am EDT

SHARE The Rise and Risk of the Mural Economy Detroit's Eastern Market is buzzing with tourists, transplants, and locals who never left. But Sydney James is stock still, staring down another one of the city's blank walls. In her right hand she holds a can of blue Montana spray paint, which she begins to shake to keep the fluid even. There's a rhythm to her work: spray, pause, spray, pause, shake. Her strokes are not planned—"You have to develop a relationship with every

single individual can, because they all behave differently,” she tells me—but they’re not spontaneous either. Her mural emerges from that space between structure and serendipity, where the labor of creativity happens.

She’s painting the folds of a sweatshirt on a young boy, who stands more than 15 feet tall on the side of a food production plant as he clutches an apple and a water bottle. A massive blue lion (yes, the Detroit one) bursts across half the white expanse of the wall, acting as the boy’s shadow and alter ego. The model for the piece is her 9-year-old nephew, Lamont; when onlookers walk by and ask the real Lamont if that’s him towering like a god over the parking lot, he bows regally.

James has three other murals in this patchwork of old warehouses, but her work sprawls to every corner of the city: a colorful display of painted doors from vacant buildings in the neighborhood where she grew up to the north, a mural of a black woman gazing down the street behind a soul food restaurant to the west, and a painting of Michael Phelps plunging through the water at an Under Armour store downtown. Public art can be a community rallying point, a magnifying glass for the marginalized, or simply a paycheck, depending on the contour of the strokes. “Artists just want to create art,” James says as she fills in Lamont’s water bottle. “So if you give us a wall or platform to put our work, it’s a billboard for what we do.”

James is participating in Murals in the Market, an annual festival that recruits artists from around the world to paint the area surrounding Detroit’s 127-year-old farmers market. Now in its fourth year, the event has brought more than 150 public art pieces to the mostly commercial district, ranging from a photorealistic take on [Detroit’s hip-hop pioneers](#) to a giant tiger assembled from [Technicolor polygons](#). The densely painted neighborhood is part open-air museum, part Detroit history lesson, and part [Instagram playground](#). *Smithsonian Magazine* recently named the gathering one of the [best mural festivals in the world](#).



(Clockwise from upper left) Detroit native Sydney James paints a mural of her nephew Lamont at the Murals in the Market Festival; her Michael Phelps mural at an Under Armour store in downtown Detroit; another James at Eastern Market; another piece by James at Brightmoor's Sweet Potato Sensations *Victor Luckerson*

But Detroit's public art reaches far beyond Eastern Market. Cruise down Gratiot Avenue, one of the main drags that feeds into downtown, and you'll spot Shepard Fairey's hypnotic [184-foot mural](#) from miles away. Near the Fairey mural, a formerly abandoned alleyway has been converted into a posh nightlife district lined with cocktail bars and elegant street art. A 10-story parking deck, adorned with a bright purple "Z" on top, is filled with 27 commissioned murals that commuters see as they wind their way up or down the structure. All these projects were financed by Bedrock Detroit, the real estate developer that Quicken Loans founder and Cleveland Cavaliers owner Dan Gilbert is using to transform downtown Detroit, one abandoned building at a time.

From individual artists to multibillion-dollar corporations, there's a concerted effort afoot to paint over Detroit's troubled past and create a more colorful, prosperous future. Street art is key to the city's comeback narrative, which is as carefully cultivated as the artwork itself. "There is a mural economy in Detroit," says Murals in the Market co-founder Jesse Cory. "We've played a role in that, creating that economy, by creating a density of murals in one neighborhood, creating a story around the neighborhood, [and] creating a story around the artists."

Detroit has long attracted artists due to its rock-bottom housing prices and abundant empty structures, but the recent rush of private investment has led to an explosion of projects that mix art and economic development. "Street art" straddles an ambiguous middle ground between the stodgy world of art galleries and the rebellious underworld of graffiti writers. It's a visual language that differs from neighborhood to neighborhood and from artist to artist, but it tends to become tied to the buzzwords of economic upheaval, like "hip" and "up-and-coming." Street art signifies culture, and American businesses have never been more adept at exploiting and commodifying culture at scale.

"Street art has always been here. It's not new. But now the world is looking at us." —Sydney James, Detroit street artist

Detroit is different from the American cities that have become [strangled](#) by [affluence](#) in recent years. The Motor City's population [declined again](#) in 2017, continuing a streak that stretches back to the 1950s. Despite the recent frenzy of development, there remain plenty of vacant buildings downtown, and lots of crumbling ones in other neighborhoods. Detroit is still less a city of [cranes](#) than one of [bulldozers](#), in need of new investment, new residents, and new art to brighten its many dilapidated walls.

But the anxieties about gentrification here are similar to those in other places because the signifiers—public bike racks, luxury apartment complexes, and lots of pretty murals—are spreading fast. People in the city love public art, but they know that even when created with the

best of intentions, it can help kickstart a real estate machine that ultimately becomes ravenous. And they don't want the new Detroit to devour the old one.

"Street art has always been here. It's not new," James says. "But now the world is looking at us."



A portion of Diego Rivera's *Detroit Industry Murals*, at the Detroit Institute of Arts *Wolfgang Kaehler/LightRocket via Getty Images*

The story of street art in Detroit stretches back to the frescoes of Diego Rivera. The renowned Mexican artist was commissioned by Henry Ford heir Edsel Ford to dramatize life at the River Rouge manufacturing plant in 1932. At the time Detroit was the fourth-largest city in the United States and the epicenter of the auto industry. It boasted Hudson's, the tallest department store in the world, and

Michigan Central Station, the transit hub designed by the architects of Grand Central Station to be the most opulent one in the country.

Rivera was a communist whose work often included critiques of the ruling class. Across 27 panels, his *Detroit Industry Murals* depict autoworkers in a coordinated factory ballet, themselves mechanized due to the ruthless elegance of Henry Ford's assembly line. The machines they're ostensibly operating dwarf them in size. Large spindles, used to construct Ford's V8 engine, look like spiritual totems that demand a ritual offering. Middle-class onlookers on a factory tour watch the Ford employees with detached amusement, aware they'll ultimately reap the greatest benefits from this labor. When the paintings were unveiled at the Detroit Institute of Arts, they were controversial because of their political themes, with one *Detroit News* writer dismissing them as "un-American."

"To see a building that you care about in a book that basically says that we failed as a society and as a city. I wasn't too keen on it." — Fel3000ft, Detroit street artist

Fifty years later, Detroit was a different place. The population had fallen from a peak of 1.9 million in 1950 to 1.2 million in 1980. Ford and the other automakers were steadily moving manufacturing jobs to the Southern United States and Mexico. The city had a ballooning crime problem—part of a [nationwide trend](#)—that was best exemplified by Devil's Night, a pre-Halloween vandalism ritual that led to more than 800 fires being set in three days in October 1984. It was in this environment that muralism's less reputable cousin, graffiti, first took root in the city.

Fel3000ft grew up in '80s Detroit, when the light from the Devil's Night fires lit up his neighborhood's skies like a slag pour at a steel mill. When he was 11, a friend whose family had moved to Detroit from the Bronx showed him pictures of the colorful designs sweeping across New York's subway trains. Fel was fascinated. He learned the names of graffiti pioneers like T-Kid, Daze, and Dondi. He watched *Wild Style*, the seminal hip-hop film that turned New York's graffiti artists into underground legends. There was no one in Detroit to teach him

the technique of this art form, so he picked up a can of spray paint and started experimenting. “I was pretty enthralled in the whole idea of being able to take this form of art and bring it to the street,” he says. “Being an inner-city kid, there’s really not too many avenues or outlets for self-expression.”



A graffiti bomb painted in Michigan Central Station by Fel3000ft in 1996. Ford Motor Company plans to preserve the piece when it renovates the station. *Victor Luckerson*

Fel started out tagging—that is, scrawling his handle wherever he could find an open wall. He quickly moved onto bombing, painting in the bubble-letter style most commonly associated with graffiti. Writers often compete to spray their names in the most daring places possible, and the location of the tag can be as important as the craft of the tag itself. Fel resided in a city overflowing with vacant, taggable structures. “I’d find big-scale abandoned buildings [and] just walk right in,” he says. “There was a lot of canvas.”

The most notorious of these buildings became the train station that had been so majestic when Rivera painted his frescoes. Michigan Central Station closed in 1988 after 74 years of welcoming travelers from around the Midwest. Left unguarded, the building turned into a haven for scrappers, homeless people, and urban explorers. Eventually all the windows were blown out and it was gutted of its valuables. Even the marble was stripped from its once-ornate walls.

Fel never stepped inside while the building was functional, but calls the station a “cathedral” of his youth. He’s seen every inch of the 18-story structure, from the roof to the secret entrance via the train tracks. For graffiti writers, there wasn’t a better spot in the city to work. “I used to love painting there,” he says. “There were trees and stuff growing up inside. You could just sit there under a canopy and sketch all day.”



(Top row) Graffiti in Michigan Central Station; (bottom row) graffiti in Eastern Market Victor Luckerson

The entire building is now drenched in chaotic clashes of color, a mix of slapdash vulgarities and elaborate illustrations. Across five pillars in the cavernous concourse, someone has written “VOMIT” in fat gray letters. In nearby rooms, a sleepy wizard in a blue robe exclaims “DAD” in a dialogue bubble, and a troll in a gladiator skirt bears his yellowed teeth in a dazed grin. In a fifth-floor office, a huge red-and-blue tag takes up an entire wall, its letters squeezed like a bouquet of balloons being molded by a clown. And near the lobby that welcomed travelers through much of the 20th century, a piece dated July 31, 1996, depicts a colorful cast of cartoon characters, their faces scrunched up in anger as they drip blue, green, and red paint. When Fel revisited the station for the first time in years this summer, he was excited to see his '96 piece still intact. “Almost like a time capsule,” he says.

As Fel spread his work around Detroit, he also mentored a younger generation of graffiti writers. In the early 2000s he met Sintex, a wiry Detroit native who first started tagging the freight trains he could hear rolling by his childhood bedroom on the city’s west side. Sintex evolved into painting cartoon characters—he was heavily inspired by comics and anime—and later moved on to photorealistic murals of black and Native American historical figures. His recent projects include dedications to Detroit native Aretha Franklin and George Washington Carver, who worked in the city in the 1940s alongside Henry Ford. “I didn’t want children walking home from school in a blighted area,” Sintex says. “I’d rather put up some beautiful artwork for them to see.”



Sintex, a Detroit native and longtime graffiti artist, paints a mural of George Washington

Carver in Highland Park *Victor Luckerson*

For a long time this is what Detroit's street art scene was—graffiti writers tagging up abandoned buildings or beautifying their own neighborhoods with spray paint. Their universe was small and intimate. But in the midst of the late-2000s recession, Detroit's long-term decline became the subject of international fascination. The 2009 bankruptcy of General Motors and the 2013 bankruptcy of the city itself cast Detroit as the U.S. equivalent of a [failed state](#). The sprawl of dilapidated buildings reinforced this perception, and photographers poured into the city to capture dramatic, stylized shots of the city's decay. "Ruin porn" became part of the national lexicon as coffee table books and online photo galleries fetishized Detroit's troubles. "Those are hard truths to see when you come from this place," Fel says. "To see a building that you care about in a book that basically says that we failed as a society and as a city. I wasn't too keen on it."

Detroit's image as an urban wilderness made it a prime location for outside graffiti writers and street artists looking for new territory to tag. The influx created tensions with the city's longtime artists as graffiti spread to more and more buildings. "It felt like they were locusts," Fel says of the initial invasion of outsiders. "They just moved in, and just went nuts."

Detroit's native writers say the newer artists were overly aggressive, tagging many more buildings than was customary. Sintex got into what he describes as a "[graffiti war](#)" with a group of out-of-town artists from Los Angeles, with him and the rival crew regularly painting over each other's pieces. Tensions eventually cooled, but Detroit would never go back to being a place where graffiti writers had free reign over the city's walls.

"I hate graffiti," Detroit Mayor Mike Duggan [said](#) in 2014. He'd recently become the first white mayor of the city in four decades, highlighting economic development and blight removal as two anchors of his

platform. Duggan's distaste for graffiti went back years—in 2003, as Wayne County's prosecutor, he charged two graffiti writers with felonies and compared them to [dogs peeing on fire hydrants](#).

In October 2014, Duggan launched an aggressive graffiti-removal campaign that punished both the people writing the tags and the businesses that failed to clean them up. The purge swept up lots of art that few would consider vandalism, including a [graffiti-friendly skate park](#) and a collection of [popular murals](#) on Detroit's west side. Even Shepard Fairey faced a [10-year-felony charge](#) for unauthorized work he did while painting a commissioned mural. Duggan [apologized for some of the early mishaps](#) in the crackdown, but the process has continued unabated. More than [50,000 graffiti tags](#) were removed between 2015 and 2017. (More recently, the city has launched a program to replace some of the buffed-out graffiti with [sanctioned murals](#).)

Scott Hocking, a local photographer and sculptor, spent years documenting the anonymous scrawls that occupied Detroit's walls through projects like his [Bad Graffiti](#) book. He thinks the city is losing something through the systematic buffing. "The idea of graffiti is somehow connected to civil disobedience ... it's a rebellion against laws and rules," he says. "Now the city is covered with these abstract art paintings because anytime anybody gets tagged, they run out the next day, buy some [oops paint](#) and roll over it with whatever they can because otherwise they'll get a ticket."

At the same time Duggan was eradicating graffiti, fans of the style were devising new ways to spread authorized street art faster. Jesse Cory had already been involved in Detroit's art scene for a few years, running a gallery in Eastern Market and cofounding 1xRun, a company that sells affordable prints of art pieces. Early in the decade 1xRun helped sponsor POW! WOW!, a mural festival in the Honolulu industrial neighborhood of Kaka'ako. There, art served as the genesis of a [drastic transformation](#) of an industrial neighborhood, with luxury condos and nightclubs rising up next to the old car mechanics and CompuServes. As the interest in local murals grew, Cory realized there was space to launch a similar festival in Detroit. "The POW!

WOW! team really created the mold, and then we learned from it,” he says. “We did our own twist.”

Murals in the Market began in 2015 as a partnership between 1xRun and the Eastern Market Corporation, a nonprofit that manages the neighborhood’s flagship farmers market. The idea was to get people walking to areas beyond the large stalls where vendors set up their wares, spurring consumer spending at businesses throughout the neighborhood. 1xRun would also sell prints of many of the murals, generating revenue for the company and the artists (who are not paid directly for their murals but do have travel, housing, and food expenses covered). The annual event splits its roster evenly between locals and out-of-town muralists, serving as a launching pad for many young artists in the city. And it actively recruits people from different corners of the art world: Sydney James, Fel3000ft, and Hocking have backgrounds in illustration, graffiti, and sculpture, respectively, and they’ve all participated in the event.



(Clockwise from upper left) Murals by Hebru Brantley in Eastern Market, Ellen Rutt at Murals in the Market, Slick in Eastern Market, and Ann Lewis *First three photos by Victor Luckerson; I Vote Because photo by Craig Hejka*

The economic impact of the festival has already been felt in the neighborhood. A new brewery opened last fall after the owners had perused Eastern Market's murals and decided it was a [great location](#) to launch a business. An upscale juice bar filled with young professionals on laptops now sits a few doors down from the neighborhood's historic delis and diners. A New York real estate firm that recently opened a boutique hotel downtown is planning a [mixed-use development](#) with the 110,000 square feet of space it just bought. "We're kind of in that transition period in Eastern Market and we really don't know what the future holds," Cory says.

In other parts of the country where public art has proliferated, the future has often been intense gentrification. Ann Lewis, an artist who participated in Murals in the Market for the first time this year, watched

the Brooklyn neighborhood of Bushwick morph into a symbol of commercialized hipsterdom after moving there in 2008. She was among a group of early street artists in the area and thought her splashes of color would be a gift to local children. She painted a mural for the Bushwick Collective, a stretch of art-filled blocks organized by Bushwick native [Joseph Ficalora](#).

But Bushwick's art scene became part of the economic engine driving the area's transformation. Building owners who once donated their walls for Collective pieces began selling them to brands for [mural advertisements](#). People sold graffiti tours for [\\$20 per ticket](#). Rents rose as wealthier residents were attracted to an area that had been designated as cool. "I watched creatives move into the neighborhood—I was one of them—and I understood that over time, because we were there, developers thought it was a place where they could make money," Lewis says. "Because we were creating a community and creating accessibility to creativity, that was sellable for them."

One day in 2016, after attending a gentrification protest in another Brooklyn neighborhood, Lewis returned to her Bushwick apartment to find an eviction notice. Her entire building was kicked out to make way for a revamped luxury-loft community that touts the neighborhood's "colorful street art" as a selling point on its website. The base of the building is now adorned with a [giant, placid mural](#) of an outstretched hand holding a bird by the Los Angeles-based artist Kelcey Fisher. Lewis moved to Detroit the next year and hopes to avoid the same disruptive mistakes in another rapidly changing community. "I started in street art because I thought it was interesting to make work that was challenging people's perspectives, and murals have become these decorations," she says. "I'm just not interested in making a decoration so that a business or property developer can sell the building next door for an extra 50 grand or 100 grand because the neighborhood has been deemed OK for white people."

"I'm just not interested in making a decoration so that a business or property developer can sell the building next door for an extra 50

grand or 100 grand because the neighborhood has been deemed OK for white people.” —Ann Lewis, street artist

Street art is now a business, not just a passion project, and artists are entrepreneurs. Though they’re finding more opportunities than ever to paint, disentangling the joy of the work from the complexity of its impacts becomes tougher as the art itself becomes more valuable to more people. “If a developer has a lot of money and is going to pay me and I need a job, weighing out my morals versus my rent is a really hard decision to make,” says Ellen Rutt, a Detroit artist who has painted both commercial and noncommercial murals. “And I feel like it’s hard to put the responsibility on the people who are more at risk and also experiencing the effects of gentrification. That’s one of the hard parts—sometimes I’m painting a wall and I’m literally painting myself out of my own apartment.”

Cory sees this cycle as an inevitable outgrowth of the interest that art brings to public spaces, and not something artists can do much to stop. “The SoHo district [in New York] was full of artists, then it was full of galleries, then it’s full of Starbucks. So then artists go to Williamsburg and the same thing kind of occurs there. Then they go to Bushwick and the same thing,” he says. “I think artists will go into any neighborhood where they can get affordable space, where they can create. The problem is they want to stay there for a long time, and I don’t think we’re really sure if we’re a part of the problem or we’re chasing something that’s fleeting.”

Walking around downtown, one’s liable to spot more Bedrock Detroit logos than traffic lights. The real estate company’s construction barriers encircle the abandoned *Detroit Free Press* office, which will soon be an upscale apartment building. The Under Armour store, where the Michael Phelps mural by Sydney James resides, is part of a Bedrock development. Soon the former site of Hudson’s, which was demolished in 1998, will be revived with 1 million square feet of residential and commercial space. All told, Dan Gilbert’s real estate

venture owns more than 90 properties downtown and is constantly buying more.

“Ten years ago, the vast majority of a lot of this was either vacant or fairly vacant,” Anthony Curis tells me as we tour Detroit’s reimaged downtown. Curis, who runs a downtown art gallery called Library Street Collective with his wife, JJ, regularly partners with development behemoths like Bedrock on large-scale outdoor art projects. His curatorial choices are shaping the city’s visual landscape. It was Curis who recruited Fairey to paint the giant mural on one of Gilbert’s buildings. And it was Curis who first decided that the dirty alley behind his gallery could be something more.

The Belt, as the alley is now known, includes a combination barcade-nightclub doused in neon paint and a bespoke cocktail bar that can be entered through an old elevator shaft. Jazz wafting from outdoor speakers cloisters the space from the workday bustle of the streets the alley connects. Swizz Beatz performed a show here in September, and Drake showed up a couple weeks earlier. But before all that came the murals that line the alley’s walls, by artists like FAILE, Nina Chanel Abney, and Carlos Rolón.

The space, developed in partnership with Bedrock, is Detroit’s poster child for the synthesis of economic development and artistic ambition. The murals were the initial draw, creating a high-brow scene that could support upscale businesses. “The alley’s had the biggest impact of the public projects we’ve done,” Curis says. “It’s literally gone from a dirt road to being the second-busiest pedestrian space in the entire city.”

Curis has a background in real estate development, a business interest in several of The Belt’s new establishments, and an eye toward transforming more neglected portions of Detroit’s downtown. He took me on a walking tour of the revitalized blocks surrounding The Belt, filled with art pieces he curated. A long-closed skybridge connecting two office towers has been converted into a [rainbow-colored public art installation](#), funded by Bedrock. A colorful [170-foot mural](#) evoking the pulse of Detroit’s electronic music scene just went

up on the side of a luxury apartment tower that features tennis courts and “[sexy bathrooms](#).” Outside the Quicken Loans headquarters is [Waiting](#), a sculpture of a pair of Mickey Mouse–like cartoon characters by the famed street artist Kaws. Here in the heart of Detroit’s economic rebirth, art tends to serve commerce—Faurey himself described his mural as “[decorative](#)” and said Bedrock chose it over a more challenging design.

“I think artists will go into any neighborhood where they can get affordable space, where they can create. The problem is they want to stay there for a long time, and I don’t think we’re really sure if we’re a part of the problem or we’re chasing something that’s fleeting.” — Jesse Cory, Murals in the Market cofounder

Elsewhere in the city, murals make more overt statements. In Brightmoor, a predominantly black neighborhood in the northwest corner of the city, murals of Malcolm X, Betty Shabazz, Martin Luther King Jr., and Prince surround a business district that includes a historic movie theater and an independent coffee shop. The first pieces were painted by local artist Chazz in the early 2000s, long before Detroit’s current development boom, when the area was still full of abandoned buildings. Behind the coffee shop, a sprawling outdoor patio and event space known as the Artist Village regularly attracts city poets and musicians. It’s also covered in public art by Chazz.

“The murals are what really what did it, to brighten up this area,” says Alicia George, who has lived in Brightmoor for 20 years and opened the coffee shop, Motor City Java House, in 2010. “When I first got here, there would be 20, 30 guys on the corner, hanging. *Boyz n the Hood*. Once they would go past here, something would humanize them for that moment. This art, us being here, would humanize their spirit. ... Now there’s not 20 or 30 of our brothers just hanging on the corner every day, all day.”

A vacant two-story building across the street was bought by veteran Detroit developer Peter Cummings in 2016 as part of his pledge to ensure that the city’s economic recovery spreads to people beyond the area in and around downtown. Though it’s not yet clear exactly

what will go in the building, Cummings has said he envisions turning the block into an “[arts-oriented](#)” village center. George is cautiously optimistic that this project won’t upend the character of the neighborhood, because Cummings’s development group has engaged with the community in volunteer efforts. “If that same type of art attracts a different class of people to come over here, I guess we just have to stay strong and say, ‘Welcome to the neighborhood, how you doing, what kind of business do you have,’” she says. “We know change is coming, but don’t be doing no changing while we sleep. Don’t be doing no changing while we got our backs turned. Include us in, and just let us have a voice.”

The anxiety about change is not limited to Brightmoor. Ford [announced](#) in June that it is purchasing Michigan Central Station and 45 acres of surrounding land in Corktown, where it will headquarter its mobility division and work on driverless-car technology. The automaker envisions shopping and restaurants in the station’s grand concourse, housing or a boutique hotel on the top floors, and offices for Ford and other automotive tech companies in between. All told, the company will invest \$740 million in the Corktown development (while also asking for [\\$240 million in tax breaks](#), including more than \$100 million from the city of Detroit).



(Clockwise from upper left) Mural of Malcolm X and Betty Shabazz in Brightmoor by Chazz; a piece atop the “Z” parking deck in downtown Detroit; *Balancing Act*, by How & Nosm, and *Peace and Justice Lotus*, by Shepard Fairey at the Compuware Building; *Mano de Obra Campesina*, by Dasic Fernández *Balancing Act* photo by Sal Rodriguez courtesy of the artist and Library Street Collective; all other photos by Victor Luckerson

“We picked it because it was an area that had a lot of history,” says Dave Dubensky, CEO of Ford Land, the company’s real estate development arm. “It was an area that was sort of a cool up-and-coming area of the city. And it was an area that other developers hadn’t really moved into yet.”

Ford’s plans fit neatly into the story line that Detroit is “[back](#).” But Amelia Duran, who grew up in the Southwest Detroit neighborhood practically in the train station’s shadow, says the announcement left her numb. “I think a lot of us have a lot of mixed feelings,” she says.

Duran is the co-director of Garage Cultural, a nonprofit in Southwest Detroit that teaches children artistic endeavors like painting, ceramics, and music. She has also helped commission many of the neighborhood's murals, working with artists, businesses, and other community organizers to redefine Southwest Detroit's walls. As we cruise down Vernor Highway, which winds from the western edge of the neighborhood all the way to the train station, Duran seems to have encyclopedic knowledge of every splash of color we encounter. We pass *Mano de Obra Campesina*, a mural of a peasant farmer that helped kick off the neighborhood's ongoing mural campaign in 2010. Running along an aqueduct next to Michigan Central Station is a long mural of immigrants in Depression-era clothes clutching passports and suitcases as they step off a train and enter Detroit for the first time. Deeper in the neighborhood, on a black fence, the phrase "NO HUMAN IS ILLEGAL" is superimposed on a row of brown faces.

When we pass a mural of brightly colored shapes, Duran bristles. "When I saw it, I was like, 'What does that have to do with Southwest Detroit?'" she says. "Not every mural is going to have the ability to have the impact that *Mano de Obra* did, but that should be our objective. We should be reaching for that, instead of just reaching for art that doesn't have the ability to incite some kind of cultural pride and value in terms of place."

Garage Cultural is an arts-business partnership, founded by Duran's father, Ismael, and Lydia Gutierrez, the owner of a local tortilla manufacturing company. Through its neighborhood festival, Art on the Block, the organization spearheaded the creation of four new murals over the summer, and Duran has already ID'd other prime locations for additional art. However, she now believes there may be such a thing as too many murals, and that drenching the neighborhood in paint might just make it a target for gentrification. "We're navigating new spaces that we have never had to really navigate before," she says. "Having to analyze and question whether or not this work could actually be used against you."

Duran is right to be nervous. A recent study by Data Driven Detroit, an urban research nonprofit, identified Southwest Detroit as one of the

neighborhoods most vulnerable to “transformational change” because of its proximity to downtown and Corktown (which itself used to be considered part of Southwest Detroit, Duran notes). In interviews for the study, residents discussed how new businesses catered to outsiders and how they’d prefer to see fresh-food markets over hip bars. “People aren’t displaced from their homes, but there are changes that make them feel more culturally alienated in the neighborhood that they’ve lived in,” says Noah Urban, the senior analyst for Data Driven Detroit who served as project lead on the study. “There’s still sort of that feeling of unsettlement.”

“We know change is coming, but don’t be doing no changing while we sleep. Don’t be doing no changing while we got our backs turned.” — Alicia George, owner of Motor City Java House in Brightmoor

While Southwest hasn’t experienced widespread gentrification yet, the study indicates that a big new project like the Ford headquarters could spark rapid change in the community. “Four years from now when Ford finishes whatever development plan they have for the train station ... I don’t want to say it’s doomsday, but it feels like the clock is ticking even faster,” Duran says. “Now we have the definitive time in which we know for sure things are gonna start to feel dramatically different.”

Ford’s Dubensky says the company doesn’t want its purchase to be viewed as a “corporate takeover.” It’s been involved in local discussions about how it can best integrate into the neighborhood, in part because of a [Detroit law](#) that requires large development projects to work directly with community stakeholders on a benefits package. “What we’re looking to do is really understand the community needs and see if we can complement what they already have there to respect the heritage of that area,” Dubensky says.

But the agreements reached in such community meetings are nonbinding, and so far [haven’t yielded substantial concessions](#) for neighborhoods. In September Ford negotiated a [\\$10 million benefits package](#) with a Corktown neighborhood group that will include \$2.5 million in affordable housing funding. Still, the neighborhood originally

asked for more, and residents remain unsure of how Ford's presence will reshape the area. "I don't know how encouraged I am by those processes, or how much I'm holding my breath for them to do right by us," Duran says.

For now she plans to keep getting murals painted, though she wonders whether it makes sense to start replacing existing paintings in order to avoid saturation. She wants the images to reflect the neighborhood's legacy, and believes reinforcing that legacy through art can help protect the area from unwanted change. Many of the murals here explicitly say "Southwest Detroit," a bulwark against recent efforts by developers to rename parts of the community [Springwells Village](#) and [Corktown Shores](#). (Parts of Bushwick were similarly sold as "[East Williamsburg](#)" when the neighborhood started to gentrify.) "We have to as much as possible continue to reiterate and tell people where we are. Because if not they forget, and then they just start naming shit," she says. "If we don't have a lot of economic power, what we do have is cultural power."

Sydney James is almost done painting Lamont as evening approaches in Eastern Market, and she's attracting more awed onlookers than any other artist I observe. "That looks sharp!" a woman yells from her SUV as she drives by. "Looking good," another woman says as she walks through the neighborhood. A photographer from New York approaches to talk to James about her work. "It's beautiful," she says. She asks how long the piece will stay up.

"Until they paint over it," James says with an air of inevitability. A nearby mural of her and her mother was already replaced earlier this year. "Street art is not permanent, so it's best not to get attached."

By 2022, when the Ford facility opens, most of the train station's color-coated walls will be scrubbed clean. If Mayor Duggan is still in office, he'll be able to cast graffiti as a hazy memory of the bad years, a time before the places Fel and Sintex painted were buffed or demolished to

make way for a newer, cleaner city. The number of Bedrock buildings in town will exceed 100, and it's certain the city will have many more pretty paintings to marvel at. But we don't yet know what those paintings will depict or who will be around to look at them, from Southwest Detroit to Brightmoor and beyond.

Will the mural of Lamont still be there? Maybe, maybe not. But by then it will have served its purpose. It made a young boy feel larger than life. It made people stop and appreciate a moment of beauty in a city most famous for its blight. It brought a little more value—however you choose to define the term—to Detroit.

“I just hope what I'm doing doesn't drive away the people that I'm projecting in my images,” James tells me. “It's a double-edged sword what we're doing here. I hope it's for the best, but you never know until you know.”



The completed version of Sydney James's mural of her nephew in Eastern Market *Victor Luckerson*

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The notion of free thought and questioning a long line of ideology is usually considered weird but should be encouraged. I find myself in some conversations asking questions or making observations and the response is “why would you think that?” and I’m usually too embarrassed to reply “why aren’t you thinking that?”. I’m not this guy going around paranoid interested in conspiracy theories or anything like that. I’m just obsessed with thinking that there’s more to this life than what sits on the surface. It’s also important to note that our attention spans are so short that I’m sure only a small percentage of you are still reading this. It’s rare to slow down and observe our surroundings. Life is flashing by. If there’s anything in my work I’d want to reiterate, it’s to keep your eyes wide and heads high. And always stay curious_ this spot still riding 3 months later 🙌👉 #wrdomvmt #eyeswideheadshigh #subculture #stayup #WRDO

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2019.03.20

Bay Area Vinyl Hop: Amoeba Music (Part 1, 2)

Amoeba Music Bay Area Vinyl Hop Mika Anami

WRITER Mika Anami



Bay Area Vinyl Hop: Amoeba Music (Part 1)

An Interview with Founder and Owner Marc Weinstein

I am crazy about music, but I didn't grow up with a rock star as the neighborhood role model or a successful person assuring me that rock 'n' roll is the *way*. It felt more like something that I should stay away from if I wanted an uncomplicated life. When I interviewed Marc Weinstein, the owner and founder of the most thriving record shop in the world, Amoeba Music, he affirmed my love for music—I was right all along! "I think the real power of music can help forward and even save humanity down the road. It's just going unnoticed," he said, oozing with passion. I picture three bunkers that I can choose to run to when apocalypse hits—the Amoeba Music stores in Berkeley, San Francisco, or Los Angeles. But let's not get carried away—Marc is not really talking about the end of the world per se, but rather that music has already been saving us, and once we collectively realize this is true, there is hope for us humans.

In this interview Marc shared with us the progress of how Amoeba Music was conceived (between marijuana tokes),

<http://www.artnews.com/2018/10/11/sothebys-self-destructing-banksy-piece-officially-sold-now-newly-completed-work/>

Sotheby's: Self-Destructing Banksy Piece Officially Sold, Is Now a 'Newly Completed Work'

BY **Alex Greenberger** POSTED 10/11/18 1:39 PM



Banksy, *Love is in the Bin*, 2018.

COURTESY SOTHEBY'S

Sotheby's said today that Banksy's *Girl with Balloon*, which famously shredded itself when it came up for sale at the auction house in London last week, has officially been sold to an unnamed buyer. But, according to the auction house, the partially shredded piece is

actually a new work—*Love is in the Bin* (2018)—and that piece is the one that will be added to the buyer’s collection. (Pest Control, which a news release from the auction house identifies as “Banksy’s authentication body,” has reportedly given a certificate to the new work.)

Alex Branczik, Sotheby’s head of contemporary art, Europe, said in a statement, “Banksy didn’t destroy an artwork in the auction, he created one.” He called the destruction of *Girl with Balloon* a “surprise” and said that *Love is in the Bin* is “the first artwork in history to have been created live during an auction.”

Banksy’s *Girl with Balloon* came up for auction this past Friday in the British capital. As it sold for \$1.4 million it was shredded by remote control by a person in the salesroom. The event has touched off a debate about whether the destruction was staged, and whether the auction house was involved in the prank. Steven Lazarides, Banksy’s longtime agent, told ARTnews last week that the artist likely hadn’t cooperated with Sotheby’s. “He’s not going to collude with an institution,” Lazarides said.

The critical response to the sale of the work has been mixed. Writing in the New Yorker, Andrea K. Scott called the self-destructing artwork an “empty gesture,” while Ben Davis penned an Artnet News essay that bore the headline “Can We Just Admit That Banksy’s Art-Shredding Stunt Is Actually Really Good?”

Sotheby’s plans to show *Love is in the Bin* at its London galleries on October 13 and 14. Its release announcing the news ended with the following: “Banksy has a history with pranking art establishments, having previously pulled stunts in the Louvre, Tate Britain, the British Museum, the Museum of Modern Art, the Metropolitan Museum of Art and the Natural History Museum. Sotheby’s now joins that long and distinguished list.”

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News Market Reviews Retrospective Artists Top 200 Collectors In Print Subscribe News Sotheby’s: Self-Destructing Banksy Piece Officially Sold, Is Now a ‘Newly Completed Work’ By Alex Greenberger Posted 10/11/18 1:39 pm 487 149 2 672 Banksy, Love is in the Bin, 2018.

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Banksy's Exit Through the Gift Shop a Runaway Hit at Amoeba Hollywood Since Its DVD Release Last Week

Posted by Billyjam, December 23, 2010 12:59pm | Post a Comment

Banksy's Exit Through the Gift Shop trailer (extended version)

Released only last Tuesday on DVD, the Banksy film Exit Through the Gift Shop has been flying out the door at the Hollywood Amoeba store, where it has already become one of the top selling titles of 2010. "Yeah, it's been selling like crazy," confirmed Jackie in the DVD section of the Los Angeles Amoeba Music by phone yesterday. "At the rate it's selling it's probably going to be one of the number one selling DVDs of the year. It's hilarious and you don't even have to be a fan of this art form to enjoy this documentary." In agreement is pioneering street artist & culture jammer Ron English, who appears briefly in the film and who along with Banksy and Swoon put his art on the Palestinian separation wall in the West Bank in 2007.

"Banksy really made a great movie. He's a great storyteller as you can see from this documentary," said English, explaining the film's premise as, "About this French guy in LA who followed Shephard Fairey around filming him for five years but then he wouldn't give him the footage. And Shephard was like, 'You got the best stuff I've ever done, so let's make the movie,' but the guy Thierry [Guetta] wouldn't give him the footage so he was suing Thierry. And then Thierry turned out to be, like, crazy. And then he did the same thing to Banksy. He shot Banksy for all these years but then he wouldn't give Banksy the footage.

So he had all of this incredible footage of all these great street artists, including his own cousin Invader [aka Space Invader based on his subject matter] but he would not do anything with it. It turned out he didn't know how to edit a movie. He was just obsessed with filming stuff. So Banksy sent him a ticket to London and said, okay, I know what to do with this. So he made a movie about this hapless French guy following all these graffiti/street artists around, and then eventually figuring out that he could be an artist himself coz he learned all the tricks of the trade from these street artists."

When Exit Through the Gift Shop played at the Sundance Film Festival organizers there described it as "The story of how an eccentric French shop keeper and amateur film maker attempted to locate and befriend Banksy, only to have the artist turn the camera back on its owner." And while this and Ron English's description are both accurate, there is so much more to this great film that you have to see for yourself. Compelling viewing for all of its **86 minutes**, it's a wonderful documentary on so many levels. In addition to being an excellent introduction to the relatively recent history of "street art" and containing **interviews with the modern art movement's leading players**, it is also a **humorous exposé on the superficiality of the fickle, hype-driven art buying / collecting world (or, as Shephard Fairey calls them in the film, "a lot of suckers")** as they, without question, immediately embrace & instantly elevate **overnight Thierry's art alter ego Mr Brainwash (aka MBW) to darling of the Los Angeles art scene**. But beyond all that, Exit is at its core a touching human story of this obsessive (maybe crazy) but impossible to dislike character who is driven by his childhood past **to do what he so wildly, but lovingly**, does.

"He is just a ball of energy and definitely has a passion for life, I can tell you that, and he comes across in person just like in the documentary. You definitely feel very comfortable around him. He's just one of those guys that you know right away you can talk to and hang out with and have fun," said Hollywood Amoebite Maryann, who knows Thierry firsthand. "We're not close friends, but I know him. I actually met him through another friend that works here that worked at Rocket Video and we both would go around town looking for the Invaders and he's Invader's cousin. And he's come in here so I've talked to him on different occasions."

Both Amoeba Hollywood's Maryann and Jackie agree that it's likely the reason Exit Through the Gift Shop is such a popular item at their store is that it is so relatable for someone who lives in Hollywood or anywhere in LA. "You can actually walk out on the streets here and see that art outside on our streets and that big art show of his [2008's Life Is Beautiful exhibition in the old CBS building at 6121 W. Sunset Blvd.] was right here in the neighborhood, just a couple of blocks down the street from Amoeba," said Maryann. "That art show was splashed across the LA Weekly so it didn't matter that no one had heard of this artist. They went to see it because it was on the cover of LA Weekly and it was the thing to go see," added Jackie, who also works at the New Beverly Cinema, where the film clearly resonated with audiences when it sold out there for its screenings earlier this year.

In the first part of the documentary, Exit's narrator states, "street art was poised to become the biggest countercultural movement since punk." That is a very good analogy; it's one that can also relate to Thierry, who is somewhat reminiscent of punk rock's top svengali / opportunist, the late, great Malcolm McLaren, who was similarly a master pop culture manipulator that knew what people wanted and how to, without any clear artistic talent himself, deliver it to them. And like the great rock and roll swindle that was the Sex Pistols ("Ever get the feeling you've been cheated? - Johnny Rotten at end of last Pistols show at Winterland, San Francisco Jan 14th, 1978), it has been suggested by numerous bloggers that Thierry and his Mr Brainwash art alter ego was/is not real but rather a front for art prankster Banksy himself and that the whole Life Is Beautiful exhibit plus the story told in this film are part of one grand scale prank with the biggest joke being played on those who forked over thousands of dollars for Thierry/Brainwash's "art." Those swindled would include Madonna, who commissioned Mr Brainwash to design her 2009 (greatest hits) Celebration cover art that was done in the style of Andy Warhol's famous Marilyn Monroe portrait.

I personally don't buy into the Mr Brainwash as front / prank for Banksy conspiracy theory, nor do any of the people I have talked to. But even if it were true, it would only add to the brilliance that is Exit Through the Giftshop.

My favorite quote in the movie comes from the typically elusive Banksy himself, who always appears in Exit with his voice altered and his face in shadows, when he notes how he "used to always encourage everyone to do art," quickly adding that after his encounter with Thierry, "I don't really do that anymore!"

Really nicely packaged by Oscilloscope, the DVD of Exit Through the Gift Shop comes with a pair of paper glasses, stickers, and art cards. The special features on the DVD itself include deleted scenes, B-Movie: An Exclusive Short Film About the 'Art' of Banksy, plus the "Lawyer's Edit" of the original film that Thierry was going to release, Life Remote Control.

Relevant Tags

Mr Brainwash (1), Art (93), Ron English (6), Hollywood Amoeba (1), Los Angeles (205), Exit Through The Gift Shop (4), Banksy (5), Interview (341), Street Art (8), Shphard Fairey (1), Invader (1)

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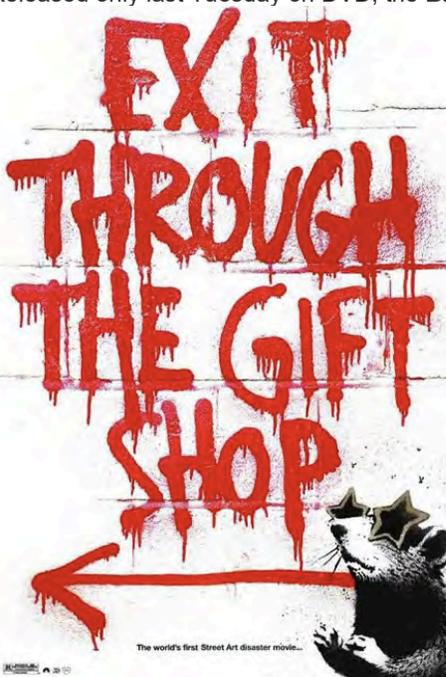
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posted on December 23, 2010 at 8:00pm >>

Banksy's Exit Through the Gift Shop a Runaway Hit at Amoeba Hollywood Since Its DVD Release Last Week

POSTED BY [BILLYJAM](#), DECEMBER 23, 2010 12:59PM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) [...](#)

Banksy's *Exit Through the Gift Shop* trailer (extended version)

Released only last Tuesday on DVD, the **Banksy** film *Exit Through the Gift Shop* has been flying out the door at the Hollywood Amoeba store, where it has already become one of the top selling titles of 2010. "Yeah, it's been selling like crazy," confirmed **Jackie** in the DVD section of the Los Angeles Amoeba Music by phone yesterday. "At the rate it's selling it's probably going to be one of the number one selling DVDs of the year. It's hilarious and you don't even have to be a fan of this art form to enjoy this documentary." In agreement is pioneering street artist & culture jammer **Ron English**, who appears briefly in the film and who along with Banksy and **Swoon** put his art on the Palestinian separation wall in the West Bank in 2007.



"Banksy really made a great movie. He's a great storyteller as you can see from this documentary," said English, explaining the film's premise as, "About this French guy in LA who followed **Shephard Fairey** around filming him for five years but then he wouldn't give him the footage. And Shephard was like, 'You got the best stuff I've ever done, so let's make the movie,' but the guy **Thierry [Guetta]** wouldn't give him the footage so he was suing Thierry. And then Thierry turned out to be, like, crazy. And then he did the same thing to Banksy. He shot Banksy for all these years but then he wouldn't give Banksy the footage.

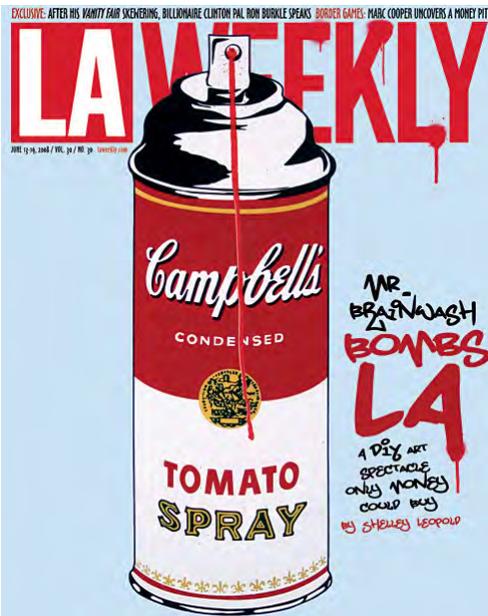
So he had all of this incredible footage of all these great street artists, including his own cousin **Invader** [aka **Space Invader** based on his subject matter] but he would not do anything with it. It turned out he didn't know how to edit a movie. He was just obsessed with filming stuff. So Banksy sent him a ticket to London and said, okay, I know what to do with this. So he made a movie about this hapless French guy following all these graffiti/street artists around, and then eventually figuring out that he could be an artist himself coz he learned all the tricks of the trade from these street artists."



When *Exit Through the Gift Shop* played at the **Sundance Film Festival** organizers there described it as "The story of how an eccentric French shop keeper and amateur film maker attempted to locate and befriend Banksy, only to have the artist turn the camera back on its owner." And while this and Ron English's description are both accurate, there is so much more to this great film that you have to see for yourself. Compelling viewing for all of its 86 minutes, it's a wonderful documentary on so many levels. In addition to being an excellent introduction to the relatively recent history of "street art" and containing interviews with the modern art movement's leading players, it is also a humorous exposé on the superficiality of the fickle, hype-driven art buying / collecting world (or, as Shephard Fairey calls them in the film, "a lot of suckers") as they, without question, immediately embrace & instantly elevate overnight Thierry's art alter ego **Mr Brainwash** (aka MBW) to darling of the Los Angeles art scene. But beyond all that, *Exit* is at its core a touching human story of this obsessive (maybe crazy) but impossible to dislike character who is driven by his childhood past to do what he so wildly, but lovingly, does.

"He is just a ball of energy and definitely has a passion for life, I can tell you that, and he comes across in person just like in the documentary. You definitely feel very comfortable around him. He's just one of those guys that you know right away you can talk to and hang out with and have fun," said Hollywood Amoebite **Maryann**, who knows Thierry firsthand. "We're not close friends, but I know him. I actually met him through another friend that works here that worked at **Rocket Video** and we both would go around town looking for the Invaders and he's Invader's cousin. And he's come in here so I've talked to him on different occasions."

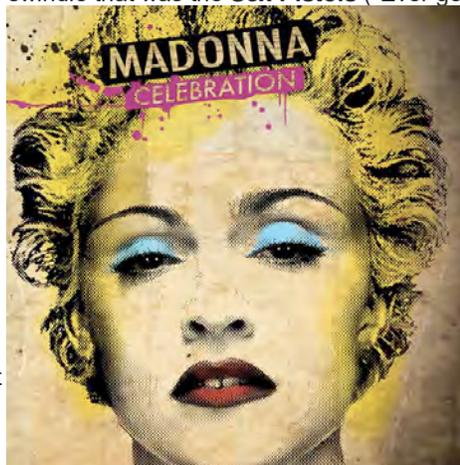




Both Amoeba Hollywood's Maryann and Jackie agree that it's likely the reason *Exit Through the Gift Shop* is such a popular item at their store is that it is so relatable for someone who lives in Hollywood or anywhere in LA. "You can actually walk out on the streets here and see that art outside on our streets and that big art show of his [2008's *Life Is Beautiful* exhibition in the old CBS building at 6121 W. Sunset Blvd.] was right here in the neighborhood, just a couple of blocks down the street from Amoeba," said Maryann. "That art show was splashed across the *LA Weekly* so it didn't matter that no one had heard of this artist. They went to see it because it was on the cover of *LA Weekly* and it was the thing to go see," added Jackie, who also works at the **New Beverly Cinema**, where the film clearly resonated with audiences when it sold out there for its screenings earlier this year.

In the first part of the documentary, *Exit's* narrator states, "street art was poised to become the biggest countercultural movement since punk." That is a very good analogy; it's one that can also relate to Thierry, who is somewhat reminiscent of punk rock's top svengali / opportunist, the late, great **Malcolm McLaren**, who was similarly a master pop culture manipulator that knew what people wanted and how to, without any clear artistic talent himself, deliver it to them. And like the great rock and roll swindle that was the **Sex Pistols** ("Ever get

the feeling you've been cheated? - Johnny Rotten at end of last Pistols show at Winterland, San Francisco Jan 14th, 1978), it has been suggested by numerous bloggers that Thierry and his Mr Brainwash alter ego was/is not real but rather a front for art prankster Banksy himself and that the whole *Life Is Beautiful* exhibit plus the story told in this film are part of one grand scale prank with the biggest joke being played on those who forked over thousands of dollars for Thierry/Brainwash's "art." Those swindled would include **Madonna**, who commissioned Mr Brainwash to design her 2009 (greatest hits) **Celebration** cover art that was done in the style of **Andy Warhol's** famous **Marilyn Monroe** portrait.



I personally don't buy into the Mr Brainwash as front / prank for Banksy conspiracy theory, nor do any of the people I have talked to. But even if it were true, it would only add to the brilliance that is *Exit Through the Gift Shop*.

My favorite quote in the movie comes from the typically elusive Banksy himself, who always appears in *Exit* with his voice altered and his face in shadows, when he notes how he "used to always encourage everyone to do art," quickly adding that after his encounter with Thierry, "I don't really do that anymore!"



Really nicely packaged by **Oscilloscope**, the DVD of *Exit Through the Gift Shop* comes with a pair of paper glasses, stickers, and art cards. The special features on the DVD itself include deleted scenes, ***B-Movie: An Exclusive Short Film About the 'Art' of Banksy***, plus the "Lawyer's Edit" of the original film that Thierry was going to release, ***Life Remote Control***.

RELEVANT TAGS

Mr Brainwash (1), Art (93), Ron English (6), Hollywood Amoeba (1), Los Angeles (205), Exit Through The Gift Shop (4), Banksy (5), Interview (341), Street Art (8), Shphard Fairey (1), Invader (1)

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<https://www.nbcnews.com/think/opinion/banksy-s-shredded-painting-stunt-was-viral-performance-art-who-ncna921426>

Banksy's shredded painting stunt was viral performance art. But who was really trolling who?

Art experts have noted that Banksy's piece is worth much more shredded than it was intact. There's more to this story than meets the eye.



Sotheby's employees pose with the newly completed work by artist Banksy entitled "Love is in the Bin," a work that was created when the painting "Girl with Balloon" was shredded by the artist. Ben Stansall / AFP - Getty Images

Oct. 18, 2018, 3:49 AM PDT

By Seph Rodney

On Oct. 5, as employees and art collectors looked on, one of street artist [Banksy's most famous works shredded itself](#) at Sotheby's auction house. The artwork, a 2006 spray-painted stencil titled "Girl With Balloon" — and [voted the UK's best-loved artwork](#) in 2017 — was sold for

\$1.4 million. The purchaser, who for now remains anonymous, [has said they will keep the artwork](#). This makes sense, since several art dealers and critics have noted that the piece [is now worth much more after Banksy's artistic intervention](#) than it was intact.

“It appears we just got Banksy-ed,” Alex Branczik, senior director and head of contemporary art for Sotheby’s, [said in a statement after the event](#). “We have not experienced this situation in the past where a painting spontaneously shredded, upon achieving a record for the artist. We are busily figuring out what this means in an auction context.”



[**Banksy self-destruction stunt may make painting more valuable**](#)

Oct. 8, 2018 01:26

Initially, the reception was swift and generally positive. In London, the typically conservative critic [Jonathan Jones declared that the stunt](#) “proved [Banksy] is the artist who matters most right now” because, according to Jones, “Art is being choked to death by money; the only rebellion left is for artists to bite the hands that feed them.” The LA Times sought out other artists [to attest to Banksy’s genius and audacity](#). Shepard Fairey, the popular LA-based street artist best known for his [Barack Obama “Hope” posters](#) said, “I think Banksy’s idea here is that an appreciation for the concept is more important than an appreciation of the object.” (Except that the object in this example was not actually destroyed.) [The BBC reports](#) that John Brandler, director of Brandler

Art Galleries, described Banksy as "the ultimate publicity artist" and said that with his brilliant stunt "made Damien Hirst look like an amateur."

In other words, the action garnered effusive praise from the art scene's leading players. But is Banksy really a wise trickster, beating the luxury art market at its own game? Or, is it possible that we are all so thirsty for a hero who will let a little air out of the massive art bubble that is the contemporary art secondary market that we may have overshot the mark a bit? A closer look at what actually occurred at the auction of "Girl with Balloon" reveals that though we may want artists like Banksy to be white knights, such "knights" sometimes take the money and run.

First of all, let's examine the circumstances surrounding the shredding. Banksy posted a video to his Instagram account showing a hooded figure fitting a shredder into the frame of a painting, with text appearing on the screen reading: "In case it was ever put up for auction." Banksy also posted a photo of a key moment, showing the faces of stunned auction-goers. But it's more than a little odd that Sotheby's let in a strangely weighty frame from the artist, without taking a closer look inside it.

[Art History News](#) argues that it is also highly unlikely to be a coincidence that the painting happened to be the very last item sold in a modern art auction filled with famous names, or that it was "atypically hung on a side wall next to a row of stunned (but photogenic) auction-house employees, rather than up front and alone on an easel or turntable." Then there is the implausible suggestion that Banksy installed the shredder in 2006, when the piece was made, and was able to wait 12 years to shred the artwork without anyone discovering the device.

Both the seller and buyer were anonymous, so further investigation at this time is impossible. But with the initial giddiness over, evidence suggests that Banksy did not act alone. The truth is, it's far more likely that Banksy did not play a trick on the market, or on the auction house — but that he played a trick *with* them.

Again, the staging of this production feels like a win for the artist, buyer and the auction house — and for performance art. This conclusion [has led Artnet](#) to ask whether Banksy has helped to tilt the art market toward that particular genre; it is the performance of destruction that made the art world go dizzy with delight, after all.

The staging of this production feels like a win for the artist, buyer and auction house — and for performance art.

But this is about more than spectacle. As Offer Waterman, a British art dealer, [told the New York Times](#), the event is likely going to make *all* of Banksy's artwork even more valuable in the future. This fact undermines critics who claim Banksy remains as ironic and anti-capitalist as ever. If you want an art spectacle that is truly anti-capitalist, I suggest you look at the [K Foundation burning a million pounds sterling](#) in the desert. That work did not appreciate in value after it was destroyed; the money was gone for good. Or, if you're looking for a truly personal performance of loss, look at [Michael Landy's "Breakdown" piece](#), in which he put every single thing he owned through a wood chipper. Landy had to start over from scratch when that work was done.

[On an Instagram](#) video he posted showing the shredding, Banksy quotes Picasso as saying: “The urge to destroy is also a creative urge.” But Picasso didn’t say that, the [Russian philosopher Mikhail Bakunin](#) did. In short, it seems that at nearly every turn we’ve been hoodwinked — by a deft sleight of hand. Indeed, this trickery can be observed in the original artwork itself. Though gusts seem to blow past the girl, carrying the red balloon away, it isn’t actually fleeing her; it’s coming back toward her outstretched hand.

Seph Rodney

Seph Rodney was born in Jamaica and grew up in New York City. He has an English degree from LIU, Brooklyn, a studio art MFA from the University of California, Irvine, and a PhD in museum studies from Birkbeck College, University of London. He is an editor for the [Hyperallergic blog](#), writing about contemporary art and related issues, and a current adjunct faculty member at Parsons School of Design. He can be heard on the podcast “[The American Age](#)” and is also currently under contract with Routledge press to produce a book based on the personalization of the museum visit.

https://news.artnet.com/art-world/banksy-court-1475173?utm_content=from_www.artnet.com&utm_source=Sailthru&utm_medium=email&utm_campaign=US%209%3A48%20a.m.%20newsletter%20for%202%2F27%2F19&utm_term=New%20US%20Newsletter%20List

Art and Law

Is Banksy Selling Out? After Years of Skirting the Law, the Street Artist Went to Court to Protect His Own Copyright—and Won

The artist accused the museum of selling unauthorized Banksy merchandise.

Caroline Goldstein, February 26, 2019



An installation view from "The Art of Banksy" exhibition in Miami Beach in 2018.

In a surprising about-face, the anonymous street artist [Banksy](#), who usually flouts the authority of the law, successfully took legal action against an Italian museum for profiting off of his name and work.

The artist, who once said that copyright was “for losers,” brought suit against the Mudec Museum in Milan last year for selling unauthorized merchandise at an exhibition titled “[The Art of Banksy—A Visual Protest](#).” The claim was filed through Banksy’s authentication handling service, Pest Control.



A fake Banksy graffiti tag. Photo licensed via CC, courtesy dumbonyc via Flickr.

Last month, a judge in Milan ruled in favor of Banksy’s request for all the merchandise bearing his name to be removed from the museum’s shop, saying that it constituted a violation of the artist’s trademark, [according to Italian news outlet *Il Giorno*](#). Promotional materials using Banksy’s name however, were allowed to remain.

It is the first known instance in which the artist has taken legal action against the rising tide of bootleg artworks, knickknacks, and of course, institutional exhibitions that bear his name. [On his website](#), Banksy notes that “there has been a recent spate of Banksy exhibitions[,] none of which are consensual.”



Installation view from "The Art of Banksy" opening party in Miami Beach.

The website goes on to list the offending shows, for which visitors have been charged from about [\\$10-a-pop in Moscow](#) to \$49 in Miami for a [lackluster Banksy Blockbuster](#).

In keeping with his low-profile, the artist has only commented on these unauthorized shows through social media, but this suit could be just the beginning of his use of more official channels. But as one writer notes, the [artist may find himself in murky legal waters](#), as any copyright claims he attempts to enforce would require the disclosure of his name.

Representatives for Pest Control and Banksy did not respond to requests for comment.

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Caroline Goldstein
Editorial Assistant

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<https://therealdeal.com/la/2018/06/19/amoeba-music-wants-to-sell-records-plus-weed-in-hollywood/>

THE REAL DEAL

NEW YORK CITY REAL ESTATE NEWS

Amoeba Music wants to sell records — plus weed — in Hollywood

The iconic music store is looking at three nearby options

June 19, 2018 08:00AM



Amoeba co-founders Marc Weinstein & David Prinz and the Sunset Blvd location (Credit: Amoeba)

Amoeba Music, known for its wide-ranging music products and frequent artist signings, has narrowed down the search for its next location. But a different address isn't the only whiff of change customers might notice from the new spot.

Co-owners Marc Weinstein and Dave Prinz said they plan on acquiring a marijuana dispensary permit for the new store, Variety reported. Customers 21 years or older would be able to purchase weed for recreational use.

The owners are exploring three nearby properties, each around 20,000 square feet and located “within blocks” of the store’s existing spot at 6200 Sunset Boulevard in Hollywood. The new location is expected to be roughly 15 percent smaller than the current spot.

The company’s recent venture into recreational marijuana follows a similar move from its Berkeley branch up the coast in Northern California. That location started selling weed on May 10 from Hi-Fidelity, an environmentally friendly boutique dispensary next door.

<https://www.latimes.com/entertainment/arts/la-xpm-2013-feb-18-la-et-cm-hollywood-jazz-mural-20130219-story.html>

ENTERTAINMENT ARTS & CULTURE

'Hollywood Jazz' mural lives on more brightly

Richard Wyatt Jr. stands in front of the "Hollywood Jazz" mural on the south wall outside of Capitol Records in Hollywood. (Bethany Mollenkof / Los Angeles Times)

Randy Lewis, Los Angeles Times

When Los Angeles muralist Richard Wyatt Jr. set out in 1990 to create a gigantic public artwork paying tribute to nearly a dozen great jazz musicians, he was given only two specific requests.

"Nat King Cole's widow [Maria] asked me if I would show him wearing his favorite tie," said Wyatt, 57, as he stood next to his recently restored mural at the [Capitol Records](#) Tower in Hollywood last week.

"And Joe Smith, who was president of Capitol at the time, asked me if I'd please include Ella Fitzgerald," he said. "Well, I've loved jazz my whole life, so that was a no-brainer."

The First Lady of Song and Cole — sporting his signature reddish-pink, white and blue tie — now shine a little more brightly since Wyatt set about restoring the mural in November 2011. But the tribute to jazz, which spans an 88-foot-long, 26-foot-high south wall of the tower on Vine Street, was never meant to be around this long.

"Hollywood Jazz — 1945-1972" was commissioned at the request of the Los Angeles Jazz Society, and paid for by the Los Angeles Endowment for the Arts. The colorful piece, which characterizes nine other jazz musicians including Chet Baker, Miles Davis and Billie Holiday and lists the names of more than four dozen other jazz heavyweights, was supposed to grace the wall for only five years. But the mural became an L.A. landmark of sorts.

"Nobody expected the kind of reaction it got," Wyatt said, noting that it quickly became a popular signpost in movies including "Rush Hour," TV shows and photographic tours of Hollywood sights to see.

Over the decades, sun, smog and California's ever-shifting geography left it "horribly faded," he said, to the point that he could see the original outline marks he painted to guide him.

For the restoration, "Hollywood Jazz" has been re-created from photos of the original, this time fired onto 12-inch-square ceramic tiles for longer life: 2,288 of them, to be precise, Wyatt said.

The restoration was funded by Capitol Records "as a tribute to jazz and a symbol of Capitol's ongoing commitment to the Hollywood community," according to a label spokeswoman. "Plus, it's a beautiful work that has enhanced the Capitol Tower and the city of Hollywood for 20 years, and Capitol wanted to give it the proper restoration it deserved."

Don Was, the musician-producer who took over in 2011 as president of Capitol-owned, jazz-centric label Blue Note Records, sees both the beauty of the mural itself and a larger symbolism in its restoration.

"The fact that it's a jazz mural — not a teen pop-icon mural — was very symbolic of the really broad commitment to music the Capitol group is making," Was said Friday. That commitment from the parent company, he said, "is being manifested with a mandate for Blue Note [that has] given us the means to be a real home for authentic music. Great what's been happening in the last few months."

Wyatt describes the original mural (which took nine months to paint) and the restoration effort (which took 15 months) as labors of love more than additions to his estimable portfolio of works that dot the Southern California landscape. He's also behind the "City of Dreams/River of History" at L.A. Union Station and "Ethnic Diversity" at the Civic Center Plaza Building in Lompoc.

He grew up in Compton with parents "who both loved jazz, so I would wake up in the morning to the sounds of John Coltrane."

A sidewalk chalk portrait of the Rev. Martin Luther King Jr. that he drew when he was 12 for the Watts Chalk-In won \$200 at the contest. He now looks back at it fondly as "my first piece of public art."

Creating the tiles for the new incarnation of "Hollywood Jazz," he said, required a lot of flexibility because of the idiosyncrasies of the firing process, subtle differences in paint colors as they went through firing and other variables.

"It required a lot of improvisation," he said. "In that way, it's a lot like jazz."

randylewis@latimes.com

Weinstein and Prinz sold the Hollywood store to Brentwood-based developer GPI Companies for \$34 million in 2015. They've been leasing the space back ever since, and are expected to move out early next year.

GPI is planning a 28-story residential complex in its place. The 231,000-square-foot project would include 232 apartment units, as well as 7,000 square feet of commercial space. [Variety] — Natalie Hoberman

Tags: Amoeba Music, gpi companies, Hollywood

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Amoeba Music wants to sell records — plus weed — in Hollywood The iconic music store is looking at three nearby options June 19, 2018 08:00AM Amoeba co-founders Marc Weinstein & David Prinz and the Sunset Blvd location (Credit: Amoeba) Amoeba Music, known for its wide-ranging music products and frequent artist signings, has narrowed down the search for its next location. But a different address isn't the only whiff of change customers might notice from the new spot. Co-owners Marc Weinstein and Dave Prinz said they plan on acquiring a marijuana dispensary permit for the new store, Variety reported. Customers 21 years or older would be able to purchase weed for recreational use. The owners are exploring three nearby properties, each around 20,000 square feet and located "within blocks" of the store's existing spot at 6200 Sunset Boulevard in Hollywood. The new location is expected to be roughly 15 percent smaller than the current spot.— ADVERTISEMENT — The company's recent venture into recreational marijuana follows a similar move from its Berkeley branch up the coast in Northern California. That location started selling weed on May 10 from Hi-Fidelity, an environmentally friendly boutique dispensary next door. Weinstein and Prinz sold the Hollywood store to Brentwood-based developer GPI Companies for \$34 million in 2015. They've been leasing the space back ever since, and are expected to move out early next year. GPI is planning a 28-story residential complex in its place. The 231,000-square-foot project would include 232 apartment units, as well as 7,000 square feet of commercial space. [Variety] — Natalie Hoberman

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<https://www.kqed.org/arts/12130897/amoeba-owner-says-marijuana-dispensary-will-save-berkeley-store>

Amoeba Owner Says Marijuana Dispensary Will Save Berkeley Store

Kevin L. Jones

Sep 28, 2016



Amoeba Music in Berkeley (Photo: Kevin L. Jones/KQED)

By the beginning of next year, the back section of Berkeley’s Amoeba Music won’t be where you buy jazz records; it will be where you buy “jazz cigarettes.”

Joking aside, the decision by the [Berkeley City Council last week](#) to award the owners of the Amoeba Music one of the city's six marijuana dispensary licenses means their flagship store on Telegraph Avenue has a shot at sticking around, says co-owner Marc Weinstein.

“This is absolutely going to help save the Berkeley store,” Weinstein says.

The Berkeley location will be the first record store in California to house a marijuana dispensary, but Amoeba Music isn't doing it just to be pioneers in the field. Opened by Weinstein and co-owner David Prinz in 1990, the store, just blocks away from UC Berkeley campus, has been continually losing money for the past eight years; Weinstein says that this year's sales at that location are less than half what they were in 2008. In the past, this wasn't dire, as sales at the L.A. and San Francisco stores made up for the Berkeley store's troubles, but in recent years sales at all three locations have decreased "because the market is shrinking all the time."

"The Berkeley store got a lot slower than the other stores a lot sooner, partially because of the culture that surrounds Telegraph," Weinstein says. "But also the students in general, especially five to ten years ago, came in, and the new wave was downloading and streaming music. Really, a lot of students don't understand why anyone would buy a hard copy."



In the jazz section of Amoeba Music in Berkeley (*Photo: Kevin L. Jones/KQED*)

Seeing the rising [profitability of medical marijuana in California](#), Amoeba Music has worked with Berkeley city officials and advisers in the pot industry for almost five years to secure a license. Now that they've been approved, Amoeba's owners are working with Debby Goldsberry, executive director at Magnolia Wellness Collective dispensary in Oakland, to create the Berkeley Compassionate Care Collective in the section of the store that currently hosts its jazz, classical and world music sections. The 3,000-square-foot dispensary will sell a wide variety of products, and Weinstein says it will also serve to educate the public about uses and benefits of medical marijuana.

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"It's going to be a full-service, comprehensive dispensary for the neighborhood," Weinstein says.

But it hasn't been cheap to enter the medical marijuana industry. Amoeba Music has already paid approximately \$100,000 just for applying for the license to sell -- it didn't help that they were [denied a license back in May](#) -- and converting the space into a dispensary is expected to cost them several hundred thousand more.

Also, despite the almost-guaranteed profitability of medical marijuana, entering the business for the Amoeba owners is still risky after spending about \$5 million on an online digital music store that never came to fruition. Weinstein says the project, which they saw as potentially competing with iTunes and Amazon in terms of the range and amount of downloadable music it would provide, "almost killed" Amoeba and had to be scrapped because they couldn't strike a licensing deal with the major labels. Also, by the time the store was ready, Weinstein says the market for music downloads had come and went.



Marc Weinstein (*Photo: Courtesy of Facebook*)

"The whole market only lasted nine years from beginning to end! Nobody buys digital downloads any more," Weinstein says. "We literally never had any chance to get footing in that market. We spent millions of dollars on it and lots of resources, and where did it go? Into thin air."

Besides being financially hobbled by an expensive gamble, Amoeba has the challenge of sustaining a business model that is contradictory to what is working for newer record stores. Local chains like 1-2-3-4-Go! and

Stranded appear to be thriving because they're in smaller locations and are smaller-staffed than the larger-sized Amoebas -- Weinstein says that the L.A. store alone costs \$165,000 a month in rent and employs over 200 workers. Not to say Amoeba's emporiums are completely doomed, since plenty of customers still regularly shop at all three locations.

"We feel that the market for hard copies (of music releases) is going to stay strong for years to come, but it may not be big enough to sustain all of our three big stores," Weinstein says. "We want to keep an emporium for hard copies in each of the three communities that we care about so much."

If the dispensary succeeds in keeping the Berkeley store afloat, Weinstein says that the other two locations will end up incorporating marijuana dispensaries. (The San Francisco store already has [a medical marijuana evaluation office](#) in its upstairs.) But Weinstein says it's not just because of the money; he and Prinz strongly support the medical marijuana business in general.

"Cannabis dispensaries are our first experiment in this business -- a business we strongly believe in. We think access to cannabis is a human rights issue, and my partner Dave and I are both very much on the same page," Weinstein says. "We're being afforded an opportunity to come into this business with fresh eyes and come up with a new model on Telegraph. We feel the responsibility and we're hoping to make everyone happy with a model that is strictly Berkeley-style and very much a part of the community."

Hoodline

Western Addition

Sun. April 27, 2014,

Camden Avery

Amoeba Records Is Now Home To A Medical Cannabis Doctor

<https://hoodline.com/2014/04/amoeba-records-now-your-friendly-local-medical-cannabis-doctor>



Photos: Camden Avery/Hoodline

Last week we heard a rumor that Amoeba was offering medical cannabis evaluations. We're here to report that this is true in spirit, if not technically in fact.

What is happening is that a new company called Green Evaluations is issuing medical cannabis ID cards, also known as weed cards, out of an upstairs office space in the Amoeba building. The physician involved is Dr. Francesco Isolani.

The address, 1855A Haight Street, is accessible by following the leaf-green painted line through Amoeba's front door down the entry, to the right behind the DVD room, through a fire door furnished like a makeshift waiting room with plastic folding chairs, and up the stairs.

The clinic is open daily from 11am to 8pm (the same hours as Amoeba), and is offering new evaluations for \$49, or \$44 with a grand opening coupon (available on the front counter by the bag check as you walk in the record store).



In the past few days the clinic has gone from technically-official to fully-open, with advertising posters and a sandwich board out front. The clinic is, according to advertisements, accepting walk-ins.

Green Evaluations is advertised as "physician owned and operated." The business name, however, is legally owned by Joe Goldmark, one of the owners of Amoeba Records.

<https://www.eastbayexpress.com/oakland/amoeba-records-opens-its-new-berkeley-pot-shop-hi-fidelity/Content?oid=16111111>

East Bay Express

Oakland, Berkeley, And East Bay News, Events, Restaurants, Music, & Arts

May 16, 2018 News & Opinion » Legalization Nation

Amoeba Records Opens Its New Berkeley Pot Shop, Hi Fidelity

The new cannabis dispensary focuses on supporting local, independent businesses.

By David Downs



Photo by David Downs

Hi Fidelity is the perfect antidote to corporate cannabis.

Finally, you can buy some of the world's dopest vinyl and best cannabis under the same roof.

Socially conscious weed shoppers will be able to support an independent and intentional marijuana industry at Amoeba Records' new recreational pot shop, Hi Fidelity, at 2465 Telegraph Ave. in Berkeley. Located in Amoeba Records' former jazz and classical section and owned by legendary record retailers Marc Weinstein and David Prinz, Hi Fidelity hosted a grand opening with a ribbon-cutting ceremony by Berkeley Mayor Jesse Arreguin on May 12. It's arguably one of the best cannabis retail locations in the country, just blocks from the UC Berkeley campus.

From the check-in experience to the product displays, the smelling station, the decor, and the soundtrack, it's apparent that Amoeba Records has successfully ported its 28-year-old independent retail ethos into the weed business. Hi Fidelity offers East Bay shoppers the perfect antidote to modern corporate cannabis.

Hundreds of millions of dollars of global private equity is flooding into the weed industry, creating antiseptic pot stores with interchangeable menus from San Diego to Sacramento. Not so at Hi Fidelity, where lead buyer Chris Garcia has hand-curated a lineup of more than 100 products that come from companies that mirror Amoeba Records' values: local, minority- and women-owned companies specializing in high-quality, small-batch, sustainable products.

For example, Korova edibles dominate shops in California, so instead Hi Fidelity went with family-owned Santa Cruz edibles maker Big Pete's Treats, which regularly hosts beach cleanups. Hi Fidelity also carries vape pen brand Bloom Farms, which buys a free meal at a local food pantry for every vape pen sold; infused bath soaks by women-owned East Bay collective Om Edibles; and Sunboldt Grown flowers, which are dry-farmed to promote healthy rivers and watersheds amid unprecedented takings by the marijuana industry.

Garcia said he personally visited and vetted each one of their vendors' farms, sometimes helping clear timber on private roads to reach the goods, he said. "It was that kind of thing," he said. "It took me a long time to vet some of these companies."

The inside of Hi Fidelity also does its best to marry Amoeba's funky, idiosyncratic style to the state's rigid weed rules. Hi Fidelity's roof looks like piano keys and is an extension of the Amoeba Records building. Inside Hi Fidelity, things are lighter, crisper, and cleaner than the cavernous, highly decorated Amoeba.

"It's not an Apple Store, but it's not marijuana leaves and exposed breasts and all that," said Prinz, Amoeba Records' co-owner.

Polished concrete floors give way to white walls with framed art like a Louis Armstrong painting by R. Crumb. Amoeba's signature steel fabricator created the club's green display cases.

Above, skylights let in gobs of natural light, and sound dampening ceiling tiles help mute the huge space. Jazz plays softly from the speakers as folks peruse detailed write-ups on each product, quiz floor staff, and sniff wares at a smelling station in the corner.

Hi Fidelity wanted to mirror Amoeba's low-stress retail experience, allowing customers to browse, ask questions, and then get in line and pay when they're ready. "I always felt a lot of pressure if I get to the front of the line and I ask for my strain Jack Herer and they're out and now they're showing me different stuff and there's that pressure of people behind you to buy fast and decide fast," Prinz said about his experience at other cannabis shops.

Hi Fidelity's opening is also a triumph of redevelopment for upper Telegraph Ave., which "is better than it's been in years," said co-owner Marc Weinstein, who first began working on the block in 1980.

"I think this is the missing piece of the block," said Prinz. "Berkeley has been the easiest to deal with, out of anything we've done. ... I never thought I'd be part of another ribbon-cutting on this street."

It almost didn't happen. After the club lost a grueling battle to win the city's fourth dispensary permit in 2016, Councilmember Kriss Worthington convinced the city to add extra permits. Amoeba's owners got the fifth permit, and spent 18 months and an estimated hundreds of thousands of dollars to open the shop, including installing two titanium security doors costing \$50,000 at the request of the Berkeley Police Department. All building activities are recorded on camera — quite the antithesis of the free-

wheeling record business. Weinstein and Prinz seemed a bit shocked to be wearing security badges after all these years.

"There is an amazing amount of red tape and paperwork, way beyond the normal course of business for a retailer. You got to have amazing willpower and experience," Prinz said of the difference between selling vinyl and herb.

In the future, profits from Hi Fidelity may go toward releasing some newly remastered Louis Armstrong albums that Amoeba owns, Prinz said. Or maybe opening another dispensary in San Francisco.

"We'll see how we like doing this," he said.

Award-winning journalist and best-selling author David Downs writes Legalization Nation weekly. He is the co-author of Marijuana Harvest (2017). Find Hi Fidelity shopping picks like Madrone Farms' Do Si Do on his podcast website, TheHash.org.

expanded, and how they sustained their business model through and through—by staying true to music and following their hearts.



—You grew up in the Buffalo area of New York, but not everyone from Buffalo became the owner of Amoeba Music. How did your relationship to music begin?

My father, who worked at a television station, earlier in his career was also a DJ on the radio, so we had a lot of promo 45s and LPs at the house, and my dad had a couple hundred records. So my earliest exposure obviously was his Miles Davis records, Oscar Peterson and such. When he saw I was interested in music, he would bring some 45s home. I had a little record player and 45s that were instead of being the latest pop hits, promos that the radio station was getting rid of. So I had kind of an interesting variety of 45s—I don't really remember much of that, but I know it had an influence.

My deep interest started when I was in junior high school and when we had a really great record store in my little town of Kenmore, NY, which is immediately north of Buffalo. I started playing drums when I was nine years old and I had already had opportunities to play in bands by that time. So I was really into the idea of making music and listening—we got into progressive rock like Jethro Tull and The Moody Blues—it was sort of a time when everyone was.



Where it really kicked in hard was when I was in high school, I worked at a place called the Mighty Taco in Buffalo, and the owners had a particular passion for strange rock music, so I would go to their house after work and listen to Soft Machine and all of these British prog type stuff, and CAN, Frank Zappa, and Captain Beefheart. As a drummer, the confluence of extremely complicated compositions and free improvisation is where I live—it's what I love. The love for that pretty much formed when I was in high school and it never left me.



— What was the very first vinyl you bought?

I bought *Are You Experienced* by The Jimi Hendrix Experience. Sounds like a cliché, but... my friend played it for me when I was at camp when I was 14, and as soon as I got back from camp I bought it. It was the first record I bought with my own money.

—What *is* Amoeba? When you opened another record store in Berkeley in 1990, what was the missing piece that you were bringing as a new concept to the already bustling record store scene?

Both my partner, David Prinz, and I are record collectors and we met at record stores, so we wanted to create an ultimate trading post for record collectors: an ultimate venue for people who wanted to trade stuff, buy stuff, you know, the whole idea was bring your stuff in, get some credit, or get something else—you didn't have to spend cash, necessarily. Also, to take the idea of an independent record store and kind of blow it up into a place that everyone can be happy. It's not like a little clubhouse where it's just somebody's favorite records; it's a clubhouse where it's a lot of different people's favorite records in different sections. We curated all of our sections with experts in each of those areas, the reggae section was curated by a guy who had Bob Marley tattooed across his back, and the punk rock section, likewise, the metal section, classical and jazz—all of those were bought and curated by people who were deeply into those subjects. So we had an opportunity to create a place for everybody in our store.

~ Amoeba Music Berkeley Store (1990) ~



Amoeba Music Berkeley store on Telegraph Avenue (Photo courtesy of Amoeba Music)

That was one side of it, the other side was: *new and used*. It was essential that we have as much catalog as we possibly can, and the only way to do that is to buy collections: to buy used. Frankly, that was my favorite thing—*used records*—and always has been. I have bought many collections over the years leading up to the time before Amoeba, and knew how to buy large collections.

Dave was a retailer for many years and so was I, we both come from back East, and we both love California and California culture. Berkeley, California, where we first opened, is a place that the *new and used* concept, in other words, stores that bought and sold used stuff, had been going on since the '60s and early '70s and was a mecca for that kind of stuff. Where we opened Amoeba in the first place, there were seven other record stores right near us, and we went right into that zone where all the other record stores were, and we opened a large store, which at the time was only 3,500 ft². The store grew to be almost 13,000 ft² after several large expansions, but that store started off big enough, and we hyped it up amongst our friends. We had a very busy first day with a line down the road that we didn't even expect! The first day we opened, we did \$10,000 in sales out of this little store, which I thought was an unbelievable feat. I had never imagined that we will be so busy from day one, and it just took off from there. The minute it opened, it opened the doors to many more opportunities to buy large collections, and we started travelling around California, and then to the rest of the country. Just buying and buying like crazy.



(Photo courtesy of Amoeba Music)

Our biggest attraction was that we constantly had new records in every single day. This was obviously long before there were any kinds of computers: no other way to listen to what you wanted. So we had so many feverish record collectors coming in regularly, looking at our new arrivals and going through our bins. So it was constantly turning over. We had collections from other parts of the country, like Nashville or New Orleans—we'd hype it up and sometimes put it out all at once—and everybody would come, waiting in line and pushing and shoving around the record bins.

~ Amoeba Music San Francisco Store (1997) ~

We had an incredible buzz going around our store, and for the first 6 years we just grew and grew and grew into two other buildings, and we got to be 13,000 ft². Around that time, our friend Gilbert managed Park Bowl in San Francisco, where Amoeba is located now. That bowling alley, known for its "Rock & Bowl," was rather old and decrepit. Gilbert basically lost his lease and he was deciding to move on in his life, and he tipped us to the fact that this place was going to become available, and so we negotiated with the owners without it ever going on the market. At first, we were trying to rent the building. The owner was an older gentleman, and at the end, he wanted us to buy it. So, it was a bit of a stretch for us, but we were basically able to buy that building. Still the only building we own.



Amoeba Music San Francisco store on Haight Street (Photo courtesy of Amoeba Music)

So, we got this amazing opportunity to open this store in San Francisco, and we were ripe and ready for that: we had such a busy store in Berkeley and a lot of records, and we were growing! We really thought it was a great idea—let's go over to the Haight! The two most alternative strips in the Bay Area, historically, are Telegraph Avenue in Berkeley, and the Haight in San Francisco, so just the two best possible places for a record store.



We opened in November of 1997 (right around the time my daughter was born). That was an exciting day, and put us at a much higher platform where we were instantly doing more than twice the numbers of the Berkeley store—the sheer number of people and the amount of space we had made it an incredible opportunity to do everything we wanted to do. It was basically the greatest record store on earth—at least until we opened the L.A. store.

~ Amoeba Hollywood Store (2001) ~

The L.A. store, by the way, is very much a product of the San Francisco store, because our customers included many people from Los Angeles, and they would come in and say: "Man, why don't you have something like this down in L.A.? There are no stores like this in L.A.!" We were like, "Really?" I had been to Los Angeles a few times, and had a few friends, but I didn't really know anything about the record store scene down there. So our customers kind of clued us into that and it very much inspired us to go take a look. We would have never really considered it part of our paths to go down to L.A. and spreading ourselves that thin. Then we went down there, and looked at the best stores, the layout of the city, looked at the map, talked to friends, and we thought: "Man! This place really needs us!" [*Laughs.*] It opened in 2001. It is our last and greatest achievement. It has a lot of parallel to the San Francisco store, which is 25,000 ft². This gave us an opportunity to take a brand new 43,000 ft² space right on Sunset Boulevard, right in the heart of L.A., and do it the way we want it with even more resources than we had when we opened San Francisco.



Amoeba Music Hollywood store on Sunset Boulevard (Photo courtesy of Amoeba Music)

When we decided to open the L.A. store, we were buying so many records from all over the US as ravenously as we could. We were opening this giant store in the middle of L.A., and we had a reason to *buy buy buy buy buy*. We had literally five or more times the number of LPs we needed to open that store when we opened. Also, this was the later period when people were converting to CDs and they just didn't want to deal with LPs anymore—we saw a lot of people bringing in their LPs with a turntable on top of the pile to our buy counter, literally, and just saying: "Here you go, take it away!" At that time, I think it was the richest inventory any record shop ever had. We really saved all of our best stuff for that opening. Believe me, the SF store didn't suffer, that's how rich we were in beautiful used records at that time.



Amoeba Music Hollywood store (Photo courtesy of Amoeba Music)

Part of why the L.A. store remains the busiest is because of the history of the music business being there. There are a lot of people in L.A. that still have piles and piles of records in their garage. We were just buying incredible collections from people who worked in the business, from radio DJs, collectors... we were kind of a buzz around town. We literally spent a year in L.A. advertising that we were buying, and that we were trying to build the greatest inventory that ever existed. So, we kind of got our customers involved in building the store to that extent, and that was really cool, too. It was a fantastic time. We opened into an era where records, CDs, videos were selling at a huge rate, and we were right in the middle of it all in L.A. So, that upped our game even more.



— How did the name "Amoeba Music" come about?

My partner, Dave, interestingly, among many other talents that he has, was literally the world champion Scrabble player in 1975 and 1976. He is a wordsmith. He's also a stoner like me, so we loved to smoke pot. [*Laughs.*] In the beginning, Dave was a customer of mine when I was managing Streetlight Records in San Francisco, and we used to wheel and deal and then we go outside and smoke this amazing Hawaiian pot he had. He got interested in opening a record store, shortly after we met, because he had just sold his video business. He was an avid record collector and he was curious enough to ask me about the numbers at the store I was working at, and we spent time scheming on paper what could we do here. So, we had obviously decided: "Let's do this! We need a name!" We figured we had to name it *Such and Such Music*, because we don't want people to think we are just a record store: we are selling records, CDs and more, and it's all about music.



(Logo courtesy of Amoeba Music)

Dave, who is good at alliterating stuff, was thinking about being in the beginning of the phonebook. It has to start with "A," and it has to sound good with "Music." When he said "Amoeba Music"—it was obvious—*That's great!* Because Amoeba is not so specific, you can see it so many different ways, it's sort of a cute little thing, and what is music after all but a mystery, right? So it just felt right from day one. Shortly after that, we were trying to design a logo, and Dave kind of knew this guy, Shepherd Hendrix, who was the artist at the Bay Street Tower Records. Not only that, we found out that he was Jimi Hendrix's nephew! So, that was exciting in itself. So we asked him, "Shepherd, would you consider designing our logo? Here's our name. We are trying to make something unique, interesting, and something funky—like a cartoon—just go ahead and see what you can do!" Our logo is his first attempt at creating a logo for us. We loved it! I don't even remember if we paid him, or what happened there [*chuckles*] but it was all magic. All magic!



— How do you and Dave Prinz work together? If you were to describe your roles in the beginning.

We opened with only eight staff total. I was in charge of buying and personnel stuff, because I knew so many people in the record biz. Dave is a natural business guy—the guy with a yellow pad figuring things out—he was adding up all the numbers, and he's the guy that does the contracts and negotiating. I am the one out on the floor, and Dave is more in the office, he doesn't interact as much socially with that world. So, we have very different roles. Over the years it has worked out pretty well because we have different areas of responsibility.

— You two are still operating that way?

Yeah, like right now, we are talking about moving the L.A. store, believe it or not, and I am working on the design for all the shelves, bins, facades, and the signage, because my degree is in Fine Arts. I do the visionary stuff, and Dave does the business stuff.



— When so many record stores closed all around the world during that big *lull*—Amoeba stood strong. What do you think kept you all going?

Well, we survived because we had built ourselves up as a mecca for collectors, and our customer base were so much stronger and more focused. At that time, Tower and Virgin were these big generic stores and the big-box models were just swallowing up the small chains and independents. We just came in and filled this whole space that was in the middle between the big-box stores and the little independents. We remained, very much, with an independent spirit, and we never did Co-Op advertising. We never allowed record labels to play stuff in our store, we never had videos—there was no sales pitch going on when you walked into Amoeba, *ever*—we were adamant: *that's never going to happen*. All those other stores went totally in that direction: they were selling their wall space, bin space, and they had videos promoting all of these new records. You know, our customers want to walk in and be left alone to figure out what they want in this wonderful *Garden of Eden* soaked in vinyl. [*Laughter.*]

“Love and passion is what people come to my store for: they see the love and passion in everyone's eyes—on both sides of the counter—all the customers, all the staff... when can you walk into a big store and have everyone loving the product as much as Amoeba, I mean, it doesn't happen!”

I think our style really carried us all along. I think people feel comfortable, they feel like they are appreciated, even our staff are the same. We have our original staff with us and we have staff that has been there for decades. We have managed to be big enough to survive all of these different changes, and still be kind of a mecca in the Bay Area and in L.A. in a way that somehow makes us an anomaly. Not that we don't have some of the same issues that we are struggling to deal with, but we have a little more resources, a lot of great people, we are constantly moving things around, and making things make more sense. Unlike a big chain that has a board of directors and incorporation and all of that stuff, we can turn on a dime unlike those guys. So, I think we were able to survive by just being who we were.



Amoeba Music San Francisco store (Photo courtesy of Amoeba Music)

— So the L.A. store is moving. What is the current status?

We are inches away from having a finalized lease on a space that is really big and beautiful, and it's about five blocks away from our current location. It's literally on the Hollywood Walk of Fame, on the east end of it, so it's more accessible to everybody. The actual floor space of the store will be about 75% as big as the one we have now, and pretty similar in size to our San Francisco store, so it's pretty huge. It's an exciting prospect.

Right now we are dealing with the challenge of making it look and feel like Amoeba. It's kind of a semi-generic new building, and a lot of restriction on what we can do with the facade. We are going to have a humongous blade sign that will be very prominent right on Hollywood Boulevard and above our store, so that will give us a lot of visibility. Unfortunately, it won't have that *ultra-standalone-feeling* that our current store has. You know, we are not going to be able to paint it up with our murals and stuff, [*Laughs*] but we will do everything we can to make it look great.

— So the current store is getting sold for redevelopment?

Yeah, a developer owns it, and he is building a 28-story yuppie tower right there. Once he has all his permits in the next couple of years, he is going to knock our building down!

— So, what was the story about a possible Amoeba Tokyo?

A team of entrepreneurs related to Tsutaya from Japan came and started negotiation with us to try to open a store under our name in Tokyo. That lasted for a whole year, until they couldn't get sufficient funding to do it properly, or whatever the story was. They were really great guys and it was really exciting, because they wanted to take our brand and open an Amoeba in Tokyo! I mean, people opened Tower Records in Tokyo, but, Amoeba's a much more complicated business, because buying used records is really not easy.



Japanese dealers, though, are really good at buying records. If we have any competition in the US for product, it's the Japanese buyers. All that said, I think our model and brand will do so well in Japan, because we have a great brand, so many Japanese tourists come directly to our store when they hit L.A. or San Francisco, and we would love if we could somehow open a store over there, but otherwise on our own, I think we don't have the wherewithal to do that.

— Tell us more about your trip to Tokyo.

One of my great longings in life, right now, since I was in Japan three years ago, is to go back and do more record shopping—to go back to a place that has a level of appreciation for records, for vinyl, and for CDs that I share. When I was in Tokyo with my wife and daughter, they are not record collectors but they appreciate it, and they let me go record shopping a little bit. I stood inside of Tower and I almost cried my eyes out—as crappy as that store is—it just made me so happy! [Laughs.] Disk Union in Shimokitazawa was the favorite of all, because it represented a cross section of interest and it reminded me of the

first Amoeba store—so much love and passion in it—and the customers! The level of interest everybody in the store has for the product—that is what just gets me. Japanese people really get it! [*Laughs.*]

Amoeba gets a lot of Japanese collectors and dealers. When they come into my stores, I, because I am such a weirdo [*chuckles*], I absolutely marvel at how they handle records, how they look at records... I can see it in their eyes—how much it means to them—and it totally turns me on! *I love it!*

[Go to Part 2 of Amoeba Music Interview](#)

[PREV](#)

[1](#) [2](#) [NEXT](#)



Amoeba Music

Homepage:www.amoeba.com

Locations:

Amoeba Music Berkeley

2455 Telegraph Ave. Berkeley, CA 94704

Sunday-Thursday: 11am-8pm, Friday-Saturday: 11am-10pm

(Trade Counter Hours - Open to 8pm)

Tel: (+1) 510-549-1125

Amoeba Music San Francisco

1855 Haight St. San Francisco, CA 94117

Monday-Sunday: 11am-8pm

(Trade Counter remains open during store hours)

Tel: (+1) 415-831-1200

Amoeba Music Hollywood

6400 Sunset Blvd. Los Angeles, CA 90028

Monday-Saturday: 10:30am-11pm Sunday: 11am-10pm

(Trade Counter Hours Monday-Saturday: 10:30am-8pm, Sunday: 11am-8pm)

Tel: (+1) 323-245-6400

2019.03.20

Bay Area Vinyl Hop: Amoeba Music (Part 2)

[Amoeba Music Bay Area Vinyl Hop](#) WRITER Mika Anami



Bay Area Vinyl Hop: Amoeba Music (Part 2)

An Interview with Founder and Owner Marc Weinstein

<Continuing on from Part 1...>

— So how is the vinyl resurgence affecting your stores?

Vinyl sales, at Amoeba, never fell below 20% of our sales—and that's a lot. At the L.A. store, we are selling 2,000 records everyday for many many years on end. Now, it's at about 45%, so the percentage of vinyl sales in our three stores is now higher than it ever was. So that's a testament, certainly, to the *resurgence*, but also a testament to the extent to which our customers love hard product.

We've always been utterly committed to vinyl as what we love the most, all the people who work in the store are all vinyl people. So, it's obviously what we have highlighted the most. We always had turntables and even when it wasn't fashionable, we were really selling and displaying records. We had a period where people would walk in and say: "Oh my god! They still have LPs, look!" [*Laughter.*] No, it never went away in Amoeba-land, ever.



— Anyone reading this article is a music lover, obviously, but if you were to inspire the new generation of music lovers—what is your message to them?

Well, in terms of vinyl, I guess my message will be, for them to really pay attention to the difference and experience between listening to music on a record versus any other digital media. I grew up in a generation where I was lucky enough to not have that many choices in terms of media. My friends and I really got to sit collectively and listen to new records when they came out, or listen to records together. That is such a powerful experience. For me, that was my church! I was not a religious person, but I believe in the power of music more than anything. There is no other way to experience other humans' art and passion that comes close to listening to music. It is closest you can come to experiencing that art and artist. A lot of people don't recognize that very basic fact about putting on a record. You are not putting something on your headphones, or walking around with the soundtrack to your life going on in the background; you are sitting down and you are taking in a piece of art, almost more like you are in a museum. Giving it that much focus and attention is really the crucial part of the experience that a lot of people totally miss out on!



Our world culture is becoming a little bit more generic all the time—because of the internet and all of that—but there is so many ways that we can get ourselves to experience music together. I was of the generation where I got to go to a Pink Floyd concert with 20,000 people all taking LSD, okay? [*Laughter.*] That was a collective experience and there are very few parallels to that in modern society. The LSD enhanced it but was by no means necessary. That collective experience of being in a room filled with people who love that artist as much as you do and experiencing it together, there is nothing more powerful—it's truly a religious experience—and the next best thing is listening to a record. What can I say? [*Laughs.*]

— I feel like I just touched upon the magic of Amoeba...

It's all about love—everything—and that's the only place I am coming from. *Love, love, love!* Love and passion is what people come to my store for: they see the love and passion in everyone's eyes—on both sides of the counter—all the customers, all the staff... when can you walk into a big store and have everyone loving the product as much as Amoeba, I mean, it doesn't happen!



[Marc's record picks!]

— So, what's in *your* bag, Marc? If you had to walk away with some records from Amoeba... or can we be totally dramatic and say: "Without these records, Amoeba never happened!"

Even though I collect a lot of jazz, I am basically a rock drummer and a rock person. Though, the crossover between abstract jazz, improvisation, and rock—that is where I am coming from—and I can list off a couple dozen bands that all define that, but in terms of records that blew my mind, here is my list. (Although the list would be much longer....)



■ *Atlantis* by Sun Ra

One of my main artist, my main inspiration, my biggest passion—is for Sun Ra—I have over 200 Sun Ra LPs, and an extensive collection on CD and tapes. I don't collect as avidly as I used to, but I have seen him over 20 times over the years. He certainly had a very abstract vision. An opportunity for any human to travel the space ways—that's his whole thing—this isn't art from outer space, but it's really an opportunity to go somewhere else and off of this planet. He really let it take you where you are going. His music was filled with improvisation by some of the greatest, most soulful artists in his band.

So, it's hard to pick one Sun Ra record... so I am going to pick the first one I bought—which blew my mind—and it is called *Atlantis*. *Atlantis* is this mythological place that theoretically once existed where humans had it more together than they do on planet earth, as we know it today. It's an incredible tour, I can almost remember the first time I heard it, how alien and beautiful it sounded and it never stopped doing it for me. So I always recommend this record to people. It's from 1967-1969 and it's kind of that perfect period where he was very mature and at a peak stage of development. It was reissued famously by Impulse along with several records from that period. I got all of those records and they all blew my mind: *The Nubians of*

Plutonia, Astro Black... those records are all fantastic. A lot of people that never discovered Sun Ra was able to get Impulse reissues considering the originals are so hard to find. Those came out just around the time I was graduating from high school.



■ *Trout Mask Replica* by Captain Beefheart & His Magic Band

Captain Beefheart broke so many rules with this record. There is a type of lyric content that I appreciate more than anything, where he is basically making up words for the way they sound—a Dada approach, lyrically—and the music is so hardcore in terms of how well conceived it is, and then the fact that they managed to rehearse that stuff and pull it off. Talk about a record that represents a place and time that remains a mystery—my god—he was in suburban Los Angeles, in a house in Glendale, practicing with his band for a year to make this record—it's unbelievable! It is listed as one of the greatest records of all time by *Rolling Stone*, and it is certainly recognized by so many musicians as having been a giant influence—it's almost a cliché—but to me, that is exactly where I want to go if I could ever be that great.



■ *Tago Mago* by CAN

The original singer from CAN is named Malcolm Mooney, and he has a group of West Coast musicians that he plays with whenever he gigs out here, and I have been playing drums with him for 25 years. So I have an amazing and wonderful personal connection to CAN, by way of Malcolm, who is really a visual artist at heart and an amazing man. *Tago Mago* was the first one I bought, and still the one I consider to be most magnificent, even though it doesn't have my friend Malcolm on it and has Damo Suzuki singing instead.

They are very much an instrumental based band whose every single thing they ever made was, originally, a free improvisation. They recorded free improvisation and then they brought it back into the studio and layered in maybe some vocals maybe a couple of overdubs, but CAN is very unique, fresh, and very different because no one ever wrote anything down on paper—it was all created in thin air—that's something I think is some of the most magical aspects of music—a musician is almost acting like a transmitter from another thread of reality—and that is something I love especially. This album is one of many great CAN records, but I would put this one in my desert island bag.



■ *Nefertiti* by Miles Davis

That record represents the greatest band that Miles ever had, and it's interesting because among other things that makes it interesting, all the compositions are written by band members and not by Miles: Wayne Shorter and Herbie Hancock really wrote all the music. It is one of the most delicate, sweet, beautiful, soulful, and best recorded Miles record ever. I mean, it was at that period where it was so damn inspired—it's just oozing with soul, *man!* And the atmosphere—as good as Miles was at creating atmosphere thematically—this was one of his greatest works, and I always go to this record when I don't know what to put on. It's just incredible!



■ *The Modern Dance* by Pere Ubu

This record came at a time and place in my life where I was kind of struggling for a hook—it was that revolutionary period, 1976, 1977 when things were changing and there was the early sound of punk rock and some more primitive "gut" approach to rock 'n' roll, like MC5 happening. Pere Ubu represents this crossroads between classic bar rock, absolute Dada art and everything in between. The lead singer David Thomas is most obviously part of that, lyrically and the way he sings, but the whole band: they all had this very punk approach to doing this incredibly strange rock landscape. *The Modern Dance* is, to me, one of the more definitive Pere Ubu record. I highly highly recommend it to everybody as being a definitive example of that period of change. I grew up in Buffalo, NY, and these guys are from Cleveland, which is actually very close. The aesthetic on the record is also very strange: gray and industrial. Also, I don't think anyone ever articulated the way it felt where I grew up at the time than this record, so it really resonates with me.



■ *Tales of Captain Black* by James Blood Ulmer

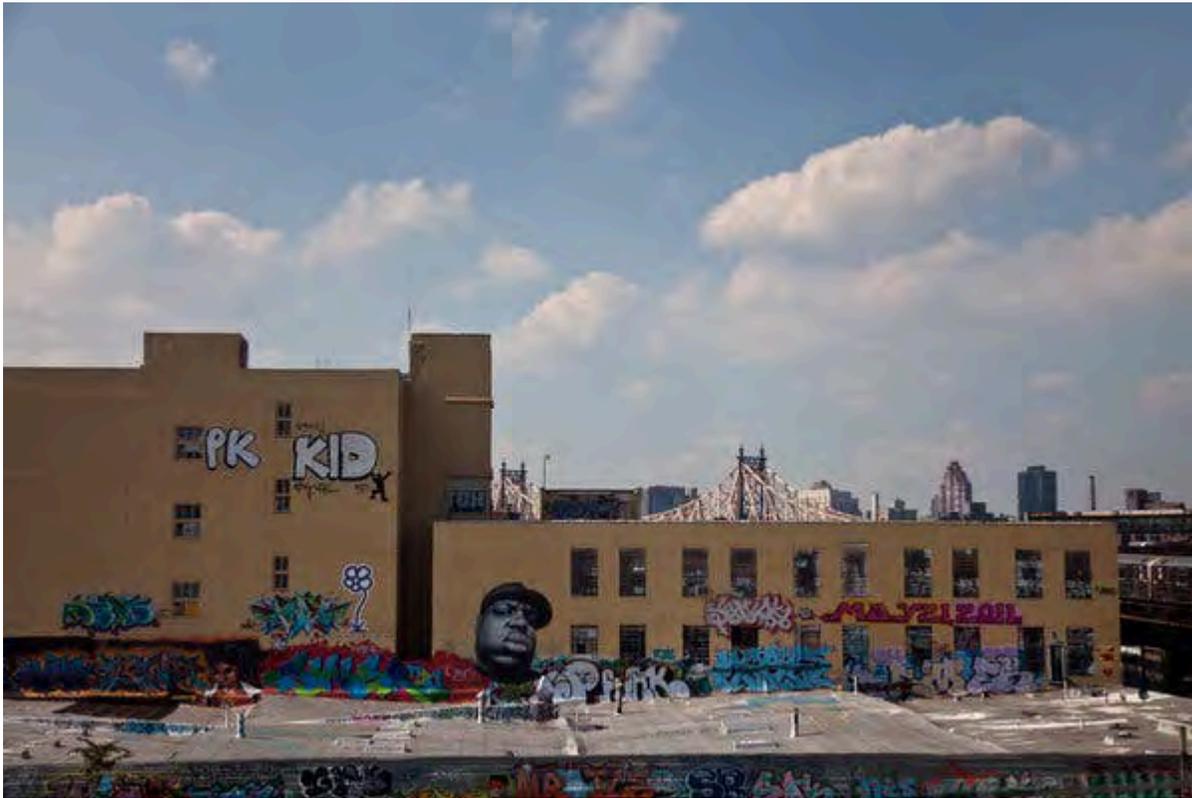
Blood Ulmer was an amazing guitar player who was on a couple of Ornette Coleman records, but then his first record, which actually has Ornette Coleman on it as a member of the band, is the first record under Blood Ulmer's own name—it's absolutely stunning.

It's another record that articulates the endless possibilities of music that are out there that you never heard or thought about, and it's like a combination of jazz and rock with this tumbling rhythm. It's got this phenomenal rhythm section with this guy Jamaaladeen Tacuma on bass and Ornettes' son Denardo Coleman, who is a drummer his whole life but never learned how to play in a normal way—he plays very much in his own way—and so there is a lot of rhythmic stuff that anyone listening to it has to stop and think about. Jamaaladeen Tacuma is one of the great bass players out there. In this case, they created a rhythm section, and a concept inspired by Ornette Coleman. This was hitting at a time when the punk rock thing was happening, and a lot of people were looking for stuff that redefined what music could mean—getting away from a corporate mentality and the polished sound of a lot of the rock bands of the day. This record is so refreshing, so beautiful, so soulful, and so beyond definition!

<https://www.nytimes.com/2018/02/12/nyregion/5pointz-graffiti-judgment.html>

Graffiti Artists Awarded \$6.7 Million for Destroyed 5Pointz Murals

Graffiti at the 5Pointz complex in Long Island City, Queens, in 2001. The property owner had the murals erased in 2013, and a judge ruled on Monday that 45 of them had enough artistic stature to merit being protected. Credit Todd Heisler/The New York Times



Graffiti at the 5Pointz complex in Long Island City, Queens, in 2001. The property owner had the murals erased in 2013, and a judge ruled on Monday that 45 of them had enough artistic stature to merit being protected. Credit Credit Todd Heisler/The New York Times

By Alan Feuer

- Feb. 12, 2018

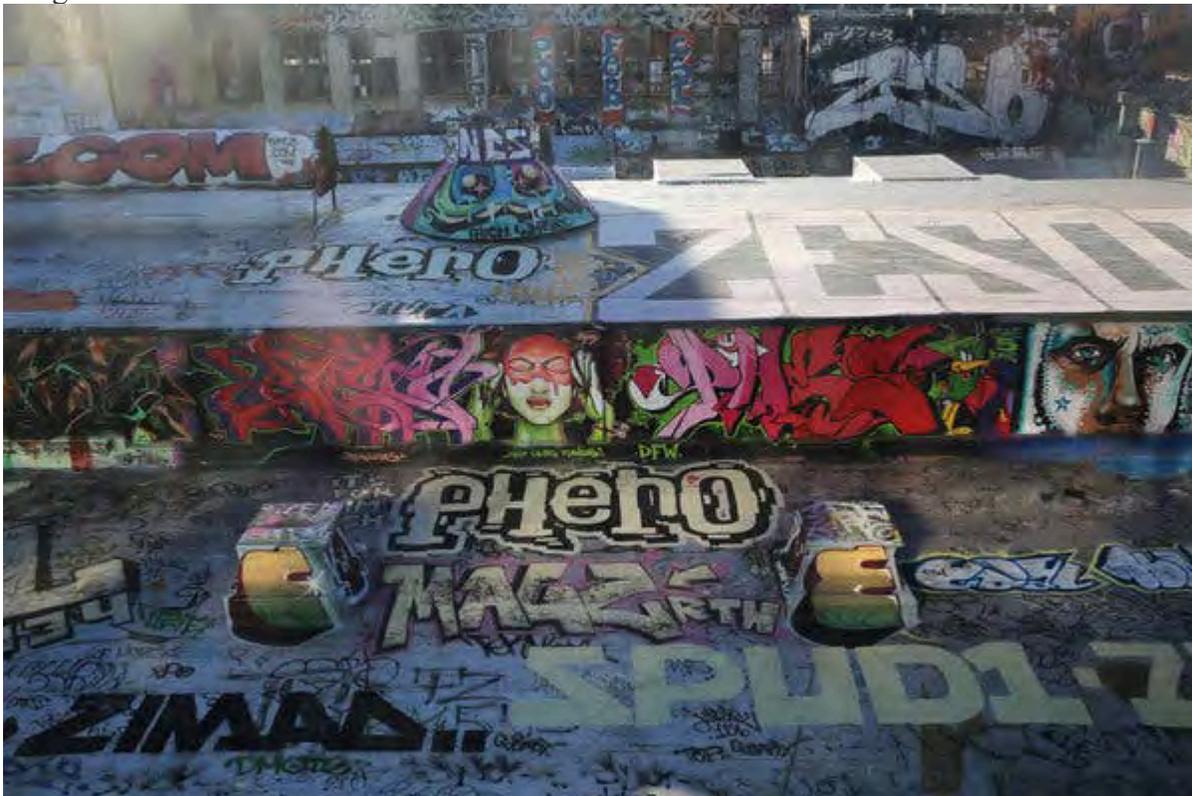
Ruling that graffiti — a typically transient form of art — was of sufficient stature to be protected by the law, a federal judge in Brooklyn awarded a judgment of \$6.7 million on Monday to 21 graffiti artists whose works were destroyed in 2013 at the 5Pointz complex in Long Island City, Queens.

In November, a landmark trial came to a close in Federal District Court in Brooklyn when a civil jury decided that Jerry Wolkoff, a real estate developer who owned 5Pointz, broke the law when he whitewashed dozens of swirling murals at the complex, obliterating what a lawyer for the artists had called “the world’s largest open-air aerosol museum.”

Though Mr. Wolkoff’s lawyers had argued that the buildings were his to treat as he pleased, the jury found he violated the Visual Artists Rights Act, or V.A.R.A., which has been used to protect public art of “recognized stature” created on someone’s else property.

The \$6.7 million awarded to 21 graffiti artists on Monday was the maximum damages possible for what a jury had ruled was a violation of the Visual Artists Rights Act. Credit Todd Heisler/The New York Times

Image



The \$6.7 million awarded to 21 graffiti artists on Monday was the maximum damages possible for what a jury had ruled was a violation of the Visual Artists Rights Act. Credit Todd Heisler/The New York Times

In an odd legal twist, the judge at that trial, Frederic Block, altered the verdict at the 11th hour to make it merely a recommendation. But on Monday, Judge Block upheld the jury's decision, and his ruling awarded the artists the maximum damages possible, saying that 45 of the dozens of ruined murals had enough artistic stature to merit being protected. The jury had found that only 36 of the works should be guarded under V.A.R.A.

ADVERTISEMENT

From the start, [the 5Pointz case](#) had pitted two of New York City's most prominent sectors against each other: the art world and the real estate business. Judge Block's ruling — and the size of the judgment he awarded — was a decisive victory for the former, said Dean Nicyper, a partner who specializes in art law at the firm Withers Bergman.

"There have been other instances where graffiti artists have been recognized as deserving protection," Mr. Nicyper said, adding that courts have ruled that clothing designers who cribbed ideas from graffiti artists were liable for intellectual theft. But the 5Pointz case, he said, was the first time that graffiti and graffiti artists were protected under V.A.R.A.

David Ebert, a lawyer for Mr. Wolkoff, did not return a call seeking comment.

Eric Baum, a lawyer for the artists, hailed the judgment, calling it "a victory not only for the artists in this case, but for artists all around the country."

"The clear message is that art protected by federal law must be cherished and not destroyed," Mr. Baum said. "With this win, the spirit of 5Pointz becomes a legacy for generations of artists to come."

<https://www.highsnobiety.com/2017/11/09/5-pointz-destruction-brooklyn-jury/>

Judge Awards Graffiti Artists \$6.7 Million for Destroyed 5POINTZ Murals

By Fabian Gorsler in ArtFeb 13, 2018105 Shares0 Comments

[UPDATE] February 13, 5:15 a.m. EST: The 21 graffiti artists in the 5POINTZ case have been awarded \$6.7 million. The artists had sued the site's real estate developer who whitewashed the 5POINTZ complex in 2013, destroying their artwork. Read our previous coverage of the case below, and the full report over at The New York Times

A Brooklyn jury has found that the New York City real estate developer who tore down the iconic 5POINTZ complex in Queens three years ago broke the law. Along with the buildings that were torn down, nearly 50 colorful murals and pieces of street art were destroyed forever.

21 artists who had their artwork displayed at 5POINTZ over the years joined a lawsuit against the developer, Jerry Wolkoff, arguing that 5POINTZ and its art was protected under the Visual Arts Rights Act, which has been used to protect public art created on someone else's property that is of "recognized status".

Mr. Wolkoff is alleged not to have given the artists proper 90-day notice before destroying their work, while the developer's lawyer argued that the artists had known for years that 5POINTZ was to be developed into luxury apartments at some point and that they themselves had destroyed much more art in constantly changing the murals and graffiti that was on display.

Ultimately, the Brooklyn jury rendered its decision in favor of the artists after three weeks of testimony. The finding will serve only as a recommendation to Judge Block of the Federal District Court in Brooklyn, who will render a final verdict.

In other news, here are the 600 best free online courses from 200 top universities.

Main & Featured Image: Anna Galetta / Flickr

Source: The New York Times

5POINTZ

info@highsnobiety.com

STREET ART

New York judge awards 5Pointz street artists \$6.75m for whitewashed works

The developer's destruction of their legally protected art was "an act of pure pique and revenge", the court found

LAURA GILBERT

13th February 2018 05:59 BST



The artists were awarded \$150,000 for each of their works at the 5pointz street art complex that was destroyed AP Photo/Frank Franklin II

A New York district court judge today (12 February) awarded a total of \$6.75m to 21 street artists whose works were destroyed when the developer Gerald Wolkoff whitewashed the exterior of the 5Pointz warehouse complex in Long Island City, Queens. Because of "the abject nature of Wolkoff's willful conduct", Judge Frederic Block awarded the artists the maximum amount of damages permitted under federal law, even though he found the works did not have "a provable market value". For each one of 45 works Block found were protected, the artist received \$150,000. The highest award went to Jonathan Cohen, the artist-curator of the site, who received \$1.3m.

"It is a victory not only for the artists in this case but for artists around the country. The rights of aerosol artists have been completely vindicated," said Eric Baum, the lawyer representing the 5 Pointz artists. "It sends a message that their art must be cherished, not destroyed."

With Wolkoff's permission, aerosol artists had been decorating the walls of the complex for more than a decade. Eventually, 5Pointz became a destination for tourists, schoolchildren, and video and movie producers. In 2013, the artists asked the judge to issue an injunction under the Visual Artists Rights Act (Vara) to prevent Wolkoff and his real estate companies from destroying the complex—and with it, their art—to build high-rise luxury condos. Under that law, when a property owner wants to destroy art of “recognized stature”, he must give the artist 90 days’ notice to allow for its removal.

Although he denied the injunction, Judge Block warned Wolkoff that he would be “exposed to potentially significant monetary damages if it is ultimately determined after trial that the plaintiffs’ works were of ‘recognized stature’”. Despite the court’s caution, the developer immediately directed that virtually all of the art be whitewashed, without giving the artists the necessary notice. None of the works were salvageable, the judge said.

After [reviewing the evidence](#) presented during a three-week trial last fall, the judge had no difficulty finding that the works were considered “meritorious” by art experts, other members of the artistic community, or by a cross-section of society. The artists each submitted portfolios of their professional achievements, media coverage and social media presence. The colour prints of their work, he said, “reflect striking technical and artistic mastery and vision worthy of display in prominent museums”. He also found the plaintiffs’ experts highly credible.

By contrast, the judge faulted one of the defendants’ two experts, Erin Thompson of the City University of New York, for interpreting “recognized stature” as “akin to a masterpiece”. She relied heavily on her inability to find the works on social media or academic databases, he said, but her search methodology “was almost designed to avoid finding results”.

The judge also rejected the defendants’ contention that the works were not entitled to legal protection because they were temporary and often painted over so that new art could be created. “Vara draws no distinction between temporary and non-temporary works on the side of a building, particularly when all that makes a work temporary is the building owner’s expressed intention to remove or destroy it”, the judge wrote.

“Wolkoff knew from the moment the lawsuit was initiated that the artists were pressing their Vara claims... and could have given the plaintiffs 90 days’ notice to allow them the opportunity to salvage their works,” Block wrote. “But Wolkoff could not care less. As he callously testified: ‘I decided—I alone decided to hire people to whitewash it in one shot instead of waiting for three months.’” Judge Block described this as “an act of pure pique and revenge for the nerve of the plaintiffs to sue to attempt to prevent the destruction of their art”.

While the plaintiffs could not establish a reliable market value for their work in their request for damages, the judge agreed to award the maximum to deter other property owners from doing the same thing in the future. Otherwise, the judge wrote, it would be “cost-effective... to violate the statute”.

Overall, Judge Block was scathing in his assessment of Wolkoff: “Eliciting coherent testimony was a chore and was only achieved after the court threatened to hold him in contempt.” Wolkoff, he wrote, “has been singularly unrepentant. He was given multiple opportunities to admit the whitewashing was a mistake, show remorse, or suggest he would do things differently if he had another chance. He denied them all”.

Wolkoff’s attorney had not yet responded to requests for comment at the time of posting.

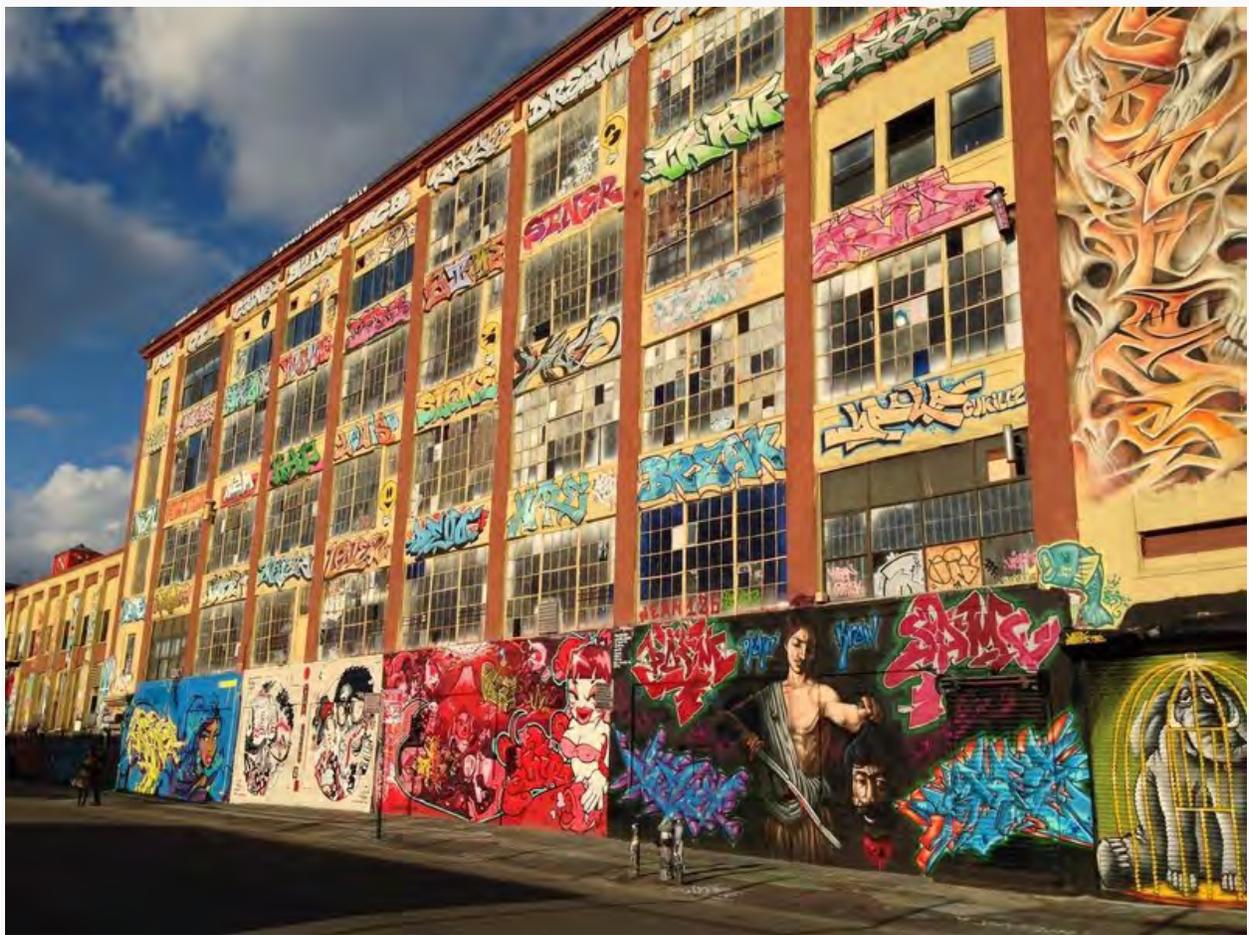
<https://www.npr.org/sections/thetwo-way/2018/02/13/585416520/new-york-judge-awards-6-7-million-to-21-graffiti-artists-for-destroyed-mural>

The Two-Way

America

New York Judge Awards \$6.7 Million To 21 Graffiti Artists For Destroyed Murals

February 13, 2018 10:35 PM ET



[Enlarge this image](#)

5Pointz graffiti stands before it was whitewashed in 2013. A New York judge has awarded \$6.7 million to 21 graffiti artists whose works were destroyed in the process. **Bruce Wallace for NPR**
hide caption

toggle caption

Bruce Wallace for NPR

5Pointz graffiti stands before it was whitewashed in 2013. A New York judge has awarded \$6.7 million to 21 graffiti artists whose works were destroyed in the process.

Bruce Wallace for NPR

Is graffiti art? One court in Brooklyn has decided yes, ruling for spray paint over New York real estate.

On Monday, a judge ruled that a real estate developer who whitewashed dozens of graffiti murals at the 5Pointz complex in Queens violated the Visual Artists Rights Act, "which has been used to protect public art of 'recognized stature' created on someone's else property," [according to the New York Times](#).

Jerry Wolkoff purchased the 200,000-square-foot former factory building in the 1970s for \$1 million, [according to NBC](#). Graffiti artists approached him the 1990s, asking if they could display their art on the vacant five-story building. Wolkoff agreed.

5Pointz artist Jonathan Cohen started curating the space in 2002. "I said, '... Let me start this place up, let me have a wall where no ego is involved, and artists could come paint.' Favoritism doesn't really float," [he told NPR in 2013](#). "If you do a good job and your piece comes out amazing, it could last longer. If you don't, then it goes."

In Nov. 2013, Wolkoff decided to demolish the site and build new stores and apartments. By then, 5Pointz was loved and known by New Yorkers and graffiti artists worldwide alike.

The developer contracted painters to whitewash the decades of graffiti away under the cover of night. He [told WNYC](#) that he did so to avoid conflict. "It's like a Band-Aid, I just wanted to take one rip off in one time. I felt it was best for them and I," Wolkoff said. "I had tears in my eyes when I painted this morning."



[Enlarge this image](#)

QUEENS, NEW YORK - 5Pointz after it was whitewashed in 2013. **Emmanuel Dunand/AFP/Getty Images hide caption**

toggle caption

Emmanuel Dunand/AFP/Getty Images

QUEENS, NEW YORK - 5Pointz after it was whitewashed in 2013.

Emmanuel Dunand/AFP/Getty Images

Though Wolkoff's quiet whitewash prevented physical altercations, it attracted criticism and disdain from the art community.

The move was "murder overnight," rapper Daddy Kruger told WNYC. "It's backhanded, it's underhanded."

The 5Pointz community didn't let Wolkoff's stealthy destruction be forgotten. About 20 graffiti artists filed a lawsuit against the developer in the weeks after the whitewash, and in March 2017, Judge Frederic Block of U.S. District Court in Brooklyn [ruled](#) that their case could go to trial.

"Had the appropriate notice been provided, they could have taken steps to remove the art from the building, they could have taken steps to have better photographed and videotaped the art, they could have preserved the art," the artists' lawyer, Eric Baum, [told member station WNYC](#) last year.

"They knew it wasn't a permanent thing. They knew it was temporary," Wolkoff responded.

A civil jury in Nov. 2017 found that the developer violated the Visual Artists Rights Act in 45 cases. On Monday, Judge Block upheld the jury's decision, and awarded the artists \$6.7 million — the maximum damages possible, according to the *Times*.

"The graffiti artists are elated by the court's decision in this case. The artists fought to prevent their rights from being trampled on," Baum told NPR. "The decision is a clear indication that graffiti art is in the same category as any other fine art — equally worthy of the protection of the federal law. ... Although the artwork at 5Pointz is gone, its legacy endures."

<http://www.artnews.com/2018/10/11/sothebys-self-destructing-banksy-piece-officially-sold-now-newly-completed-work/>

Sotheby's: Self-Destructing Banksy Piece Officially Sold, Is Now a 'Newly Completed Work'

BY **Alex Greenberger** POSTED 10/11/18 1:39 PM



Banksy, *Love is in the Bin*, 2018.

COURTESY SOTHEBY'S

Sotheby's said today that Banksy's *Girl with Balloon*, which famously shredded itself when it came up for sale at the auction house in London last week, has officially been sold to an unnamed buyer. But, according to the auction house, the partially shredded piece is

actually a new work—*Love is in the Bin* (2018)—and that piece is the one that will be added to the buyer’s collection. (Pest Control, which a news release from the auction house identifies as “Banksy’s authentication body,” has reportedly given a certificate to the new work.)

Alex Branczik, Sotheby’s head of contemporary art, Europe, said in a statement, “Banksy didn’t destroy an artwork in the auction, he created one.” He called the destruction of *Girl with Balloon* a “surprise” and said that *Love is in the Bin* is “the first artwork in history to have been created live during an auction.”

Banksy’s *Girl with Balloon* came up for auction this past Friday in the British capital. As it sold for \$1.4 million it was shredded by remote control by a person in the salesroom. The event has touched off a debate about whether the destruction was staged, and whether the auction house was involved in the prank. Steven Lazarides, Banksy’s longtime agent, told ARTnews last week that the artist likely hadn’t cooperated with Sotheby’s. “He’s not going to collude with an institution,” Lazarides said.

The critical response to the sale of the work has been mixed. Writing in the New Yorker, Andrea K. Scott called the self-destructing artwork an “empty gesture,” while Ben Davis penned an Artnet News essay that bore the headline “Can We Just Admit That Banksy’s Art-Shredding Stunt Is Actually Really Good?”

Sotheby’s plans to show *Love is in the Bin* at its London galleries on October 13 and 14. Its release announcing the news ended with the following: “Banksy has a history with pranking art establishments, having previously pulled stunts in the Louvre, Tate Britain, the British Museum, the Museum of Modern Art, the Metropolitan Museum of Art and the Natural History Museum. Sotheby’s now joins that long and distinguished list.”

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News Market Reviews Retrospective Artists Top 200 Collectors In Print Subscribe News Sotheby’s: Self-Destructing Banksy Piece Officially Sold, Is Now a ‘Newly Completed Work’ By Alex Greenberger Posted 10/11/18 1:39 pm 487 149 2 672 Banksy, Love is in the Bin, 2018.

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Banksy's Exit Through the Gift Shop a Runaway Hit at Amoeba Hollywood Since Its DVD Release Last Week

Posted by Billyjam, December 23, 2010 12:59pm | Post a Comment

Banksy's Exit Through the Gift Shop trailer (extended version)

Released only last Tuesday on DVD, the Banksy film Exit Through the Gift Shop has been flying out the door at the Hollywood Amoeba store, where it has already become one of the top selling titles of 2010. "Yeah, it's been selling like crazy," confirmed Jackie in the DVD section of the Los Angeles Amoeba Music by phone yesterday. "At the rate it's selling it's probably going to be one of the number one selling DVDs of the year. It's hilarious and you don't even have to be a fan of this art form to enjoy this documentary." In agreement is pioneering street artist & culture jammer Ron English, who appears briefly in the film and who along with Banksy and Swoon put his art on the Palestinian separation wall in the West Bank in 2007.

"Banksy really made a great movie. He's a great storyteller as you can see from this documentary," said English, explaining the film's premise as, "About this French guy in LA who followed Shephard Fairey around filming him for five years but then he wouldn't give him the footage. And Shephard was like, 'You got the best stuff I've ever done, so let's make the movie,' but the guy Thierry [Guetta] wouldn't give him the footage so he was suing Thierry. And then Thierry turned out to be, like, crazy. And then he did the same thing to Banksy. He shot Banksy for all these years but then he wouldn't give Banksy the footage.

So he had all of this incredible footage of all these great street artists, including his own cousin Invader [aka Space Invader based on his subject matter] but he would not do anything with it. It turned out he didn't know how to edit a movie. He was just obsessed with filming stuff. So Banksy sent him a ticket to London and said, okay, I know what to do with this. So he made a movie about this hapless French guy following all these graffiti/street artists around, and then eventually figuring out that he could be an artist himself coz he learned all the tricks of the trade from these street artists."

When Exit Through the Gift Shop played at the Sundance Film Festival organizers there described it as "The story of how an eccentric French shop keeper and amateur film maker attempted to locate and befriend Banksy, only to have the artist turn the camera back on its owner." And while this and Ron English's description are both accurate, there is so much more to this great film that you have to see for yourself. Compelling viewing for all of its **86 minutes**, it's a wonderful documentary on so many levels. In addition to being an excellent introduction to the relatively recent history of "street art" and containing **interviews with the modern art movement's leading players**, it is also a **humorous exposé on the superficiality of the fickle, hype-driven art buying / collecting world (or, as Shephard Fairey calls them in the film, "a lot of suckers")** as they, without question, immediately embrace & instantly elevate **overnight Thierry's art alter ego Mr Brainwash (aka MBW) to darling of the Los Angeles art scene**. But beyond all that, Exit is at its core a touching human story of this obsessive (maybe crazy) but impossible to dislike character who is driven by his childhood past **to do what he so wildly, but lovingly**, does.

"He is just a ball of energy and definitely has a passion for life, I can tell you that, and he comes across in person just like in the documentary. You definitely feel very comfortable around him. He's just one of those guys that you know right away you can talk to and hang out with and have fun," said Hollywood Amoebite Maryann, who knows Thierry firsthand. "We're not close friends, but I know him. I actually met him through another friend that works here that worked at Rocket Video and we both would go around town looking for the Invaders and he's Invader's cousin. And he's come in here so I've talked to him on different occasions."

Both Amoeba Hollywood's Maryann and Jackie agree that it's likely the reason Exit Through the Gift Shop is such a popular item at their store is that it is so relatable for someone who lives in Hollywood or anywhere in LA. "You can actually walk out on the streets here and see that art outside on our streets and that big art show of his [2008's Life Is Beautiful exhibition in the old CBS building at 6121 W. Sunset Blvd.] was right here in the neighborhood, just a couple of blocks down the street from Amoeba," said Maryann. "That art show was splashed across the LA Weekly so it didn't matter that no one had heard of this artist. They went to see it because it was on the cover of LA Weekly and it was the thing to go see," added Jackie, who also works at the New Beverly Cinema, where the film clearly resonated with audiences when it sold out there for its screenings earlier this year.

In the first part of the documentary, Exit's narrator states, "street art was poised to become the biggest countercultural movement since punk." That is a very good analogy; it's one that can also relate to Thierry, who is somewhat reminiscent of punk rock's top svengali / opportunist, the late, great Malcolm McLaren, who was similarly a master pop culture manipulator that knew what people wanted and how to, without any clear artistic talent himself, deliver it to them. And like the great rock and roll swindle that was the Sex Pistols ("Ever get the feeling you've been cheated? - Johnny Rotten at end of last Pistols show at Winterland, San Francisco Jan 14th, 1978), it has been suggested by numerous bloggers that Thierry and his Mr Brainwash art alter ego was/is not real but rather a front for art prankster Banksy himself and that the whole Life Is Beautiful exhibit plus the story told in this film are part of one grand scale prank with the biggest joke being played on those who forked over thousands of dollars for Thierry/Brainwash's "art." Those swindled would include Madonna, who commissioned Mr Brainwash to design her 2009 (greatest hits) Celebration cover art that was done in the style of Andy Warhol's famous Marilyn Monroe portrait.

I personally don't buy into the Mr Brainwash as front / prank for Banksy conspiracy theory, nor do any of the people I have talked to. But even if it were true, it would only add to the brilliance that is Exit Through the Giftshop.

My favorite quote in the movie comes from the typically elusive Banksy himself, who always appears in Exit with his voice altered and his face in shadows, when he notes how he "used to always encourage everyone to do art," quickly adding that after his encounter with Thierry, "I don't really do that anymore!"

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Relevant Tags

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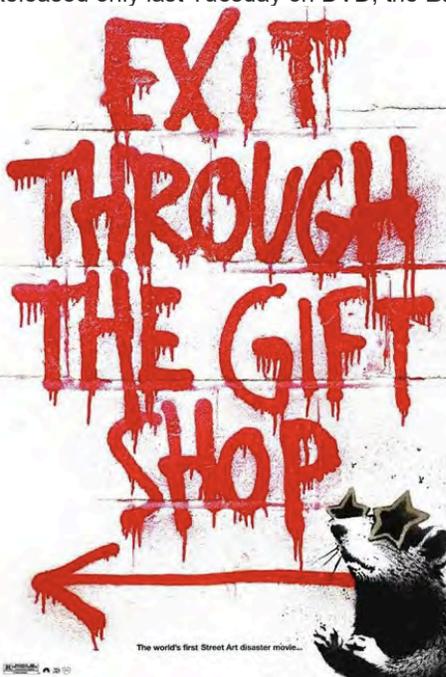
AND THE AWARD FOR BEST USE OF CHRISTMAS IN A NON-HOLIDAY MOVIE GOES...
posted on December 23, 2010 at 8:00pm >>

Banksy's Exit Through the Gift Shop a Runaway Hit at Amoeba Hollywood Since Its DVD Release Last Week

POSTED BY [BILLYJAM](#), DECEMBER 23, 2010 12:59PM | [POST A COMMENT](#) [+](#) [SHARE](#) [f](#) [t](#) [e](#) [...](#)

Banksy's *Exit Through the Gift Shop* trailer (extended version)

Released only last Tuesday on DVD, the **Banksy** film *Exit Through the Gift Shop* has been flying out the door at the Hollywood Amoeba store, where it has already become one of the top selling titles of 2010. "Yeah, it's been selling like crazy," confirmed **Jackie** in the DVD section of the Los Angeles Amoeba Music by phone yesterday. "At the rate it's selling it's probably going to be one of the number one selling DVDs of the year. It's hilarious and you don't even have to be a fan of this art form to enjoy this documentary." In agreement is pioneering street artist & culture jammer **Ron English**, who appears briefly in the film and who along with Banksy and **Swoon** put his art on the Palestinian separation wall in the West Bank in 2007.



"Banksy really made a great movie. He's a great storyteller as you can see from this documentary," said English, explaining the film's premise as, "About this French guy in LA who followed **Shephard Fairey** around filming him for five years but then he wouldn't give him the footage. And Shephard was like, 'You got the best stuff I've ever done, so let's make the movie,' but the guy **Thierry [Guetta]** wouldn't give him the footage so he was suing Thierry. And then Thierry turned out to be, like, crazy. And then he did the same thing to Banksy. He shot Banksy for all these years but then he wouldn't give Banksy the footage.

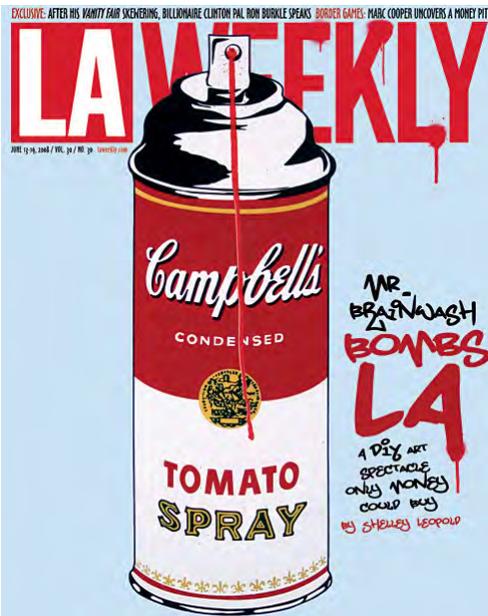
So he had all of this incredible footage of all these great street artists, including his own cousin **Invader** [aka **Space Invader** based on his subject matter] but he would not do anything with it. It turned out he didn't know how to edit a movie. He was just obsessed with filming stuff. So Banksy sent him a ticket to London and said, okay, I know what to do with this. So he made a movie about this hapless French guy following all these graffiti/street artists around, and then eventually figuring out that he could be an artist himself coz he learned all the tricks of the trade from these street artists."



When *Exit Through the Gift Shop* played at the **Sundance Film Festival** organizers there described it as "The story of how an eccentric French shop keeper and amateur film maker attempted to locate and befriend Banksy, only to have the artist turn the camera back on its owner." And while this and Ron English's description are both accurate, there is so much more to this great film that you have to see for yourself. Compelling viewing for all of its 86 minutes, it's a wonderful documentary on so many levels. In addition to being an excellent introduction to the relatively recent history of "street art" and containing interviews with the modern art movement's leading players, it is also a humorous exposé on the superficiality of the fickle, hype-driven art buying / collecting world (or, as Shephard Fairey calls them in the film, "a lot of suckers") as they, without question, immediately embrace & instantly elevate overnight Thierry's art alter ego **Mr Brainwash** (aka MBW) to darling of the Los Angeles art scene. But beyond all that, *Exit* is at its core a touching human story of this obsessive (maybe crazy) but impossible to dislike character who is driven by his childhood past to do what he so wildly, but lovingly, does.

"He is just a ball of energy and definitely has a passion for life, I can tell you that, and he comes across in person just like in the documentary. You definitely feel very comfortable around him. He's just one of those guys that you know right away you can talk to and hang out with and have fun," said Hollywood Amoebite **Maryann**, who knows Thierry firsthand. "We're not close friends, but I know him. I actually met him through another friend that works here that worked at **Rocket Video** and we both would go around town looking for the Invaders and he's Invader's cousin. And he's come in here so I've talked to him on different occasions."

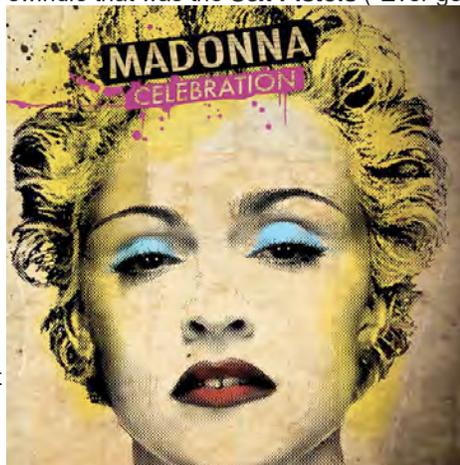




Both Amoeba Hollywood's Maryann and Jackie agree that it's likely the reason *Exit Through the Gift Shop* is such a popular item at their store is that it is so relatable for someone who lives in Hollywood or anywhere in LA. "You can actually walk out on the streets here and see that art outside on our streets and that big art show of his [2008's *Life Is Beautiful* exhibition in the old CBS building at 6121 W. Sunset Blvd.] was right here in the neighborhood, just a couple of blocks down the street from Amoeba," said Maryann. "That art show was splashed across the *LA Weekly* so it didn't matter that no one had heard of this artist. They went to see it because it was on the cover of *LA Weekly* and it was the thing to go see," added Jackie, who also works at the [New Beverly Cinema](#), where the film clearly resonated with audiences when it sold out there for its screenings earlier this year.

In the first part of the documentary, *Exit's* narrator states, "street art was poised to become the biggest countercultural movement since punk." That is a very good analogy; it's one that can also relate to Thierry, who is somewhat reminiscent of punk rock's top svengali / opportunist, the late, great **Malcolm McLaren**, who was similarly a master pop culture manipulator that knew what people wanted and how to, without any clear artistic talent himself, deliver it to them. And like the great rock and roll swindle that was the **Sex Pistols** ("Ever get

the feeling you've been cheated? - Johnny Rotten at end of last Pistols show at Winterland, San Francisco Jan 14th, 1978), it has been suggested by numerous bloggers that Thierry and his Mr Brainwash alter ego was/is not real but rather a front for art prankster Banksy himself and that the whole *Life Is Beautiful* exhibit plus the story told in this film are part of one grand scale prank with the biggest joke being played on those who forked over thousands of dollars for Thierry/Brainwash's "art." Those swindled would include **Madonna**, who commissioned Mr Brainwash to design her 2009 (greatest hits) **Celebration** cover art that was done in the style of **Andy Warhol's** famous **Marilyn Monroe** portrait.



I personally don't buy into the Mr Brainwash as front / prank for Banksy conspiracy theory, nor do any of the people I have talked to. But even if it were true, it would only add to the brilliance that is *Exit Through the Gift Shop*.

My favorite quote in the movie comes from the typically elusive Banksy himself, who always appears in *Exit* with his voice altered and his face in shadows, when he notes how he "used to always encourage everyone to do art," quickly adding that after his encounter with Thierry, "I don't really do that anymore!"



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<https://www.nbcnews.com/think/opinion/banksy-s-shredded-painting-stunt-was-viral-performance-art-who-ncna921426>

Banksy's shredded painting stunt was viral performance art. But who was really trolling who?

Art experts have noted that Banksy's piece is worth much more shredded than it was intact. There's more to this story than meets the eye.



Sotheby's employees pose with the newly completed work by artist Banksy entitled "Love is in the Bin," a work that was created when the painting "Girl with Balloon" was shredded by the artist. Ben Stansall / AFP - Getty Images

Oct. 18, 2018, 3:49 AM PDT

By Seph Rodney

On Oct. 5, as employees and art collectors looked on, one of street artist [Banksy's most famous works shredded itself](#) at Sotheby's auction house. The artwork, a 2006 spray-painted stencil titled "Girl With Balloon" — and [voted the UK's best-loved artwork](#) in 2017 — was sold for

\$1.4 million. The purchaser, who for now remains anonymous, [has said they will keep the artwork](#). This makes sense, since several art dealers and critics have noted that the piece [is now worth much more after Banksy's artistic intervention](#) than it was intact.

“It appears we just got Banksy-ed,” Alex Branczik, senior director and head of contemporary art for Sotheby’s, [said in a statement after the event](#). “We have not experienced this situation in the past where a painting spontaneously shredded, upon achieving a record for the artist. We are busily figuring out what this means in an auction context.”



[**Banksy self-destruction stunt may make painting more valuable**](#)

Oct. 8, 2018 01:26

Initially, the reception was swift and generally positive. In London, the typically conservative critic [Jonathan Jones declared that the stunt](#) “proved [Banksy] is the artist who matters most right now” because, according to Jones, “Art is being choked to death by money; the only rebellion left is for artists to bite the hands that feed them.” The LA Times sought out other artists [to attest to Banksy’s genius and audacity](#). Shepard Fairey, the popular LA-based street artist best known for his [Barack Obama “Hope” posters](#) said, “I think Banksy’s idea here is that an appreciation for the concept is more important than an appreciation of the object.” (Except that the object in this example was not actually destroyed.) [The BBC reports](#) that John Brandler, director of Brandler

Art Galleries, described Banksy as "the ultimate publicity artist" and said that with his brilliant stunt "made Damien Hirst look like an amateur."

In other words, the action garnered effusive praise from the art scene's leading players. But is Banksy really a wise trickster, beating the luxury art market at its own game? Or, is it possible that we are all so thirsty for a hero who will let a little air out of the massive art bubble that is the contemporary art secondary market that we may have overshot the mark a bit? A closer look at what actually occurred at the auction of "Girl with Balloon" reveals that though we may want artists like Banksy to be white knights, such "knights" sometimes take the money and run.

First of all, let's examine the circumstances surrounding the shredding. Banksy posted a video to his Instagram account showing a hooded figure fitting a shredder into the frame of a painting, with text appearing on the screen reading: "In case it was ever put up for auction." Banksy also posted a photo of a key moment, showing the faces of stunned auction-goers. But it's more than a little odd that Sotheby's let in a strangely weighty frame from the artist, without taking a closer look inside it.

[Art History News](#) argues that it is also highly unlikely to be a coincidence that the painting happened to be the very last item sold in a modern art auction filled with famous names, or that it was "atypically hung on a side wall next to a row of stunned (but photogenic) auction-house employees, rather than up front and alone on an easel or turntable." Then there is the implausible suggestion that Banksy installed the shredder in 2006, when the piece was made, and was able to wait 12 years to shred the artwork without anyone discovering the device.

Both the seller and buyer were anonymous, so further investigation at this time is impossible. But with the initial giddiness over, evidence suggests that Banksy did not act alone. The truth is, it's far more likely that Banksy did not play a trick on the market, or on the auction house — but that he played a trick *with* them.

Again, the staging of this production feels like a win for the artist, buyer and the auction house — and for performance art. This conclusion [has led Artnet](#) to ask whether Banksy has helped to tilt the art market toward that particular genre; it is the performance of destruction that made the art world go dizzy with delight, after all.

The staging of this production feels like a win for the artist, buyer and auction house — and for performance art.

But this is about more than spectacle. As Offer Waterman, a British art dealer, [told the New York Times](#), the event is likely going to make *all* of Banksy's artwork even more valuable in the future. This fact undermines critics who claim Banksy remains as ironic and anti-capitalist as ever. If you want an art spectacle that is truly anti-capitalist, I suggest you look at the [K Foundation burning a million pounds sterling](#) in the desert. That work did not appreciate in value after it was destroyed; the money was gone for good. Or, if you're looking for a truly personal performance of loss, look at [Michael Landy's "Breakdown" piece](#), in which he put every single thing he owned through a wood chipper. Landy had to start over from scratch when that work was done.

[On an Instagram](#) video he posted showing the shredding, Banksy quotes Picasso as saying: “The urge to destroy is also a creative urge.” But Picasso didn’t say that, the [Russian philosopher Mikhail Bakunin](#) did. In short, it seems that at nearly every turn we’ve been hoodwinked — by a deft sleight of hand. Indeed, this trickery can be observed in the original artwork itself. Though gusts seem to blow past the girl, carrying the red balloon away, it isn’t actually fleeing her; it’s coming back toward her outstretched hand.

Seph Rodney

Seph Rodney was born in Jamaica and grew up in New York City. He has an English degree from LIU, Brooklyn, a studio art MFA from the University of California, Irvine, and a PhD in museum studies from Birkbeck College, University of London. He is an editor for the [Hyperallergic blog](#), writing about contemporary art and related issues, and a current adjunct faculty member at Parsons School of Design. He can be heard on the podcast “[The American Age](#)” and is also currently under contract with Routledge press to produce a book based on the personalization of the museum visit.

https://news.artnet.com/art-world/banksy-court-1475173?utm_content=from_www.artnet.com&utm_source=Sailthru&utm_medium=email&utm_campaign=US%209%3A48%20a.m.%20newsletter%20for%202%2F27%2F19&utm_term=New%20US%20Newsletter%20List

Art and Law

Is Banksy Selling Out? After Years of Skirting the Law, the Street Artist Went to Court to Protect His Own Copyright—and Won

The artist accused the museum of selling unauthorized Banksy merchandise.

Caroline Goldstein, February 26, 2019



An installation view from "The Art of Banksy" exhibition in Miami Beach in 2018.

In a surprising about-face, the anonymous street artist [Banksy](#), who usually flouts the authority of the law, successfully took legal action against an Italian museum for profiting off of his name and work.

The artist, who once said that copyright was “for losers,” brought suit against the Mudec Museum in Milan last year for selling unauthorized merchandise at an exhibition titled “[The Art of Banksy—A Visual Protest](#).” The claim was filed through Banksy’s authentication handling service, Pest Control.



A fake Banksy graffiti tag. Photo licensed via CC, courtesy dumbonyc via Flickr.

Last month, a judge in Milan ruled in favor of Banksy’s request for all the merchandise bearing his name to be removed from the museum’s shop, saying that it constituted a violation of the artist’s trademark, [according to Italian news outlet *Il Giorno*](#). Promotional materials using Banksy’s name however, were allowed to remain.

It is the first known instance in which the artist has taken legal action against the rising tide of bootleg artworks, knickknacks, and of course, institutional exhibitions that bear his name. [On his website](#), Banksy notes that “there has been a recent spate of Banksy exhibitions[,] none of which are consensual.”



Installation view from "The Art of Banksy" opening party in Miami Beach.

The website goes on to list the offending shows, for which visitors have been charged from about [\\$10-a-pop in Moscow](#) to \$49 in Miami for a [lackluster Banksy Blockbuster](#).

In keeping with his low-profile, the artist has only commented on these unauthorized shows through social media, but this suit could be just the beginning of his use of more official channels. But as one writer notes, the [artist may find himself in murky legal waters](#), as any copyright claims he attempts to enforce would require the disclosure of his name.

Representatives for Pest Control and Banksy did not respond to requests for comment.

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Caroline Goldstein
Editorial Assistant

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POP MUSIC REVIEW; No barriers, just bliss; Paul McCartney's intimate in-store concert was a joy-filled set of songs old and new.

Powers, Ann . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]29 June 2007: E.2.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Moving nimbly from bass to guitar to piano to mandolin, [Paul McCartney] led his faithful touring band through interesting choices, including the Wings B-side "C Moon" and "Matchbox," a Carl Perkins song the Beatles first recorded live in Germany in 1962, without skimping on the necessities. Songs such as "The Long and Winding Road," "Back in the U.S.S.R." and "Hey Jude" can't feel fresh to McCartney – they don't feel fresh to virtually anyone with ears. But he gave them his best for the millionth time, spinning out piano flourishes on the ballads and tasty licks on the rockers.

What saved those old songs, in a way, were the new ones. "Memory Almost Full" is a reawakening, and the songs McCartney chose from it had that alarm-clock effect. "Dance Tonight" was a return to the jaunty haiku of his early solo albums; "House of Wax" proved an experiment, its eerie tone touching on progressive rock. This looseness touched the old material too; you could hear it in the extra whoops McCartney nailed during "I've Got a Feeling" and his vampy almost-scatting of "Get Back."

FULL TEXT

Sir Paul McCartney had a word to describe the scene at Amoeba Music in Hollywood on Wednesday night: surreal. The ex-Beatle used that adjective twice during his 1 1/2-hourlong set, gazing out at the delirious crowd pushed up against the record racks during what might just have been the greatest in-store performance this ground zero of in-stores has ever seen.

"I'd just like to take a little moment to ... just take this all in, OK?" McCartney said, having gotten up from the piano after "The Long and Winding Road." He sang a quick "Happy Birthday" to somebody near the front, then opted for audience participation.

"You look like the creatures in 'Village of the Damned,' " he joked, referring to the English horror film.

McCartney then asked the crowd to imitate the film's creatures, adopting a slack-jawed monster face himself. His fans, some of whom had lined up two days earlier for this ultra-rare gig, concurred only briefly. They couldn't keep the smiles off their faces.

Bouncing through a tight set mostly consisting of Beatles standards and new tunes from his Starbucks-sponsored return to form, "Memory Almost Full," McCartney seemed genuinely jazzed by devotees at his feet. He talked about how silly he was getting during these intimate shows – he's also made stops in London and New York – and blew funny little kisses to prove it. The music itself was well-rehearsed and uncluttered, but in the midst of it, McCartney let go.

His delight proved that Amoeba was the right spot for this event. A club or theater might have made for better sightlines and more predictable sound (actually, the sound was fine), but it wouldn't have had the communal aura of this fan fair. Here, the 800 or so folks in their Wings T-shirts and Sgt. Pepper jackets -- plus a few hard-to-spot celebs, most notably Ringo Starr, who got a shout-out from his old pal at show's end -- could bask directly in each other's joy. And with no fourth wall to protect him, McCartney could let that mood get under his skin.

Joy is what the artist formerly known as "the cute Beatle" is all about. McCartney has written some exquisite sad songs; he silenced the room with "Blackbird" and choked up as he picked an acoustic guitar during "Here Today," the meditation he penned after John Lennon's death (now also meant for his late wife Linda and bandmate George Harrison). But the music always turned back toward bliss, brought there by the weightless melodies and effervescent rhythms that still make McCartney pop's irresistible Cupid.

Moving nimbly from bass to guitar to piano to mandolin, McCartney led his faithful touring band through interesting choices, including the Wings B-side "C Moon" and "Matchbox," a Carl Perkins song the Beatles first recorded live in Germany in 1962, without skimping on the necessities. Songs such as "The Long and Winding Road," "Back in the U.S.S.R." and "Hey Jude" can't feel fresh to McCartney -- they don't feel fresh to virtually anyone with ears. But he gave them his best for the millionth time, spinning out piano flourishes on the ballads and tasty licks on the rockers.

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There was even a point, during "Hey Jude," when it seemed like he might start beat-boxing. But then he cast his glance back at the crowd, unwaveringly engaged in the inevitable chorus of "Nah nah nah." Smiling, he rode the wave.

ann.powers@latimes.com

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(BEGIN TEXT OF INFOBOX)

What he sang

Paul McCartney's 20-song set list for his performance Wednesday night at Amoeba Music in Hollywood was the same one he used in previous small-scale shows June 7 in London and June 13 in New York:

"Drive My Car"

"Only Mama Knows"

"Dance Tonight"

"C Moon"

"The Long and Winding Road"

"I'll Follow the Sun"

"Calico Skies"

"That Was Me"

"Blackbird"

"Here Today"

"Back in the U.S.S.R."

"Nod Your Head"

"House of Wax"

"I've Got a Feeling"

"Matchbox"

"Get Back"

"Hey Jude"

"Let It Be"

"Lady Madonna"

"I Saw Her Standing There"

Illustration

Caption: PHOTO: SUPPORTING STARR: Ringo was in the audience of 800 fans, celebs and industry moguls on Wednesday night.; PHOTO: CONNECTING: McCartney let loose at Amoeba Music playing Beatles hits and songs from his new album, "Memory Almost Full."; PHOTOGRAPHER: Photographs by Robert Gauthier Los Angeles Times; PHOTO: (E1)Paul McCartney, right, gave a joyful 1 1/2 -hour performance at Amoeba Music in Hollywood, writes pop music critic Ann Powers. Although he quieted the room with "Blackbird" and choked up during "Here Today," the music always turned back toward bliss. Also, staff writer Randy Lewis has some observations of his own.; PHOTOGRAPHER: Robert Gauthier Los Angeles Times

Credit: Times Staff Writer

DETAILS

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<https://www.paulmccartney.com/albums/amoebas-secret>

PAUL McCARTNEY

Play all Amoeba's Secret

Live - Paul McCartney / Hear Music

Album Release Date: 20.Nov.2007

Tracklisting

Play

Only Mama Knows

Play

C Moon

Play

That Was Me

Play

I Saw Her Standing There

album notes

On June 27, 2007, Paul McCartney and his band shocked the music world by performing a first ever in-store concert at the famed Los Angeles record shop, Amoeba Records. Four songs from this now legendary 20-song show were recorded and made available on limited edition vinyl entitled Amoeba's Secret. The low-quality artwork was purposefully done so that it resembled a legitimate bootleg, with the back cover featuring an incomplete word search containing hidden details from the show. Despite very little promotion, two songs were nominated at the 2008 Grammys, where Paul performed 'I Saw Her Standing There' with Dave Grohl on drums.

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<https://www.udiscovermusic.com/news/paul-mccartney-knighthood-elevated/>

uDiscoverMusic

Paul McCartney Knighthood Elevated With Companion Of Honour Award

Published on June 17, 2017

By Tim Peacock



Twenty years after Queen Elizabeth II first knighted Sir Paul McCartney, the Beatles great has been elevated with a Companion of Honor award.

Noam Galai/WireImage

Twenty years after Queen Elizabeth II first knighted Sir Paul McCartney, the Beatles great has been elevated with a Companion of Honour award for services to music.

“I’m very happy about this huge honor and with the news coming on my birthday weekend and Father’s Day it makes it colossal!” McCartney said in a statement.

McCartney is one of only a handful of musical artists – including singer Vera Lynn, percussionist Evelyn Glennie and opera singer Janet Baker – to receive the Companion of Honour Award.

Other recipients include Stephen Hawking, Ian McKellen, Judi Dench and Harry Potter author J.K. Rowling, who like McCartney received the honor as part of this year’s Queen’s Birthday Honors list, the Associated Press report.

Related



Beatles' 'Sgt. Pepper' at 50: How Paul McCartney's Travels Inspired the Title Track

Ed Sheeran, who allegedly sliced and scarred his cheek in a faux-knighthood ceremony, took a step closer to the real thing with an MBE – Member of the Most Excellent Order of the British Empire – for services to music and charity. British singer Emile Sande also received an MBE.

“Chuffed to be awarded an MBE for services to charity and music,” Sheeran wrote of the honor on Instagram.

In This Article: Ed Sheeran, Paul McCartney

1. Live in Los Angeles

LCCN

- 2012617125
Type of material
- Music Recording
Personal name
- McCartney, Paul. prf
Main title
- Live in Los Angeles [sound recording] / Paul McCartney.
Published/Created
- [New York] : MPL Communications, p2007.
Description
- 1 sound disc : digital ; 4 3/4 in.
Publisher no.
- UPPMCMOS01 MPL Communications
LC classification
- SDC 11761
Performer
- Paul McCartney, vocals, guitar ; with assisting musicians.
Contents
- Drive my car -- Only mama knows -- Dance tonight -- C moon -- That was me -- Blackbird -- Here today -- Back in the USSR -- Get back -- Hey Jude -- Lady Madonna -- I saw her standing there.
Subjects
- Rock music--2001-2010.
Form/Genre
- Live sound recordings.
Notes
- Issued with The mail on Sunday.
- Compact disc.
- "For promotional use, not for resale."
- Recorded live June 27, 2007, at the Amoeba Music Record Store, Los Angeles, Calif.

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Powers, Ann . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]29 June 2007: E.2.

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FULL TEXT

Sir Paul McCartney had a word to describe the scene at Amoeba Music in Hollywood on Wednesday night: surreal. The ex-Beatle used that adjective twice during his 1 1/2-hourlong set, gazing out at the delirious crowd pushed up against the record racks during what might just have been the greatest in-store performance this ground zero of in-stores has ever seen.

"I'd just like to take a little moment to ... just take this all in, OK?" McCartney said, having gotten up from the piano after "The Long and Winding Road." He sang a quick "Happy Birthday" to somebody near the front, then opted for audience participation.

"You look like the creatures in 'Village of the Damned,' " he joked, referring to the English horror film.

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Bouncing through a tight set mostly consisting of Beatles standards and new tunes from his Starbucks-sponsored return to form, "Memory Almost Full," McCartney seemed genuinely jazzed by devotees at his feet. He talked about how silly he was getting during these intimate shows – he's also made stops in London and New York – and blew funny little kisses to prove it. The music itself was well-rehearsed and uncluttered, but in the midst of it, McCartney let go.

His delight proved that Amoeba was the right spot for this event. A club or theater might have made for better sightlines and more predictable sound (actually, the sound was fine), but it wouldn't have had the communal aura of this fan fair. Here, the 800 or so folks in their Wings T-shirts and Sgt. Pepper jackets -- plus a few hard-to-spot celebs, most notably Ringo Starr, who got a shout-out from his old pal at show's end -- could bask directly in each other's joy. And with no fourth wall to protect him, McCartney could let that mood get under his skin.

Joy is what the artist formerly known as "the cute Beatle" is all about. McCartney has written some exquisite sad songs; he silenced the room with "Blackbird" and choked up as he picked an acoustic guitar during "Here Today," the meditation he penned after John Lennon's death (now also meant for his late wife Linda and bandmate George Harrison). But the music always turned back toward bliss, brought there by the weightless melodies and effervescent rhythms that still make McCartney pop's irresistible Cupid.

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ann.powers@latimes.com

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(BEGIN TEXT OF INFOBOX)

What he sang

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"Only Mama Knows"

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"I'll Follow the Sun"

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"That Was Me"

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"House of Wax"

"I've Got a Feeling"

"Matchbox"

"Get Back"

"Hey Jude"

"Let It Be"

"Lady Madonna"

"I Saw Her Standing There"

Illustration

Caption: PHOTO: SUPPORTING STARR: Ringo was in the audience of 800 fans, celebs and industry moguls on Wednesday night.; PHOTO: CONNECTING: McCartney let loose at Amoeba Music playing Beatles hits and songs from his new album, "Memory Almost Full."; PHOTOGRAPHER: Photographs by Robert Gauthier Los Angeles Times; PHOTO: (E1)Paul McCartney, right, gave a joyful 1 1/2 -hour performance at Amoeba Music in Hollywood, writes pop music critic Ann Powers. Although he quieted the room with "Blackbird" and choked up during "Here Today," the music always turned back toward bliss. Also, staff writer Randy Lewis has some observations of his own.; PHOTOGRAPHER: Robert Gauthier Los Angeles Times

Credit: Times Staff Writer

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<http://royalcentral.co.uk/blogs/insight/inside-the-order-of-the-companions-of-honour-89299>

The Order of the Companions of Honour is an order, awarded by The Queen as Sovereign of the Order. It is given to deserving individuals, who become Companions of Honour (who can then use the post-nominal letters CH) who have made significant contributions to the arts, science, medicine or politics over an extended period of time.

The order was founded by King George V in 1917, in addition to the Order of the British Empire, to recognise services of national importance. The order is sometimes considered to be junior to the more senior Order of Merit, founded by King Edward VII in 1902, to award people for contributions to science, the arts and learning.

Some individuals, most notably former Prime Minister Sir Winston Churchill and the celebrated [Sir David Attenborough](#) have the distinction of being Companions of Honour and members of the Order of Merit.

Other members include actress Dame Maggie Smith, former Prime Minister Sir John Major, scientist Stephen Hawking and activist and Bishop Desmond Tutu. There can only be 65 companions at one time; non-British nationals, which includes members from the Commonwealth of Nations, can be honorary members outside of the 65 primary members.

The insignia of the order is a crowned oval medallion with a rectangular crown within, which features an oak tree, the shield of the Royal Arms and a mounted armoured knight. A blue border surrounds the insignia and reads 'In action faithful and in honour clear' – the motto of the order. Men wear the order around their necks on a red neck ribbon bordered in gold, with women wearing the order as a bow on their left shoulder.

Companions of the Order are not conferred any further titles beyond the post-nominal letters, as becoming a companion does not confer a knighthood upon the recipient.

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2

Paul McCartney Rocked...

Paul McCartney Rocked Amoeba Hollywood June 27, 2007

Paul McCartney at Amoeba Hollywood

Some screamed adulations. Others danced with religious fervor. Hundreds waved peace signs in the air with eternal devotion. Many wept at the sight of him. Outside the unfortunate were forced to stand and peer through windows just to get a glimpse of a living icon. Sir Paul McCartney was singing "Drive My Car" ...inside a record store.



Beatlemania descended upon Amoeba Hollywood June 27, 2007 for the biggest show in the store's history. Fans camped out on the street for days for this once-in-a-lifetime chance to get up close and personal with one of the most famous, beloved, and enduring musical icons of the last 50 years. Amoeba Hollywood had been chosen as McCartney's next stop on a promotional "mini tour" for his new album *Memory Almost Full*. Only an hour after the official announcement on Monday, June 25th the tried and true McCartney fans began to line up outside the store with lawn chairs and McCartney memorabilia in hand. By Wednesday night a lucky seven hundred fans, some coming all the way from Japan, were let into the show. Celebrities like Woody Harrelson and Alanis Morissette could be found in the crowd but none could compare to the arrival of Ringo Starr. Although only coming to lend support to a friend, the former Beatle drummer was practically mobbed as he stood in the crowd to watch the show.

Saying this night was something special would be an understatement. The last two remaining Beatles were under the same roof. The energy was palpable. When McCartney took the stage it was almost a

giant sigh of relief. It really was happening. McCartney and his band launched right into “Drive My Car” the first of twenty songs spanning his forty plus year career. The peculiarity of playing a record store was not lost on the former Beatle. After tearing through “Only Mama Knows” from his latest album he greeted the audience with, “Hello Amoeba. This has to be the most surreal gig ever. No shoplifting please.”

At the age of sixty-five McCartney appeared to be as exuberant and youthful as a teenager. He flawlessly shouted and screamed his way through rocking classics like “Back in the U.S.S.R.” and “I Saw Her Standing There” along with epic renditions of “The Long and Winding Road” and “Let It Be.” The show also carried more moving somber moments. Before playing a solo acoustic version of “Here Today” McCartney addressed the crowd saying, “I’d like to do a song about people who we miss tonight. I wrote this song for John. It’s for George and Linda as well.” At the mere mention of late Beatles and former wife the crowd erupted into momentous applause and a few tears flowed.



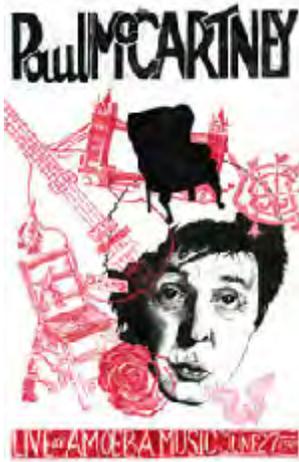
It's hard not to feel the infectious exuberance Paul McCartney brings to a performance. The man's very presence seems to bind people from all walks of life. The audience ranged from young children to

grandparents all of whom knew and sang every word to every song. That's what makes Paul McCartney such a huge presence. His music seamlessly crosses over from generation to generation with each making his songs their own. He makes music to remind us of our humanity and the goodness we all can achieve in this life. Many have called him corny and Paul McCartney wears that tag like a badge of honor. After all, life is too short to be serious and misunderstood all the time. Few things in this world can bring total strangers together like "Hey Jude." On June 27, 2007 at a record store in Hollywood over seven hundred people stood tall and sang "Hey Jude" with Paul McCartney and for a few minutes everything was good in the world. The man is living proof that a single person can use their gift to make a difference.



Those of us who spent this intimate evening with Paul McCartney all walked away that night with the same thought: thank God I was there. You got the feeling even Paul was feeling the same way. After a moving rendition of "The Long and Winding Road" he even said it. "I'd like to take a little moment to take this all in. I was there. I was there at Amoeba."

You can relive this special performance with Amoeba's Secret, a 12" featuring four tracks recorded live at Amoeba, or the commemorative "Live at Amoeba" poster created just for this event.



Watch more about Paul McCartney's appearance at Amoeba Hollywood.



COMING UP

DRIVE MY CAR

ONLY MAMA KNOWS

DANCE TONIGHT

C MOON

THE LONG AND WINDING ROAD

FOLLOW THE SUN

CALICO SKIES

THAT WAS ME

BLACKBIRD

HERE TODAY

BACK IN THE USSR

NOD YOUR HEAD

HOUSE OF WAX

I GOT A FEELING

MATCHBOX

GET BACK

HEY JUDE

LET IT BE

LADY MADONNA

I SAW HER STANDING THERE

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Sir Paul gets both surreal, humorous at in-store show

Powers, Ann . Chicago Tribune ; Chicago, Ill. [Chicago, Ill]30 June 2007: 5.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

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"Hey Jude"

"Let It Be"

"Lady Madonna"

"I Saw Her Standing There"

– Associated Press

Illustration

Caption: Photo: Paul McCartney performed Beatles standards and new tunes in a 1 1/2-hour set Wednesday night at Amoeba Music in Hollywood. Los Angeles Times photo by Robert Gauthier

Credit: By Ann Powers, Tribune newspapers: Los Angeles Times "The set list" sidebar by the Associated Press

DETAILS

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For the Records; Record store icon Yvonne Prinz's love affair with vinyl began as a teen in Alberta. Now she tells her tale as 'Allie' in a very autobiographical novel

Sperounes, Sandra . The Ottawa Citizen ; Ottawa, Ont. [Ottawa, Ont]14 Mar 2010: B.4.

[ProQuest document link](#)

ABSTRACT

[...] on the cusp of 50, she's promoting her fourth novel for young adults, *The Vinyl Princess*, about a 16-year-old record store clerk, Allie, who starts a blog devoted to LPs and 45s. In 1989, she moved to the Bay area, worked in a high-end aerobics studio -- "Remember those?" she laughs -- and was soon set up on a blind date with her future husband, David Prinz.

FULL TEXT

The Vinyl Princess

By Yvonne Prinz

HarperCollins Canada, \$14.99

All hail, Yvonne Prinz ... the Princess, nay the Queen, of Vinyl.

As a teen, she worked at A&A Records in Edmonton. At 29, she fled to the San Francisco area, where she co-founded one of California's most beloved independent record chains, Amoeba Music, in Berkeley.

Now, on the cusp of 50, she's promoting her fourth novel for young adults, *The Vinyl Princess*, about a 16-year-old record store clerk, Allie, who starts a blog devoted to LPs and 45s.

"Am I hiding from the world behind my prized vinyl collection?" Allie, short for Alberta, asks herself. "Am I destined to become an old reclusive vinyl collector with a mean streak, waving my fist at the neighbourhood kids with Janis Joplin playing in the background?"

While Prinz is far from a nasty fist-waving crank -- she giggles and chats breathlessly, like a 16-year-old, about her favourite artists -- she says *The Vinyl Princess* is, in large part, her tale.

"I think it's pretty much all me, but (Allie's) personality is a little more self-assured," she says. "She's a bit more self-possessed than I was. I was much quieter and shyer."

Both character and creator tend to be rooted in the past, preferring to listen to Marianne Faithfull, Laura Nyro, and Gram Parsons. Both aren't fond of downloads, though Amoeba is about to launch an MP3 store based on the digitizing of its extensive vinyl collection.

Both write a music blog, thevinylprincess.com. Prinz, in fact, posts as Allie -- though she knows she's not fooling as many of her readers since Harper Teen published *The Vinyl Princess* last month. She credits the blog, however, for introducing her to a new generation of musicians -- such as Avett Brothers, Holly Golightly and Bright Eyes.

"I've become more of an ear-to-the-ground music listener," says Prinz.

"I was a little stodgy before I wrote the book. I was really stuck in my ways, it was all old singer-songwriters. Now I'm branching out a lot and meeting more people who are into different kind of music. It's been an interesting journey. I'm not the most outgoing person so it's been kind of fun to be in her skin most of the time when I'm online."

Prinz's entire life is an interesting journey. She was immersed in music at an early age -- her father was a French

horn player with the Edmonton Symphony Orchestra. She went to St. Joseph's High School, where she took radio and TV arts, then interned at a studio, Sunset Recorders.

In 1989, she moved to the Bay area, worked in a high-end aerobics studio – "Remember those?" she laughs – and was soon set up on a blind date with her future husband, David Prinz. Less than a year later, they opened the first of three Amoeba stores.

"We went berry picking," Prinz giggles. "Then, we started talking about music. He was a total k.d. lang fan, so when he heard I was from Alberta, he was so excited. He had just sold a chain of video stores and we wanted to do something music-y. We teamed up with this guy who was managing a record store up the street from our house. He borrowed money, we borrowed money and we opened this little record store. It was teensy, but it just exploded - we took over the store next door, we went up, we went across, we went sideways and then we did the city store and the L.A. store."

By city, she means San Francisco – the store is located on the fabled and grimy Haight Street, where hippies, beat poets and musicians congregated in the 1960s. Amoeba's Los Angeles outlet covers an entire city block and regularly hosts musicians such as Elvis Costello, Supergrass and Justin Townes Earle. (Some of their sets are featured on amoeba.com.)

As much as Prinz loves vinyl and record stores – "I love the smell," she inhales – writing is also part of her cellular makeup. She was a closet scribbler for years, but only decided to pull out the box under her bed and finish her first novel for young adults, *Still There, Clare*, after five years of working at Amoeba. It's a witty tale about a 13-year-old latchkey kids with an imaginary friend.

"I thought, 'I should commit to this, it might be the only opportunity I get,'" she says. "My husband was behind me, I had the time and I don't have kids – but it felt right to write for kids. It took two or three years to sell it and Raincoast (Books) bought it. Then they convinced me to write another one (*Not Fair, Clare*) and another one (*Double Dare Clare*), but only recently have I started to call myself a writer."

Unlike her Clare series, *The Vinyl Princess* speaks to both young and older readers. It's a love letter to vinyl and record stores, which are quickly vanishing across the continent as more people resort to downloads.

"This is the place where people come to find community; they come here to confess their sins and talk to their gods; they come for validation and understanding; they come here to get their groove on, let their hair down, visit the past, look to the future, find some spirituality, search their souls, get some peace, stir things up, or live a little," she writes in the novel.

Prinz says she was inspired by Nick Hornby's ode to snotty audiophiles, *High Fidelity*; Frank Portman's *King Dork*, a critically acclaimed novel about a high school loser; and her own memories as a teen music nerd.

"Part of the book is about the loss of putting a record on the turntable and having those giant earphones and getting totally blissed out by the music," she says. "I did so much of that when I was a kid. There's a lot of nostalgia and heart in the book."

She hasn't completely lost hope, thanks to a recent resurgence in vinyl. Sales of the black circles are up over the last two years and turntables were some of the hottest items at the recent Consumer Electronics Show in Las Vegas. Not surprisingly, *The Vinyl Princess* is generating a buzz in Hollywood.

"It's incredible how many regular artists are putting out their stuff on vinyl," she says. "The timing (of *The Vinyl Princess*) is great because kids are becoming so hip to vinyl. I love watching it, it just does my heart good."

Yet Prinz and Amoeba aren't naive. They've set up ripping rooms – one in San Francisco, one in Los Angeles – to transfer their vinyl records to MP3s. She thinks Amoeba's site will be selling digital downloads by the end of the year.

"Pretty much every smallish store is gone, so we're sort of like the last outpost, which is nice but not nice," she says. "We've always supported the stores around us, so it's tough to see them go down. You sort of get that sinking ship feeling, but we have no intention of closing any of our stores. We're still hanging in there."

Credit: Sandra Sperounes; Canwest News Service

Illustration

Colour Photo: Colour Photo: Yvonne Prinz co-founded Amoeba Music, a chain of independent music stores in California.; Caption:

DETAILS

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vinsmantled the intended shape of an album" -Elvis Costello

Monday, December 29, 2008

Gram Parsons- GP-1973



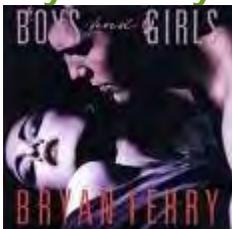
I'm closing out the year with a legend. Perhaps you're already one of the gazillions of fans who worship at the altar of Gram but I never tire of talking about him. I like GP because on this record Gram found a soul mate in Emmylou Harris and the magical harmonizing ensued. "She" remains my favorite Gram song. *The New Soft Shoe*, *Big Mouth Blues*, *We'll Sweep Out The Ashes In The Morning* are all Soul movers. People say that this album doesn't have the edge that say "Gilded Palace Of Sin" or "Grievous Angel" has but I just think it's so damn sweet and that's what I think Gram was. He was a sweet guy. A Fuck up sure, but a sweet one. Gram, in his short but shiny career, influenced more musicians than I have room for on this blog. This record is a gem, not to be hidden away but to be played over and over.

Posted by *Vinyl Princess* at 12:25 PM No comments: 

Labels: *Gram Parsons GR*

Saturday, December 27, 2008

Bryan Ferry- Boys and Girls-1985



I don't know if I'm happy or unhappy that I was born too late to enjoy the vastly vapid days of disco but the closest I get to a disco beat is Bryan Ferry and how I love him.

First of all, he's sexy as hell. He would get my vote just for the way he dresses but he completely does me in with *Slave to Love* I mean...right? Admittedly, he's spotty on his other solo releases and he should really stop with the covers that have been covered and covered but "Boys and Girls" is about the best album I own for dancing in your underwear under a mirror ball. Barring *Slave to Love*, the cuts on this album tend to blend into each other but there's a soulfulness to the throbbing. No one can mean it quite like Bryan. Guest musicians include Mark Knopfler and David Gilmour. Although they don't get all experimental on this album, their sound is unmistakable and they certainly add a little somethin' somethin' to it. Check it out. Mirror ball not included.

Posted by Vinyl Princess at 12:08 PM No comments: 

Labels: Bryan Ferry- Boys and Girls-1985

Thursday, December 25, 2008

And finally- The Graduate-1968



I know that I said that I was done with soundtrack week but I suddenly remembered that I'd forgotten "The Graduate". First of all, GREAT movie, and may I add that I am generally not a Mike Nichols fan but this movie is his swansong and apparently his rock and roll has put on weight since then. At Christmas, I generally like to drag out a vintage film and eat chocolate and this year, The Graduate was my Christmas film.

I recognize that one really does have to be a Simon and Garfunkel fan to appreciate this one but really...who isn't? Best song on the LP, naturally "Mrs. Robinson" (buyer beware: Both versions on the soundtrack are shortened for the film. For the full album length see: Bookends). The composed cuts by Dave Grusin are also fun. I think the thing I like so much about this soundtrack is that it so eloquently evokes the era. Okay, this is really it, I'm moving on. Stay tuned for my top ten LP re-issues.

Posted by Vinyl Princess at 5:47 PM No comments: 

Labels: The Graduate-1968

Monday, December 22, 2008

THE BEST FOR LAST-One From The Heart- Tom Waits and Crystal Gayle



One From The Heart was a movie directed by Francis Ford Coppola. It was a very expensive bomb, probably because they tried to recreate Las Vegas on a Hollywood backlot. DO NOT let that deter you from running to your nearest used record outlet and snapping up this soundtrack. Every second of it is divine. The unlikely coupling of Crystal Gayle and Tom Waits was genius. Tom met his wife, Kathleen Brennan while recording it too, they're still together. The important thing though, is the music. For Instance: *Picking Up After You...*

*"The Roses are Dead and the Violets are too
And I'm sick and tired of picking up after you"*

Broken Bicycles, Old Boyfriends (They Look you up when they're in town. To see if they can still burn you down), I Beg Your Pardon.....great songs, great poetry, great instrumentation, all moody and attitudey with horns and pianos that sound like they're coming from an empty nightclub while an old guy sweeps up..

Posted by *Vinyl Princess* at 4:52 PM No comments: 

Labels: *Crystal Gayle- One From The Heart-1982, Tom Waits*

Sunday, December 21, 2008

Something Wild for Soundtrack week.



From it's opening credits where the camera is skimming across the water, closing in on Manhattan featuring David Byrne singing *Loca De Amor* with Celia Cruz, this movie is a fun ride. The cool thing about Jonathan Demme is that he knows his music and his soundtracks always make his movies extremely memorable. Throw in Ray Liotta, early

in his career, as an amoral con man and how can you possibly go wrong? Literally every track on the soundtrack is good. It features Oingo Boingo, the Fine Young Cannibals, UB40, New Order, Jimmy Cliff, Sonny Okossum and a bonus cool rap of "Wild Thing" over the closing credits by Sister Carol. The album art is also cool with Mexican Folk Art on the backside. Something Wild appeals to the bad girl in all of us.

Posted by Vinyl Princess at 1:49 PM No comments: 

Labels: Something Wild -1986

Saturday, December 20, 2008

Soundtrack Week continues with Ry Cooder- Paris, Texas



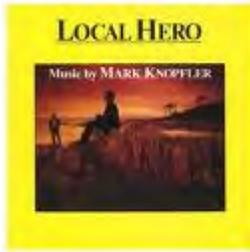
Ry Cooder is a musician's musician, a student of music if you will. He can play damn near anything too. His revival of Cuban music in the Buena Vista Social Club brought the world's attention back to a sound that had been all but forgotten outside of Cuba. Ry's spent a lifetime exploring the musical stylings of world musicians around the globe and he does it all with the enthusiasm of a kid. My favorite sound, when it comes to Ry is that lonely haunted guitar style that he's famous for and my favorite LP featuring a heaping helping of it is the soundtrack to Paris, Texas. It conjures a deserted Texas highway and broken down old gas stations and highway signs shot through with bullet holes. I listen to it when I'm city weary and claustrophobic. This LP wears well. I never tire of it and I've heard it a lot....a LOT.

Posted by Vinyl Princess at 12:52 PM No comments: 

Labels: Ry Cooder- Paris, Texas

Wednesday, December 17, 2008

Mark Knopfler- Local Hero (1983)



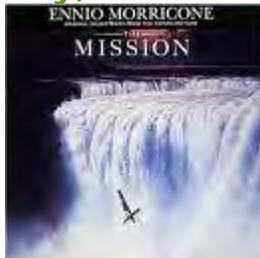
I have a wee soft spot for Celtic music but, like the blues, I can only do real celtic for about a half an hour before developing a celtic headache. I call this soundtrack "Celtic Light". It's nothing like the Pogues or the Dropkick Murphys, rather it has a dreamy sweet quality to it with just a dollop of celtic in the background. Knopfler's guitar playing is stellar as usual but he practices tasteful restraint on the soundtrack. I love to lose myself in it. Sometimes I imagine myself driving along the Irish coastline in a sportscar but then a car comes out of nowhere and smashes into me because I'm driving on the wrong side of the road and I fall over the cliff and into the ocean crashing below. Then I get up to turn the record over.

Posted by [Vinyl Princess](#) at 11:05 PM No comments: 

Labels: [Mark Knopfler- Local Hero](#)

Tuesday, December 16, 2008

Hey, Guess WHAT?? IT's soundtrack week



I humbly present my first submission to soundtrack week (Yes, I know it's Tuesday. Traditionally, soundtrack week runs Tuesday to Tuesday. I don't know why. I do as I'm told by the Vinyl King and Queen, whom I've never met and only know through E-mail but they don't seem to take much bullshit. "The Mission" by Ennio Morriconne (The King Of soundtracks BTW and also probably doesn't take much bullshit)..yes, the Mission: flat out gorgeous. I can't say enough about this soundtrack. I'll say a few things: It's artful, it's thought provoking. It's performed by the London Philharmonic, It was nominated for an Academy Award. Some people who know their shit call this the best soundtrack score ever written. Well, I won't argue with that. I also happen to love

Oboes (who doesn't?) the most feminine of the reed instruments and featured strongly in the Mission. I can't recommend this LP enough. Get it now and listen to it till you weep. Oh, and not a bad movie either; Robert Deniro as a Jesuit priest dragging a big bag full of metal crap and rocks around like he's Santa Claus? C'mon, it's totally worth it.

Posted by *Vinyl Princess* at 9:05 PM 1 comment: 

Labels: *The Mission- Ennio Morricone*

Sunday, December 14, 2008

Tom Waits- Closing Time



Yes, Closing Time, Tom Waits first album, is essential to most vinyl collections but if you don't have it, you can now buy it on 180 gram vinyl, hey, even if you do have it, it's worth it, about thirty bucks. I think I have every word mumbled, sung, uttered, or moaned by Tom, who is, if you ask me, the best storyteller ever. This album features the all too often covered 'Ol 55 (stop it already), *Grapefruit Moon*, *I Hope That I Don't Fall In Love With You*, *Closing Time*, and lots of other great tunes, each of them a story in itself. Don't play this at birthday parties, it inspires shoe-gazing and the selling of all ones worldly goods in order to hit the road and find ones self. If you're looking for the original, you can buy it used at any Amoeba store for mere dollars, I know this because I just checked.

Posted by *Vinyl Princess* at 3:23 PM No comments: 

Labels: *Tom Waits-Closing Time*

Thursday, December 11, 2008

The Sex Pistols- Holidays in The Sun-7" White Vinyl



Holiday fun awaits. For the next few days I'll be exploring some collectible vinyl items

that were released especially for Christmas. Giddy-up, We'll start with The Sex Pistols- *Holidays In The Sun*- Cool already, right? But wait, it's a limited edition 7" white vinyl picture sleeve...Awesome! The B-side is *Satellite*. Wrap this baby up and put it under the tree for someone you really love. You can order it from the UK. I got mine from the big guy in the Red suit.

Posted by *Vinyl Princess* at 6:42 PM No comments: 

Labels: *The Sex Pistols-Holiday in the sun 7" on white Vinyl*

Wednesday, December 10, 2008

R.L Burnside- Come On In (Fat Possum Records '98)



R.L. Burnside pulled me in with his stripped down, raw, Mississippi blues style and his powerful voice a few years ago and I've been a huge fan ever since. Like most Mississippi Bluesmen, R.L. travelled a long trail of broken dreams. He went from Mississippi to Chicago (where his father, his brother, and his uncle were murdered, creating a bottomless pool of material for his blues) and back again where he murdered a guy and did some time. R.L. died in 2005. Fat Possum records can be credited with keeping the music of old Mississippi bluesmen like Burnside and Model T Ford alive and now they're re-releasing it on vinyl. *It's Bad You Know* is the best track by far but I also love *Let My Baby Ride*. The whole record makes you want to disappear into a writhing voodoo trance and dance around the room. Nice Holiday gift for your loved ones.

Posted by *Vinyl Princess* at 12:35 PM No comments: 

Labels: *R.L. Burnside- Come On In*

Saturday, December 6, 2008

Rod Stewart- Never a Dull Moment



Rod Stewart used to be something else. If you want to hear what it was, go get this record and drop the needle on *ANGEL* and you're guaranteed to fall in love with that guy. I never listen to this song just once. Six or seven times and I'm just getting warmed up. Sure, it's Jimi Hendrix's song but he's in a different stratosphere and we'll get there real soon. Moving on, *You Wear It Well* is just classic rock at it's very best. People simply don't do songs like that anymore. Why in the bleeding hell not???? What's happened???? *Mama, You've Been On My Mind* is just about perfect. This is really the only Rod Stewart Record I listen to regularly. I love *Maggie May* on *Every Picture Tells A Story* but song by song, *Never A Dull Moment* (1972) is a winner. I found this one at a garage sale, great condition...two bucks. Two bucks!!!! Have you seen who's up for Grammy's this year? NO ONE worth listening to. I think Robert Plant and Allison Krauss got a nomination even though the album is a 2007 release. Great though, One piece of listen-able music in the whole lot...pathetic.

Posted by *Vinyl Princess* at 2:17 PM No comments: 

Labels: *Rod Stewart- Never A Dull Moment*

Friday, December 5, 2008

Billie Holiday-Stormy Blues



I'm not going to get into some long, drawn out, tragic story here. We all know it. Billie led a tragic life and it ended all too soon and, because of that, whenever I have a day like the one I'm having, (relax, I won't get into that either) I dig out some Billie, slap it on the turntable and, within moments, she seems to be saying "I know." Billie is about the best damn music to play when: It rains, life sucks, your calls are not getting returned, you haven't slept in three days, someone's done you wrong, you're suffering from massive PMS and the midol just isn't cutting it or you just want to look out the

window and feel sorry for yourself for awhile. This particular album is probably one of my favorites. It features *Me, Myself , and I, Say It Isn't So, Travellin ' All Alone* and a wonderfully playful version of *Let's Call The Whole Thing Off*. I got this one at Village Music in Mill Valley when I was thirteen (gone now, sigh).

Posted by *Vinyl Princess* at 12:59 PM No comments: 

Labels: *Billie Holiday- Stormy Blues*

Tuesday, December 2, 2008

The Rolling Stones- Sticky Fingers



I'm not a rabid Rolling Stones fan, let's just get that out of the way, but Sticky Fingers has always struck me as the rootsiest of the Stones albums and by rootsiest, I mean bluesiest because roots music was borne of the blues. Was it Townes Van Zandt who said "There's only two kinds of music: Blues and zippity-doo-da"? "Wild Horses" might be just about the best damn song ever written and even though it's been performed to absolute death, It still brings me to my knees. "Bring Me Dead Flowers" is my next best on this one, ditto on the performing, everyone's done it but it continues to wear well. I own the original "zipper" version of this album. Don't quite remember where I found it but it is a hell of a cover (conceived by Andy Warhol). I also own the Spanish Edition with the sticky fingers emerging from a can of treacle. Nice. You can get the zipper cover on E-Bay for about twenty bucks but good luck finding the Spanish Edition.

Posted by *Vinyl Princess* at 2:55 PM No comments: 

Labels: *The Rolling Stones- Sticky Fingers*

Monday, December 1, 2008

Joe Strummer and The Mescaleros- Global a Go-go



I love the Sex Pistols and The Clash. Who doesn't? but Joe Strummer followed up that reckless chapter of his life with something much more refined. He explored his interest in world music and African percussion through the three albums he made with the Mescaleros, most of whom were multi-instrumentalists. "Global a Go-go" (Hellcat 2001) is my favorite of the three. The first time I heard Johnny Appleseed, I was totally blown away and then I gave the lyrics a good listen and I realized that he was talking about the bees, as in honey bees. I wonder how he knew back then that the bees were in trouble (www.helpthehoneybees.com)?

The title track includes vocals by Joe's long-time friend Roger Daltrey and it's rumored that Pete Townsend plays on it but no one's confirming that. Bhindi Bhagee is a ton of fun too, meant to reflect the ethnic diversity of London. Joe was always speaking out for the little guy, the working class, the invisible poor. He died in 2002. The music world and the world misses him. This album is medium easy to find on vinyl. If you don't own it, put it on your wish list. I got mine at the Ashby Flea market in Berkeley.

Posted by [Vinyl Princess](#) at 12:35 PM No comments: 

Labels: [Joe Strummer and The Mescaleros- Global a Go-go](#)

Saturday, November 29, 2008

Vivaldi-The Four Seasons



I'm big on violin concertos and Fall. They go together like Laurel and Hardy. The best time to play this record is when the weather takes a turn toward winter. When it finally gets so cold that delicate snowflakes float towards the earth and you feel inclined to break out the hot chocolate and sit on the sofa, sipping and listening and watching the world turn toward winter. As violin concertos go, this is one of the most common ones

out there, written by Antonio Vivaldi in 1723 and I certainly hope he had a Starbucks nearby so he could warm his chilled hands on his own mug of hot chocolate after writing all day. Although Antonio intended to cover all four seasons (duh, hence the name), I'm never inclined to play it in the summer or spring or even the early fall. I always go digging for it on the same day that I dig out my fur-lined boots. Go figure. Anyway, there's a gazillion versions of this on Vinyl out there, you'd have no problem finding one you like. I own six versions, all of them good, all of them a teensy bit different.

Posted by Vinyl Princess at 2:45 PM No comments: 

Labels: The Four Seasons, Vivaldi

Friday, November 28, 2008

My Life In The Bush Of Ghosts- Brian Eno and David Byrne



This album, recorded in 1981, is a complex melange of layering and sampling and experimental instrumentation resulting in the perfect voodoo, dance in your underwear with the lights down low type of record. In a flash of brilliance, Eno and Byrne sampled Arabic singers, Disc Jockeys, and an exorcist (yup) and used found objects for the primal African percussion. It takes a minute to wrap your head around this music but if you let it take you somewhere it most certainly will. I like the sampling on *Jezebel Spirit* and *Mea Culpa* but truly, I see this album as a journey. I don't like to think of it as separate tracks. It's an excellent choice for when you're planning an elaborate revenge scheme. Try it.

Posted by Vinyl Princess at 12:18 PM No comments: 

Labels: My Life In The Bush Of Ghosts- Brian Eno and David Byrne

Wednesday, November 26, 2008

The Who- Who's Next



The coolest thing about *Who's Next* is that it's the soundtrack for virtually anything the way that excellent classic rock can often be. I remember driving through the country in an old car on a gloomy fall day, a guy I would never see again at the wheel, listening to "Won't Get Fooled Again" and thinking "I'm going to remember this moment forever." and I did. Back then I didn't pay much attention to Keith Moon's drumming or Pete Townshend's guitar playing as much as I did the song as a whole. Now I know better. Any drummer will tell you that Keith drummed like no one else. Pete Townshend played guitar like no one else and the songs he wrote and the way Roger Daltry sang them resulted in some of the most sublime Rock songs ever recorded. *Behind Blue Eyes*, *Baba O'Riley*, *Won't Get Fooled Again*, and *Going Mobile* are my favorite cuts but I can air guitar my way (yes, windmilling) through this entire album, no problem. This album is s cinch to find on vinyl. I own three copies.

Posted by *Vinyl Princess* at 10:29 PM No comments: 

Labels: *The Who- Who's Next?*

Tuesday, November 25, 2008

Neil Young- After The Gold Rush



After The Gold Rush (1970) was Neil's first solo studio album following the success of CSNY's *Deja Vu* and when I say "studio", I mean the one in the basement of Neil's modest Topanga Canyon home. A lot of people who know their shit put this record on their list of the top ten albums ever recorded. It definitely hovers near the top of mine but there's more than that. This is the first Neil Young Album I owned and I fell head over heels in love with Neil's voice, and then his lyrics. I still play this LP a lot, usually when I'm feel very sentimental and in need of a good emotional thrashing. *After The*

Gold Rush is my favorite cut but I always play the whole album because every song kills: *Tell Me Why*, *Only Love Can Break Your Heart*, *Till The Morning Comes*, all beautiful. This record is super easy to find used because everyone owned it at one time or another. I stole mine from my dad. Quick Note: an eighteen year-old Nils Lofgren plays piano and sings on this record. Not bad for a kid.

Posted by *Vinyl Princess* at 12:53 PM No comments: 

Labels: *Neil Young- After The Gold Rush*

Monday, November 24, 2008

Ella and Louis- Ella Fitzgerald and Louis Armstrong



How extra special great is it that the universe brought these two together? I mean, could a collision of talent be any more exquisite than this pair? People called Ella "Satin" and Louis "Sandpaper" but put them together and it's pure magic. Plus the background combo, first class guys, is led by the one and only Oscar Peterson. "Under A Blanket Of Blue" is my favorite song, followed by "Tenderly", "The Nearness Of You", "The Stars Fell On Alabama" hell, they're all winners. This LP has been repressed on 180 gram vinyl if you want to treat yourself. Go ahead, it's the holidays! It's Satchmo and Ella for God's sake! This LP is also fairly easy to find in used record stores. I've had mine for a long time. Got it at Amoeba Music. This is a great gift too, for expressing the true spirit of the holidays. turntable not included.

Posted by *Vinyl Princess* at 12:01 PM No comments: 

Labels: *Ella and Louis- Ella Fitzgerald and Louis Armstrong*

Sunday, November 23, 2008



This album, The first CSN record, released on Atlantic in 1969 was an instant hit and

stayed that way for much of the 70's. This album catapulted my interest in singer songwriter type bands even though I didn't get to it till the 90's. From there I went on to the Band and then Neil Young and Gram Parsons. Although this album isn't hard to find on vinyl, I scored an original gatefold sleeve version with the boys in parkas on the inside at Streetlight in San Francisco. I'm a sucker for "Suite: Judy Blue Eyes" (written for Judy Collins) and "Marrakesh Express". It inspired thousands of anti-establishment hippies to flee the USA for Morocco in the 70's. Wish I'd been around for that. "Long Time Gone" was a response to the assassination of Robert F. Kennedy. No one writes songs like that anymore.

You'll notice that the album cover has the names listed out of order. The reason is that the photo was taken before the band was named and when they went back to the same house to re-shoot, it had been torn down. I love the cover, the old sofa and just a hint of a palm in the corner to suggest California and those guys in their boots and jeans looking young and SO cool.

Posted by [Vinyl Princess](#) at 2:31 PM No comments: 

Labels: [CSN](#)

Saturday, November 22, 2008

Janis Joplin- CHEAP THRILLS



Today I'd like to talk for a moment about Janis Joplin. I put her in a special category I call "Brilliance followed by Death". Gram Parsons is in this category too. So is Jim Morrison, so is Chet Baker. we'll get to those guys later. These four do have a self destructive quality in common and, as we all know, from pain comes great art.

Cheap Thrills is a staggeringly good selection of songs. Gershwin's "Summertime" was never sung better (in my opinion). "A Piece Of My Heart" after thousands of listens, still brings me to me knees. "Ball and Chain" will do a broken heart good. I throw this record on whenever I'm aching (like today for instance) and it validates me. This record

is essential for the new collector and worth digging out for the seasoned collector. Cover art by Robert Crumb. Does it get any better than that? This LP is easy to find in used record stores or online.

ALSO: Check out my music reviews on caughtinthecarousel.com. This month I'm reviewing the new RAY LA MONTAGNE.

Posted by Vinyl Princess at 12:08 PM No comments: 

Labels: Janis Joplin- Cheap Thrills

Friday, November 21, 2008

David Bowie- Young Americans



I bought this LP at a garage sale in Bakersfield, California. The guy was selling all his wife's stuff because she'd left him for a bartender. He wanted two bucks for it but I gave him three because I felt sorry for him. He said he was going to take all the money from the sale and buy himself a Harley. Judging by the stuff he was selling, I don't think he was being very realistic.

This is my favorite Bowie album. I love a lot of Bowie but this one always gets me going. The intro into "Young Americans," that honky tonk piano and then sax....really great. I like to stare into Bowie's eyes on the cover while I listen, all that airbrushed androgynous perfection. He dares you not to fall in love with him.

Posted by Vinyl Princess at 8:30 PM No comments: 

Labels: Bowie

WELCOME TO MY BLOG

I am the Vinyl Princess

I'm devoted to the preservation and sharing of music in LP form. I've spent countless hours searching for the very best music available on vinyl and I'm committed to keeping it safe, sharing it, and keeping it real. Are you a Vinyl Junkie Too? Share your thoughts with me, share your music with me. You are home. Corporate Rock still sucks, downloading is harmful to music and other living organisms. Music is LOVE.

"The MP3 has dismantled the intended shape of an album"

-Elvis Costello

Posted by *Vinyl Princess* at 4:37 PM No comments: 

Labels: *Welcome*

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 - [▶ March](#) (2)
 - [▶ February](#) (1)
 - [▶ January](#) (7)

- [▼ 2008](#) (24)
 - [▼ December](#) (15)

- Gram Parsons- GP-1973
- Bryan Ferry- Boys and Girls-1985
- And finally- The Graduate-1968
- THE BEST FOR LAST-One From The Heart- Tom Waits an...
- Something Wild for Soundtrack week.
- Soundtrack Week continues with Ry Cooder- Paris, T...
- Mark Knopfler- Local Hero (1983)
- Hey, Guess WHAT?? IT's soundtrack week
- Tom Waits- Closing Time
- The Sex Pistols- Holidays in The Sun-7" White Viny...
- R.L Burnside- Come On In (Fat Possum Records '98)
- Rod Stewart- Never a Dull Moment
- Billie Holiday-Stormy Blues
- The Rolling Stones- Sticky Fingers
- Joe Strummer and The Mescaleros- Global a Go-go
- ► November (9)
 - Vivaldi-The Four Seasons
 - My Life In The Bush Of Ghosts- Brian Eno and David...
 - The Who- Who's Next
 - Neil Young- After The Gold Rush
 - Ella and Louis- Ella Fitzgerald and Louis Armstron...
 - This album, The first CSN record, released on Atl...
 - Janis Joplin- CHEAP THRILLS
 - David Bowie- Young Americans
 - WELCOME TO MY BLOG

About Me



Vinyl Princess

I'm a throwback, a Vinyl Geek, a Music Snoop, an audiophile. I work in a record store in Berkeley. I live in Berkeley with my mom and a cat named Pierre who hates me. I collect vinyl.

[View my complete profile](#)

An ode to vinyl and the shops that sell it; Record-chain founder's story draws on her own experiences

Sperounes, Sandra . Times - Colonist ; Victoria, B.C. [Victoria, B.C]14 Feb 2010: D.11 .

[ProQuest document link](#)

ABSTRACT

[...] on the cusp of 50, she's promoting her fourth novel for young adults, *The Vinyl Princess*, about a 16-year-old record store clerk, Allie, who starts a blog devoted to LPs and 45s. In 1989, she moved to the Bay area, worked in a high-end aerobics studio -- "Remember those?" she laughs -- and was soon set up on a blind date with her future husband, David Prinz.

FULL TEXT

The Vinyl Princess

By Yvonne Prinz; HaperCollins; 320 pages; \$14.99

All hail, Yvonne Prinz ... the Princess, nay the Queen of Vinyl.

As a teen, she worked at A&A Records in Edmonton Centre. At 29, she fled to the San Francisco area, where she co-founded one of California's most beloved independent record chains, Amoeba Music, in Berkeley.

Now, on the cusp of 50, she's promoting her fourth novel for young adults, *The Vinyl Princess*, about a 16-year-old record store clerk, Allie, who starts a blog devoted to LPs and 45s.

"Am I hiding from the world behind my prized vinyl collection?" Allie, short for Alberta, asks herself. "Am I destined to become an old reclusive vinyl collector with a mean streak, waving my fist at the neighbourhood kids with Janis Joplin playing in the background?"

While Prinz is far from a nasty fist-waving crank -- she giggles and chats breathlessly about her favourite artists like a 16-year-old -- she says *The Vinyl Princess* is, in large part, her tale.

"I think it's pretty much all me, but (Allie's) personality is a little more self-assured," she says. "She's a bit more self-possessed than I was. I was much quieter and shyer."

Both character and creator tend to be rooted in the past, preferring to listen to Marianne Faithfull, Laura Nyro and Gram Parsons. Both aren't fond of downloads, though Amoeba is about to launch an MP3 store based on the digitizing of its extensive vinyl collection.

Both write a music blog, thevinylprincess.com. Prinz, in fact, posts as Allie -- though she knows she's not fooling as many of her readers since Harper Teen has published *The Vinyl Princess*. She credits the blog, however, for introducing her to a new generation of musicians, such as Avett Brothers, Holly Golightly and Bright Eyes.

"I've become more of an ear-to-the-ground music listener," Prinz says .

"I was a little stodgy before I wrote the book. I was really stuck in my ways, it was all old singer-songwriters. Now I'm branching out a lot and meeting more people who are into different kinds of music. It's been an interesting journey. I'm not the most outgoing person so it's been kind of fun to be in her skin most of the time when I'm online."

Prinz's life has been an interesting journey. She was immersed in music at an early age -- her father was a French horn player with the Edmonton Symphony Orchestra. In high school, she took radio and TV arts, then interned at a studio, Sunset Recorders.

In 1989, she moved to the Bay area, worked in a high-end aerobics studio -- "Remember those?" she laughs -- and

was soon set up on a blind date with her future husband, David Prinz. Less than a year later, they opened the first of three Amoeba stores.

"We went berry picking," Prinz says. "Then, we started talking about music. He was a total k.d. lang fan, so when he heard I was from Alberta, he was so excited. He had just sold a chain of video stores and we wanted to do something music-y. We teamed up with this guy who was managing a record store up the street from our house. He borrowed money, we borrowed money and we opened this little record store. It was teensy, but it just exploded; we took over the store next door, we went up, we went across, we went sideways and then we did the city store and the L.A. store."

By city, she means San Francisco – the store is located on the fabled and grimy Haight Street, where hippies, beat poets and musicians congregated in the 1960s. Amoeba's L.A. outlet covers an entire city block and regularly hosts musicians such as Elvis Costello, Supergrass and Justin Townes Earle. (Some of their sets are featured on amoeba.com.)

As much as Prinz loves vinyl and record stores – "I love the smell," she says, inhaling – writing is also part of her cellular makeup. She was a closet scribbler for years, but only decided to pull out the box under her bed and finish her first novel for young adults, *Still There, Clare*, after five years of working at Amoeba. It's a witty tale about a 13-year-old latchkey kids with an imaginary friend.

"I thought, 'I should commit to this, it might be the only opportunity I get,' " she says. "My husband was behind me, I had the time and I don't have kids – but it felt right to write for kids. It took two or three years to sell it and Raincoast bought it. Then they convinced me to write another one (*Not Fair, Clare*) and another one (*Double Dare Clare*), but only recently have I started to call myself a writer."

Unlike her *Clare* series, *The Vinyl Princess* speaks to both young and older readers. It's a love letter to vinyl and record stores, which are quickly vanishing across the continent as more people switch to downloads.

"This is the place where people come to find community; they come here to confess their sins and talk to their gods; they come for validation and understanding; they come here to get their groove on, let their hair down, visit the past, look to the future, find some spirituality, search their souls, get some peace, stir things up, or live a little," she writes in the novel.

Prinz says she was inspired by Nick Hornby's ode to snotty audiophiles, *High Fidelity*; Frank Portman's *King Dork*, a critically acclaimed novel about a high school loser; and her own memories as a teen music nerd.

"Part of the book is about the loss of putting a record on the turntable and having those giant earphones and getting totally blissed out by the music," she says. "I did so much of that when I was a kid. There's a lot of nostalgia and heart in the book."

She hasn't completely lost hope, thanks to a recent resurgence in vinyl. Sales of the black circles are up over the last two years and turntables were some of the hottest items at the recent Consumer Electronics Show in Las Vegas. Not surprisingly, *The Vinyl Princess* is generating a buzz in Hollywood.

"It's incredible how many regular artists are putting out their stuff on vinyl," she says. "The timing (of *The Vinyl Princess*) is great because kids are becoming so hip to vinyl. I love watching it, it just does my heart good."

Yet Prinz and Amoeba aren't naive. They've set up ripping rooms – one in San Francisco, one in L.A. – to transfer their vinyl records to MP3s. She thinks Amoeba's site will be selling digital downloads by the end of the year.

"Pretty much every smallish store is gone, so we're like the last outpost, which is nice but not nice," she says.

"We've always supported the stores around us, so it's tough to see them go down. You sort of get that sinking-ship feeling, but we have no intention of closing any of our stores. We're still hanging in there."

Credit: Sandra Sperounes; Canwest News Service

Illustration

Photo: Photo: Handout / Edmonton native Yvonne Prinz, who co-founded the Amoeba Music store chain in California, has woven her love of old records into her fourth youth fiction novel, *The Vinyl Princess*.; Caption:

DETAILS

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When I write the book: Amoeba Music co-founder pens record store novel for teens

[Ed Christman](#)

[Billboard](#). 121.45 (Nov. 14, 2009): p12.

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Full Text:

While label executives occasionally write books about the record [business](#), it's far rarer to see someone from music retailing knock out a tome about record stores.

But that's what Amoeba Music co-founder Yvonne Prinz has done. She hasn't written a business book but rather a teen-targeted novel titled "The Vinyl Princess," due Dec. 22 from HarperCollins.

"The Vinyl Princess" is about a 16-year-old girl named Allie who works at a struggling music store called Bob and Bob Records and has a passion for collecting vinyl.

The book "is like 'High Fidelity' for teens--that's the story I started out to write," Prinz says, referring to the 1995 Nick Hornby novel about a London record store owner. "Nobody has the inside track of working on a record store like I do. I felt very qualified to write this book."

She may have a point. First, she boasts an enviable music-retailing pedigree, having co-founded Amoeba in 1990 with her husband, David Prinz; Marc Weinstein; and Mike Boyder. Today, Amoeba is one of indie music retailing's most beloved chains, with California locations in Berkeley, San Francisco and Los Angeles.

Prinz is also the author of Raincoast Books' Clare tween novel series, which includes "Still There, Clare," "Not Fair, Clare" and "Double Dare Clare." She signed a two-book deal with HarperCollins for "The Vinyl Princess" and another book, "All You Get Is Me," about a girl who moves with her dad to an organic farm.

Although the publisher wanted the latter book first, "I thought the vinyl book should hit now and they let me have it this way," Prinz says. "The timing was good because a lot of cool bands are putting their stuff out on vinyl now."

To write "The Vinyl Princess," Prinz says she drew upon her five years of experience working as a cashier at the original Amoeba store on Telegraph Avenue in Berkeley. Like "High Fidelity," Prinz's book tries to capture the feel of an indie record store, including colorful neighborhood personalities based on the customers who came to shop at Amoeba. "Berkeley has an incredible street scene, homeless scene and drug scene," Prinz says, noting that they all found their way into Amoeba and informed her book.

Now that she's written a novel about a teenage vinyl collector, what does she think about the resurgence of the format? "People are going back into stores," albeit not in huge numbers, she says, noting that Amoeba is "not counting on vinyl to save the store. We have always sold vinyl and their sales haven't increased for us."

To help promote the book, Prinz has assumed the identity of the Allie character at TheVinylPrincess.com, where she blogs as her book's protagonist. Most of the blog posts are reviews of vintage albums like "The Velvet Underground and Nico" and the Byrds' "Mr. Tambourine Man."

One post from earlier this year was titled "And Now a Word About [Censorship](#)," featuring Prinz/Allie railing against Wal-Mart for not carrying Green Day's "21st Century Breakdown." The Vinyl Princess blogs: "That Walmart would suggest to a recording artist that they require them to edit the content of their art in order for it to be acceptable in their soulless mega-monster stores, which profit off the backs of slave labor in developing countries, is beyond absurd."

That wasn't quite a fair criticism of Wal-Mart, which doesn't ask [artists](#) to change their lyrics but simply maintains a policy of not carrying CDs that come with warning stickers. When I pointed this out to Prinz, she responded, "But I am writing as a 16-year-old girl who hates the corporate world."

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Yvonne Prinz: Not a lot of books, but a few good ones

De Jesus, Janice . Oakland Tribune ; Oakland, Calif. [Oakland, Calif]17 Apr 2013.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Today, the Lafayette author is still making her dreams come true. Since then, she's published four more books -- two in the "[Clare]" series, including "Not Fair, Clare" and "Double Dare Clare," and the young adult novel "The Vinyl Princess" which won the Jon and Patricia Beatty Award from the California Library Association and was nominated for a Northern California Book Award. The book was just optioned to become a feature film.

[Yvonne Prinz] counts "The Sisters Brothers" by Patrick Dewitt, "My Abandonment" by Peter Rock, and "Await Your Reply" by Dan Chaon as her current favorite reads.

"It really is such a cool story and I adore all the characters in that book," Prinz said. "Owning Amoeba Music means my heart is very much in what's going on with record stores these days and it would be a nice homage to all the cool record stores out there. I think we're all ready for a new 'High Fidelity,' where the narrator is a girl."

FULL TEXT

LAFAYETTE -- With the arrival of "Still There Clare," Yvonne Prinz had fulfilled a childhood dream when her first Young Adult ("YA" in the trade) novel was published in 2004.

Today, the Lafayette author is still making her dreams come true. Since then, she's published four more books -- two in the "Clare" series, including "Not Fair, Clare" and "Double Dare Clare," and the young adult novel "The Vinyl Princess" which won the Jon and Patricia Beatty Award from the California Library Association and was nominated for a Northern California Book Award. The book was just optioned to become a feature film.

Prinz will discuss "All You Get Is Me," her most recent YA novel, at 4 p.m. April 25 at the Lafayette Library.

"I'm still writing but I do think I'm coming at it a bit differently," she said. "Partly because of where I am emotionally and partly because the book business has changed drastically."

Born in Edmonton, Alberta, Prinz began penning short stories at the age of 6 and had an early love for reading. She read Judy Blume books but went through a horror stage and then a thriller/mystery stage.

"I read 'In Cold Blood' at 14 and felt transformed by it," Prinz said. "As a teenager, I had a bit of an obsession with the dark side. Now, I just like a great story with good characters, strong narratives and good dialogue. I see a ton of movies."

Prinz counts "The Sisters Brothers" by Patrick Dewitt, "My Abandonment" by Peter Rock, and "Await Your Reply" by Dan Chaon as her current favorite reads.

A Bay Area resident since 1989, she and her husband founded independent record store Amoeba Music.

"The Vinyl Princess' got the biggest response and I guess the kind of response I could relate to," Prinz said. "Allie, the main character, is a young girl who lives in Berkeley and works in a failing record store. She's a vinyl junkie so I got lots of letters from young hip music collectors. That was great fun and the book was translated into several languages so the mail from overseas was fabulous."

The author's writing process involves writing at a desk at home.

"I keep pages and pages of notes and they start to pile up around me, but I know exactly what I'm doing ... no, that's not really true. I have no idea. I take a lot of breaks and congratulate myself a little too often on a good

sentence by going for lunch with whoever happens to call when I'm hungry. I don't write all the time like some authors. I take breaks between books. I think it's important. I don't want to write a lot of books, just a few good ones."

Prinz said she's often been asking herself about her main motivation to write.

"It's harder and harder to publish these days and I'm not interested in self-publishing," she said. "The process of writing a book is quite different now. A book is taken so much further along before a manuscript is ready to show an editor. I've rewritten my latest manuscript several times and I've spent more time in that world than is probably healthy. Maybe my motivation these days is simply to be finished."

Her future writing goals include writing a few more books she can be proud of, she said. She's hoping that "The Vinyl Princess" movie gets made.

"It really is such a cool story and I adore all the characters in that book," Prinz said. "Owning Amoeba Music means my heart is very much in what's going on with record stores these days and it would be a nice homage to all the cool record stores out there. I think we're all ready for a new 'High Fidelity,' where the narrator is a girl."

Her wish for the readers of her newest books:

"I hope they laugh. I hope they fall in love." Author Yvonne Prinz-- WHEN: 4-5 p.m. April 25 -- WHERE: Lafayette Library Arts and Science Discovery room-- INFO: visit www.allyougetisme.com and www.thevinylprincess.com and stillthereclare.com

Credit: By Janice De Jesus

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COVER STORY; Where do you buy?; Amoeba? Tower? Virgin? It says a lot about you. And how these stores sell to you says a lot about the struggling music industry.

Kuipers, Dean . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]19 Dec 2002: E.36.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

MUSIC MAN: Elijah Dittersdorf , a Virgin employee who wears his love of music on his arm, arranges stock at the store. Virgin hosts events such as album signings that are more tied to booming DVD sales than sales of CDs, which are flagging.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; AT THE MEGASTORE: Clerks Gustavo Mena, left, Eric Williams and Natalia Moscoso at the Virgin store at Sunset Plaza.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; VETERAN: Music buyer Howard Krumholtz has worked at Tower Records for 30 years. Album launch parties for stars such as [Ricky Martin], [James Brown] and [Elton John] are a regular occurrence at Tower Sunset.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; THE AMOEBIA FACTOR: Customers queue up at the Hollywood store, which has an independent streak.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; coverSomething for everyone: How Amoeba, Tower and Virgin stack up against one another. Tips for navigating the stores. A studio shot that illustrates today's overwhelming music-buying options.; PHOTOGRAPHER: Kirk Mckoy Los Angeles Times; no caption; no caption; no caption; no caption

FULL TEXT

Henry Rollins flexes at the edge of the tiny stage as his Rollins Band attacks a 20-year-old Black Flag tune.

"We're tired of your abuse!" "Try to stop us, it's no use!"

Rollins is glaring, sweating, crouching leonine before the bombastic sound, and as a fan jumps on stage to share the mic, punk's hardest softie flicks him back into the mosh pit like a gnat. Hundreds of heads bounce in unison, some sporting crimson mohawks; others, in contrast, are close-cropped and gray.

This isn't a club: It's Amoeba Records' sprawling Hollywood store. Yet the scene seems totally natural, as does the anti-authoritarian spirit of the song, which the entire store -- including the staff -- takes up at the chorus, fists punching the air: "Rise above! We're gonna rise above!"

In the war for your ever-shrinking music-buying dollar, Amoeba is a battlefield, along with Tower Records and the Virgin Megastore. Hollywood's three iconic record shops are strung along Sunset Boulevard as the three faces of serious music retail. Each offers competing visions of rock 'n' roll salvation. More than perhaps any other stores in the nation, each believes it is the real plug-in to the heart of pop culture.

These three stores also set the tone for music retail here, and for retail's relationship with the music and movie industries. And in many ways, they represent three distinct ways to give the people what they want. Of the major chain retailers, Tower Sunset is the original, opening in 1970 and still the home of Hollywood's superstar rock and

pop. Amoeba, on the other hand, functions like a giant independent, a do-it-yourself palace of punk independence operating like dozens of local, independently owned stores throughout the region – but more massive in scale and with more clout. The Virgin Megastore at Sunset Plaza, meanwhile, proffers a shiny, international (but Brit-inflected) take on pop, looking at music less as an art form with history and more as pure entertainment.

But in a town where entertainment is king and music is one of its main currencies, choosing a place to buy music is not just a matter of who has the easiest parking (Virgin takes that one, hands down). Where you buy your music also to some extent reflects one's beliefs about the nature of pop culture, who owns it, and how to live it. It's more than a battle for identity. It's a struggle for the control of L.A.'s entertainment culture.

By the time Rollins and former Black Flag bandmates Keith Morris and Chuck Dukowski careen through a dozen tunes in support of a re-release of their punk club anthems, titled "Rise Above," they've galvanized the entire cavernous store. Wave after wave of punks and music freaks peer over the record racks toward the stage in the back of the main room.

Though Black Flag's songs may have originally been about nothing deeper than high school lunchroom conflicts, standing there surrounded by the shrink-wrapped goods that drive a \$34-billion annual industry, deeper connections become clear: Corporations want to control your music and your live entertainment experience. Black Flag says fight back. "They hate us, and we hate them," Rollins shouts in "Six Pack."

Fittingly, he ends with a towering version of "My War." "There's not that many social environments out there in the world that aren't bars where you can go listen to music and actually hang out and talk," says Mark Weinstein, co-founder of Amoeba. "There's a social connection here that's huge."

We stand in a loading bay, trying to find a few minutes of quiet as throngs push in to see the Black Flag reunion. Weinstein is a quick-witted, heavysset 45-year-old man with frizzy brown hair long enough to make you think he might have been a Berkeley hippie. Which is exactly where the first of Amoeba's three stores opened in 1990. The name is a satirical take on what Weinstein and his partners Dave Prinz and Mike Boyder viewed as the methods of the large chain stores, which, in amoeba fashion, swallow up mom-and-pop record stores and replace them with centralized inventories dominated by major labels. True to the spirit of Berkeley, the trio saw profit in social connectedness. In fact, Amoeba started out selling mostly used albums, and today the store still won't promote individual products.

To encourage an atmosphere of discovery, Amoeba doesn't sell its rack or wall space for ads. So radio hits by Shania Twain or Eminem, which still make up the bulk of their sales, have to compete equally on the walls with, say, Echo and the Bunnymen or the Germs or the Carter Family. No video monitors push the Nick Carter single or Kylie Minogue. It's an egalitarian approach in which the whole history of recorded music is represented, not just the newest.

On this Wednesday afternoon, like most days even when there isn't an in-store performance by alt-rock heroes like Paul Westerberg, the place is jammed with Hollywood free thinkers. College-age punks in full regalia mix it up with hipsters in low-slung jeans and band Ts and reggae fans in rasta hats. But there is also an equal amount of more educated, somewhat more disheveled-looking lifetime devotees in their 40s and 50s who, Weinstein argues, have been alienated from live music venues and chain stores by the consolidation of radio and music media.

The reasons they come here are obvious: Even in obscure genres like dub or Japanese noise rock or a section called "Unusually Experimental Music," there are individual bin cards for scores of artists who may only have one

release. At any one time, the store has tens of thousands of albums in stock, and they're heavily into used music, which keeps the prices of even the new albums low.

Amoeba's range is encyclopedic, and you can't really get the feel for it unless you come to the store. Two friends, BJ and Charlie, both in their 20s, mull over the pickings. They come here every three to four weeks and are into the low-priced used CDs.

"This is one of the best parts of L.A.," says BJ. "I totally thought the town was dead until I found this place."

Amoeba's mix seems to be working. The year-old Hollywood store has been thriving during one of the biggest slumps in music retail sales in at least a decade. According to Nielsen Soundscan Inc., which has tracked shipments of albums since 1991, album sales this year are down 68 million compared to the same date in 2001, amounting to a 13% drop worth almost \$1 billion. This comes on the back of a 5% drop in 2001, the first decline after five straight years of growth.

Amoeba, which opened here in November 2001, doesn't yet have such year-to-year comparisons available. But the store grew exponentially in stock and traffic, according to Weinstein, and the staff went from 135 in 2001 to 185 today. Meanwhile, he said, Amoeba's two other stores in the Bay Area both saw declines of about 5% in total sales this year, less than the industry average.

If Amoeba is more about the music than the stars, Tower and Virgin still believe in the transporting, magical glamour of celebrity, and no record store has ever represented Hollywood's celebrity culture like Tower Sunset.

Doing an in-store performance and album signing at the original Hollywood Tower store is the Sunset Strip equivalent of Oscar night. Limos pull up and stars walk the red carpet. Spotlights split the sky.

Thousands of well-heeled fans show up and form orderly lines that snake around the tiny parking lot for hours. That's why KISS came here last year to kick off its farewell tour. And Ozzy Osbourne and, just a few weeks ago, his daughter, Kelly. And Elton John, Ricky Martin, James Brown, Keith Richards, and countless others beginning in the heyday of what is now '70s classic rock, punk and '80s hair metal. The biggest stars want this Hollywood connection: Janet Jackson has it written into her contract that when she releases an album, she gets the roof display at Tower Sunset.

This is the quality that no other store has, says Jay Smith, general manager of Tower Sunset: "History. There is something still very exciting about doing an event on the Sunset Strip.

"The traffic slows down. It's a big deal. Virgin can't do that. Amoeba can't do that. Even though it's changed over the past 10 years considerably, there's still that shiny luster there."

Smith is a believer in Tower's glamour, a sharp guy whose shaved head gives him the air of a college swimmer or a fitness guru and who likes his regular interaction with stars like Elton John. Who wouldn't?

But he's been with the company since '82 and acknowledges that the firm, which had taken a downturn even before the industry-wide slump, may be leaning a bit too hard on its legacy. Historically, they push the big hits and their prices are usually a touch higher than discount chains. Inside the store, ads and video screens for all the hottest right-now artists fill the room with reminders to buy. That, says Smith, is what his customers want.

"Tower Sunset has a fairly affluent clientele," he says. From his small office, he motions up into the surrounding Hollywood Hills. "They are extremely into music; they know what they want. Just prior to you being here, Neile Adams was in here, the ex-wife of Steve McQueen, and we were talking about music. That's the caliber of people who are in here shopping."

Indeed, on this Thursday afternoon, there are more staff than customers, who are older and more focused and bent on their purchases. It's not a family destination, as other stores try to be. It's hard to get to, and there's little product for kids. People who want the bargains can shop Tower's excellent full-service Web site (www.tower.com).

But Tower Sunset is special because it's now become Old Hollywood. After a run of corporate expansion from 1996 through 2002 that saw Tower stores achieve a kind of sameness all over the globe, and the chain's much-publicized financial troubles, Smith hopes it's going to go back to its local roots: "We're going to do that, be more grass-roots, and it needs to be that way," he says.

The Virgin Megastore stands in stark contrast to these other two, and in some ways its philosophy is the easiest to take – but only because it's the least idiosyncratic and most in step with the malling of America. The Sunset venture was Virgin's first in North America, opening in 1992, and the company wants to make sure the store reflects its clean, noncontroversial version of pop life. Virgin believes in putting on a show. It's the home of bells and whistles, of popping visuals, of nifty gadgets, of deafening distraction.

"If you want to buy something that's on the radio right now, this is the place to come," says Rick Browning, from Canterbury, England, trying out the brand-new Virgin Megaplay kiosk, which reads a barcode on any album and plays one of 2.4 million 30-second song clips. "They will have it, and they'll have dozens of it."

As if to drive home his point, great banks of video screens all over the store flashed a Kylie Minogue concert video, always on the periphery of vision no matter where you let your eyes rest. "We're trying to have a bit of fun," says Virgin's Dave Alder, senior vice president of products and marketing for Southern California, in a gentle accent from the north of England. "The important thing to us is generally stimulating the excitement and passion that we've always believed is synonymous with music and entertainment."

To that end, Virgin does what it can to make sure its pop really pops. In true Brit fashion, whose music media famously crown a new "greatest band of all time" about once a fortnight, Virgin constantly highlights new releases by bands both known and unknown. It also supports new music programming by alternative stations like Santa Monica's KCRW-FM. Video screens blast relentlessly.

On the other hand, Virgin's staff and management also engage in some juvenile acting out. This Christmas, for example, the "Holiday Heroes" campaign features customers and employees – including company founder Richard Branson – dressed up in superhero outfits. It has nothing really to do with selling records. It's just, well, about having a good time.

Virgin's Sunset store has also made a crucial transition that neither Tower nor Amoeba has: It's started doing in-store events such as signings and Q&As that are more tied to booming DVD sales than flagging CDs. In the past year, the store has put on events with Ian McKellen for "Lord of the Rings," Baz Luhrmann for "Moulin Rouge" and an unveiling for a "Scorpion King" billboard that featured a parade of live camels. The most well-attended event ever at the 10-year-old store was with Eddie Izzard. The U.K. comedian was kept in the store for more than five hours by a thousand fans during a recent signing of the DVD release of his Emmy-winning one-man show, "Dress to Kill."

"We're in a spiral, at the moment," says Alder, referring to music retail. "There's less money being spent on artists, on marketing and on creative approaches. That's why we work hard to build an excitement and belief in music that really should be there."

Picking up on the store's new emphasis on DVDs, customer Christine Nelson, 23, says she prefers Virgin to Tower and Amoeba, but not for her music shopping.

"They have a really good DVD and music video selection," she says. There is a note of reluctance to her answer and she feels compelled to add: "Well, I buy a lot of vinyl, and they don't have a very good vinyl selection here." She doesn't do her real music buying here, just takes advantage of the good parking to go to the Laemmle Sunset Five theater and to check out Virgin's high-powered visuals.

"I do most of my shopping at Amoeba," she says.

*

(BEGIN TEXT OF INFOBOX)

Five things you should know about:

Amoeba

1) Record geeks are mostly male, and most L.A. record-store owners and managers are men. But Amoeba is co-owned and managed by Jim Henderson and Karen Pearson, making Pearson one of the few female owner-managers in town.

2) The store loses money on its full selection of vinyl 45s, but considers it essential for real collectors.

3) Amoeba supports the programs of Internos Music, a charity providing music scholarships, instruments and instruction to underprivileged children, sometimes through the Silverlake Conservatory of Music, owned by Flea, the bassist for the Red Hot Chili Peppers.

4) Employees hand out photocopied sheets describing other indie record stores, their specialties, and contact numbers.

5) Parking underneath the building is cramped and often full. Neighborhood meters are usually available, but involve a long walk.

*

Five things you should know about:

Tower Sunset

1) The original cool Sunset Strip record store. A favorite shopping spot for celebrities.

2) A leader in the Latin market. A Ricky Martin in-store performance for "La Vida Loca" in 1998 drew 8,000 fans, and since then Tower has continued to feature Latin artists.

3) Pioneered the use of original hand-painted versions of album covers and artists' portraits displayed outside the store. The newest versions are silk-screened.

4) If you can't find what you want in the small-ish store, the Web site has a selection that rivals any other (www.tower.com) and, best of all, you can order any item by phone at 1-800-ASK-TOWER, where a real live human will talk to you.

5) During in-store performances, traffic gets so snarled that all events are now coordinated with the city of West Hollywood. And parking? You're on your own, Jack.

*

Five things you should know about:

Virgin Megastore Sunset

1) Cool holiday promotion: Now through Christmas, spend \$50 in the store, get a coupon book worth \$500 – about \$130 good for merchandise from Virgin, and the rest from partners like Virgin Mobile phones, Vespa, MTV and others.

2) You could be chosen to be a Virgin Holiday Hero, dressed in a superhero suit, with red shorts, cape and goggles. Why you would want to do this is another question.

3) The Virgin Megaplay kiosk is actually really cool. You can listen to just about any album in the store, though the machine will only play 30 seconds from each track.

4) Preview selected DVDs. If you've got two hours to burn while your girlfriend goes to work out at Crunch, just pop upstairs and watch "Austin Powers in Goldmember." The whole thing.

5) Parking is genius, floor after floor of beautiful parking spaces under the building. Just going there relieves stress. Get validated and you walk away unscathed.

*

(BEGIN TEXT OF INFOBOX)

Who, what, where and just how much

MAJOR LABEL: Shania Twain "Up!" (Mercury Nashville).

Amoeba: Many copies, \$15.98 plus some used.

Tower Sunset: Many copies, \$14.99.

Virgin Megastore Sunset: Many copies, \$12.99

*

INDIE: Von Bondies, "Lack of Communication" (Sympathy for the Record Industry).

Amoeba: Carry it, but out of stock, \$12.98.

Tower Sunset: 1 copy, \$13.99.

Virgin Megastore Sunset: Do not carry.

*

U.K. IMPORT: The Libertines, "Up the Bracket" (Rough Trade).

Amoeba: 8 copies, \$22.98.

Tower Sunset: 1 copy, \$23.99.

Virgin Megastore Sunset: Carry, but out of stock, \$20.99

*

REISSUE: David Bowie, "The Rise and Fall of Ziggy Stardust and the Spiders From Mars" 30th anniversary double-disc (Virgin).

Amoeba: Many copies, \$20.98.

Tower Sunset: Many copies, \$23.99.

Virgin Megastore Sunset: Many copies, \$23.99

Illustration

Caption: PHOTO: MUSIC MAN: Elijah Dittersdorf, a Virgin employee who wears his love of music on his arm, arranges stock at the store. Virgin hosts events such as album signings that are more tied to booming DVD sales than sales of CDs, which are flagging.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; PHOTO: AT THE MEGASTORE: Clerks Gustavo Mena, left, Eric Williams and Natalia Moscoso at the Virgin store at Sunset Plaza.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; PHOTO: VETERAN: Music buyer Howard Krumholtz has worked at Tower Records for 30 years. Album launch parties for stars such as Ricky Martin, James Brown and Elton John are a regular occurrence at Tower Sunset.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; PHOTO: THE AMOEBFA FACTOR: Customers queue up at the Hollywood store, which has an independent streak.; PHOTOGRAPHER: Bob Chamberlin Los Angeles Times; PHOTO: (cover)Something for everyone: How Amoeba, Tower and Virgin stack up against one another. Tips for navigating the stores. A studio shot that illustrates today's overwhelming music-buying options.; PHOTOGRAPHER: Kirk Mckoy Los Angeles Times; PHOTO: (no caption); PHOTO: (no caption); PHOTO: (no caption); PHOTO: (no caption)

DETAILS

Subject:	Competition; Musical recordings; Retail stores
Location:	Hollywood California
Company / organization:	Name: Tower Records; NAICS: 451220; Name: Virgin Megastores; NAICS: 451220
Publication title:	Los Angeles Times; Los Angeles, Calif.
Pages:	E.36
Number of pages:	0
Publication year:	2002
Publication date:	Dec 19, 2002
Section:	Calendar Weekend; Part E; Calendar Desk
Publisher:	Tribune Interactive, LLC
Place of publication:	Los Angeles, Calif.
Country of publication:	United States, Los Angeles, Calif.
Publication subject:	General Interest Periodicals--United States
ISSN:	04583035
Source type:	Newspapers
Language of publication:	English
Document type:	Feature
ProQuest document ID:	421964360
Document URL:	http://ezproxy.lapl.org/login?url=https://search.proquest.com/docview/421964360?accountid=6749
Copyright:	(Copyright (c) 2002 Los Angeles Times)
Last updated:	2017-11-15
Database:	Los Angeles Times

Final Spin for Long-Playing Store; Music fans will no longer be able to find their vinyl groove at Aron's, which is closing after 40 years -- a victim of fads and finances.

Hernandez, Daniel . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]19 Nov 2005: B.4.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Aron's owner, Jesse Klempner, announced the closure to his employees Wednesday. Word spread quickly among hard-core music fans that Aron's was going out of business, another victim of the rising costs of maintaining a small music store and the growing popularity of pirated and downloaded music.

Klempner, a folk music fan who confesses a deep affection for the rock band the Kinks, has worked at Aron's since it was on Melrose Avenue near Fairfax High School. He has managed the store for almost 30 years, and he became owner in 1992, he said.

The closure spells uncertainty for Klempner's roughly 30 employees, several of whom said Friday that working at Aron's is more than a job; it's practically a tribe of music lovers. In the same breath, several of them took a swipe at Amoeba Music, the giant record store on Sunset Boulevard that they blame for taking some of their customers.

FULL TEXT

For 16 years, John Wyatt has come to Aron's Records on Hollywood's Highland Avenue to get his fix of obscure, cheap vinyl records. On Friday, he made one of his last purchases: \$206.23 for what he estimated to be 100 LPs from rock to reggae to hip-hop, all packed into several black plastic bags.

Wyatt forked over his cash with a hint of remorse, but not because of the amount. Aron's Records, a music lover's staple since 1965, is closing.

"For me and my friends, it's definitely sad when a record store closes. There's just fewer and fewer places that sell vinyl," said Wyatt, a 32-year-old DJ who lives in Mount Washington. "I never switched over to CDs. I like the sound of vinyl. Believe it or not, there's thousands of records you can't get on CD."

Aron's owner, Jesse Klempner, announced the closure to his employees Wednesday. Word spread quickly among hard-core music fans that Aron's was going out of business, another victim of the rising costs of maintaining a small music store and the growing popularity of pirated and downloaded music.

"It's just been rough for several years," Klempner said Friday, with "STORE CLOSING" and "EVERYTHING MUST GO" signs hanging overhead. "The labels are no longer supporting independent stores. [Listeners] are either downloading or copying from friends.... There's a lot of good music coming out; they're just not buying it, and people are on their iPods and MP3s."

Riverside resident Philicia Devereaux, 35, came into the store with a \$100 limit. She was barely through the first half of the alphabetical listings in the Rock and Soul CD section, and her arms were already full: Patti LaBelle, Fantasia, Will Downing. "It's so sad," said the special-events promoter. "I come to Aron's for things I can't find anywhere else, for anything I don't think is in my collection."

She added wistfully: "It's the Internet. Film is next."

Klempner, a folk music fan who confesses a deep affection for the rock band the Kinks, has worked at Aron's since it was on Melrose Avenue near Fairfax High School. He has managed the store for almost 30 years, and he became owner in 1992, he said.

"We've had Madonna in here, the Kinks, Prince came in once with his bodyguard, [Quentin] Tarantino is a regular person here," he said, referring to the director of "Pulp Fiction" and the "Kill Bill" movies.

The store is decorated with film and classic rock posters. Delicate, vintage vinyl records line the walls. Punk rock stickers and rare collectors' box sets are for sale. The customers include aging rockers with white hair, hip-hoppers in backward caps and Rasta men in dreadlocks.

Aron's will officially close "when it's empty," Klempner said.

The closure spells uncertainty for Klempner's roughly 30 employees, several of whom said Friday that working at Aron's is more than a job; it's practically a tribe of music lovers. In the same breath, several of them took a swipe at Amoeba Music, the giant record store on Sunset Boulevard that they blame for taking some of their customers.

"It's a scene. It's big, chaotic," said Ali Hyman, 18, whose job at Aron's was her first. "Everybody here is awesome."

Co-worker Albert Gomez, 28, offered a forceful critique of the competition: "We brought everybody the Ramones, Iggy Pop, the classic rock, the classic blues.... I was taught music here.... How can you forget your roots? Your background?"

Credit: Times Staff Writer

DETAILS

Subject:	Business closings; Retail stores; Phonograph records
Location:	Hollywood California
Company / organization:	Name: Arons Records-Hollywood CA; NAICS: 443112
Publication title:	Los Angeles Times; Los Angeles, Calif.
Pages:	B.4
Number of pages:	0

Publication year:	2005
Publication date:	Nov 19, 2005
Section:	California Metro; Part B; Metro Desk
Publisher:	Tribune Interactive, LLC
Place of publication:	Los Angeles, Calif.
Country of publication:	United States, Los Angeles, Calif.
Publication subject:	General Interest Periodicals--United States
ISSN:	04583035
Source type:	Newspapers
Language of publication:	English
Document type:	News
ProQuest document ID:	422002200
Document URL:	http://ezproxy.lapl.org/login?url=https://search.proquest.com/docview/422002200?accountid=6749
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Database:	Los Angeles Times

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Classical Music; Critic's Notebook; For audio lovers, yet another blow

Swed, Mark . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]22 Oct 2006: E.40.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

The choice spot off Sunset Boulevard in West Hollywood behind the Tower Video/Classical Annex has been for years a closely guarded secret. An hour for Tower shopping, no validations needed and most of the time no one checking. That couldn't last forever. Neither, apparently, could Tower Records.

Tower ran the CD department in the gift shop in the Walt Disney Concert Hall. Last week the Los Angeles Philharmonic released its first commercial disc recorded in Disney, which features a spectacular performance of Stravinsky's "Rite of Spring" conducted by Esa-Pekka Salonen. At the moment, the orchestra is scrambling to figure out how it can sell its own disc in its own hall, since the major labels, in this case Deutsche Grammophon, are not supposed to ship product (the business term for music) to Tower any longer.

A LITTLE BLEAKER OUT THERE: Liquidation of Tower Records stores around the world, including in Greenwich Village, above, and West Hollywood, leaves a void for classical devotees.; PHOTOGRAPHER: Tim Boyle Getty Images; A LITTLE BLEAKER OUT THERE: Liquidation of Tower Records stores around the world, including in Greenwich Village, above, and West Hollywood, leaves a void for classical devotees.; PHOTOGRAPHER: Mary Altaffer Associated Press

FULL TEXT

THERE goes the free parking.

The choice spot off Sunset Boulevard in West Hollywood behind the Tower Video/Classical Annex has been for years a closely guarded secret. An hour for Tower shopping, no validations needed and most of the time no one checking. That couldn't last forever. Neither, apparently, could Tower Records.

Two weeks ago, Tower was auctioned off for \$134.3 million to a liquidator, which is a tragedy for music and particularly for classical music. The gallingly named Great American Group will go down in infamy. It beat out Trans World Entertainment by \$500,000. Trans World promised to keep many of the Tower stores open. Now all the stores will close in a few weeks, after the stock is sold off at discount.

"Sometimes the highest bid is not the best bid," the attorney representing Towers' creditors argued unsuccessfully before the bankruptcy court. Instead, the court ruled that one measly increment in the bidding (less than half of 1% of the total) must be valued above the good of culture and society, to say nothing of music.

Now, New York City will no longer have a decent classical record store. Neither will Philadelphia, Chicago, Seattle or many, many other cities. London will certainly feel the loss of its Piccadilly Tower. Tokyo will get by, but nothing compared with the multistory Tower stores in the Shibuya and Shinjuku districts; their acres of deep-catalog CDs -- stuff you never even imagined existed -- once offered the best selection in the world.

Tower ran the CD department in the gift shop in the Walt Disney Concert Hall. Last week the Los Angeles Philharmonic released its first commercial disc recorded in Disney, which features a spectacular performance of Stravinsky's "Rite of Spring" conducted by Esa-Pekka Salonen. At the moment, the orchestra is scrambling to figure out how it can sell its own disc in its own hall, since the major labels, in this case Deutsche Grammophon, are not supposed to ship product (the business term for music) to Tower any longer.

Tower is not blameless. It was, in its heyday, a great record store, but it was not a good one. Tower all but invented the model for chain book and record stores, which have been eliminating independent retailers.

As a freshman at UCLA in the 1960s, I hung out in a wonderful independent record store on Westwood Boulevard, where its grizzled clerks knew a lot better than my music professors did in terms of what direction to point a young enthusiast, what Beethoven quartet, played by whom, I was ready for. The conductor and Stravinsky intimate Robert Craft might swing by to pick up some LPs he wanted to play for the old man. I dutifully bought the same ones.

When Tower Records came to town, it opened a store in Westwood directly across the street from the independent and undersold all competition (undoubtedly at a loss). Once the independent was forced out of business, Tower's prices went up. This scenario was played out often.

But Tower did take seriously its mission to be the world's most important record outlet. It tried to stock everything (I think it actually succeeded in Tokyo). During the early '90s, Tower published a not-half-bad handout record magazine. I wrote a few pieces for it and reviewed some records, never pressured to promote anything.

The Tower Records next to Lincoln Center in New York has been an important institution in the city's artistic life. The classical room was always a good place in which to schmooze after concerts. The hours were fabulous – open until 1 a.m. It was there that I got to know Susan Sontag, who was a record freak. It was there that I discovered that, despite disagreeing about nearly everything else, John Simon, the outspoken theater and film critic, and I like many of the same recordings.

You will still be able to find classical CDs. They are on the way out but not gone yet. Just about everything is available one way or another online. Ever since it started selling CDs, Amazon.com has been a godsend for those not in the vicinity of a Tower or in want of something obscure.

But you lose the whole social dimension of spending time in record stores, meeting like-minded music lovers, making discoveries, developing passions. I doubt I would have had the courage to change my major to music in my sophomore year of college and move up to Berkeley (where there were – and still are – better record stores) had I been ordering over the Internet.

Record stores are good for the record geek community, and good for the community at large as well. We don't pay sales tax when purchasing out of state, and the savings is often seen as an attraction for buying online. But these are the taxes that typically fund local schools, roads, hospitals, police, parks and playgrounds.

*

The trouble with downloading

MANY culprits contributed to the demise of Tower. It got out- chained by the likes of Wal-Mart and other mass retailers who now promote bestselling CDs, probably under cost. It got hit by the big record labels' indiscriminate releasing of junk in all genres. The downturn in DVD sales hasn't helped.

And the ever-infuriating iTunes came along. Once Apple marketed its cute players as objects of lust, the CDs became prehistoric media.

Downloaded music isn't inherently bad. But in its quest to rule the world, or at least become another Microsoft-ish monopoly, Apple can be.

Like Amazon, iTunes serves as a useful adjunct to retail CD stores. But with its insufficient catalog and its pop orientation, Apple's download service is a long way from being able to replace them.

You can, in fact, find the new Los Angeles Philharmonic "Rite of Spring" on iTunes, but in inferior sound to the Super Audio CD. If you already have the disc, you can purchase separately from the site Salonen's exclusive 3 1/2 - minute interview about the "Rite" for \$3.99. It is also broken into four sections, each 99 cents -- and one lasts just 36 seconds! Do you really want these folks running the sale of classical recordings?

So what's to be done?

Los Angeles is luckier than most cities, thanks to the Bay Area's Amoeba Music, the massive new and used store, having opened a branch in Hollywood. But there isn't much else. Virgin Records once had a classical room. Last time I looked, classical was but a shelf or two hidden in the back of the store. Two of my old haunts, Aron's and Rhino, have closed in the last year. Barnes & Noble and Borders have music departments, but they are basic and seldom staffed by knowledgeable clerks, which is one of the necessities for all classical stores given the bewildering choices.

Dutton's Books has small but extremely well-chosen CD departments in its Brentwood and Beverly Hills stores that come closest to the old-time independent retailer. These are among the last places where you can talk about music.

When the CD replaced the LP, the two shared shelf space for a few years, as the CD gradually took over. The same happened with the transition from videotape and laserdisc to DVD. But with the abrupt liquidation of Tower, we are now faced with the possibility of an alarming vacuum. So please support your independents, if you can find one. And don't forget to have plenty of quarters handy when parking off Sunset.

*

mark.swed@latimes.com

Illustration

Caption: PHOTO: A LITTLE BLEAKER OUT THERE: Liquidation of Tower Records stores around the world, including in Greenwich Village, above, and West Hollywood, leaves a void for classical devotees.; PHOTOGRAPHER: Tim Boyle Getty Images; PHOTO: A LITTLE BLEAKER OUT THERE: Liquidation of Tower Records stores around the world, including in Greenwich Village, above, and West Hollywood, leaves a void for classical devotees.; PHOTOGRAPHER: Mary Altaffer Associated Press

DETAILS

Subject:	Business closings; Musical recordings; Classical music
Company / organization:	Name: Tower Records; NAICS: 451220
Publication title:	Los Angeles Times; Los Angeles, Calif.
Pages:	E.40
Number of pages:	0
Publication year:	2006
Publication date:	Oct 22, 2006
Section:	Sunday Calendar; Part E; Calendar Desk
Publisher:	Tribune Interactive, LLC
Place of publication:	Los Angeles, Calif.
Country of publication:	United States, Los Angeles, Calif.
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Database:	Los Angeles Times

CRD-001-002



CITY OF WEST HOLLYWOOD
APPLICATION FOR CULTURAL RESOURCE DESIGNATION



Date Received: _____

1. APPLICANT INFORMATION

Name of Applicant: Tower Records / Madman Muntz
Domenic Priore (author)

Street Address: 10635 Samoa Avenue
Los Angeles, CA 91042

City: Los Angeles State: California Zip: 91042

Work Phone: (323)333-2116 Fax: _____ E-Mail: itsboss9@aol.com

Name of Preparer (if different): _____

Work Phone: _____ Fax: _____ E-Mail: _____

2. OWNERSHIP INFORMATION

Name of Present Owner: Sol Barket, Centrum Sunset LLC

Street Address: 225 West Hubbard, 4th Floor

City: Chicago State: IL Zip: 60610

Work Phone: (312)832-2500 Fax: (312)832-2525 E-Mail: Sbarket@Centrumproperties.com

3. CURRENT SITE INFORMATION

Common Name of Proposed Landmark: Tower Records / Madman Muntz

Present Use: (for Rent)

Street Address: 8801 Sunset Boulevard, West Hollywood

Assessor's Mapbook, Page, Parcel: Parcel# 5560-022-035

Legal Description (lot, block, tract) lot, plus building

Current Zoning Status SSP - sunset specific Plan

Lot Area (sq. Ft.) 34,755 sq. ft. Lot Dimensions approx. - 253.71 Ft x 139.90

4. HISTORIC SITE INFORMATION

Historic Name Tower Records / Madman Muntz

Original Use record store / original automotive stereo source

Is the structure on its original site? yes Or moved? _____

Construction date: Factual 1970 Estimated (August 1970)

Architect J. D. Bruffey Owner Tower Records Inc.

Designer _____ Contractor Tri - Cor - Inc.

5. STATEMENT OF SIGNIFICANCE

Briefly describe the historic, architectural, and/or cultural significance of the site according to the criteria defined in Section 19.58.050 through Section 19.58.070 of the West Hollywood Zoning Code (see end attachment)

(see attached)

5.) Statement of Significance

8801 Sunset Boulevard has two distinct, significant time periods culturally, socially and historically. The first being the Madman Muntz site from the late 1950s to the early 1970s, the second being the world famous Tower Records flagship store for the last 40 years, from 1971 to 2006.

The original Tower Records/Madman Muntz site on Sunset Strip is significant in two eras of the music business, as it became centered in the Greater Los Angeles area during the 1960s and 1970s. Previously, New York City was the locus of songwriting, publishing and popular music, as in the pre-1960s era, popular song for the most part emerged from the stage, with Broadway being the primary source of material and economy. Harlem and 52nd Street contributed its national influence as well, siphoning the jazz and blues that came from New Orleans, Memphis and Chicago into a media center, where it was marketed, and thus prospered in the United States, and then, internationally, as an important American export.

With the emergence of rock 'n' roll during the 1950s, New York City remained in its traditional role as epicenter of American music. During 1963 and 1964, however, a tremendous geographical shift took place as the Greater Los Angeles area provided many of the new ideas and concepts to come about in the wake of the Kefauver Committee's investigation into the possibility of rock 'n' roll actually being a communist plot. This was followed by the 1959 "payola scandal," and the music business came to a crossroads, best represented by the jailing of disc jockey Alan Freed (who coined the term "rock 'n' roll" and held its most celebrated shows at the Paramount Theater in Brooklyn), and levees against television disc jockey Dick Clark, who broadcast American Bandstand from Philadelphia, and was asked to give up many of his conflicting interests.

What transpired during this action was based in the desires of the movie industry, which sought a return to theater or soundtrack-based popular music. After several years with no true progress in this area, the music industry received a tremendous jolt from the emergence of The Beatles in 1964, who appeared on the American music company Capitol Records, based in Hollywood. The shift also began to occur prior to 1964, as fresh ideas began to emerge in our local record-making industry. In record production, both Phil Spector (with his label Philles Records) and Brian Wilson (with The Beach Boys) began to utilize recording studios designed for the movie industry (RCA Music Center of the World, Sunset Sound, Columbia, Western, United, Radio Recorders and Gold Star, specifically) to make what was becoming the most popular music in America by 1963. In short order, Herb Alpert and Jerry Moss formed their A&M Records label, which became the most popular source for adult music during the 1960s; this label also had a great deal to do with breaking Bossa Nova, which was the top-selling form of jazz during that decade.

The winds of change had shifted to the point where Dick Clark moved American Bandstand from Philadelphia to Hollywood (into his original local office, on Sunset Strip). From here, Clark began to produce a new series of music-related programs. The historic Sunset Strip night clubs of the 1930s and 1940s had also been vacated by adult headline acts (Dean Martin, Frank Sinatra et al) during the late 1950s due to contracts given to them by Las Vegas

showrooms that specified they not perform in Los Angeles (in order to draw crowds to Las Vegas). Slowly but surely, these night club locations became infused first with progressive jazz, folk, which flowed into a local rock 'n' roll club scene. By the end of 1964, The T.A.M.I. Show (filmed at the Santa Monica Civic Auditorium) cemented the Greater Los Angeles area as the primary destination for the presentation of rock 'n' roll during the '60s, with its headliners being The Rolling Stones, James Brown, The Beach Boys and Chuck Berry.

The Madman Muntz location was early to capitalize on the fresh energy coming out of Los Angeles, as the Sunset Strip was quickly becoming the center of American popular music. Earl William Muntz created what was then called the "Stereo-Pak" system, what we now consider commonplace as "personal choice of music while driving in a car." Though we can easily take this for granted, as Detroit eventually picked up on personal car stereo systems by the 1970s, it was Madman Muntz who created the market for such a thing in the first place. Muntz was so ahead of his time that competing record companies during the 1960s granted him exclusive license to music for what was then an "experiment" with automotive tape players. The record companies were in no way prepared for the kind of manufacture that Muntz would also pioneer for pre-recorded audio tape.

Automotive record players had been attempted previously, to much disappointment (clearly, the records would skip). Earl Muntz instead took the music of Frank Sinatra (Reprise Records), The Beatles (Capitol Records) and Herb Alpert's Tijuana Brass (A&M Records) and transferred it to three different styles of electronic tape system; cassette, 4-track, and 8-track. By 1965, his company had secured 2,500 masters from which copies were made on a daily basis. A reflection of where his best business came from was relayed to *Los Angeles Herald-Examiner* columnist Earl Wilson, when Muntz recounted his sales to youth. "The Ventures and Johnny Rivers are very, very big with the auto stereo customers," Muntz said. "Why, for the singers, the auto stereo is the biggest royalty thing since the phonograph. In California, the average guy spends 10 to 20 times as many hours in his car as the New Yorker. So we sell him music. But all over the East they're after me for dealerships. Sammy Davis Jr. has one in his Rolls in New York." The Sunset Strip Madman Muntz location was a popular hangout for teenagers during the '60s, as noted by musician and recording artist Tom Carvey of The Everpresent Fullness in the December, 1966 issue of *Teen Screen*: "Muntz carries every type of music there is, and it's a good place to go, put on the ear phones, and listen to your favorite music for hours on end."

By the early 1970s, most of the excitement on the Sunset Strip had waned, as the night club scene of the middle 1960s had been shuttered by an attempted business coup by Los Angeles County Supervisor Ernest E. Debs (which included a never-finished "Laurel Canyon Freeway" - Route 170, and a series of towers that would make the Strip a financial district). However, as time (and people, including Muntz, and Debs) passed away, Sunset Strip managed to remain a draw for the record business. Beginning in the 1960s, billboards began to feature new albums the music industry sought to promote. A ride down Sunset Strip during the mid-1970s was akin to walking down Broadway during the first half of the 20th Century, with the most popular music reflected above the street. On a Northwest curve, the driver would see a neon for John Lennon's "Rock and Roll" album, then on a Southwest curve, it would be a (later banned) billboard for The Rolling Stones "Black and Blue". Lennon himself spoke of this on the BBC

television show *The Old Grey Whistle Test*; "Anymore, Los Angeles has become rock 'n' roll town. The movies are still there, but it has been matched by rock 'n' roll. All the billboards on the Sunset Strip are for records." At a time when the music business used the Strip for its announcement as to which artists they would be putting their support behind (in a pre-video clip age), the Tower Records location (which had replaced Madman Muntz) became the industry's primary test marketplace.

Opened in 1972 by a small record store chain based in Sacramento, California, Tower Records on Sunset Strip became an instant hit with music fans throughout the Greater Los Angeles area because there had never been a record store of that size that primarily catered to the new album-oriented rock audience that had emerged during the 1960s. As with the nightclubs of the '60s music scene on Sunset Strip (Whisky a Go Go, The Trip, Pandora's Box, Ciro's), during these pre-congestion times, SoCal residents came to Tower Records on Sunset Strip almost as a pilgrimage, for it best represented the contemporary marketing as vexed toward what had come out of rock's "underground." This was an era when the most popular recording artists primarily came out of the liberal point of view that had created the Monterey Pop Festival (organized, by the way, in an office based in a shuttered club at 8428 Sunset Boulevard) and The Woodstock Music and Arts Fair in Bethel, New York. The rock community at this time had become the dominant popular culture of the early 1970s, and in Tower Records' Sunset Strip location, the Greater Los Angeles area was able to find its soul.

Far from being just a commercial entity braced to capitalize on the "new culture," Tower Records was a success because it provided the very things that were essential to home, and now more standardized road entertainment (in the sales of records, and tapes for the automobile). The record industry itself had grown immensely in the wake of what was then being called "The Woodstock Nation," with sales often tripling and then quadrupling all previous eras of recorded music. Tower Records' size alone gave the store a capability to carry, in stock, always, a vast supply of product, so that records that would be hard to find anywhere else would be commonplace in Tower. The customer was guaranteed to go home with something surprising that would ultimately please the listener and give them great reason to return to Tower Records again and again.

The company also provided space in their store for a wide range of international Popular Music magazines and Underground newspapers, which in time developed into an area where alternative music magazines published by small, independent journalists could be found. This feature provided Tower Records with an avenue to expand the diversity and absorb new trends as time passed. The creation of their own in-house magazine *Pulse!* gave the Tower Records chain (now expanded nationally, based on the success of the Sunset Strip location) a magazine that legitimately rivaled Rolling Stone, which became especially pronounced as the latter publication began to feature less music and more celebrity fare. The articles and record reviews were not sales hype for the store, for the most part only serving as an advisory for customers who were interested in searching through Tower's vast group of music sections. Much like Disneyland, Tower Records was not a place anyone could do in a day.

The recent passing of Tower Records as a business in August of 2006 has not diminished its aura as a legendary location within international music. In June of 2007, the White Stripes

performed a free concert inside the empty store location to debut their new album *Icky Thump*. This image was reproduced in promotions all over New York City and London this summer. The catch was that the promotion called for a re-painting of the building to Tower Records' original, eye-catching font on the building side. The original colors were bright yellow and red; the White Stripes simply converted those elements to match their personal theme of white-and-red, but in the Tower Records' font style (comparison photographs attached). A similar promotion took place with Hanson on October 30, 2007, for a live performance benefit.

Westbound drivers descended from Sunset Plaza on an incline that led to a vista of the Tower location. A strategic placement and corporate design gave Tower Records a strong vernacular architecture feeling, concerning its' natural billboard above a standard, Post-war, glass-dominated window facade. Like Madman Muntz, these windows at Tower Records added the lure of a very attractive product, one that has resonated over decades in the appreciation of music.

6.) Description of Site

The Tower Records/Madman Muntz site is an example of Mid-century Modern roadside vernacular architecture, designed to catch the eye of passing vehicles. Long, plate-glass windows stretch the length of the building, which seems angular when set onto its a hillside location.

7.) History of Site

The Tower Records/Madman Muntz site (history included in statement of significance) is set inside a district which has historically been a center for night clubs, dining and entertainment industry offices. The curvilinear roadway of Sunset Boulevard at this juncture makes the crossroad it sits on a highly visible stretch of road, as it is set on a right to left angle when driving Westbound on Sunset, one of many natural panoramic views in the area. Previous use has featured album cover artwork at the location that accentuated the line of music industry billboards seen when heading West on Sunset, making the Tower Records site seem like a locus, or epicenter, of the music business. In fact, the music industry did use this Tower Records location as a launch spot for most of it's most popular acts since the early 1970s.

8.) Bibliography

Reyner Banham *The Architecture of Four Ecologies* (Penguin, Middlesex, England 1971)

Riot on Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood (Jawbone Press, London, England 2007) *author: Domenic Priore*

The Los Angeles Herald-Examiner, Earl Wilson column, 1965

Teen Screen magazine, December 1966.



2007

JUNE 20, 2007

Watch the White Stripes Perform from Icky Thump Records Via Webcast at 8pm Tonight



The White Stripes and Warner Bros. Records have transformed our beloved Tower Records on Sunset into Icky Thump Records, named after the Stripes' new cd.

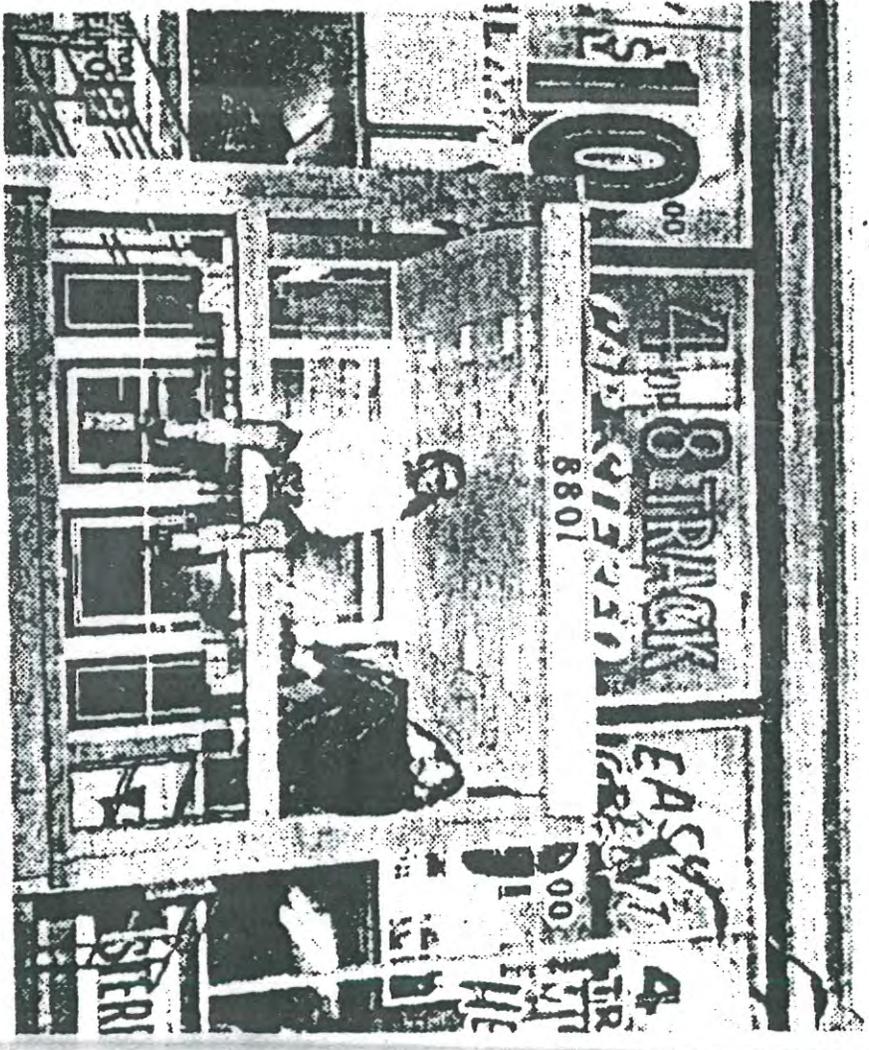
As we showed you in [this photo essay](#) on Monday, people stood in line for days to not just get the new album, but to also get to see Jack and Meg perform tonight inside the former record store. The first 200 people who bought cds Monday night at Icky Thump Records will see the band live, but you can watch the show on your computer.



Westbound view @ Horn ~~St~~ Avenue

from Datebook Magazine
1966

Muntz Stereo





8801

Horn

1966, from
Ed Ruscha's
art book
"Every Building on the Sunset Strip 1966"

8822

8820

8818 8816

8814

8810

6. DESCRIPTION OF SITE

Describe the site, structure or district, noting all significant features. The description should address the style, construction, interior design, landscaping and surroundings, where appropriate. Attach additional sheets, if necessary.

(See attached)

Describe any alteration to the site.

Condition: Excellent _____ Good _____ Fair _____ Poor _____

7. HISTORY OF SITE

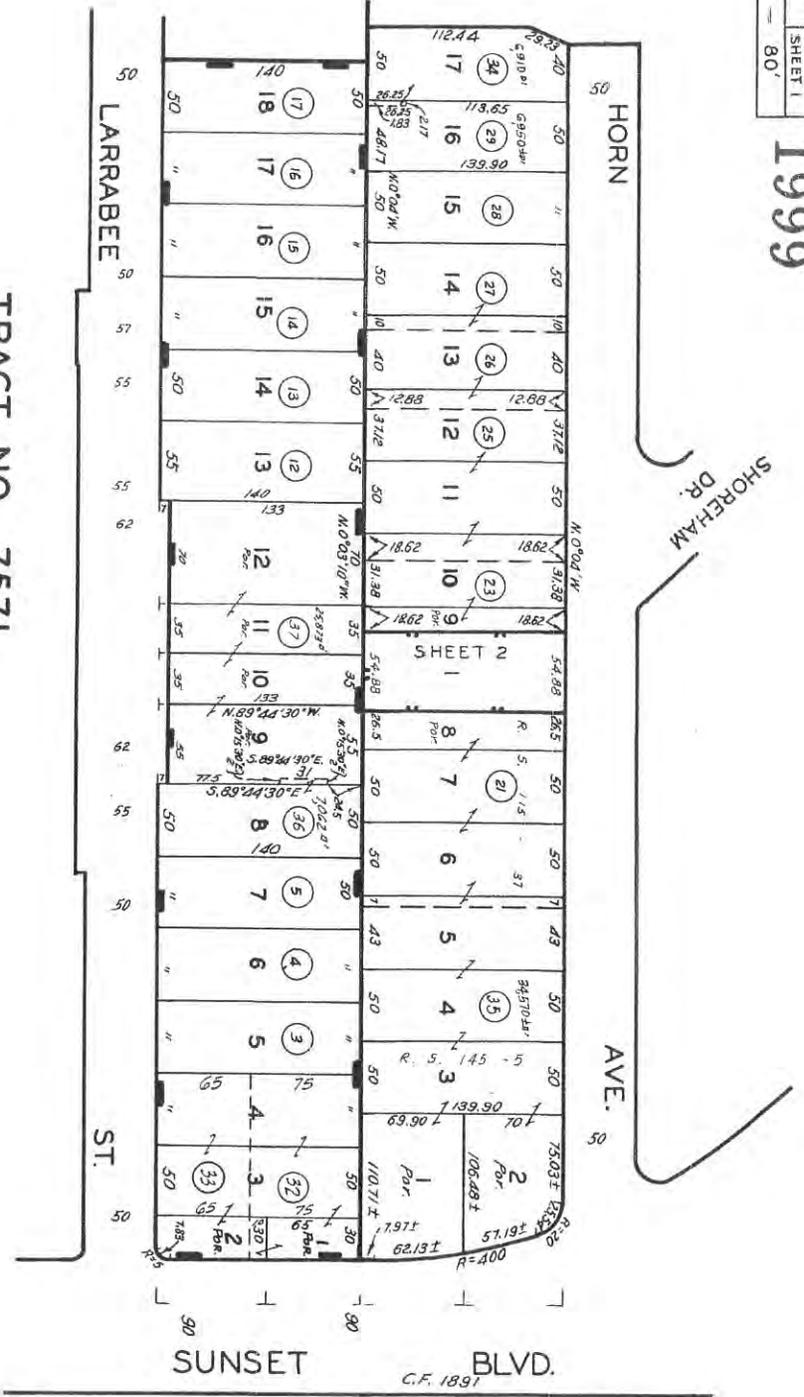
Outline the history of the site, structure or district, defining how it is associated with important persons, significant events or patterns of history. Attach additional sheets, if necessary.

(see attached)

8. BIBLIOGRAPHY

Please list research sources.

(see attached)



CODE
 1349

TRACT NO. 7571

M.B. 142-98

HORN TRACT

M.B. 11-49

CONDOMINIUM

TRACT NO. 47946

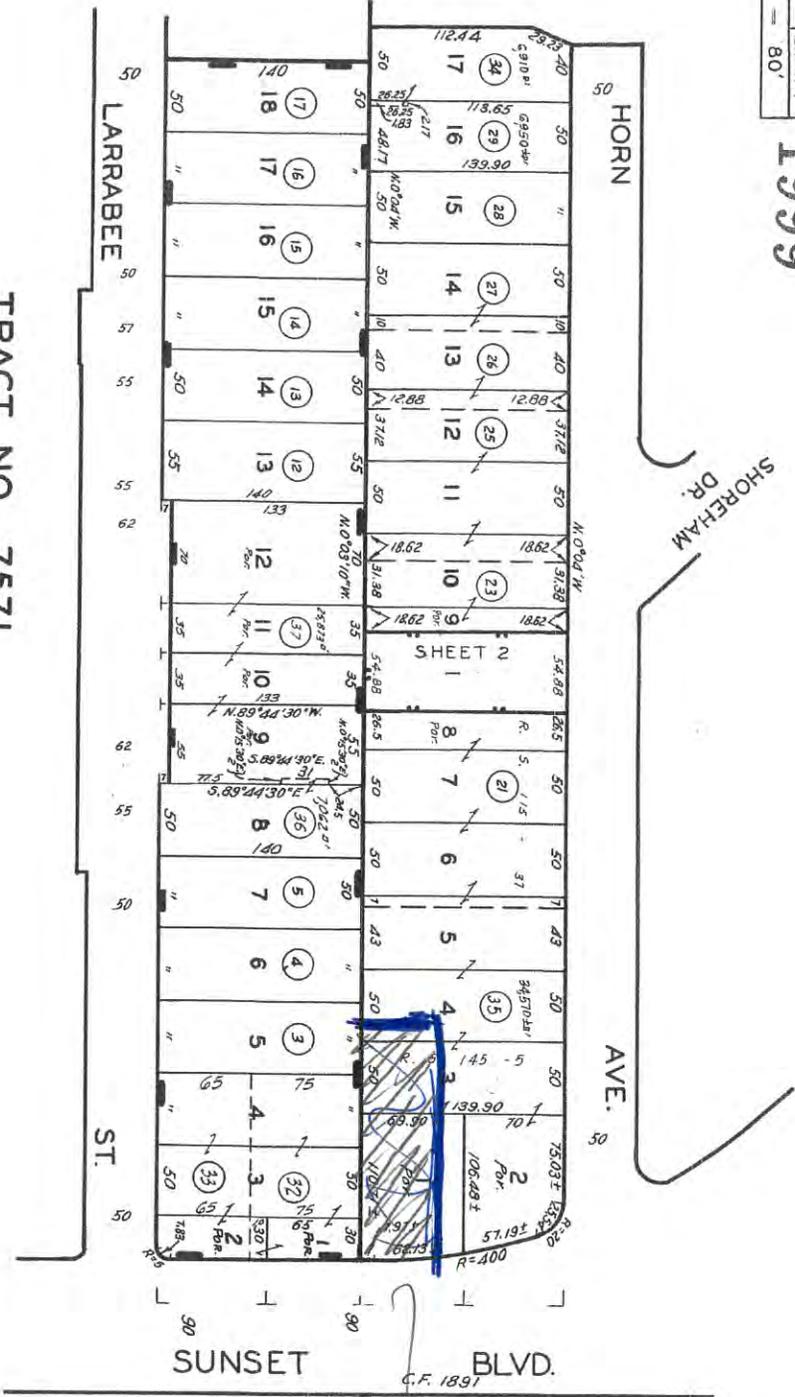
M.B. 1229-76-77



FOR PREV. ASSMT. SEE: 1378-22

4-14-00

980724 04 001101-09
 98100708009001-09
 980707-84
 850226-85
 770413217
 750728505
 741230818
 740216
 9-13-61
 2-13-59
 4-14-00



CODE
 1349

TRACT NO. 7571

M.B. 142-98

HORN TRACT

M.B. 11-49

CONDOMINIUM

TRACT NO. 47946

M.B. 1229-76-77



FOR PREV. ASSM'T. SEE: 1378-22

AVE. S

SUNSET BLVD.
 C.F. 1891

Footprint of structure

4-13-00
 K&E/D&C
 2-13-59
 9-13-61
 74,0226
 741,2306/8
 7507,28505
 77041,3217
 850707-64
 850226-85
 98012404001901-09
 98100708009001-09

From: Domenic Priore

Re: Cultural Resource Designation (submission)
CRD 007-002
8801 SUNSET Boulevard
Site plan
City of West Hollywood

To: Chris Carraro, planner

8801 Sunset (Tower Records location)

Width of facade (facing SUNSET) 65.28

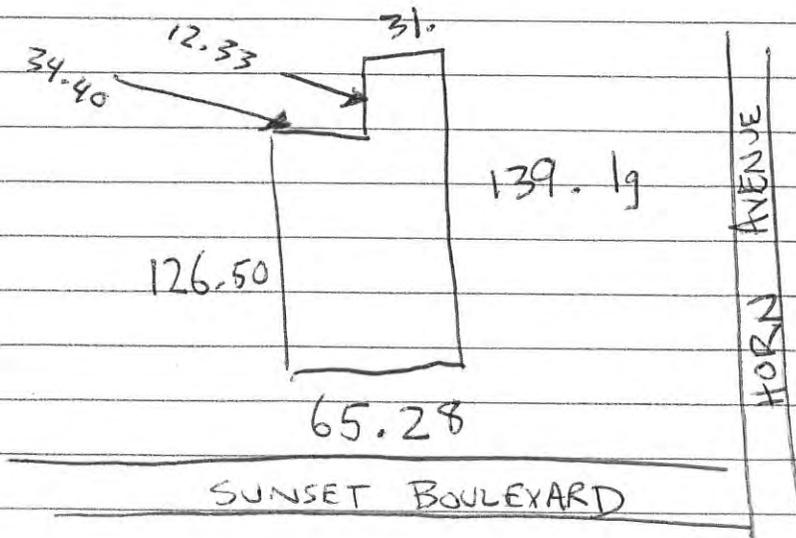
Western Length 126.50

North West 34.40'

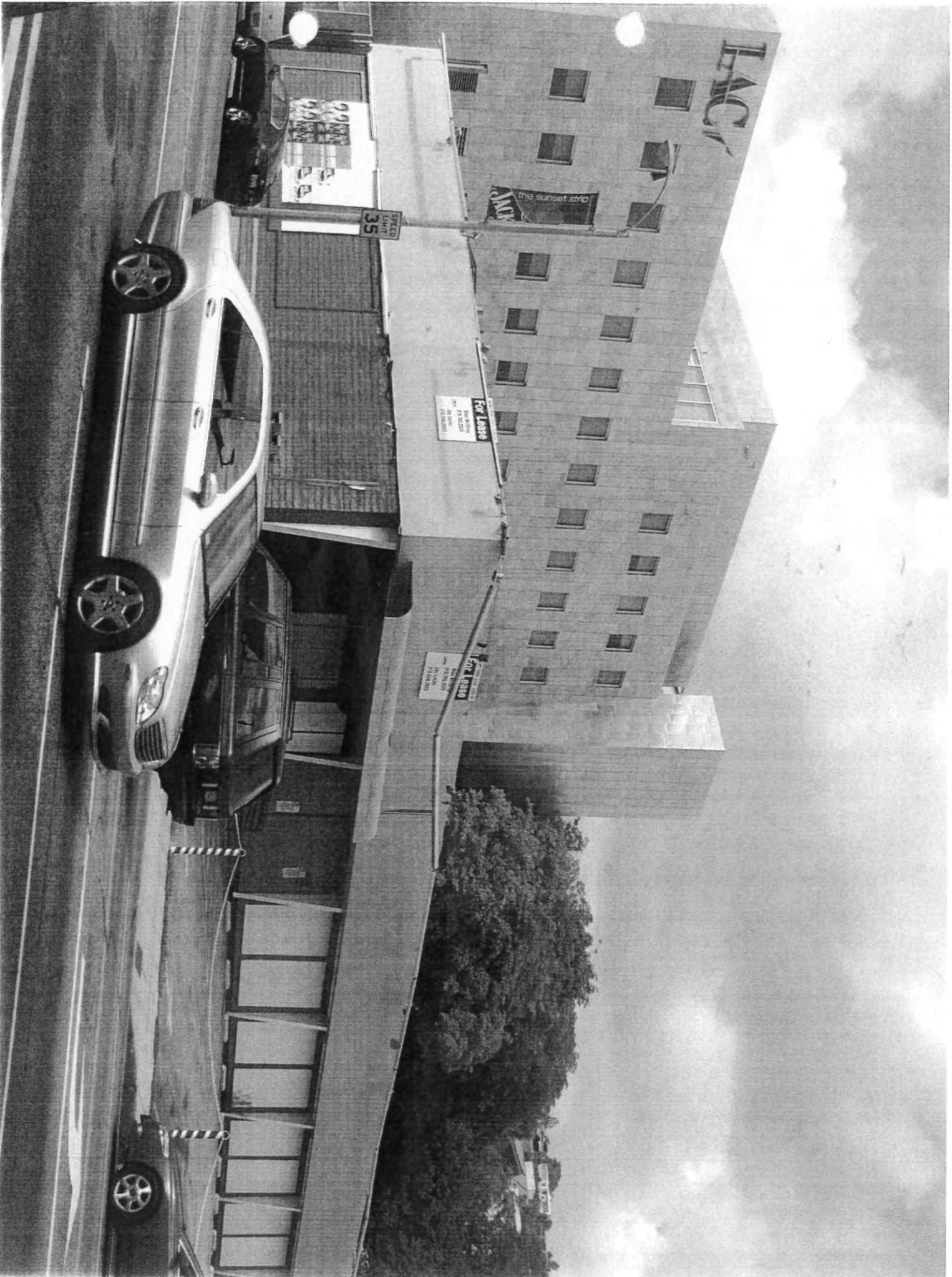
upper west 12.33

North 31.07

East Line 139.19



Thankyou, *Domenic Priore*



HACI

the sunset strip

35
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LIMIT

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888-888-8888

For Lease
CALL
888-888-8888



RESOLUTION NO. HPC 13-107

A RESOLUTION OF THE HISTORIC PRESERVATION COMMISSION OF THE CITY OF WEST HOLLYWOOD, RECOMMENDING THAT THE CITY COUNCIL DENY THE DESIGNATION OF THE STRUCTURE LOCATED AT 8801 SUNSET BOULEVARD, WEST HOLLYWOOD, CALIFORNIA AS A LOCAL CULTURAL RESOURCE.

The Historic Preservation Commission of the City of West Hollywood hereby resolves as follows:

SECTION 1. On November 20, 2007 Domenic Priore submitted an application for the nomination of the property located at 8801 Sunset Boulevard as a Cultural Resource of the City of West Hollywood. Staff reviewed the application for adequacy and deemed it complete on January 14, 2008. Since an application for a the demolition of this building was deemed complete prior to the application for a Cultural Resource nomination, the nomination was put on hold until the development permit application had fully run its course. On September 4, 2012, the City Council denied the request to demolish the building and construct a new building on the site.

SECTION 2. A public hearing was called and noticed in accordance with Municipal Code requirements, specifically by publication in in the West Hollywood Independent newspaper on March 10, 2013; in the Park LaBrea/Beverly Press newspaper on March 14, 2013; and by mailing to the property owner and tenants of the property and posting on the City Hall bulletins on March 15, 2013. The Historic Preservation Commission reviewed and considered this item at a public hearing on March 26, 2013, and continued the item to April 22, 2013.

SECTION 3. This project is statutorily exempt from the California Environmental Quality Act (CEQA) pursuant to Sections 15301 (Existing Facilities) and 15331 (Historic Resource Restoration/Rehabilitation) of the CEQA guidelines.

SECTION 4. The Commission reviewed the staff report and took testimony from interested parties. Based upon the written and oral evidence submitted, the Commission makes the following findings of fact of fact regarding this nomination (CRD 007-002):

- a. The building located at 8801 Sunset Boulevard was constructed in 1970, and is sited on the north side of Sunset Boulevard on a parcel in the Sunset Specific Plan Area. The Assessor Identification Number (AIN) for 8801 Sunset Boulevard is 5560-022-035.
- b. The building located at 8801 Sunset Boulevard has never before been nominated as a local Cultural Resource.

- c. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for Designation), the Historic Preservation Commission finds that the property at 8801 Sunset Boulevard is not individually eligible for listing as a local Cultural Resource under Criterion A (Exemplifies Special Elements of the City). Under Criterion A, a property must exemplify or reflect special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history, and must possess integrity of design, location, materials, setting, workmanship, feeling, and association. The elements that made the property iconic and recognizable as Tower Records, such as the hand-painted building signs and album covers, no longer exist. Therefore, the subject building does not retain sufficient integrity to convey its association with Tower Records or with the social and cultural history of the Sunset Strip, and does not exemplify special elements of the City per the West Hollywood Municipal Code.
- d. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for designation), the Historic Preservation Commission finds that the property at 8801 Sunset Boulevard is not individually eligible for listing as a Local Cultural Resource under Criterion B (Example of Distinguishing Characteristics), Criterion C (Identified with Persons or Events), or Criterion D (Notable Work). The building is a vernacular commercial building and does not exemplify distinguishing characteristics or stand out as one of the few remaining examples of its type (Criterion B). Since the building does not bear direct association with a singular individual or event and has experienced a cumulative loss of integrity, it cannot be identified with persons or events significant in local, state, or national history (Criterion C). The building is not attributed to a notable architect, builder, or designer (Criterion D).
- e. The Historic Preservation Commission further finds that while the property does not satisfy the City's criteria for designation as listed in West Hollywood Municipal Code Section 19.58.050(Criteria for designation), the property nonetheless played a role in the cultural and social development of West Hollywood and the Sunset Strip and merits an alternate form of recognition.

SECTION 5. Consequently, the Commission finds that this building is not eligible for listing as a local Cultural Resource under the criteria for designation identified in the West Hollywood Municipal Code.

SECTION 6. Therefore, the Historic Preservation Commission recommends to the City Council that the building and site located at 8801 Sunset Boulevard not be designated as a local Cultural Resource.

SECTION 7. The Historic Preservation Commission further recommends that the City Council find an alternate form of commemoration for the site aside from designation as a Local Cultural Resource, such as installing signage that identifies the intersection of Sunset Boulevard, Holloway Drive, and Horn Avenue as "Tower Records Square," or determining another form of recognition as deemed appropriate by the City Council.

SECTION 8. A new nomination for this property may not be evaluated by the City within a 10-year period in any context, as either an individual resource or as part of a district, except as permitted in Section 19.58.070 of the West Hollywood Municipal Code.

PASSED, APPROVED AND ADOPTED BY A MOTION OF THE HISTORIC PRESERVATION COMMISSION OF THE CITY OF WEST HOLLYWOOD ON THIS 22ND DAY OF JULY, 2013.



CHAIRPERSON

ATTEST:



HISTORIC PRESERVATION STAFF LIAISON

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RESOLUTION NO. 13-4512

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF WEST HOLLYWOOD, DENYING THE APPEAL OF HPC-13-107 AND UPHOLD THE HPC ACTION DENYING THE PROPERTY LOCATED AT 8801 SUNSET BOULEVARD, WEST HOLLYWOOD, CALIFORNIA AS A LOCAL CULTURAL RESOURCE.

THE CITY COUNCIL OF THE CITY OF WEST HOLLYWOOD DOES HEREBY RESOLVE AS FOLLOWS:

SECTION 1. On November 20, 2007 Domenic Priore submitted an application for the nomination of the property located at 8801 Sunset Boulevard as a Cultural Resource of the City of West Hollywood. Staff reviewed the application for adequacy and deemed it complete on January 14, 2008. Since an application for a the demolition of this building was deemed complete prior to the application for a Cultural Resource nomination, the nomination was put on hold until the development permit application had fully run its course. On September 4, 2012, the City Council denied the request to demolish the building and construct a new building on the site.

SECTION 2. A public hearing was called and noticed in accordance with Municipal Code requirements, specifically by publication in in the West Hollywood Independent newspaper on March 10, 2013; in the Park LaBrea/Beverly Press newspaper on March 14, 2013; and by mailing to the property owner and tenants of the property and posting on the City Hall bulletins on March 15, 2013. The Historic Preservation Commission reviewed and considered this item at a public hearing on March 26, 2013, and continued the item to April 22, 2013. At the conclusion of the April 22 hearing, the Commission voted unanimously to recommend denial of designation to the City Council.

SECTION 3. On August 1, 2013, Jerome Cleary filed an appeal of Resolution No. HPC 13-107. The appeal was filed on the basis of new information provided, inaccurate or unsupported findings and/or inadequate or excessive conditions by the decision making body, and technical errors.

SECTION 4. The appeal of Jerome Cleary and the recommendation of the Historic Preservation Commission were placed on the City Council's agenda for November 18, 2013 as a public hearing item.

SECTION 5. The application as proposed is categorically exempt from the requirements of the California Environmental Quality Act (CEQA) pursuant to Sections 15301 (Existing Facilities) and 15331 (Historic Resource Restoration/ Rehabilitation) of the CEQA guidelines.

SECTION 6. On August 01, 2013, Jerome Cleary appealed the recommendation of the Historic Preservation Commission to deny the property as a cultural and historic landmark based on still photographs and video of the store when it first opened.

- a. New information: new evidence of additional photo and film/video footage from 1970 when Tower Records first opened does not reflect the condition of the building during the heyday of Tower Records. When the store created events that cumulatively contributed to the social life of the City, the store was covered in hand-painted signage, a condition not reflected in the photo from 1970;
- b. The decision of the Historic Preservation Commission was based on photos of Tower Records when it was a focal point of the rock-n-roll experience along Sunset Strip;
- c. The Historic Preservation Commission used information provided in the nomination packet which reflected the period of great activity at the Tower Records store on Sunset Boulevard and based their decision on this later period as the possible "period of significance" when the building was covered in signs;
- d. The Historic Preservation Commission found that while there were many events and notable musicians that made appearance at the Tower Records store, the Commission found that the building does not bear direct association with a singular individual or event to qualify for designation under Criterion C.

SECTION 7 On November 18, 2013, the City Council reviewed the staff report and written evidence, reviewed the Historic Preservation Commission's recommendation, and took testimony from interested parties. Based upon the written and oral evidence submitted, the City Council makes the following findings of fact:

- a. The building located at 8801 Sunset Boulevard was constructed in 1970, and is sited on the north side of Sunset Boulevard on a parcel in the Sunset Specific Plan Area. The Assessor Identification Number (AIN) for 8801 Sunset Boulevard is 5560-022-035.
- b. The building located at 8801 Sunset Boulevard has never before been nominated as a local Cultural Resource.
- c. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for Designation), the property at 8801 Sunset Boulevard is not individually eligible for listing as a local Cultural Resource under Criterion A (Exemplifies Special Elements of the City). Under Criterion A, a property must exemplify or reflect special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history, and must possess integrity of design, location, materials, setting, workmanship, feeling, and association. The elements that made the property iconic and recognizable as Tower

Records, such as the hand-painted building signs and album covers, no longer exist. Therefore, the subject building does not retain sufficient integrity to convey its association with Tower Records or with the social and cultural history of the Sunset Strip, and does not exemplify special elements of the City per the West Hollywood Municipal Code.

- d. Pursuant to West Hollywood Municipal Code Section 19.58.050 (Criteria for designation), the property at 8801 Sunset Boulevard is not individually eligible for listing as a Local Cultural Resource under Criterion B (Example of Distinguishing Characteristics), Criterion C (Identified with Persons or Events), or Criterion D (Notable Work). The building is a vernacular commercial building and does not exemplify distinguishing characteristics or stand out as one of the few remaining examples of its type (Criterion B). Since the building does not bear direct association with a singular individual or event and has experienced a cumulative loss of integrity, it cannot be identified with persons or events significant in local, state, or national history (Criterion C). The building is not attributed to a notable architect, builder, or designer (Criterion D).

SECTION 8. Based upon the foregoing facts and pursuant to Section 19.58.050.A.1 of the City's Zoning Ordinance, the City Council finds that the property located at 8801 Sunset Boulevard does not satisfy any of the City's criteria for designation.

SECTION 9. Therefore, the City Council hereby denies the property located at 8801 Sunset Boulevard as a local Cultural Resource.

SECTION 10. The property cannot be re-nominated for designation until November 4, 2023, per Section 19.58.070.3 of the Zoning Code.

PASSED, APPROVED AND ADOPTED by the City Council of the City of West Hollywood at a regular meeting held this 18th day of November, 2013 by the following vote:

AYES:	Councilmember:	Duran, Heilman, Prang, Mayor Pro Tempore D'Amico and Mayor Land.
NOES:	Councilmember:	None.
ABSENT:	Councilmember:	None.
ABSTAIN:	Councilmember:	None.



ABBE LAND, MAYOR

ATTEST:



COREY SCHAFFER, CITY CLERK

REQUESTED ACTION(S):

1. DETERMINE based on the whole of the administrative record, that the project is exempt from the California Environmental Quality Act (CEQA) pursuant to Public Resources Code Section 21155.1 as a Sustainable Communities Project.

Puede obtener información en Español acerca de esta junta llamando al (213) 978-1300

GENERAL INFORMATION

FILE REVIEW - The complete file is available for public inspection between the hours of 8:30 a.m. to 4:00 p.m., Monday through Friday. Please call or email the staff identified on the front page, at least three (3) days in advance to assure that the files will be available. Files are not available for review the day of the hearing.

TESTIMONY AND CORRESPONDENCE - Your attendance is optional; oral testimony can only be given at the public hearing and may be limited due to time constraints. Written testimony or evidentiary documentation may be submitted prior to, or at the hearing. Decision-makers such as Associate Zoning Administrators function in a quasi-judicial capacity and therefore, cannot be contacted directly. Any materials submitted to the Department become City property and will not be returned. This includes any correspondence or exhibits used as part of your testimony.

REQUIREMENTS FOR SUBMISSION OF MATERIALS – Written materials may be submitted prior to the hearing via email, in person or by U.S. mail to the staff identified on the front of this page or to the decision-maker or hearing officer at the public hearing. An original plus three (3) copies must be submitted prior to, or at the hearing. To the extent possible, please also submit all materials electronically (flash drive, CD or via email). Materials must be presented on letter size (8 ½ " x 11") or legal size (8 ½ " x 14") paper. All oversized exhibits must be folded to fit into a legal-sized folder. Plans (i.e. site plans, floor plans, grading plans) must be presented on paper size not smaller than **ledger size (11" x 17")**. **The case number must be written on all communications, plans and exhibits.**

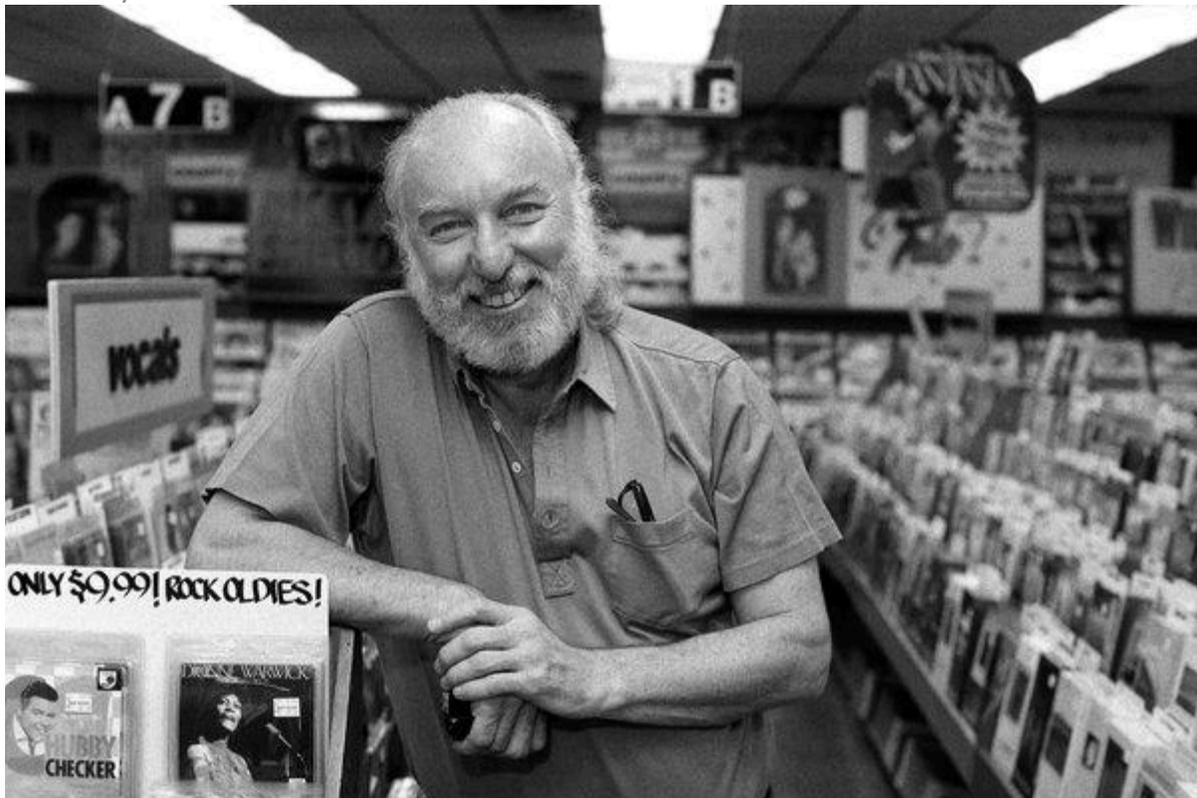
EXHAUSTION OF ADMINISTRATIVE REMEDIES AND JUDICIAL REVIEW - If you challenge these agenda items in court, you may be limited to raising only those issues you or someone else raised at the public hearing agenzized here, or in written correspondence on these matters delivered to this agency at or prior to the public hearing. If you seek judicial review of any decision of the City pursuant to California Code of Civil Procedure Section 1094.5, the petition for writ of mandate pursuant to that section must be filed no later than the 90th day following the date on which the City's decision became final pursuant to California Code of Civil Procedure Section 1094.6. There may be other time limits which also affect your ability to seek judicial review.

ACCOMMODATIONS - As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability. The hearing facility and its parking are wheelchair accessible. Sign language interpreters, assistive listening devices, or other services, such as translation between English and other languages, may also be provided upon written request submitted a minimum of seven (7) working days in advance to: per.planning@lacity.org. Be sure to identify the language you need English to be translated into, and indicate if the request is for oral or written translation services. If translation of a written document is requested, please include the document to be translated as an attachment to your email.

<https://www.nytimes.com/2018/03/05/obituaries/russell-solomon-founder-of-tower-records-dies-at-92.html>

Russ Solomon, Founder of Tower Records, Dies at 92

Russ Solomon at the original Tower Records store in Sacramento in 1987. Credit Terrence McCarthy



Russ Solomon at the original Tower Records store in Sacramento in 1987. Credit Credit Terrence McCarthy

By Robert D. McFadden

- March 5, 2018

Russ Solomon, who pioneered the superstore hangout for music lovers by founding Tower Records and expanded it worldwide before internet pirates and crushing debts rendered the chain obsolete and bankrupt, died on Sunday night at his home in Sacramento. He was 92.

His son Michael confirmed the death.

A high school dropout who sold used jukebox records at 16 in his father's drugstore in Sacramento, Mr. Solomon was the driving force behind a sprawling enterprise that began with one store in that city in 1960 and grew into a dominant competitor in music retailing with nearly 200 stores in 15 countries. Sales of recorded music, videos and books eventually topped \$1 billion a year.

With marketing instincts that even rivals and critics called ingenious, Mr. Solomon built megastores, some bigger than football fields, and stocked them with as many as 125,000 titles, virtually all of the popular and classical recordings on the market.

Yet many patrons said there was a clublike intimacy about the stores, where, as Bruce Springsteen once put it, "everyone is your friend for 20 minutes."

Open all year from 9 a.m. to midnight, staffed by hip salespeople who could answer almost any question about recordings, the stores became the haunts of music aficionados scouring endless racks for rock, heavy metal, jazz, blues, standards, classicals, country-westerns and myriad other offerings. Sometimes popular bands and singers performed in the stores.

Mr. Springsteen, Bette Midler, Lou Reed and Michael Jackson were regular patrons. So was David Chiu, a Brooklyn journalist.

"When you walked into the Tower Records store in New York City's Greenwich Village neighborhood back in the day, you just didn't go in there to buy an album and then rush off to leave," he wrote in [Cuepoint](#), an online publication, in 2016. "To me, going into Tower was like visiting the Metropolitan Museum of Art or attending a baseball game — it required a certain investment of time."

Mr. Solomon told *Billboard* magazine in 2015: "Our favorite regular was Elton John. He probably was the best customer we ever had. He was in one of our stores every week, literally, wherever he was — in L.A., in Atlanta when he lived in Atlanta, and in New York."

In an interview for this obituary last September, Mr. Solomon recalled that he opened the first Tower Records store in what had been his father's drugstore with \$5,000 in borrowed capital. He called it "a neighborhood business," which he named after the Tower Theater, a local landmark that was built in 1938 and topped by a neon-bathed, 100-foot Art Deco pillar.

He soon opened a second Sacramento outlet, but the business did not take off until 1968, when he opened Tower Records in San Francisco. It was an instant sensation in the heart of the hippie and music scene, capitalizing on the 1967 Summer of Love. At 5,000 square feet, the store was small by later company standards, but it set a formula for the future: wide selections and discounted prices.

“I stole ideas from supermarket merchandising,” Mr. Solomon recalled. The store, he said, stacked hot-selling items on the floor, to encourage impulse buying and to suggest plentiful supplies, reinforcing the impression that Tower would be well stocked when competitors’ supplies had run out. The store also set late-night closing hours.

But the most important innovation, he said, was hiring a staff so well versed in the local music scene that the store could order its own inventory. It was a task that music chains typically assigned to a central office to achieve economies of scale for their outlets. But Mr. Solomon found that local judgments were more profitable, and decentralized ordering became a pattern for all his stores.

“We wanted people in the store to run the store — they’re your strength,” Mr. Solomon said. “Central buying is just a bad idea. You can’t make decisions on what to do in Phoenix if you’re sitting in New York or London.”

While staff wages were relatively low, the workers were given unusual fringe benefits, including parties with live bands and opportunities to mingle with musicians, promoters, record company executives and radio and television personalities, Mr. Solomon said. And in the 1960s and ’70s, he said, employees were given time off to attend protests against the Vietnam War.

“It was the right thing to do,” he said. “We had to be with the scene. It was important to us and to them.”

As business boomed in the ’70s and ’80s, he established Tower Records outlets in major cities across the United States, many with 20,000 to 40,000 square feet of space. The New York flagship, in Greenwich Village, opened in 1983.

Tower began opening stores abroad in the 1980s, starting in Japan and spreading in Asia, Europe and Latin America. In the 1990s, it became the nation’s largest privately held music retailer, with nearly 200 stores in the United States and 14 other countries.

But it never went public. “That was the dumbest thing I ever did,” Mr. Solomon conceded. Selling stock might have paid for further expansion. Instead, he borrowed to finance more stores, and his debt swelled to \$300 million. In 1999, Tower sales topped \$1 billion, but its financial tailspin had already begun. The company lost \$10 million in 2000 and \$90 million in 2001.

Mr. Solomon sold and closed stores and converted others to franchises. At the same time, the music business went into a slump. Tower declared bankruptcy in 2004, and in 2006 it was forced to liquidate and close.

Tower Records in downtown Manhattan in 2006, shortly before the company closed. Credit: Mary Altaffer/Associated Press



Image

Tower Records in downtown Manhattan in 2006, shortly before the company closed. Credit: Mary Altaffer/Associated Press

Mr. Solomon acknowledged that he had underestimated the internet's threat to store retailing. Pirates downloaded music without paying for it, and paying customers turned to online vendors and price-cutters like Wal-Mart and Best Buy. The owner blamed himself.

"I was overextended," Mr. Solomon said. "I was swamped by the debt."

Russell Malcolm Solomon was born on Sept. 22, 1925, in San Francisco to Clayton Solomon and the former Annette Sockolov. The boy and his sister, Shirley, grew up mostly in Sacramento, the state capital, where their father established his business, Tower Cut Rate Drugs, in the late 1930s.

Russell, an indifferent student, was expelled for repeated truancy from C. K. McClatchy High School at 16 and went to work for his father. He served stateside in the Army Air Forces from 1944 to 1946.

In 1946, he married Doris Epstein, from whom he was divorced. In 2010, he married Patricia Drosins, who survives him. Besides his son Michael, he is also survived by another son, David; four grandchildren; and two great-grandchildren. Michael Solomon said his father died, apparently of a heart attack, while watching the Academy Awards ceremony on television.

Mr. Solomon attempted a comeback in 2007, opening a store called R5 Records at the location of his first Sacramento store. He no longer had the rights to the Tower Records name, but used its red and yellow color scheme for his logo. After three relatively unsuccessful years, R5 Records was sold to a local music chain.

A nostalgic documentary, "All Things Must Pass: The Rise and Fall of Tower Records," directed by the actor Colin Hanks, was released in 2015. It featured Mr. Solomon and many of his former employees and patrons, including Elton John, who called the shuttering of Tower Records "one of the great tragedies of my life."

All Things Must Pass The Rise and Fall of Tower Records Credit: Credit Video by Universal Playback TV

Matthew Sedacca contributed reporting.

A version of this article appears in print on March 5, 2018, on Page A25 of the New York edition with the headline: Russ Solomon, Founder of Tower Records, Global Music-Lover Hangouts, Dies at 92. Order Reprints | Today's Paper | Subscribe



Y'all are asking questions about that article today...

We're going to remain in our building for the duration of our lease — which is several years — and Amoeba and the building owner are open to us potentially staying longer.

We are committed to staying in Hollywood and we appreciate all your concern and support!

SUNSET BOULEVARD; SO, BUY-BUY OR BYE-BYE? With Amoeba Records' Hollywood location in limbo, the fate of music retail on Sunset wavers.

Roberts, Randall . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]27 Aug 2017: F.9.

[ProQuest document link](#)

FULL TEXT

Last month, a shudder rumbled through the L.A. music world when news spread that Amoeba Music in Hollywood, the massive pop-culture retailer at the corner of Sunset and Cahuenga boulevards, might be forced to relocate. The building's owners, GPI Properties, unveiled plans to construct a 28-story tower on the spot, a move that, if approved, would dramatically reshape an already changing neighborhood.

If Amoeba is forced to move, it won't be the first time that Sunset Boulevard has lost a major music retailer. But depending on where Amoeba lands, it could mark the first time in more than 75 years that the boulevard won't be home to a music superstore.

Before Amoeba, West Hollywood's Tower Records reigned supreme. Until it was shuttered in 2006, Tower served as the go-to spot for fans, artists and the music industry during the LP, cassette and CD eras.

Prior to Tower's arrival in the early 1970s, another massive enterprise, Wallichs Music City, owned by one of the founders of Capitol Records, occupied the corner of Sunset Boulevard and Vine Street that now houses a Walgreens.

Beloved to earlier generations, Wallichs ran the retail landscape during the era of the 45 rpm record and the ascent of the LP. The shop featured private listening booths where buffs could sample the music before buying it.

At Wallichs, young entrepreneurs such as Herb Alpert, Simon Waronker, Phil Spector and Lou Adler could measure the real-time success of records on A&M, Liberty, Philles, Dunhill and Ode.

"We used to go there and count how many 'Lonely Bull' records were sold," said Alpert.

The shop was so popular that a vocal group called the Pleasures recorded a song about it called "Music City." Wallichs' closure in 1978, like Tower's a decade ago, marked a turning point.

Contacted for an update on a possible move, Amoeba co-owner Jim Henderson declined to comment, other than to stress that "Amoeba has every intention of remaining in L.A."

He cited the store's statement on Facebook as the most complete update on its future at 6400 Sunset. It reads, in part, "Rest assured, we are NOT closing, but we are now in a position where we may have to change locations in the coming years."

The statement adds that while Amoeba hopes to remain at its current location, it's also looking at "several other spaces that could suit us well."

Such turnover is inevitable. Just ask Matt Groening, who used to work at Licorice Pizza in West Hollywood. Or Axl Rose, who stocked racks at the same Tower Records where his future Guns N' Roses bandmate Slash shoplifted. Or Foo Fighters and Germs guitarist Pat Smear, who manned the counter at the SST Superstore. The early 1990s retailer was the outpost for the punk label founded by Black Flag. It was down the street from big-box music retailer Virgin.

Regardless of where Amoeba lands, Sunset will still have its share of vinyl-heavy boutique stores, most notably the metal hub Vacation Vinyl in Silver Lake and Permanent Records, which assumed control of the former Origami

Records in Echo Park.

And for those wondering, the Tower Records building, which still stands, is likely way too small to house a future Amoeba.

–

randall.roberts@latimes.com

Twitter: @liledit

Caption: PHOTO: AMOEBA MUSIC holds court at the corner of Sunset and Cahuenga. But for how much longer?

PHOTOGRAPHER:Ricardo DeAratanha Los Angeles Times

DETAILS

Subject:	Music; Retail stores
People:	Spector, Phil Alpert, Herb Groening, Matt Rose, Axl
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Los Angeles

MAGAZINE

Los Angeles Magazine

Home cannabis Amoeba Music Is Ready to Relocate—and Apply for a Marijuana Permit



Amoeba Music Is Ready to Relocate—and Apply for a Marijuana Permit

The iconic Sunset shop will have a new address, and a new revenue stream

By
Brittany Martin

June 15, 2018

We've known for quite a while that Amoeba would be relocating the Hollywood branch of their record store empire, but we found out today that they have more in mind for the new store than just a change of address. When the new location is confirmed—an announcement we expect to hear soon—they'll also be applying for a permit to function as a marijuana dispensary.

[Variety](#) broke that news today, noting that the search for a new space is down to just three candidates, all within just a few blocks of the current Sunset Boulevard location. All three spaces are about 20,000 square feet, which is roughly 15 percent smaller than the mammoth store's current footprint.

Perhaps we should have seen the move to add a cannabis element coming. Just this week, Amoeba's Berkeley location opened a pot shop. At that location alone, Amoeba co-founder [Marc Weinstein](#) told [Billboard](#) he expects to double annual gross sales thanks to the addition of the on-site dispensary. The idea of combining the businesses came to Weinstein and his co-founder Dave Prinz all the way back in 2012 as a possible way to make up for slugging record sales, but it wasn't until the passage of Prop 64 that it really became feasible.

"Music, in some ways, is such an uplifting product for humans," Weinstein told [Billboard](#), "and we thought, weed is just another inspirational product that we can get behind with our hearts and souls."

As for Amoeba's current digs, Weinstein and Prinz sold the building to investors in 2015 for \$34 million. Once Amoeba moves out, the current plan appears to be to convert the location into a mixed-use high-rise.

<https://variety.com/2018/biz/news/amoeba-music-set-to-relocate-its-los-angeles-store-plans-to-seek-dispensary-permit-exclusive-1202848131/>

Amoeba Music Set to Relocate Its Los Angeles Store, Plans to Seek Dispensary Permit (EXCLUSIVE)

By [Roy Trakin](#) June 15, 2018 11:56AM PT



Amoeba Records' Los Angeles store will move to a new location “within blocks” of its current spot on 6400 Sunset, where it’s been since first opening its doors back in 2001, according to Marc Weinstein, who co-owns the indie record retailer with Dave Prinz. The company also plans to seek a marijuana dispensary permit for the new location.

Three nearby properties are being considered within the 20,000 sq. ft. range, two of them along Hollywood Blvd. According to Weinstein, that represents just a 15% smaller retail space than the current building. The official announcement will come within the next few weeks.

Amoeba sold the 6400 Sunset Blvd. property to a holding company associated with GPI Companies in 2015 for a reported \$34 million, which leased the space back to the mammoth record store; that lease runs out early next year. GPI are developers whose properties include the Promenade at Howard Hughes Center near Los Angeles International Airport and the Granada

Hills Town Center. The company is currently in the midst of compiling the proper permits to begin construction on a proposed mixed-use tower.

On May 10, Amoeba's Berkeley branch on Telegraph Avenue opened Hi-Fidelity, an adult use marijuana dispensary — ironically, on graduation day for nearby University of California.

“That’s OK,” says Weinstein of the so-far moderate results. “It gives us a chance to ramp up the business gradually.”

Unlike your average dispensary, Hi-Fidelity is both curated and offers the customer service of its partner boutique record store next door, under the guidance of Chris Garcia, with an emphasis on independently grown, environmentally correct products. “We always favor the small business over the corporate entity,” explains Weinstein, who points out the “soulful, inspirational qualities” of herb make it the perfect complement to record sales. “We’ve already seen it helping each other.

As soon as Amoeba decides on its new Hollywood location, Weinstein says the company will “be diligent” in securing the necessary permits from the city of Los Angeles for its own dispensary. Admitting it would have been easier in West Hollywood – where they scouted several locations – the Amoeba co-owner insists their dedication to the Hollywood area trumped the benefits of moving to another area within Los Angeles.

Despite the havoc streaming has wrought on the record business, Weinstein remains bullish on retail, especially with the resurgence of vinyl. Asked if he’ll reconfigure the new location to reflect that, he says, “Our bins have always been capable of handling both.”

And even with digital ruling the day, Weinstein notes, “Some people like to have the whole artifact curated just as the artist wanted. That experience is something people relate to across all age groups. I see so many people my age [repurchasing] vinyl albums that they’d long since sold off. They’re really amazing physical objects that represented the artist’s work. There’s nothing comparable to that in the digital world.”

Ironically, as Weinstein explains, streaming has actually had a positive impact on his brick-and-mortar world. “Some people take advantage of all the homework they can do in today’s advanced technology, and then go out and buy a physical copy. Each format presents a different listening experience. Some people do it all – they like to stream, listen to vinyl and cassettes, for that matter. And I still enjoy putting a CD in the changer in my car and listening that way.

“But maybe I’m just an old fart.”

Amoeba is here to stay; Hollywood's music mecca is not going anywhere -- at least for now, store says.

Martens, Todd . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]15 Sep 2016: E.1.

[ProQuest document link](#)

ABSTRACT

Amoeba Music in Hollywood has stood as a beacon for resilience in an industry disrupted by digital downloads and streaming music services. Since 2001, the store, a social-gathering place for live music as much as it is a retail outlet, has become the rare independent space to seemingly thrive at a time when record shops are an endangered species.

FULL TEXT

Amoeba Music in Hollywood has stood as a beacon for resilience in an industry disrupted by digital downloads and streaming music services. Since 2001, the store, a social-gathering place for live music as much as it is a retail outlet, has become the rare independent space to seemingly thrive at a time when record shops are an endangered species.

This week, though, the store had to take to social media to assure fans that the multi-level mecca to independent retail would not be the latest casualty of a struggling industry -- at least not now.

"We're going to remain in our building for the duration of our lease -- which is several years -- and Amoeba and the building owner are open to us potentially staying longer," the indie retail giant posted Monday evening on Twitter.

Independent music retail has proved to be a volatile business over the years.

Echo Park's beloved Origami Vinyl, which shuttered its doors earlier this year, relied heavily on sales of new vinyl. But it struggled to turn a profit as the once-vintage format became mainstream again. Once the providence of indie outlets, LPs can now be had at the local Whole Foods, not to mention Amazon and Urban Outfitters.

"It was a labor of love, but it wasn't sustainable," Origami owner Neil Schield told The Times in March, adding that new records have only a 30% to 35% markup.

And yet for many, record stores remain an irresistible lure. L.A.'s booming downtown, for instance, recently saw the arrival of Pop Obscure, an outlet specializing in used product. Though we live in an age of streaming, music retail is a highly prized neighborhood staple, even as customer preferences shift online.

Amoeba's statement that it was staying put was in response to the local site LAist, which speculated that the store would soon "get the wrecking ball" to make way for a large residential tower.

Cliff Goldstein, a managing partner at GPI, which owns the 50,000-square-foot retail store at 6400 Sunset Blvd., said any plans for the property were "speculative."

"Amoeba owned the property. They decided to sell the property. We purchased it," he said, noting that the deal was consummated about a year ago.

"We intend to make an application to redevelop the property. At the same time, we're talking to Amoeba and have a great relationship with them. We're talking to them about a longer-term commitment to remain. We're open to those discussions, and we're having those preliminary discussions with them."

Top Amoeba executives, reached by phone and email, declined to comment beyond what was posted on Twitter, stressing their commitment to staying in Hollywood and confirming that they did sell the building. Goldstein would not comment directly on the terms of the lease, saying only that it's "a number of years."

Still, he added, "We don't have a long-term lease with Amoeba."

Signing one, however, is not yet off the table.

"Maybe we will end up with a long-term lease with Amoeba," he said. "That would change what we would intend to do. They have a number of years left on their lease, and we are having discussions with them."

Goldstein said it's not contradictory for the company to both pursue a long-term lease with Amoeba as well as look at redevelopment possibilities for the space. He noted that the company had had "many renderings" completed for what could be done with the location but that it had not yet filed any applications to redevelop the spot.

"We have to plan a number of years in advance and allow ourselves some options," he said, "based upon what happens to our tenant and the market."

For its part, Amoeba tweeted that it intends to make Hollywood a long-term home regardless of the future of its current location.

"We are committed to staying in Hollywood," the company wrote, "and we appreciate all your concern and support."

--

todd.martens@latimes.com

Illustration

Caption: PHOTO: AMOEBBA has been a beacon on Sunset Boulevard for years, drawing in fans of live and recorded music.; PHOTOGRAPHER:Ricardo DeAratanha Los Angeles Times

DETAILS

Subject: Social networks; Music; Streaming media

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<https://www.digitalmusicnews.com/2016/09/14/cant-wait-amoeba-music-demolished/>

Pop Culture

Why I Can't Wait Until Amoeba Music Gets Demolished

Paul Resnikoff September 14, 2016 6

If the owners of Amoeba Music don't care if their store survives, why should I?

Tower Records entered two bankruptcies before it crashed ten years ago. The company struggled against a myriad of deadly competitive threats, until it couldn't hang on anymore. Target, iTunes, Amazon... Napster. The world moved on, and Tower Records bit the dust.

It was a pretty ugly death, and there's still a hole where the iconic Tower Records stood on the Sunset Strip. Plenty of older music fans still feel the void in music discovery, ten years later.

Now, the focus is on another iconic record store: Amoeba Music in Hollywood. But unlike Tower, Amoeba smartly figured out a way to beat the odds. They created a crowded hotspot among hip urbanites, and smartly served them vinyl, CDs, and in-store performances from a long list of notable artists. They created a giant sandbox of music, and while other record stores perished, their concept succeeded.

When vinyl started roaring back, Amoeba stood tall as a proud beneficiary, and proof that music fans still love experiences, tangible products, and community.

Then, they sold their building to a major developer for \$34 million.

What happens after you voluntarily sell your property for millions in straight profit? Well, Amoeba is now paying rent to the people that purchased their lot. And all around, the price of real estate continues to soar in that particular neck of Hollywood. Instead of a semi-depressing, somewhat seedy grid coordinate in Los Angeles, Amoeba is now in a prime zone of luxury hotels, high-priced restaurants, and expensive condominiums and apartments.

So Amoeba did what any smart businessperson would do: they sold while the market was booming, before the next bust.

And yes, Amoeba Music is a business first and foremost. They put dollar bills before dusty vinyl and indie cred, and that's perfectly okay. But pretending that Amoeba was in any way forced out by developers, victimized by gentrification, or punished by pirating music fans is completely misguided.

Amoeba Music doesn't need to be saved. The building doesn't need to become a protected historical structure. Because the owners didn't want to save it themselves. They played the game well, and now they're rich.

Should there be a rule against that? Of course not! If the owners of Amoeba cared about preserving their relic of record store history, they shouldn't have sold it. It was all their choice. And they have two more stores in Northern California anyway!

And yes, the next step is demolition, with a big, fat wrecking ball. Amoeba said they've received assurance that they'll remain protected within their lease for at least a few years. Now, if you believe that, the next question is obvious: what happens next?

The entire building gets demolished, that's what happens next. Then, GPI Properties initiates construction on a shimmering condo/apartment complex, and Amoeba finds a new location. Sure, every local paper will send a photographer to the demolition, there will be a half-dozen YouTube videos filming the wrecking ball as it makes contact.

Meanwhile, the owners of Amoeba will probably be picking a new, super-hip location stuffed with gentrified young hipsters, and double their yearly revenues.

In fact, as a Los Angelino myself, I'd say they're currently in the wrong spot! They're in Manhattan when they should be in Brooklyn. Because that's where the greater density of hip, younger music fans with disposable cash are these days. LA's version of Brooklyn is Echo Park or Los Feliz. Hollywood is now a tourist trap with nicer streets, with traveling Europeans instead of indie-loving twenty-somethings.

MORE NEWS: Univision and Napster Partner on Free Streaming App Uforia — 'Not All Roads Lead to \$9.99 a Month'

"Pave paradise, put up a parking lot!"

So while local activists demand action, and scream against relentless development, I'll be applauding the move. Amoeba will take some flack from the purists, but they should be congratulated for figuring out a way to make a lot of money running a record store.

That's worth a celebration, not a half-baked preservation campaign.

Top image by Rich Anderson, licensed under Creative Commons Attribution 2.0.

About The Author

Paul Resnikoff, Publisher, Founder, French Horn Player

Hello! I'm the founder and publisher of Digital Music News, the authority for people in music. My coverage focus spans streaming platforms, artist royalties, format disruption, the vinyl resurgence, copyright battles, startup struggles, and financing/m&a. Let's chat! paul@digitalmusicnews.com

Daniel Sanchez March 15, 2019 1

Univision and Napster Partner on Free Streaming App Uforia — 'Not All Roads Lead to \$9.99 a Month'

6 Responses

Your Biggest Fan

September 15, 2016



CITY OF LOS ANGELES
DEPARTMENT OF CITY PLANNING
 City Hall 200 North Spring Street Los Angeles CA 90012

NOTICE OF PUBLIC HEARING

- To Owners:**
- Within a 100-Foot Radius
 - Within a 500-Foot Radius
 - Abutting a Proposed Development Site

- And Occupants:**
- Within a 100-Foot Radius
 - Within a 500-Foot Radius
- And:**
- Interested Parties/Others

This notice is sent to you because you own property or are an occupant residing near a site for which an application was filed with the Department of City Planning. All interested persons are invited to attend the public hearing where you may listen, ask questions, and/or present testimony regarding the requested action(s). The purpose of the hearing is to determine whether the project is exempt from the California Environmental Quality Act (CEQA) pursuant to Public Resources Code Section 21155.1. The hearing officer or decision-maker may consider all the testimony presented at the hearing, written communications received prior to or at the hearing, and the merits of the project as it relates to existing environmental and land use regulations. **Please note that your attendance at the hearing is optional.**

Project Site: 6400 W. Sunset Boulevard & 1419 N. Ivar Avenue, Los Angeles, CA 90028 (APN 5546-014-058 & 5546-014-029).

Case No.: ENV-2016-3631-SCPE
CEQA No.: Same as above
Hearing Held By: Planning and Land Use Management Committee of Los Angeles City Council

Date: **October 30, 2018**
Time **After 2:30 p.m.**
Place: Los Angeles City Hall, Council Chambers
 200 N. Spring St. Los Angeles, CA 90012
 (Please use the 201 N. Main Street entrance)

Staff Contact: Sergio Ibarra, City Planner
 221 N. Figueroa St, Ste.1350
 Los Angeles, CA 90012
 Sergio.Ibarra@lacity.org
 (213) 847-3633

Council No: #13 – O’Farrell
Related Cases: CPC-2016-0630-ZC-HD-DB-MCUP-SPP-DPR-WDI
 VTTM-74496

Plan Area Hollywood
Zone: C4-2D-SN

Plan Overlay: Hollywood Supplemental Use Sign District

Land Use: Regional Center Commercial

Applicant: 6400 Sunset, LLC

Representative: Edgar Khalatian, Mayer Brown LLP

PROPOSED PROJECT:

The Project is a transit priority project that meets all of the specified requirements that qualify it to be a sustainable communities project and is therefore exempt from CEQA pursuant to Public Resources Code Section 21155.1. Such criteria to be considered includes but is not limited to being a Transit Priority Project that is consistent with the general use designation, density, building intensity and applicable policies specified for the project area in a sustainable communities strategy. The Project proposes the removal of the existing retail use and its associated subterranean parking and will develop a 26-story (25 occupiable floors and one mechanical floor) mixed-use building on a 0.89-acre Project Site located in the Hollywood Community Plan Area. The Project Site is comprised of a Northern Lot and a Southern Lot. The Northern Lot is currently occupied by the two-story Amoeba Music store. The Southern Lot is located approximately 150 feet south of the Northern Lot and is comprised of a surface parking lot that contains 21 surface parking spaces for the existing commercial use. All Project construction would occur on the Northern Lot. No excavation or construction would occur on the Southern Lot. The proposed building would consist of up to 200 residential units with 5 percent reserved for Very Low Income Households and 7,000 square feet of ground floor commercial uses.

REQUESTED ACTION(S):

1. DETERMINE based on the whole of the administrative record, that the project is exempt from the California Environmental Quality Act (CEQA) pursuant to Public Resources Code Section 21155.1 as a Sustainable Communities Project.

Puede obtener información en Español acerca de esta junta llamando al (213) 978-1300

GENERAL INFORMATION

FILE REVIEW - The complete file is available for public inspection between the hours of 8:30 a.m. to 4:00 p.m., Monday through Friday. Please call or email the staff identified on the front page, at least three (3) days in advance to assure that the files will be available. Files are not available for review the day of the hearing.

TESTIMONY AND CORRESPONDENCE - Your attendance is optional; oral testimony can only be given at the public hearing and may be limited due to time constraints. Written testimony or evidentiary documentation may be submitted prior to, or at the hearing. Decision-makers such as Associate Zoning Administrators function in a quasi-judicial capacity and therefore, cannot be contacted directly. Any materials submitted to the Department become City property and will not be returned. This includes any correspondence or exhibits used as part of your testimony.

REQUIREMENTS FOR SUBMISSION OF MATERIALS – Written materials may be submitted prior to the hearing via email, in person or by U.S. mail to the staff identified on the front of this page or to the decision-maker or hearing officer at the public hearing. An original plus three (3) copies must be submitted prior to, or at the hearing. To the extent possible, please also submit all materials electronically (flash drive, CD or via email). Materials must be presented on letter size (8 ½ " x 11") or legal size (8 ½ " x 14") paper. All oversized exhibits must be folded to fit into a legal-sized folder. Plans (i.e. site plans, floor plans, grading plans) must be presented on paper size not smaller than **ledger size (11" x 17")**. **The case number must be written on all communications, plans and exhibits.**

EXHAUSTION OF ADMINISTRATIVE REMEDIES AND JUDICIAL REVIEW - If you challenge these agenda items in court, you may be limited to raising only those issues you or someone else raised at the public hearing agenzized here, or in written correspondence on these matters delivered to this agency at or prior to the public hearing. If you seek judicial review of any decision of the City pursuant to California Code of Civil Procedure Section 1094.5, the petition for writ of mandate pursuant to that section must be filed no later than the 90th day following the date on which the City's decision became final pursuant to California Code of Civil Procedure Section 1094.6. There may be other time limits which also affect your ability to seek judicial review.

ACCOMMODATIONS - As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability. The hearing facility and its parking are wheelchair accessible. Sign language interpreters, assistive listening devices, or other services, such as translation between English and other languages, may also be provided upon written request submitted a minimum of seven (7) working days in advance to: per.planning@lacity.org. Be sure to identify the language you need English to be translated into, and indicate if the request is for oral or written translation services. If translation of a written document is requested, please include the document to be translated as an attachment to your email.

eb Magazine For Vinyl Lovers! "DONUTS MAGAZINE"
2019.03.20

Bay Area Vinyl Hop: Amoeba Music (Part 1, 2)

Amoeba Music Bay Area Vinyl Hop Mika Anami

WRITER Mika Anami



Bay Area Vinyl Hop: Amoeba Music (Part 1)

An Interview with Founder and Owner Marc Weinstein

I am crazy about music, but I didn't grow up with a rock star as the neighborhood role model or a successful person assuring me that rock 'n' roll is the *way*. It felt more like something that I should stay away from if I wanted an uncomplicated life. When I interviewed Marc Weinstein, the owner and founder of the most thriving record shop in the world, Amoeba Music, he affirmed my love for music—I was right all along! "I think the real power of music can help forward and even save humanity down the road. It's just going unnoticed," he said, oozing with passion. I picture three bunkers that I can choose to run to when apocalypse hits—the Amoeba Music stores in Berkeley, San Francisco, or Los Angeles. But let's not get carried away—Marc is not really talking about the end of the world per se, but rather that music has already been saving us, and once we collectively realize this is true, there is hope for us humans.

In this interview Marc shared with us the progress of how Amoeba Music was conceived (between marijuana tokes),

expanded, and how they sustained their business model through and through—by staying true to music and following their hearts.



—You grew up in the Buffalo area of New York, but not everyone from Buffalo became the owner of Amoeba Music. How did your relationship to music begin?

My father, who worked at a television station, earlier in his career was also a DJ on the radio, so we had a lot of promo 45s and LPs at the house, and my dad had a couple hundred records. So my earliest exposure obviously was his Miles Davis records, Oscar Peterson and such. When he saw I was interested in music, he would bring some 45s home. I had a little record player and 45s that were instead of being the latest pop hits, promos that the radio station was getting rid of. So I had kind of an interesting variety of 45s—I don't really remember much of that, but I know it had an influence.

My deep interest started when I was in junior high school and when we had a really great record store in my little town of Kenmore, NY, which is immediately north of Buffalo. I started playing drums when I was nine years old and I had already had opportunities to play in bands by that time. So I was really into the idea of making music and listening—we got into progressive rock like Jethro Tull and The Moody Blues—it was sort of a time when everyone was.



Where it really kicked in hard was when I was in high school, I worked at a place called the Mighty Taco in Buffalo, and the owners had a particular passion for strange rock music, so I would go to their house after work and listen to Soft Machine and all of these British prog type stuff, and CAN, Frank Zappa, and Captain Beefheart. As a drummer, the confluence of extremely complicated compositions and free improvisation is where I live—it's what I love. The love for that pretty much formed when I was in high school and it never left me.



— What was the very first vinyl you bought?

I bought *Are You Experienced* by The Jimi Hendrix Experience. Sounds like a cliché, but... my friend played it for me when I was at camp when I was 14, and as soon as I got back from camp I bought it. It was the first record I bought with my own money.

—What *is* Amoeba? When you opened another record store in Berkeley in 1990, what was the missing piece that you were bringing as a new concept to the already bustling record store scene?

Both my partner, David Prinz, and I are record collectors and we met at record stores, so we wanted to create an ultimate trading post for record collectors: an ultimate venue for people who wanted to trade stuff, buy stuff, you know, the whole idea was bring your stuff in, get some credit, or get something else—you didn't have to spend cash, necessarily. Also, to take the idea of an independent record store and kind of blow it up into a place that everyone can be happy. It's not like a little clubhouse where it's just somebody's favorite records; it's a clubhouse where it's a lot of different people's favorite records in different sections. We curated all of our sections with experts in each of those areas, the reggae section was curated by a guy who had Bob Marley tattooed across his back, and the punk rock section, likewise, the metal section, classical and jazz—all of those were bought and curated by people who were deeply into those subjects. So we had an opportunity to create a place for everybody in our store.

~ Amoeba Music Berkeley Store (1990) ~



Amoeba Music Berkeley store on Telegraph Avenue (Photo courtesy of Amoeba Music)

That was one side of it, the other side was: *new and used*. It was essential that we have as much catalog as we possibly can, and the only way to do that is to buy collections: to buy used. Frankly, that was my favorite thing—*used records*—and always has been. I have bought many collections over the years leading up to the time before Amoeba, and knew how to buy large collections.

Dave was a retailer for many years and so was I, we both come from back East, and we both love California and California culture. Berkeley, California, where we first opened, is a place that the *new and used* concept, in other words, stores that bought and sold used stuff, had been going on since the '60s and early '70s and was a mecca for that kind of stuff. Where we opened Amoeba in the first place, there were seven other record stores right near us, and we went right into that zone where all the other record stores were, and we opened a large store, which at the time was only 3,500 ft². The store grew to be almost 13,000 ft² after several large expansions, but that store started off big enough, and we hyped it up amongst our friends. We had a very busy first day with a line down the road that we didn't even expect! The first day we opened, we did \$10,000 in sales out of this little store, which I thought was an unbelievable feat. I had never imagined that we will be so busy from day one, and it just took off from there. The minute it opened, it opened the doors to many more opportunities to buy large collections, and we started travelling around California, and then to the rest of the country. Just buying and buying like crazy.



(Photo courtesy of Amoeba Music)

Our biggest attraction was that we constantly had new records in every single day. This was obviously long before there were any kinds of computers: no other way to listen to what you wanted. So we had so many feverish record collectors coming in regularly, looking at our new arrivals and going through our bins. So it was constantly turning over. We had collections from other parts of the country, like Nashville or New Orleans—we'd hype it up and sometimes put it out all at once—and everybody would come, waiting in line and pushing and shoving around the record bins.

~ Amoeba Music San Francisco Store (1997) ~

We had an incredible buzz going around our store, and for the first 6 years we just grew and grew and grew into two other buildings, and we got to be 13,000 ft². Around that time, our friend Gilbert managed Park Bowl in San Francisco, where Amoeba is located now. That bowling alley, known for its "Rock & Bowl," was rather old and decrepit. Gilbert basically lost his lease and he was deciding to move on in his life, and he tipped us to the fact that this place was going to become available, and so we negotiated with the owners without it ever going on the market. At first, we were trying to rent the building. The owner was an older gentleman, and at the end, he wanted us to buy it. So, it was a bit of a stretch for us, but we were basically able to buy that building. Still the only building we own.



Amoeba Music San Francisco store on Haight Street (Photo courtesy of Amoeba Music)

So, we got this amazing opportunity to open this store in San Francisco, and we were ripe and ready for that: we had such a busy store in Berkeley and a lot of records, and we were growing! We really thought it was a great idea—let's go over to the Haight! The two most alternative strips in the Bay Area, historically, are Telegraph Avenue in Berkeley, and the Haight in San Francisco, so just the two best possible places for a record store.



We opened in November of 1997 (right around the time my daughter was born). That was an exciting day, and put us at a much higher platform where we were instantly doing more than twice the numbers of the Berkeley store—the sheer number of people and the amount of space we had made it an incredible opportunity to do everything we wanted to do. It was basically the greatest record store on earth—at least until we opened the L.A. store.

~ Amoeba Hollywood Store (2001) ~

The L.A. store, by the way, is very much a product of the San Francisco store, because our customers included many people from Los Angeles, and they would come in and say: "Man, why don't you have something like this down in L.A.? There are no stores like this in L.A.!" We were like, "Really?" I had been to Los Angeles a few times, and had a few friends, but I didn't really know anything about the record store scene down there. So our customers kind of clued us into that and it very much inspired us to go take a look. We would have never really considered it part of our paths to go down to L.A. and spreading ourselves that thin. Then we went down there, and looked at the best stores, the layout of the city, looked at the map, talked to friends, and we thought: "Man! This place really needs us!" [*Laughs.*] It opened in 2001. It is our last and greatest achievement. It has a lot of parallel to the San Francisco store, which is 25,000 ft². This gave us an opportunity to take a brand new 43,000 ft² space right on Sunset Boulevard, right in the heart of L.A., and do it the way we want it with even more resources than we had when we opened San Francisco.



Amoeba Music Hollywood store on Sunset Boulevard (Photo courtesy of Amoeba Music)

When we decided to open the L.A. store, we were buying so many records from all over the US as ravenously as we could. We were opening this giant store in the middle of L.A., and we had a reason to *buy buy buy buy buy*. We had literally five or more times the number of LPs we needed to open that store when we opened. Also, this was the later period when people were converting to CDs and they just didn't want to deal with LPs anymore—we saw a lot of people bringing in their LPs with a turntable on top of the pile to our buy counter, literally, and just saying: "Here you go, take it away!" At that time, I think it was the richest inventory any record shop ever had. We really saved all of our best stuff for that opening. Believe me, the SF store didn't suffer, that's how rich we were in beautiful used records at that time.



Amoeba Music Hollywood store (Photo courtesy of Amoeba Music)

Part of why the L.A. store remains the busiest is because of the history of the music business being there. There are a lot of people in L.A. that still have piles and piles of records in their garage. We were just buying incredible collections from people who worked in the business, from radio DJs, collectors... we were kind of a buzz around town. We literally spent a year in L.A. advertising that we were buying, and that we were trying to build the greatest inventory that ever existed. So, we kind of got our customers involved in building the store to that extent, and that was really cool, too. It was a fantastic time. We opened into an era where records, CDs, videos were selling at a huge rate, and we were right in the middle of it all in L.A. So, that upped our game even more.



— How did the name "Amoeba Music" come about?

My partner, Dave, interestingly, among many other talents that he has, was literally the world champion Scrabble player in 1975 and 1976. He is a wordsmith. He's also a stoner like me, so we loved to smoke pot. [*Laughs.*] In the beginning, Dave was a customer of mine when I was managing Streetlight Records in San Francisco, and we used to wheel and deal and then we go outside and smoke this amazing Hawaiian pot he had. He got interested in opening a record store, shortly after we met, because he had just sold his video business. He was an avid record collector and he was curious enough to ask me about the numbers at the store I was working at, and we spent time scheming on paper what could we do here. So, we had obviously decided: "Let's do this! We need a name!" We figured we had to name it *Such and Such Music*, because we don't want people to think we are just a record store: we are selling records, CDs and more, and it's all about music.



(Logo courtesy of Amoeba Music)

Dave, who is good at alliterating stuff, was thinking about being in the beginning of the phonebook. It has to start with "A," and it has to sound good with "Music." When he said "Amoeba Music"—it was obvious—*That's great!* Because Amoeba is not so specific, you can see it so many different ways, it's sort of a cute little thing, and what is music after all but a mystery, right? So it just felt right from day one. Shortly after that, we were trying to design a logo, and Dave kind of knew this guy, Shepherd Hendrix, who was the artist at the Bay Street Tower Records. Not only that, we found out that he was Jimi Hendrix's nephew! So, that was exciting in itself. So we asked him, "Shepherd, would you consider designing our logo? Here's our name. We are trying to make something unique, interesting, and something funky—like a cartoon—just go ahead and see what you can do!" Our logo is his first attempt at creating a logo for us. We loved it! I don't even remember if we paid him, or what happened there [*chuckles*] but it was all magic. All magic!



— How do you and Dave Prinz work together? If you were to describe your roles in the beginning.

We opened with only eight staff total. I was in charge of buying and personnel stuff, because I knew so many people in the record biz. Dave is a natural business guy—the guy with a yellow pad figuring things out—he was adding up all the numbers, and he's the guy that does the contracts and negotiating. I am the one out on the floor, and Dave is more in the office, he doesn't interact as much socially with that world. So, we have very different roles. Over the years it has worked out pretty well because we have different areas of responsibility.

— You two are still operating that way?

Yeah, like right now, we are talking about moving the L.A. store, believe it or not, and I am working on the design for all the shelves, bins, facades, and the signage, because my degree is in Fine Arts. I do the visionary stuff, and Dave does the business stuff.



— When so many record stores closed all around the world during that big *lull*—Amoeba stood strong. What do you think kept you all going?

Well, we survived because we had built ourselves up as a mecca for collectors, and our customer base were so much stronger and more focused. At that time, Tower and Virgin were these big generic stores and the big-box models were just swallowing up the small chains and independents. We just came in and filled this whole space that was in the middle between the big-box stores and the little independents. We remained, very much, with an independent spirit, and we never did Co-Op advertising. We never allowed record labels to play stuff in our store, we never had videos—there was no sales pitch going on when you walked into Amoeba, *ever*—we were adamant: *that's never going to happen*. All those other stores went totally in that direction: they were selling their wall space, bin space, and they had videos promoting all of these new records. You know, our customers want to walk in and be left alone to figure out what they want in this wonderful *Garden of Eden* soaked in vinyl. [*Laughter.*]

“Love and passion is what people come to my store for: they see the love and passion in everyone's eyes—on both sides of the counter—all the customers, all the staff... when can you walk into a big store and have everyone loving the product as much as Amoeba, I mean, it doesn't happen!”

I think our style really carried us all along. I think people feel comfortable, they feel like they are appreciated, even our staff are the same. We have our original staff with us and we have staff that has been there for decades. We have managed to be big enough to survive all of these different changes, and still be kind of a mecca in the Bay Area and in L.A. in a way that somehow makes us an anomaly. Not that we don't have some of the same issues that we are struggling to deal with, but we have a little more resources, a lot of great people, we are constantly moving things around, and making things make more sense. Unlike a big chain that has a board of directors and incorporation and all of that stuff, we can turn on a dime unlike those guys. So, I think we were able to survive by just being who we were.



Amoeba Music San Francisco store (Photo courtesy of Amoeba Music)

— So the L.A. store is moving. What is the current status?

We are inches away from having a finalized lease on a space that is really big and beautiful, and it's about five blocks away from our current location. It's literally on the Hollywood Walk of Fame, on the east end of it, so it's more accessible to everybody. The actual floor space of the store will be about 75% as big as the one we have now, and pretty similar in size to our San Francisco store, so it's pretty huge. It's an exciting prospect.

Right now we are dealing with the challenge of making it look and feel like Amoeba. It's kind of a semi-generic new building, and a lot of restriction on what we can do with the facade. We are going to have a humongous blade sign that will be very prominent right on Hollywood Boulevard and above our store, so that will give us a lot of visibility. Unfortunately, it won't have that *ultra-standalone-feeling* that our current store has. You know, we are not going to be able to paint it up with our murals and stuff, [*Laughs*] but we will do everything we can to make it look great.

— So the current store is getting sold for redevelopment?

Yeah, a developer owns it, and he is building a 28-story yuppie tower right there. Once he has all his permits in the next couple of years, he is going to knock our building down!

— So, what was the story about a possible Amoeba Tokyo?

A team of entrepreneurs related to Tsutaya from Japan came and started negotiation with us to try to open a store under our name in Tokyo. That lasted for a whole year, until they couldn't get sufficient funding to do it properly, or whatever the story was. They were really great guys and it was really exciting, because they wanted to take our brand and open an Amoeba in Tokyo! I mean, people opened Tower Records in Tokyo, but, Amoeba's a much more complicated business, because buying used records is really not easy.



Japanese dealers, though, are really good at buying records. If we have any competition in the US for product, it's the Japanese buyers. All that said, I think our model and brand will do so well in Japan, because we have a great brand, so many Japanese tourists come directly to our store when they hit L.A. or San Francisco, and we would love if we could somehow open a store over there, but otherwise on our own, I think we don't have the wherewithal to do that.

— Tell us more about your trip to Tokyo.

One of my great longings in life, right now, since I was in Japan three years ago, is to go back and do more record shopping—to go back to a place that has a level of appreciation for records, for vinyl, and for CDs that I share. When I was in Tokyo with my wife and daughter, they are not record collectors but they appreciate it, and they let me go record shopping a little bit. I stood inside of Tower and I almost cried my eyes out—as crappy as that store is—it just made me so happy! [Laughs.] Disk Union in Shimokitazawa was the favorite of all, because it represented a cross section of interest and it reminded me of the

first Amoeba store—so much love and passion in it—and the customers! The level of interest everybody in the store has for the product—that is what just gets me. Japanese people really get it! [*Laughs.*]

Amoeba gets a lot of Japanese collectors and dealers. When they come into my stores, I, because I am such a weirdo [*chuckles*], I absolutely marvel at how they handle records, how they look at records... I can see it in their eyes—how much it means to them—and it totally turns me on! *I love it!*

[Go to Part 2 of Amoeba Music Interview](#)

[PREV](#)

[1](#) [2](#) [NEXT](#)



Amoeba Music

Homepage:www.amoeba.com

Locations:

Amoeba Music Berkeley

2455 Telegraph Ave. Berkeley, CA 94704

Sunday-Thursday: 11am-8pm, Friday-Saturday: 11am-10pm

(Trade Counter Hours - Open to 8pm)

Tel: (+1) 510-549-1125

Amoeba Music San Francisco

1855 Haight St. San Francisco, CA 94117

Monday-Sunday: 11am-8pm

(Trade Counter remains open during store hours)

Tel: (+1) 415-831-1200

Amoeba Music Hollywood

6400 Sunset Blvd. Los Angeles, CA 90028

Monday-Saturday: 10:30am-11pm Sunday: 11am-10pm

(Trade Counter Hours Monday-Saturday: 10:30am-8pm, Sunday: 11am-8pm)

Tel: (+1) 323-245-6400

2019.03.20

Bay Area Vinyl Hop: Amoeba Music (Part 2)

[Amoeba Music Bay Area Vinyl Hop](#) WRITER Mika Anami



Bay Area Vinyl Hop: Amoeba Music (Part 2)

An Interview with Founder and Owner Marc Weinstein

<Continuing on from Part 1...>

— So how is the vinyl resurgence affecting your stores?

Vinyl sales, at Amoeba, never fell below 20% of our sales—and that's a lot. At the L.A. store, we are selling 2,000 records everyday for many many years on end. Now, it's at about 45%, so the percentage of vinyl sales in our three stores is now higher than it ever was. So that's a testament, certainly, to the *resurgence*, but also a testament to the extent to which our customers love hard product.

We've always been utterly committed to vinyl as what we love the most, all the people who work in the store are all vinyl people. So, it's obviously what we have highlighted the most. We always had turntables and even when it wasn't fashionable, we were really selling and displaying records. We had a period where people would walk in and say: "Oh my god! They still have LPs, look!" [*Laughter.*] No, it never went away in Amoeba-land, ever.



— Anyone reading this article is a music lover, obviously, but if you were to inspire the new generation of music lovers—what is your message to them?

Well, in terms of vinyl, I guess my message will be, for them to really pay attention to the difference and experience between listening to music on a record versus any other digital media. I grew up in a generation where I was lucky enough to not have that many choices in terms of media. My friends and I really got to sit collectively and listen to new records when they came out, or listen to records together. That is such a powerful experience. For me, that was my church! I was not a religious person, but I believe in the power of music more than anything. There is no other way to experience other humans' art and passion that comes close to listening to music. It is closest you can come to experiencing that art and artist. A lot of people don't recognize that very basic fact about putting on a record. You are not putting something on your headphones, or walking around with the soundtrack to your life going on in the background; you are sitting down and you are taking in a piece of art, almost more like you are in a museum. Giving it that much focus and attention is really the crucial part of the experience that a lot of people totally miss out on!



Our world culture is becoming a little bit more generic all the time—because of the internet and all of that—but there is so many ways that we can get ourselves to experience music together. I was of the generation where I got to go to a Pink Floyd concert with 20,000 people all taking LSD, okay? [*Laughter.*] That was a collective experience and there are very few parallels to that in modern society. The LSD enhanced it but was by no means necessary. That collective experience of being in a room filled with people who love that artist as much as you do and experiencing it together, there is nothing more powerful—it's truly a religious experience—and the next best thing is listening to a record. What can I say? [*Laughs.*]

— I feel like I just touched upon the magic of Amoeba...

It's all about love—everything—and that's the only place I am coming from. *Love, love, love!* Love and passion is what people come to my store for: they see the love and passion in everyone's eyes—on both sides of the counter—all the customers, all the staff... when can you walk into a big store and have everyone loving the product as much as Amoeba, I mean, it doesn't happen!



[Marc's record picks!]

— So, what's in *your* bag, Marc? If you had to walk away with some records from Amoeba... or can we be totally dramatic and say: "Without these records, Amoeba never happened!"

Even though I collect a lot of jazz, I am basically a rock drummer and a rock person. Though, the crossover between abstract jazz, improvisation, and rock—that is where I am coming from—and I can list off a couple dozen bands that all define that, but in terms of records that blew my mind, here is my list. (Although the list would be much longer....)



■ *Atlantis* by Sun Ra

One of my main artist, my main inspiration, my biggest passion—is for Sun Ra—I have over 200 Sun Ra LPs, and an extensive collection on CD and tapes. I don't collect as avidly as I used to, but I have seen him over 20 times over the years. He certainly had a very abstract vision. An opportunity for any human to travel the space ways—that's his whole thing—this isn't art from outer space, but it's really an opportunity to go somewhere else and off of this planet. He really let it take you where you are going. His music was filled with improvisation by some of the greatest, most soulful artists in his band.

So, it's hard to pick one Sun Ra record... so I am going to pick the first one I bought—which blew my mind—and it is called *Atlantis*. *Atlantis* is this mythological place that theoretically once existed where humans had it more together than they do on planet earth, as we know it today. It's an incredible tour, I can almost remember the first time I heard it, how alien and beautiful it sounded and it never stopped doing it for me. So I always recommend this record to people. It's from 1967-1969 and it's kind of that perfect period where he was very mature and at a peak stage of development. It was reissued famously by Impulse along with several records from that period. I got all of those records and they all blew my mind: *The Nubians of*

Plutonia, Astro Black... those records are all fantastic. A lot of people that never discovered Sun Ra was able to get Impulse reissues considering the originals are so hard to find. Those came out just around the time I was graduating from high school.



■ *Trout Mask Replica* by Captain Beefheart & His Magic Band

Captain Beefheart broke so many rules with this record. There is a type of lyric content that I appreciate more than anything, where he is basically making up words for the way they sound—a Dada approach, lyrically—and the music is so hardcore in terms of how well conceived it is, and then the fact that they managed to rehearse that stuff and pull it off. Talk about a record that represents a place and time that remains a mystery—my god—he was in suburban Los Angeles, in a house in Glendale, practicing with his band for a year to make this record—it's unbelievable! It is listed as one of the greatest records of all time by *Rolling Stone*, and it is certainly recognized by so many musicians as having been a giant influence—it's almost a cliché—but to me, that is exactly where I want to go if I could ever be that great.



■ *Tago Mago* by CAN

The original singer from CAN is named Malcolm Mooney, and he has a group of West Coast musicians that he plays with whenever he gigs out here, and I have been playing drums with him for 25 years. So I have an amazing and wonderful personal connection to CAN, by way of Malcolm, who is really a visual artist at heart and an amazing man. *Tago Mago* was the first one I bought, and still the one I consider to be most magnificent, even though it doesn't have my friend Malcolm on it and has Damo Suzuki singing instead.

They are very much an instrumental based band whose every single thing they ever made was, originally, a free improvisation. They recorded free improvisation and then they brought it back into the studio and layered in maybe some vocals maybe a couple of overdubs, but CAN is very unique, fresh, and very different because no one ever wrote anything down on paper—it was all created in thin air—that's something I think is some of the most magical aspects of music—a musician is almost acting like a transmitter from another thread of reality—and that is something I love especially. This album is one of many great CAN records, but I would put this one in my desert island bag.



■ *Nefertiti* by Miles Davis

That record represents the greatest band that Miles ever had, and it's interesting because among other things that makes it interesting, all the compositions are written by band members and not by Miles: Wayne Shorter and Herbie Hancock really wrote all the music. It is one of the most delicate, sweet, beautiful, soulful, and best recorded Miles record ever. I mean, it was at that period where it was so damn inspired—it's just oozing with soul, *man!* And the atmosphere—as good as Miles was at creating atmosphere thematically—this was one of his greatest works, and I always go to this record when I don't know what to put on. It's just incredible!



■ *The Modern Dance* by Pere Ubu

This record came at a time and place in my life where I was kind of struggling for a hook—it was that revolutionary period, 1976, 1977 when things were changing and there was the early sound of punk rock and some more primitive "gut" approach to rock 'n' roll, like MC5 happening. Pere Ubu represents this crossroads between classic bar rock, absolute Dada art and everything in between. The lead singer David Thomas is most obviously part of that, lyrically and the way he sings, but the whole band: they all had this very punk approach to doing this incredibly strange rock landscape. *The Modern Dance* is, to me, one of the more definitive Pere Ubu record. I highly highly recommend it to everybody as being a definitive example of that period of change. I grew up in Buffalo, NY, and these guys are from Cleveland, which is actually very close. The aesthetic on the record is also very strange: gray and industrial. Also, I don't think anyone ever articulated the way it felt where I grew up at the time than this record, so it really resonates with me.



■ *Tales of Captain Black* by James Blood Ulmer

Blood Ulmer was an amazing guitar player who was on a couple of Ornette Coleman records, but then his first record, which actually has Ornette Coleman on it as a member of the band, is the first record under Blood Ulmer's own name—it's absolutely stunning.

It's another record that articulates the endless possibilities of music that are out there that you never heard or thought about, and it's like a combination of jazz and rock with this tumbling rhythm. It's got this phenomenal rhythm section with this guy Jamaaladeen Tacuma on bass and Ornettes' son Denardo Coleman, who is a drummer his whole life but never learned how to play in a normal way—he plays very much in his own way—and so there is a lot of rhythmic stuff that anyone listening to it has to stop and think about. Jamaaladeen Tacuma is one of the great bass players out there. In this case, they created a rhythm section, and a concept inspired by Ornette Coleman. This was hitting at a time when the punk rock thing was happening, and a lot of people were looking for stuff that redefined what music could mean—getting away from a corporate mentality and the polished sound of a lot of the rock bands of the day. This record is so refreshing, so beautiful, so soulful, and so beyond definition!

<https://therealdeal.com/la/2018/06/19/amoeba-music-wants-to-sell-records-plus-weed-in-hollywood/>

THE REAL DEAL

NEW YORK CITY REAL ESTATE NEWS

Amoeba Music wants to sell records — plus weed — in Hollywood

The iconic music store is looking at three nearby options

June 19, 2018 08:00AM



Amoeba co-founders Marc Weinstein & David Prinz and the Sunset Blvd location (Credit: Amoeba)

Amoeba Music, known for its wide-ranging music products and frequent artist signings, has narrowed down the search for its next location. But a different address isn't the only whiff of change customers might notice from the new spot.

Co-owners Marc Weinstein and Dave Prinz said they plan on acquiring a marijuana dispensary permit for the new store, Variety reported. Customers 21 years or older would be able to purchase weed for recreational use.

The owners are exploring three nearby properties, each around 20,000 square feet and located "within blocks" of the store's existing spot at 6200 Sunset Boulevard in Hollywood. The new location is expected to be roughly 15 percent smaller than the current spot.

The company's recent venture into recreational marijuana follows a similar move from its Berkeley branch up the coast in Northern California. That location started selling weed on May 10 from Hi-Fidelity, an environmentally friendly boutique dispensary next door.

Weinstein and Prinz sold the Hollywood store to Brentwood-based developer GPI Companies for \$34 million in 2015. They've been leasing the space back ever since, and are expected to move out early next year.

GPI is planning a 28-story residential complex in its place. The 231,000-square-foot project would include 232 apartment units, as well as 7,000 square feet of commercial space. [Variety] — Natalie Hoberman

Tags: Amoeba Music, gpi companies, Hollywood

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Amoeba Music wants to sell records — plus weed — in Hollywood The iconic music store is looking at three nearby options June 19, 2018 08:00AM Amoeba co-founders Marc Weinstein & David Prinz and the Sunset Blvd location (Credit: Amoeba) Amoeba Music, known for its wide-ranging music products and frequent artist signings, has narrowed down the search for its next location. But a different address isn't the only whiff of change customers might notice from the new spot. Co-owners Marc Weinstein and Dave Prinz said they plan on acquiring a marijuana dispensary permit for the new store, Variety reported. Customers 21 years or older would be able to purchase weed for recreational use. The owners are exploring three nearby properties, each around 20,000 square feet and located "within blocks" of the store's existing spot at 6200 Sunset Boulevard in Hollywood. The new location is expected to be roughly 15 percent smaller than the current spot.— ADVERTISEMENT — The company's recent venture into recreational marijuana follows a similar move from its Berkeley branch up the coast in Northern California. That location started selling weed on May 10 from Hi-Fidelity, an environmentally friendly boutique dispensary next door. Weinstein and Prinz sold the Hollywood store to Brentwood-based developer GPI Companies for \$34 million in 2015. They've been leasing the space back ever since, and are expected to move out early next year. GPI is planning a 28-story residential complex in its place. The 231,000-square-foot project would include 232 apartment units, as well as 7,000 square feet of commercial space. [Variety] — Natalie Hoberman

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<https://www.kqed.org/arts/12130897/amoeba-owner-says-marijuana-dispensary-will-save-berkeley-store>

Amoeba Owner Says Marijuana Dispensary Will Save Berkeley Store

Kevin L. Jones

Sep 28, 2016



Amoeba Music in Berkeley (Photo: Kevin L. Jones/KQED)

By the beginning of next year, the back section of Berkeley’s Amoeba Music won’t be where you buy jazz records; it will be where you buy “jazz cigarettes.”

Joking aside, the decision by the [Berkeley City Council last week](#) to award the owners of the Amoeba Music one of the city's six marijuana dispensary licenses means their flagship store on Telegraph Avenue has a shot at sticking around, says co-owner Marc Weinstein.

“This is absolutely going to help save the Berkeley store,” Weinstein says.

The Berkeley location will be the first record store in California to house a marijuana dispensary, but Amoeba Music isn't doing it just to be pioneers in the field. Opened by Weinstein and co-owner David Prinz in 1990, the store, just blocks away from UC Berkeley campus, has been continually losing money for the past eight years; Weinstein says that this year's sales at that location are less than half what they were in 2008. In the past, this wasn't dire, as sales at the L.A. and San Francisco stores made up for the Berkeley store's troubles, but in recent years sales at all three locations have decreased "because the market is shrinking all the time."

"The Berkeley store got a lot slower than the other stores a lot sooner, partially because of the culture that surrounds Telegraph," Weinstein says. "But also the students in general, especially five to ten years ago, came in, and the new wave was downloading and streaming music. Really, a lot of students don't understand why anyone would buy a hard copy."



In the jazz section of Amoeba Music in Berkeley (*Photo: Kevin L. Jones/KQED*)

Seeing the rising [profitability of medical marijuana in California](#), Amoeba Music has worked with Berkeley city officials and advisers in the pot industry for almost five years to secure a license. Now that they've been approved, Amoeba's owners are working with Debby Goldsberry, executive director at Magnolia Wellness Collective dispensary in Oakland, to create the Berkeley Compassionate Care Collective in the section of the store that currently hosts its jazz, classical and world music sections. The 3,000-square-foot dispensary will sell a wide variety of products, and Weinstein says it will also serve to educate the public about uses and benefits of medical marijuana.

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"It's going to be a full-service, comprehensive dispensary for the neighborhood," Weinstein says.

But it hasn't been cheap to enter the medical marijuana industry. Amoeba Music has already paid approximately \$100,000 just for applying for the license to sell -- it didn't help that they were [denied a license back in May](#) -- and converting the space into a dispensary is expected to cost them several hundred thousand more.

Also, despite the almost-guaranteed profitability of medical marijuana, entering the business for the Amoeba owners is still risky after spending about \$5 million on an online digital music store that never came to fruition. Weinstein says the project, which they saw as potentially competing with iTunes and Amazon in terms of the range and amount of downloadable music it would provide, "almost killed" Amoeba and had to be scrapped because they couldn't strike a licensing deal with the major labels. Also, by the time the store was ready, Weinstein says the market for music downloads had come and went.



Marc Weinstein (*Photo: Courtesy of Facebook*)

"The whole market only lasted nine years from beginning to end! Nobody buys digital downloads any more," Weinstein says. "We literally never had any chance to get footing in that market. We spent millions of dollars on it and lots of resources, and where did it go? Into thin air."

Besides being financially hobbled by an expensive gamble, Amoeba has the challenge of sustaining a business model that is contradictory to what is working for newer record stores. Local chains like 1-2-3-4-Go! and

Stranded appear to be thriving because they're in smaller locations and are smaller-staffed than the larger-sized Amoebas -- Weinstein says that the L.A. store alone costs \$165,000 a month in rent and employs over 200 workers. Not to say Amoeba's emporiums are completely doomed, since plenty of customers still regularly shop at all three locations.

"We feel that the market for hard copies (of music releases) is going to stay strong for years to come, but it may not be big enough to sustain all of our three big stores," Weinstein says. "We want to keep an emporium for hard copies in each of the three communities that we care about so much."

If the dispensary succeeds in keeping the Berkeley store afloat, Weinstein says that the other two locations will end up incorporating marijuana dispensaries. (The San Francisco store already has [a medical marijuana evaluation office](#) in its upstairs.) But Weinstein says it's not just because of the money; he and Prinz strongly support the medical marijuana business in general.

"Cannabis dispensaries are our first experiment in this business -- a business we strongly believe in. We think access to cannabis is a human rights issue, and my partner Dave and I are both very much on the same page," Weinstein says. "We're being afforded an opportunity to come into this business with fresh eyes and come up with a new model on Telegraph. We feel the responsibility and we're hoping to make everyone happy with a model that is strictly Berkeley-style and very much a part of the community."

Hoodline

Western Addition

Sun. April 27, 2014,

Camden Avery

Amoeba Records Is Now Home To A Medical Cannabis Doctor

<https://hoodline.com/2014/04/amoeba-records-now-your-friendly-local-medical-cannabis-doctor>



Photos: Camden Avery/Hoodline

Last week we heard a rumor that Amoeba was offering medical cannabis evaluations. We're here to report that this is true in spirit, if not technically in fact.

What is happening is that a new company called Green Evaluations is issuing medical cannabis ID cards, also known as weed cards, out of an upstairs office space in the Amoeba building. The physician involved is Dr. Francesco Isolani.

The address, 1855A Haight Street, is accessible by following the leaf-green painted line through Amoeba's front door down the entry, to the right behind the DVD room, through a fire door furnished like a makeshift waiting room with plastic folding chairs, and up the stairs.

The clinic is open daily from 11am to 8pm (the same hours as Amoeba), and is offering new evaluations for \$49, or \$44 with a grand opening coupon (available on the front counter by the bag check as you walk in the record store).



In the past few days the clinic has gone from technically-official to fully-open, with advertising posters and a sandwich board out front. The clinic is, according to advertisements, accepting walk-ins.

Green Evaluations is advertised as "physician owned and operated." The business name, however, is legally owned by Joe Goldmark, one of the owners of Amoeba Records.

<https://www.eastbayexpress.com/oakland/amoeba-records-opens-its-new-berkeley-pot-shop-hi-fidelity/Content?oid=16111111>

East Bay Express

Oakland, Berkeley, And East Bay News, Events, Restaurants, Music, & Arts

May 16, 2018 News & Opinion » Legalization Nation

Amoeba Records Opens Its New Berkeley Pot Shop, Hi Fidelity

The new cannabis dispensary focuses on supporting local, independent businesses.

By David Downs



Photo by David Downs

Hi Fidelity is the perfect antidote to corporate cannabis.

Finally, you can buy some of the world's dopest vinyl and best cannabis under the same roof.

Socially conscious weed shoppers will be able to support an independent and intentional marijuana industry at Amoeba Records' new recreational pot shop, Hi Fidelity, at 2465 Telegraph Ave. in Berkeley. Located in Amoeba Records' former jazz and classical section and owned by legendary record retailers Marc Weinstein and David Prinz, Hi Fidelity hosted a grand opening with a ribbon-cutting ceremony by Berkeley Mayor Jesse Arreguin on May 12. It's arguably one of the best cannabis retail locations in the country, just blocks from the UC Berkeley campus.

From the check-in experience to the product displays, the smelling station, the decor, and the soundtrack, it's apparent that Amoeba Records has successfully ported its 28-year-old independent retail ethos into the weed business. Hi Fidelity offers East Bay shoppers the perfect antidote to modern corporate cannabis.

Hundreds of millions of dollars of global private equity is flooding into the weed industry, creating antiseptic pot stores with interchangeable menus from San Diego to Sacramento. Not so at Hi Fidelity, where lead buyer Chris Garcia has hand-curated a lineup of more than 100 products that come from companies that mirror Amoeba Records' values: local, minority- and women-owned companies specializing in high-quality, small-batch, sustainable products.

For example, Korova edibles dominate shops in California, so instead Hi Fidelity went with family-owned Santa Cruz edibles maker Big Pete's Treats, which regularly hosts beach cleanups. Hi Fidelity also carries vape pen brand Bloom Farms, which buys a free meal at a local food pantry for every vape pen sold; infused bath soaks by women-owned East Bay collective Om Edibles; and Sunboldt Grown flowers, which are dry-farmed to promote healthy rivers and watersheds amid unprecedented takings by the marijuana industry.

Garcia said he personally visited and vetted each one of their vendors' farms, sometimes helping clear timber on private roads to reach the goods, he said. "It was that kind of thing," he said. "It took me a long time to vet some of these companies."

The inside of Hi Fidelity also does its best to marry Amoeba's funky, idiosyncratic style to the state's rigid weed rules. Hi Fidelity's roof looks like piano keys and is an extension of the Amoeba Records building. Inside Hi Fidelity, things are lighter, crisper, and cleaner than the cavernous, highly decorated Amoeba.

"It's not an Apple Store, but it's not marijuana leaves and exposed breasts and all that," said Prinz, Amoeba Records' co-owner.

Polished concrete floors give way to white walls with framed art like a Louis Armstrong painting by R. Crumb. Amoeba's signature steel fabricator created the club's green display cases.

Above, skylights let in gobs of natural light, and sound dampening ceiling tiles help mute the huge space. Jazz plays softly from the speakers as folks peruse detailed write-ups on each product, quiz floor staff, and sniff wares at a smelling station in the corner.

Hi Fidelity wanted to mirror Amoeba's low-stress retail experience, allowing customers to browse, ask questions, and then get in line and pay when they're ready. "I always felt a lot of pressure if I get to the front of the line and I ask for my strain Jack Herer and they're out and now they're showing me different stuff and there's that pressure of people behind you to buy fast and decide fast," Prinz said about his experience at other cannabis shops.

Hi Fidelity's opening is also a triumph of redevelopment for upper Telegraph Ave., which "is better than it's been in years," said co-owner Marc Weinstein, who first began working on the block in 1980.

"I think this is the missing piece of the block," said Prinz. "Berkeley has been the easiest to deal with, out of anything we've done. ... I never thought I'd be part of another ribbon-cutting on this street."

It almost didn't happen. After the club lost a grueling battle to win the city's fourth dispensary permit in 2016, Councilmember Kriss Worthington convinced the city to add extra permits. Amoeba's owners got the fifth permit, and spent 18 months and an estimated hundreds of thousands of dollars to open the shop, including installing two titanium security doors costing \$50,000 at the request of the Berkeley Police Department. All building activities are recorded on camera — quite the antithesis of the free-

wheeling record business. Weinstein and Prinz seemed a bit shocked to be wearing security badges after all these years.

"There is an amazing amount of red tape and paperwork, way beyond the normal course of business for a retailer. You got to have amazing willpower and experience," Prinz said of the difference between selling vinyl and herb.

In the future, profits from Hi Fidelity may go toward releasing some newly remastered Louis Armstrong albums that Amoeba owns, Prinz said. Or maybe opening another dispensary in San Francisco.

"We'll see how we like doing this," he said.

Award-winning journalist and best-selling author David Downs writes Legalization Nation weekly. He is the co-author of Marijuana Harvest (2017). Find Hi Fidelity shopping picks like Madrone Farms' Do Si Do on his podcast website, TheHash.org.

SHAMELESS PLEASURES; Elitism: It's an equal opportunity affliction; Why does art get the brunt of the charge when pop music and sports play too?

Swed, Mark . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]27 July 2008: F.8.

[ProQuest document link](#)

ABSTRACT

Google "rock god" -- which the supposedly non-elitist Urban Dictionary defines as "an artist that is so talented and amazing that he is worshiped as a god by his fans" (please note the "he") -- and you will have the option of spending the next several days running through a half-million results. [...] some of the classical music that has been around for a century or two is simply in our cultural blood, having long ago instituted itself into film soundtracks and popular music.

FULL TEXT

Every NOW and then, writers at The Times lose a word. Mainly these are adjectives subject to misuse. Some years ago we were advised to let go of legendary. Similarly, don't expect to see iconic, which has become equally cheapened, in the paper much anymore.

The adjectival criminal I'd like to see handed over to the word police is elitist, especially in its relationship to the arts and popular culture. In the "elitist" Oxford English Dictionary, the first definition of "elite" is the "choice part, the best (of society, a group of people, etc.)," none of which sounds so terrible. But that is not what is meant when, say, classical music, my field, is scorned as elitist, as it regularly is.

One tack many of us in the arts choose is to proudly take back the word. "Hey, Bud, you got a problem with us being the best?" Of course, you do. The arts are seen as for the select few -- too expensive, too inaccessible, too chichi for the general public devoted to movies, pop music, television and sports.

In fact, the reverse can just as easily be true. Cinema and video and all kinds of music and even sports can, of course, be art -- or not. And the more popular something or someone is, the more likely elitism will occur. Google "rock god" -- which the supposedly non-elitist Urban Dictionary defines as "an artist that is so talented and amazing that he is worshiped as a god by his fans" (please note the "he") -- and you will have the option of spending the next several days running through a half-million results. Go for "classical music god" and you are blessed with free time, unless you wish to get hung up on such items as " . . . classical music (God, I hate the term). . . ."

A ticket to hear the Los Angeles Philharmonic in fancy-schmancy Walt Disney Concert Hall may not always be easy to come by at the last minute and top seats are now \$147. But for most programs, bench seats behind the stage (which many love) go on sale two weeks before the concert for \$15. Do I need to detail the princely sums in the thousands it takes to attend an NBA playoff? On Broadway, \$400 tickets no longer raise eyebrows. At Disney, we are a democratic audience who sit together. In the supposedly populist Staples Center, luxury suites resemble

nothing so much as the royal boxes in European opera houses of old. Anyone can go to an art museum, but not anyone can get past the bouncers at the latest in-crowd club.

Let's not even get into how the epithet "elitist" has sullied a lot of recent political attacks.

Breathing rarefied air

In SPORTS, the best athletes are still known as the elite. Anyone who rides a bicycle knows that a cyclist able to wear the yellow jersey in the Tour de France is no mere mortal. And isn't the scandal about doping in the Tour really a scandal about elitism? Performance-enhancing substances may have side effects, but I suspect the real fear is that these drugs have the potential of making the rest of us better athletes and the pros less special.

But the argument is actually much more complicated and more interesting than that. The arts are both elitist and non-elitist, and so is popular culture.

I try to follow the Tour, which is witnessed by hundreds of thousands of fans who line the route over three weeks. This is an epic event and requires at least the time and effort of reading Homer. And explanations of ancient Greek mores are easier to come by (and I think comprehend) than the arcane Tour culture.

The other day I visited Amoeba Music with Times television critic Robert Lloyd, who performs in a rock band and is an authority on pop culture. I told him that these days, I felt as intimidated by the pop section as people tell me they are by the classical department. He said that even he could no longer manage the amount of specialized knowledge that pop music now requires to have a full grasp of the field. Hip-hop and dub have become suitable for graduate level course work. Is that elitist or what?

On the other hand, some of the classical music that has been around for a century or two is simply in our cultural blood, having long ago instituted itself into film soundtracks and popular music. Sure, it helps to know a little something about it, just as you need to know a little something about baseball to enjoy a game. But elitism, in its pejorative sense, is a state of mind, not a cultural phenomenon.

--

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Credit: Times Music Critic

Illustration

Caption: PHOTO: (no caption); PHOTOGRAPHER:Alex Nabaum

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Review: Music: Record Shops: 'A world without record shops would suck'

Kappala-Ramsamy, Gemma . The Observer ; London (UK) [London (UK)]27 Mar 2011: 30.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

It's a shame that so many record shops are closing down. It's good to have independent boutiques, rather than cookie-cutter chain places - that's what makes life interesting. When I was 19, I'd go into every record shop I could. That's how I discovered bands like the Zombies. Sometimes things just catch your eye - that happened with Felt Mountain by Goldfrapp, years ago. It's really sad because now, if you go to a supermarket or department store to buy CDs, they're only selling the top 5. It's cheapening music.

FULL TEXT

On the eve of the fourth official Record Store Day on 16 April, five stars reveal their favourite independent retailers - treasure houses where they not only buy music, but make friends and seek inspiration - and why true music lovers should resist the lure of online shopping: 'The human contact makes it more sociable - especially for music nerds': Isobel Campbell, singer Amoeba Music 6400 Sunset Boulevard, Los Angeles

Amoeba is enormous! It's the largest independent record store in the world. I went there for the first time in 2004, when I was finishing my first record with Mark Lanegan. You could spend the whole day in there. It has everything - jazz, lots of imports, DVDs and film posters, second-hand stuff and new stuff. If I'm looking to find something, the chances are I'll find it in there.

My boyfriend and I once went into Amoeba to buy a Fleetwood Mac DVD. We came out with a Harry Nilsson DVD, Ramblin' Jack Elliott, a David Bowie CD. . . I ended up spending about \$200. We were in there so long that when we went outside, his truck had been towed away! It cost him more to get the truck back than the cost of the stuff we'd bought.

It's a shame that so many record shops are closing down. It's good to have independent boutiques, rather than cookie-cutter chain places - that's what makes life interesting. When I was 19, I'd go into every record shop I could. That's how I discovered bands like the Zombies. Sometimes things just catch your eye - that happened with Felt Mountain by Goldfrapp, years ago. It's really sad because now, if you go to a supermarket or department store to buy CDs, they're only selling the top 5. It's cheapening music.

Sometimes you end up meeting people in record shops with mutual interests, who you become friends with. So many bands must have started just because they hung round record shops. When I was growing up in Glasgow, I went to John Smith's on Byres Road. Norman Blake from Teenage Fanclub would be in there all the time, Bobby Gillespie, Eugene Kelly from the Vaseline. . . the whole Glasgow scene! And Belle and Sebastian, before we'd even met each other.

I really do think the internet is amazing, but the human contact you get in record stores makes everything a bit more sociable, especially for music nerds. They probably don't have that many places where they can let off steam like that!

Credit: Gemma Kappala-Ramsamy

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Record store as chronicle; In a new book, fans of the neighborhood hubs say the value went far beyond sales.

Brown, August . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]08 Apr 2010: D.1.

[ProQuest document link](#)

ABSTRACT

[...] the store's existence also demonstrated owner John Dolphin's business acumen, where an in-house radio station, record label and close relationship with nearby factory workers (the store stayed open 24/7 to accommodate late shifts) foreshadowed the flexibility and community-mindedness that today's stores – such as Echo Park's Origami Vinyl and Los Feliz's Vacation – need to survive.

FULL TEXT

Picture a time when new technologies are threatening the livelihood of performing musicians. Music business titans are scrambling to adapt to the decentralization of distribution. Skeptics say it was all better back when music was an intimate transaction between artist and fan, instead of a fleeting bit of consumption.

The year is 1924. The new technology is the vinyl album, and the new retail concept – as seen by one particular forward-thinking San Francisco piano dealer – is the record store.

"That was a time when people thought records were really bad for musicians," said Gary Calamar, the co-author of "Record Store Days: From Vinyl to Digital and Back Again," a new history of (and unashamedly geeky paean to) the culture of the record store. "People were just getting used to electricity, and many artists resented the presence of records. They thought nobody would buy sheet music anymore."

The sentiment will feel uncannily modern to anyone who has downloaded a torrent file, seen a pink slip from a major label or tried to pay rent with Spaceland drink tickets. In "Record Store Days," Calamar and Phil Gallo document a unique retail culture, one in which so many American teenagers learned what "cool" looked and sounded like. The writers also detail the long history of the music marketplace to show how today's Wild West business climate is far from unprecedented.

Vinyl veteran

Calamar, a KCRW host and music supervisor for television shows such as HBO's "Six Feet Under" and "True Blood," is versed in both the past and future of selling music. A veteran of L.A. stores such as Rhino Records and Moby Disc in the 1970s and '80s, he also helped shepherd in an era in which a key TV placement meant as much or more to an artist's bottom line than a record deal. But his allegiance to the idea of the physical store is palpable – a recent half-hour visit to Freakbeat Records in Sherman Oaks with him and Gallo quickly turned into an entire afternoon there.

"Record Store Days" isn't a memoir, but it is charged with the sense that a record store is an unusual convergence

of capitalism and counterculture, one that deeply shaped who Calamar and Gallo (a music journalist who has contributed to *The Times* and *Variety*) are today. "To this day, the first stop I make in any new town is to the weird local record store," Calamar said. "It's how I get my bearings. I wanted to document that as it was disappearing."

That contemporary sense of doom, however, is largely a bookend to the plucky midcentury optimism of much of "Record Store Days." The book makes an implicit case that the rise of the record store mirrors the advent of American pop culture.

In the early 20th century, record stores were often isolated outposts of regional or ethnic music, or retail outlets using 78s as promotional items to sell new and more-profitable home electronics. But with the rise of teen culture in the 1950s and rock music in the 1960s, record stores became the front line for youthful rebellion. Buying each Tuesday's new releases under the glare of a long-haired, oft-stoned store clerk was an initiation rite into adolescence -- and the complexities of American identity.

"I'd go to stores as a kid and hear whole sides of New York Dolls albums and see album covers of these guys in lipstick and dresses," Gallo said. "That was amazing to me. Then I'd hear a nine-minute funk song from Baltimore that would tell you so much about a particular place and time."

Los Angeles stores, such as the leviathan Amoeba Music in Hollywood, play a central role in the book, as the city is the home of the major-label infrastructure and many of the most influential record stores. The history of music commerce in L.A. tells a much larger story about life and culture in Southern California.

In the 1950s, South L.A.'s wittily named R&B outlet Dolphin's of Hollywood, for instance, was subject to racially segregated zoning policies. But the store's existence also demonstrated owner John Dolphin's business acumen, where an in-house radio station, record label and close relationship with nearby factory workers (the store stayed open 24/7 to accommodate late shifts) foreshadowed the flexibility and community-mindedness that today's stores -- such as Echo Park's Origami Vinyl and Los Feliz's Vacation -- need to survive.

"For a lot of kids today, this is their first experience in an actual record store," says Origami owner Neil Schield, whose thriving vinyl-only store on Sunset Boulevard just celebrated its one-year anniversary. "But then dudes in their 50s will say, 'Whoa, this reminds me of the '70s.' It's a retro way of thinking, but stores don't think like this anymore -- we want to be fully integrated in the neighborhood."

A mighty fall

"Record Store Days" is also a story of corporate capitalism's perks and perils, documenting the rise and fall of mega-chain retailers such as Tower and their major label partners, whose neglect of independent stores cut off a major artery of word-of-mouth fan support. On one level, Calamar sees his role as a music supervisor as something akin to that of the surly store clerk of his youth -- a trusted intermediary between a morass of music and a curious fan. But as 2009's biggest story in music proved, television and the Internet might not be enough to fill that gap. Sometimes fans need a place to go.

"Michael Jackson was the first major death of a musician where people didn't have record stores," Gallo said.

Calamar agreed. He shook his head at the thought. "I worked in Licorice Pizza when John Lennon was killed," he said. "I had the day off but I came in anyway because people needed a place to mourn."

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Illustration

Caption: PHOTO: HIP: Gary Calamar lives "Record Store Days.;" PHOTOGRAPHER:Brian Vander Brug Los Angeles Times; PHOTO: MUSIC FANS: Co-authors Phil Gallo, left, and Gary Calamar visit Freakbeat Records in Sherman Oaks.; PHOTOGRAPHER:Brian Vander Brug Los Angeles Times

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Cover Story; The music clerks who can spin your world; Amid jewel boxes and vinyl, they live to open your ears.

Timberg, Scott . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]09 Dec 2004: E.36.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

no caption; PHOTOGRAPHER: Los Angeles Times; HOLLYWOOD MECCA: Staffers at the giant Amoeba Music "can find anything," according to KCRW-FM DJ [Anne Litt]. "It's like they send their clerks to cool school."; PHOTOGRAPHER: Carlos Chavez Los Angeles Times; DUAL NATURE: "One of our goals was to be indie and not be snobby about it," says [Todd Clifford], checking the inventory at his Sea Level Records. " ... But my job as a record store guy is to occasionally make fun of things."; PHOTOGRAPHER: Photographs by Gary Friedman Los Angeles Times; HONCHO: [Karen Pearson] hires the quirky staff members at Amoeba's Hollywood store. Some of her concerns: "Can this person handle a really high level of human interaction? Can they stay calm?"; PHOTOGRAPHER: Gary Friedman Los Angeles Times; SUNOLOGIST: Poo-Bah's [Michael Davis] is a Sun Ra fan.; PHOTOGRAPHER: Richard Hartog Los Angeles Times; no caption; RARITY: "Whatever they choose, I can always find an obscure alternative," [Elvin Estela] says of his Fingerprints Records clients.; PHOTOGRAPHER: Christine Cotter Los Angeles Times

FULL TEXT

Obscure. Snobbish. Frighteningly hip. Think "record store clerk," and the stereotypes aren't particularly kind.

Are they going to insult us because we're looking for Billy Joel's latest disc? Will we have to prove our indie-rock credentials just to buy a Belle & Sebastian CD? Don't they listen to anything normal?

But as scary as the words "May I help you?" can seem, it's the clerks who often shape how, and how seriously, we hear music. Sure, a smug one can shut us down. But a good one will excite enthusiasm and curiosity -- will take us down new musical avenues or help us find the right gift for a friend or relative: His or her deep knowledge of obscure recordings can lead us to sounds we didn't even know existed. All we have to do is find the right person.

Given that Southern California is packed with record stores, it shouldn't be that hard. And yet it can be: We've all gone into a chain store and spoken to a clerk whose musical knowledge was limited to songs used on TV commercials. Makes getting patronized seem like a favor in comparison.

It's why some clerks evoke such fondness, even loyalty to the point that fans follow their favorites from place to place the way others might pursue a hairstylist or bartender.

Ric Menck, a veteran drummer for the bands Velvet Crush and the Tyde, goes to a record store almost every day, mostly the giant Amoeba Music in Hollywood and the smaller, vinyl-crammed Freakbeat in Sherman Oaks.

He started young: His earliest musical memories are as tied up with the opinionated, contentious clerks he met as

they are with the records he bought.

Now, Amoeba draws him partly for Jimi Hey – a vintage-clad, longhaired one-time member of the L.A. band Beachwood Sparks who is an aficionado of melodic rock from the late '60s and early '70s and looks the part.

"One day he pulled out this psychedelic children's record from the '60s," Menck says. "He explained it to me, but it was so esoteric I couldn't even grasp what it was. I pride myself in knowing a lot of obscure stuff, but he's amazing. He's created this aura around him."

At Freakbeat, he seeks out Bob Say, who "loves vinyl records more than anything else," Menck says. "He holds them in his arms, he gets giddy when he finds one he's been looking for."

The L.A. landscape

Of course, record store clerks have a lot to answer for. The most famous portrayal of them – the intense losers in the film "High Fidelity" – shows them as downright frightening.

"What did he ever do to you?" John Cusack's shop owner asks a clerk played by Jack Black who has just chased a customer from the store.

"He offended me with his terrible taste!" Black barks back.

"You're totally elitist," another "High Fidelity" customer says to the clerks. "You feel like underappreciated scholars."

Walk into the major independent record stores around Los Angeles -- Rhino Records, Aron's Records, Fingerprints in Long Beach, Poo- Bah Record Shop in Pasadena or Amoeba Music, which has swallowed some of the best clerks from other stores the way the Yankees once poached rival teams – and you can find enough underappreciated scholars to fill a decent English department.

Though chains typically employ young people for whom the job is transitional, Tower and Virgin each offer erudite staffers. Julie Remick at Virgin Sunset, for instance, is as passionate a jazz clerk as you'll ever find. "Music is my savior," she says. "It keeps my inner spirit alive."

At larger record stores, the arrangement of clerks can resemble an old World War II movie in which the macho Texan, the Brooklyn Jew and the simple boy from the plains all pull together for the defense of the U.S. of A. In record stores, it's the alt-country buyer with the Buddy Holly glasses, the skinny indie rocker who could belong to the Decemberists, the goth in her Joy Division T-shirt and the dreamy, abstract jazzhead – all in service to the music.

"Obsessive-compulsive," Cliff Davis, an R&B-loving Amoeba clerk who has peddled records for a decade, says when asked about his peers and their mix of dedication and arrested development.

"Once you get in, it's hard to get out," says Davis, who wears a shaggy, grown-out Afro. "Records became like a monkey on my back. I worked other jobs, but I realized I was missing it. What I liked about record stores was the characters: It's like a link to this whole underground culture. I get bored aboveground really easily."

It's the same story at smaller independents like Echo Park's Sea Level Records, where Todd Clifford is a co-owner.

As the store's sole employee, he works seven days a week. He recently left for his first vacation since opening the spot three years ago.

"I'd like to stay home one of these days and clean my apartment," says the easygoing, sleep-deprived Clifford, 30, standing behind a counter piled with unstocked vinyl and a plastic castle of dried-up Sea Monkeys. With his pallor, scruffy chin and bed-head, he looks as if he hasn't been outside in a while.

But being in the store 360 days a year means he knows almost every single disc in his indie-centric store. He knows without checking that he just sold his last copy of Pavement's "Crooked Rain, Crooked Rain." He has four of the new Elliott Smith. Two of the new Delgados' record, one copy each of the band's other albums, a box of four more on the way.

"One of our goals was to be indie and not be snobby about it," Clifford says, opening a box to chomp a piece of pizza that will serve as the day's main meal. "A lot of my friends still like that Justin Timberlake record that came out a couple years ago." He confesses to a weakness for early Neil Diamond.

"But my job as a record store guy," he admits, "is to occasionally make fun of things."

'A desire to serve'

"When I talk to a clerk now, I almost feel like I'm jousting," says Steven Mirkin, a local rock critic who visits stores every weekend. "Oh, you think you're hip? Well, how about this?"

"There's such a sense of hipster entitlement. With the guys at the Aron's buyback counter, you got the sense that they were judging you -- it was like a moral judgment," Mirkin says. Some record stores, he suspects, go out of their way to find nasty clerks, as a badge of cool.

The better clerks, he says, make finding music a pleasure. "It's almost like certain restaurants have professional waiters, like at Musso & Frank or Spago: When you sit down you feel comfortable being in their hands. It's not just connoisseurship -- it's a desire to serve."

If a love of obscurity is what unites clerks of all kinds, whether Western-shirted or dreadlocked, Freakbeat's Bob Say says that such passion comes in part from wanting to help his customers. "It makes people think, 'I've got something no one else does.' There are lots of great records that are popular. But the thrill of the chase is not there."

Elvin Estela, a clerk at Fingerprints Records who looks like a younger Arthur Lee from the '60s band Love, tries to use his interest in rare music to connect with mainstream customers looking for something new.

"I ask them what their favorite records are," says Estela, who -- under the name Nobody -- also DJs and records otherworldly electronica albums out of the vinyl that comes into the store. "Whatever they choose, I can always find an obscure alternative. If they like the Doors, I recommend Gandalf, a dark psych band with upfront keyboards. If they like the Beatles, I recommend the Aerovons, an American band that flew to England just to record their debut album at Abbey Road.

"The main thing I notice here is that the same 20 records sell," Estela adds. "But there are like 200 or 300 more groups that are on that level: I think the Pretty Things should be mentioned in the same breath as the Who."

Underneath all the debates about the relative worthiness of one band versus another, however, the appeal of obscurity is sometimes simpler yet: By seeking out esoteric work, new or old, easy listening or Tropicalia, even people with years of dedicated listening can find something that returns them to that excited feeling when they heard the Velvet Underground or Charlie Parker or Hank Williams for the first time.

"Every week I'm finding something I've never heard of," Sea Level's Todd Clifford says, "that I think is the best thing ever."

The school of cool

Although some music freaks champion a small specialty store or two, those who shop for a variety of styles often favor Amoeba Music, partly for the staff. "Amoeba, hands down, is the best place in the whole universe," says Anne Litt, a DJ for KCRW-FM (89.9). "They can find anything. It's like they send their clerks to cool school."

The dean of Amoeba's cool school is Karen Pearson, 43, a philosophically minded Berkeley native who's been working in record stores for a quarter of a century. She hires the staff at the Sunset Boulevard shop, where as many as 90 people toil at any one time.

She looks for creative people with an erudition about music. But knowledge, she says, isn't enough. "There's plenty of music nerds who can't deal with people." When she interviews someone, she wonders, "Can this person handle a really high level of human interaction? Can they stay calm?"

Good thing, too, given that customers can be difficult in their own right. One of Pearson's star students is Jason Moore – an intricately side-burned Oklahoma native and resident metal-head – who says the main challenge of his job is avoiding confrontation. Moore works the buyback counter, where people sell their old CDs and records for cash or credit.

"One guy said, 'Man, if we were in a field right now I'd fight you,'" says Moore, who with his rugged build and horseshoe tattoo looks as if he'd probably win. "People break things all the time – they'll break their CD or a record. People go off on you." One customer started yelling when he passed on her CDs. "She said we were piping marijuana through the air-conditioning."

The quirky, obsessive quality of an indie store's staff, Pearson says, is the biggest difference between indies and the chains, so she reads as many as 50 new applications a day. She met about 500 people before the store opened three years ago, on her way to stocking the place with 220 full- and part-time staffers.

The personality of that staff – their favorite records and films, their thoughts on politics, their quotes from Thoreau – are collected in a zine-like booklet called "Music We Like" that's offered free at the store.

Pearson looks for "an affability, a warmth, an enthusiasm," someone who can open people's ears to new music. But Pearson, who considers record store people "a tribe" who guard the culture's memories, isn't looking for normal folks, exactly.

"The record store joke is that we're total geeks," she says, "but we're not the comic book store. We can still function."

"But there's a particular type of character, the ones who don't stay in the lines, who I think is disappearing from indie stores in general, whether record stores or bookstores, because retail is becoming so homogenized as the big boxes take over. A lot of my job is to guard against that."

The lifer

With his tattered sweaters, wispy beard and hangdog charm, Michael Davis of Poo-Bah could be a late-night jazz DJ drawn by R. Crumb. There are, by all estimates, dozens of eccentric, serious-minded record clerks in Southern California; Davis, who has been peddling records for 30 years, is one of the longest-lasting.

If any type is disappearing from American culture, it's career dilettantes like him. At 54, he says, "I'm one of the older crazies left in this industry." He combines a teenager's enthusiasm with an old-school hipster's lack of affect.

Davis has worked at Poo-Bah since 1979, and though in February the store moved to a Colorado Boulevard location that brings in more mainstream traffic, it's still known as the San Gabriel Valley's alternative store.

When Davis was a kid in San Bernardino in the mid-'60s, legendary British DJ John Peel was spinning for local radio station KMEN. One day he played the Who song "Substitute," then unavailable in the United States.

"That was my first experience of hearing a song on the radio that I couldn't buy at the record store," Davis recalls. "And it was devastating, a little bit traumatic. Like, 'Why?'"

That moment sent Davis searching for music's unknown pleasures, and he got into all kinds of odd corners, with a special fondness for the blues-damaged art music of Captain Beefheart and the genre collisions of Frank Zappa, whom he interviewed for alternative papers.

"Then, like a lot of people at the end of the '60s, I got into jazz, while rock 'n' roll, with a few exceptions, began to repeat itself. James Taylor wasn't my trip; Miles Davis was."

These days, his customers are as discerning as he is; they're the kind of serious music fans who walk in "looking for a really specific album by Peter Brotzmann" – the European free jazz pioneer – "but it's on a label that just left our distributor. Or it's, 'Have you seen this?' 'Yeah, it's been out of print for 20 years – I saw a copy 10 years ago.'"

Davis' long tenure behind the counter allows him to track changes of taste like a sociologist, as when the British Invasion band the Zombies recently became popular with indie kids and began to influence younger groups like the Shins.

"They're an example of a band that somehow, over the years, ends up interesting people again," Davis says, explaining that it's hard to predict this kind of revival. "I mean, who cares about the Swinging Blue Jeans anymore?"

Many of the best new bands, he says, are what he calls "the new generation of Gang of Fours," referring to the political punk band from Leeds whose tight rhythm section has inspired Interpol, the Rapture, and the Yeah Yeah Yeahs.

But unlike older music fans who can't listen to Pavement because they sound like the Fall, Davis doesn't dismiss new bands that build on old models.

"Hey, the Stones started out ripping off R&B people," he says. "Sometimes when a band's starting out it takes a while for them to develop their own sound. Like the Rapture: They combine pieces of other bands well. Will they develop into something that sounds uniquely theirs?"

He's willing to wait to find out. "I see myself as totally jaded," says Davis, who says his fondness for music sometimes feels increasingly masochistic. "But my level of jadedness hasn't destroyed my love of music."

*

(BEGIN TEXT OF INFOBOX)

Favorite discs of the counter culture

Any dedicated clerk has something that makes him or her stand out. And every clerk worth his or her salt has a list of records they'd take to the proverbial desert island.

*

Jason Moore, Amoeba

On working at the buyback counter: "You're like a bartender sometimes -- you're hearing people's problems. 'I don't want to sell these records, but my wife left me and I'm living out of my car.' People are getting rid of their past."

Desert island disc: Slayer, "Reign in Blood" -- "It's the best metal record of all time. It's fast, but not so fast that it's incomprehensible, and satanic. They're the Beatles of metal -- they're the best."

*

Michael Davis, Poo-Bah

On maintaining his passion for music over the decades: "Widening out is one way to do it. If you only like one kind of music, you'll eventually have heard everything."

Desert island disc: Sun Ra, "Astro-Black" (out of print) -- "It's one of those records that's dropped between the chairs, but it's a great example of electronics put together with the big-band thing."

*

Elvin Estela, Fingerprints

On customers with a big, open question about what they want: "I like the challenge. I like it when they push me. It's good to fine-tune your recommendations to someone's taste so you're not just pushing your taste on anybody."

Desert island disc: The Byrds, "Notorious Byrd Brothers" -- "It's just perfect West Coast music, uplifting and with amazing production."

*

Cliff Davis, Amoeba

On his helping customers: "I tell them the truth; I don't ever lie to sell a record. People will say, 'Thank you for being honest.' And people rarely come back and say, 'That [stank].'"

Desert island disc: Johnny Thunders, "So Alone" -- "As a kid, for me, he represented the quintessential rebel, like a gangster who played guitar."

*

Todd Clifford,

Sea Level Records

On life outside the store: "When I'm at a show, people will yell, 'Sea Level guy!' Which is either a good thing or a bad thing, depending on my mood."

Desert island disc: The Replacements, "Let It Be" -- "Apparently another band has a record called 'Let It Be,' but I'll take the Replacements' version, mostly for the song 'Unsatisfied.'"

*

Bob Say, Freakbeat

On his search for rare vinyl: "I go to most of the record shows around the country, thrift stores, swap meets, garage sales."

Desert island disc: "The Kinks Are the Village Green Preservation Society" -- "Amazing songs, a great '60s pop sound, with a bit of the English music hall vibe to it. I like the guitars and the melodies."

*

Rachael McGovern, Amoeba

On leaving a Wall Street job for her current gig: "Everybody I knew in the corporate world, almost without exception, was miserable."

Desert island disc: Portishead, "Dummy": "The emotion is so raw, there's pain behind it, and beauty. It's haunting."

*

Julie Remick,

Virgin Sunset

On her selling style: "I usually interview the customer as quickly as possible to get a sense of what they're looking

Owner of Burbank's Atomic Records says major labels have turned the tables on Record Store Day

Anthony Clark Carpio . TCA Regional News ; Chicago [Chicago]13 Apr 2016.

[ProQuest document link](#)

ABSTRACT

Get the latest 818 headlines straight to your inbox >>Some of the rarities being sold will be a 7-inch picture disc of Muse's track "Reapers," remixes of Afrika Bambaataa & the Soulsonic Force's hit song "Planet Rock," hip-hop producer J Dilla's lost vocal LP "The Diary" and a colored vinyl reissue of Etta James' album "At Last."

FULL TEXT

April 13--Since 2008, the mission of Record Store Day has been to promote independently owned record businesses and to revitalize the sale of music on vinyl. However, the owner of one prominent establishment in Burbank believes the spirit of the audiophile holiday has been compromised.

Hundreds of people will wait in line at their local record stores, like Amoeba Music in Hollywood, on Saturday with hopes of getting some of the limited-edition records being sold that day, some reissued classics and some new releases.

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Some of the rarities being sold will be a 7-inch picture disc of Muse's track "Reapers," remixes of Afrika Bambaataa & the Soulsonic Force's hit song "Planet Rock," hip-hop producer J Dilla's lost vocal LP "The Diary" and a colored vinyl reissue of Etta James' album "At Last."

However, none of these records will ever grace -- or have ever been in -- the record bins of Atomic Records, which prides itself for being a "100% used-record store," co-owner Steve Alper said.

Despite not offering any of the highly sought-after EPs and LPs, about 100 record enthusiasts are expected to flock to the store to get their hands on rarities and original pressings that the business has been holding onto to be sold and to take advantage of special discounts on Saturday.

For Alper, that is his way of celebrating Record Store Day.

"People want to buy original Led Zeppelin, Pink Floyd and Miles Davis records," he said. "That, to me, is celebrating record stores. It's about vintage vinyl."

Alper, who has operated Atomic for 20 years, said he admires the concept behind Record Store Day.

"Unfortunately [it has] been totally co-opted by major labels who want to get their product of new vinyl into stores," he said.

"It's been a mix of emotions for record store owners," he added. "Some people are really happy about it and some people can't stand it."

The vinyl resurgence is in full effect, with record sales continuing to grow over the last 10 years. In 2015, new vinyl LP sales increased 30% over the previous year, according to the Recording Industry Assn. of America.

Major retailers, such as Amazon, Barnes and Noble, Urban Outfitters and even the supermarket chain Whole Foods have been selling records to try and capitalize on the increasing interest.

Alper said Atomic has never been busier over its 20 years of operation, and he recognizes that major businesses are looking to profit from the vinyl revival.

However, he believes it is not in his store's best interest to compete against them.

"We're just all about having bins filled with vintage product," he said.

--

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ALSO:

Burbank educators make suggestions for district's goals next school year

Staffing shortages stymie Burbank police

Two arrested in connection to gang-related stabbing in Burbank

Credit: Burbank Leader, Glendale, Calif.

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GOLDEN STATE; Record Chain Bets on the Past, Future

Hiltzik, Michael . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]17 Nov 2005: C.1.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

Part of its appeal to customers is the stores' unique atmosphere. Amoeba shuns industry promotions that make customers at Tower Records or Best Buy feel as if they're trapped in a "living commercial," in the words of Marc Weinstein, 48, who was working in a Bay Area record store when he co-founded Amoeba with [Dave Prinz] and two other friends. (One, Karen Pearson, now oversees the L.A. store; the other is retired.)

More advanced are plans for an Amoeba record label. Prinz, an enthusiast who wears his passions on his sleeve, says the first CD, scheduled for January, will be a previously unreleased 1969 concert recording by one of his artistic heroes, the country-rock pioneer Gram Parsons. Prinz hopes to follow the CD with other archival material from Parsons, only a fraction of which appeared before the musician's death in 1973 at the age of 26.

DRAW: There's a sense of community among the customers at Amoeba Music. Above, Tim Ranow at the information desk.; PHOTOGRAPHER: Robert Lachman Los Angeles Times; WIDE APPEAL: Co-founders Marc Weinstein, left, Karen Pearson and Dave Prinz among Amoeba Music's vast collection of LPs, CDs and DVDs at its store on Sunset Boulevard in Hollywood.; PHOTOGRAPHER: Robert Lachman Los Angeles Times

FULL TEXT

No industry has been as thoroughly eviscerated by new technologies and changing cultural norms as the music business.

The record companies are consolidating, laying people off, wondering whither their audience has fled.

Record chains like Tower Records and Wherehouse Music have spent long stretches under bankruptcy protection. Makers of portable devices and purveyors of online music are all searching for the right formula to serve a mass market.

Through all this upheaval, Amoeba Music survives. The independent record chain was founded in 1990 in a Berkeley storefront and subsequently expanded to three stores -- one on San Francisco's Haight Street and another, launched in November 2001 near Sunset and Vine, that instantly became a Hollywood landmark.

Up to now Amoeba's success has been based on looking backward. It relies for as much as half its unit volume on used, vintage, and collectible LPs ("vinyl" in used-record parlance), CDs, and DVDs on which high profit margins make up for the razor-thin margins on new CDs. Amoeba's used-record buyers are masters at assessing with a glance material that comes across its trade-in counters by the thousands per day -- more than 200,000 items a month at the Hollywood location alone, not including items acquired from established collections or at estate sales.

But Amoeba is about to take a couple of big leaps into the future, with plans to start its own record label and to create an online site for downloadable music.

"We're starting the 21st century now," Dave Prinz, 52, one of the company's co-founders, told me last week in Berkeley. "The Internet is changing everything. We were ignoring it."

As a chain that has stayed in private hands, remained manageably compact, and built a devoted (not to say fanatical) clientele, Amoeba has long seemed immune from the changes roiling the rest of the industry. Only this year has it detected any flattening of sales that might arguably be traced to free peer-to-peer music trading and commercial downloading sites.

Part of its appeal to customers is the stores' unique atmosphere. Amoeba shuns industry promotions that make customers at Tower Records or Best Buy feel as if they're trapped in a "living commercial," in the words of Marc Weinstein, 48, who was working in a Bay Area record store when he co-founded Amoeba with Prinz and two other friends. (One, Karen Pearson, now oversees the L.A. store; the other is retired.)

Amoeba takes great pride in the uncanny erudition of its staff – its test for applicants for a buyer's position is so tough that, according to company legend, only one person, a buyer at the Haight store, has ever notched a perfect grade.

Indeed, armed with a list of hard-to-find CDs from several genres, I was able to stump the Berkeley floor staff on only one, an obscure Hungarian recording of the ensemble piece "Coming Together/ Attica" by composer Frederic Rzewski that I've been trying to replace for years.

Amoeba is the rare chain where the inventory encompasses items including the Guarneri Quartet's 30-year-old recording of Mozart's Six Quartets Dedicated to Haydn, Ellington's "Great Paris Concert" and a huge selection of the avant-garde saxophonist John Zorn – not to mention black metal, electronica, world music and much more. The very breadth of the inventory creates its own sense of community among the customers – especially within the diversity of L.A.

"Amoeba is this little distillation machine," Weinstein says. "I can't tell you how many people thank me just for creating a place you can go and be proud of the L.A. scene."

Weinstein and his partners have consistently resisted pressure to expand the chain beyond what they could embrace with their own arms, turning down feelers from New York and Chicago. Los Angeles was harder to rebuff, in part because customers visiting the Bay Area from Southern California kept pleading for a local outlet.

"L.A. was the biggest chance we took," Weinstein says. "It was the chance of losing control."

The owners focused their energies by making the L.A. store big enough to serve as a destination for the entire region. They spent roughly \$2.5 million to acquire used vinyl and CDs over a period of months before the grand opening of their 30,000-square-foot store, seeding it with an inventory that exceeded that of the two Bay Area stores combined.

The new store soon exceeded the owners' projections, and not merely in sales volume.

"The sheer number of hard-core music lovers and collectors in L.A. was far beyond what we expected," Weinstein

says. "Then there's the ethnic and economic diversity. It's a deep and rich tapestry, and after 25 years up here in the Bay Area, it's refreshing to have that alternative reality in my life."

Still, opening a major bricks-and-mortar location doesn't sound like an experience the partners are eager to repeat. Instead, they're contemplating alternative ways of distributing music.

That has led to plans, still in development, for an Internet download site, perhaps to absorb the technological challenges they know are coming. "The next store we build will be virtual," Prinz says.

More advanced are plans for an Amoeba record label. Prinz, an enthusiast who wears his passions on his sleeve, says the first CD, scheduled for January, will be a previously unreleased 1969 concert recording by one of his artistic heroes, the country-rock pioneer Gram Parsons. Prinz hopes to follow the CD with other archival material from Parsons, only a fraction of which appeared before the musician's death in 1973 at the age of 26.

Amoeba will also release an album featuring the Robin Nolan Trio, a Gypsy jazz group inspired by Django Reinhardt, and Brandi Shearer, a local singer who happened to join the Nolan group for a promotional appearance at the Haight Street store and knocked Prinz over with her smoky voice.

The label's business model will thus reflect that of the stores - - a little looking back, and a little looking forward. Says Weinstein, "this business has always been about the cool stuff we could bring to people."

You can reach Michael Hiltzik at golden.state@latimes.com and view his weblog at latimes.com/goldenstateblog.

Illustration

Caption: PHOTO: DRAW: There's a sense of community among the customers at Amoeba Music. Above, Tim Ranow at the information desk.; PHOTOGRAPHER: Robert Lachman Los Angeles Times; PHOTO: WIDE APPEAL: Co-founders Marc Weinstein, left, Karen Pearson and Dave Prinz among Amoeba Music's vast collection of LPs, CDs and DVDs at its store on Sunset Boulevard in Hollywood.; PHOTOGRAPHER: Robert Lachman Los Angeles Times

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<https://www.spin.com/2013/01/amoeba-music-vinyl-vault-download/>

Amoeba Music Converts Rare Vinyl to Digital, Makes It Available for Download

Record store knows how to make it in (iTunes') America

[Daniel Kreps](#) // January 30, 2013



In the wake of a music industry decline that killed off brick-and-mortar competitors like Tower Records and Virgin Megastore, California-based chain Amoeba Music managed to weather the storm, and it's because of forward-thinking ideas like this: Amoeba has digitized their massive collection of rare and out-of-print albums and singles and put the downloads up for sale via Amoeba.com's new [Vinyl Vaults](#).

Everything from long-forgotten Mississippi blues 45s to Louis Armstrong singles to an insane 144 Sun Ra albums have thus far been placed into the Vinyl Vaults, each track beautifully remastered so it retains its original warm sound. There are currently just over a thousand tracks

in the Vaults, and Amoeba adds around 10 to 15 more every day, [Variety](#) reports. You can also listen to a 90-second preview of each song before purchasing.

Many of the selections in Vinyl Vaults are so obscure that finding the whereabouts of each artist to compensate them for the downloads would likely result in Amoeba bankrupting themselves, so the chain came up with another solution: The money from all the Vault downloads go into an escrow, and if the artist or their family discovered their music was on Amoeba.com, they could either demand the chain pull the music down or work out a deal to continue selling the music, to mutually benefit all parties involved.

Outside of the Vault, the refurbished Amoeba.com has already worked out deals with many indie labels to sell their mp3s online, and the chain plans on re-opening talks with major labels again soon.

Hollywood

<http://onlyinhollywood.org/amoeba-music-making-hollywood-rock/>



AMOEBBA MUSIC: MAKING HOLLYWOOD ROCK

By Genie Davis, April 6, 2017

What makes Hollywood rock? [Amoeba Music](#). From live free concerts to a vast selection of vinyl, cds, dvds, and more, this outpost of all things music has been a mainstay of Hollywood for the last 17 years.

Marc Weinstein, founder and co-owner of the Hollywood store as well two Bay Area locations, says his Hollywood spot is absolutely unique.



Amoeba Hollywood at night. (Courtesy photo)

“This is just such a music-centered town. Historically, there are so many people in the music business here. There are so many different kinds of collectors and enthusiasts. We feed off these different groups, and the unbelievable cultural diversity here in Los Angeles. That makes us rightfully called the busiest record store in the world, at least outside of Japan,” he laughs, “they have busy record stores there, too.”

According to Weinstein, Amoeba Music Hollywood literally carries about one million actual items in house. “We have about 250,000 different titles or more in all formats. The actual number of LPs on the floor is about 150,000 at any given time.” He adds that the store is also known for carrying a variety of unusual

formats such as 8-Tracks, laserdiscs, and 78s. “No one else carries those formats. That’s part of the appeal for collectors.”



Vinyl records at Amoeba Music in Hollywood. (Courtesy photo)

Weinstein says the store’s most popular genre is rock. “But we have a number of strong demographic slices that shop here buying soul, hip hop, and jazz among other genres. Not many stores have a jazz section anymore. We also have a gigantic soundtrack section, which appeals to a demographic we really cater to right here in the media district in Hollywood.”

Weinstein says the store frequently buys collections and estates, and ends up with incredible collections related to the entertainment business.

“We try to go deep in all genres based on the idea that each of our sections are like little record stores. For example, we have a comprehensive reggae section and an experimental music section, as well as carrying all different kinds of metal with lots of sub-genres,” he says. In fact, record buyers come from all over Southern California to search Amoeba’s wide selection of metal. “We get things other stores rarely get, and we can order in quantity. We don’t get just one copy, we get ten,” Weinstein adds, meaning shoppers can come in and count on getting what they want.



Blu-ray discs at Amoeba Music in Hollywood.

(Courtesy photo)

Along with an inclusive and deep selection of recorded music, Amoeba also offers live music in the form of free concerts. “The concerts are very specific, it’s all about new releases,” Weinstein notes. “If an artist is coming out with something new, and if they are local or putting on a tour through town, we try to host a concert for them. We especially try to feature local artists, but our concerts all have to be built around a new release.”

Generally, shows at Amoeba serve as a celebration of a new record; the store plays the record, the artist plays some of the music from that record; the concert is directed at getting people interested in that artist’s new title.





Ryan Adams performed at Amoeba Music in Hollywood on February 22, 2017. (Courtesy photo)

“The biggest concert in our store was **Paul McCartney** back in ‘08,” Weinstein recalls. “It was kind of a perfect venue for Paul. He just wanted to do a couple of small shows to promote his new record at that time, *Memory Serves*. He played Amoeba here, and at a ballroom in New York City, and that was all.”

Weinstein is proud of serving so many different groups of people with its eclectic concerts. He likes that the crowds receive not only the opportunity to hear an artist, but to explore the store itself. “The crowd that is enthusiastic enough to wait in line and see the show may also be experiencing Amoeba for the first time, even after all these years. It’s not only a good draw and a great experience because it’s free, but concerts can serve as an initiation to Amoeba,” Weinstein attests. “And because it is in a record store, the concert is all ages, which is a big deal for young people. Artists with a young audience just love playing here because they can get their people out without a hassle.”



Pink Floyd CD/DVD/Blu-Ray box sets at Amoeba Music in Hollywood. (Courtesy photo)

Appealing to music fans of all ages and genres, Amoeba Music offers an incredible music inventory, live concerts, varied formats, plus posters and T-shirts. This isn’t just a store, it’s a Hollywood experience.

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***Genie Davis** is a multi-published novelist and journalist, and produced screen and television writer.*

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Home Business Amoeba Takes L.A.



Amoeba's Marc Weinstein, Dave Prinz, Karen Pearson, and Mike Boyder

Amoeba Takes L.A.

What the legendary Berkeley store's move to Hollywood really means

By
Bob Mack

-

October 1, 2001

Perhaps you saw the hand-written full-page ads, with their high-school-math-class caliber doodlings, in the *L.A. Weekly* last winter. They looked low budget yet were anything but: “The Biggest and Best Indie Record Store Is Coming to L.A. ... The Highest Prices Paid Ever for Good Collections ... We Have over \$1 Million to Spend ... We Are Only Buying Now—The Faster You Get Us Your Stuff, the Faster We Will Open.” Or perhaps on your way home from the Hollywood farmers’ market, you saw, on Cahuenga just below Sunset, a remarkable line of people. Goth kids clutching black backpacks. Graying gay couples hovering over immaculately packed crates. BMOCs and CEOs uneasily eyeing their idling SUVs, wondering if they should just unload their cardboard boxes right here, right now, in front of all these ... these weirdos. And of course the odd junkie.

Or perhaps you neither saw the ads or the lines nor heard the buzz. In which case you probably live under a freeway in a Frigidaire box—which is to say you probably lead a perfectly normal life, unencumbered by the ebb and flow of rarefied pop subculture. Either way, the upshot is this: There’s good news and bad news. The good news is: Amoeba’s coming.

And the bad news is: Amoeba’s coming.

It’s good news because Amoeba Music is arguably the best record store on earth, or at least in America. This is mostly due to the Bay Area-based company’s absolutely sick collection of sought-after used vinyl, from obligatory high-end pieces like first editions of Harry Smith’s *Anthology of American Folk Music* and a couple Beatles “butcher” covers to the obscure type of stuff—sealed copies, say, of Whole Lalo Schifrin *Going On*, with cover art depicting a hypodermic needle injecting a mushroom into the South American soundtrack composers skull—that makes pigs like me giggle. But it is also due to their imposing catalog of brand-new product: CDs that the chains would never have

in stock, DVDs and videos, the latest 45s from Jamaica, the rarest posters from overseas.

Which of course is bad news for the Virgins, Towers, and Borders of our town, who not only don't have as cool a stock but also don't have as cool a kid behind the counter, offering actual helpful advice. It may be even worse news for local independent record stores, which probably quaked in their boots when Amoeba's ads first appeared—institutions like Rhino, Aron's, Rockaway, Moby Disc, and Penny Lane.

Susan and John Polifronio have owned and operated Counterpoint Records and Books on Franklin for 22 years. It's a friendly, quiet place that's open till late in a very Greenwich Village way. They're not about to close up shop now. "This is a problem that's as old as the big fish eating the little fish," John sighs good-naturedly. "We're a mom-and-pop," Susan adds. "So we can offer a lot of personal service."

But it's not so much the doing-just-fine dusty, musty, creepy, you know, charming holes-in-the-wall that should be worrying. It's the fitter, sassier retailers who may have to start smiling at customers, answering questions, lowering prices, and offering more money for used product—a lot more, if in fact this upstart interloper (from Frisco, no less!) really does have a million dollars burning a hole in its pocket. And it does.

Actually, when all was said and done, Amoeba spent closer to \$2 million on 300,000 used records, 300,000 used CDs, and 300,000 of everything else—videos, posters, Hollywood memorabilia.

In addition to the weekend buys held over four months at their Sunset and Cahuenga location, Amoeba made house calls to "punk rock crash pads, record executives' homes in the hills, and everything in between," says Marc Weinstein, one of the store's four co-owners. He canvassed the Southland in a van, from beach towns to Crenshaw to the Valley, where "it seems there's a disproportionate number of people who once were part of the scene."

One woman in Sherman Oaks had inherited a 9,000-piece jazz collection that contained a lot of “mid ’60s progressive,” as Weinstein puts it. “Archie Shepp, Anthony Braxton, Sun Ra, and just a lot of really unplayed records. Records I’ve never even seen.” He chuckles guiltily, then adds, “And I’ve been doing this for 22 years.” Amoeba bought the whole shebang for \$90,000.

Historically, Weinstein points out, “L.A.’s been filled with treasures because the industry’s here, and there’s so many distributors, warehouses, and deals being made.” But Amoeba’s owners searched nationwide to find stock for their local store. They bought an entire punk rock store in Chicago, took the Country Music Hall of Fame’s LPs off its hands in Nashville, snarled up a jazz stash in a New York suburb, and convinced the descendants of some departed soul in Detroit to relinquish his 30,000 rock albums, which, among other things, included every record the Beatles ever released. In every country.

All this suggests that buying and selling vinyl is not just some reactionary pastime or the preoccupation of a few crazy kids trying to make it as deejays. It is in some ways the way of the moment, if not the wave of the future.

According to the Recording Industry Association of America, 2.2 million new vinyl LPs and EPs were sold in 2000, resulting in total sales of \$27.7 million. That amounts to only .002 percent of total music sales last year.

It may not seem like all that much. But such stats can be explained, says Amoeba co-owner Karen Pearson, by the fact that customers can’t buy what isn’t readily available. If more vinyl was pressed and distributed, perhaps more would sell. Perhaps. According to Pearson, their used-vinyl sales have gone up every one of the 11 years Amoeba’s been around. Which makes sense, since the rise of Amoeba coincides with the institutionalization of “vinyl culture.” There’s the Beastie Boys’ and Pearl Jam’s insistence on pressing albums on vinyl as well as CD, the lounge and cocktail craze for old exotica records, the triumph of hip-hop and techno turntable culture, plus the specialization of record collecting into an infinite number of genres, like Krautrock,

Indian soundtracks, and now lite pschye. Come to think of it, vinyl has become so hip as to be almost, well, square.

Personally, I prefer LPs for the ritual of it all: carefully taking the platter with the palms of your hands and setting it on the turntable; placing the needle down into the groove, then waiting, after the initial snaps, crackles, and pops subside, in that instant of silence, for the first chord to strike; sitting there, cross-legged if necessary, holding the sleeve, preferably a gatefold, and spacing out on the cover art; and finally, turning over the record once it stops, which literally gives you pause, forces you to think about what you've just heard before beginning the cycle once again by placing the needle down and waiting, in delicious anticipation, for side 2 to kick in.

Weinstein was raised in Buffalo, New York, where in 1975 he got his first job at a shag-carpeted superstore called Record Theatre. He was the 8, track buyer. He was also instantly smitten. "It was a culture that I appreciated from day one," he says. "It's a great place in the community to be. I can't think of another product I'd rather sell. And I don't care if people are shopping for Dolly Parton, Wagner, or Sun Ra—they have that same look on their face. They're looking for that buzz."

In 1979 Weinstein moved to San Francisco because of the music scene, dominated by art bands like the Residents, Chrome, and MX-80 (whom he still drums for). For several years he was a buyer for Rasputin's in Berkeley.

After a year in New Orleans helping the Peaches chain open used-record departments in their outlets, he moved back to San Francisco and managed Streetlight Records for seven years. Then in 1990, he opened the first Amoeba Music, on Telegraph Avenue in Berkeley, with two buddies, Dave Prinz and Mike Boyder.

It was Prinz who came up with "Amoeba": slightly psychedelic, definitely at the front of the phone book, and internally alliterative with "Music." "For years," says Weinstein, "people have had all kinds of interpretations as to why we're named Amoeba. But it is really just a good metaphor for who we are." It is also not a bad symbol of their scary growth. "Right. Yeah, that too! Absolutely."

Indeed, the Berkeley outlet (originally 3,500 square feet, now about 12,000) was such a success that expanding to a second one on the Haight was inevitable. “A few stores did end up getting their businesses, uh, negatively impacted,” Weinstein concedes, “but basically because they weren’t very good stores to begin with.”

Pearson, who became a co-owner when the 24,000-square-foot Haight Street store opened in November of ’97, is a Berkeley native who was raised with the notion, as she puts it, that “profit is theft.”

But no matter how you slice it, and regardless of whether they reveal themselves to be ruthless corporate swine, the bottom line is: What Ben and Jerry’s is to tooth decay and Tom’s of Maine is to prevention of tooth decay, Amoeba has become to dusty, scratchy platters of black plastic. Namely, they practice hippie capitalism that is more hip than pie (as in “in the sky”)—although it was hard not to sigh upon reading the agitprop posted in the front window of the new store, which said that buying and selling used records is, yes, good for the planet.

The Los Angeles store, which will have 28,000 square feet of clean, well-lighted retail space and 120,000 carefully categorized, strategically sealed used records, opens this month. And if opening day on Haight Street is any indication, it will be the Event of the fall season, at least as far as Los Angeles-based snobs, jokers, Luddites, halfhearted bohemians, part-time service employees, and perma-students are concerned. “We had people camping out overnight and wrapped all the way around the block,” Weinstein recalls of the San Francisco opening. “Collectors were looking in the windows with binoculars, trying to figure out where everything was.” That day Amoeba did \$150,000 in business. “We expect a similar thing here,” says Weinstein, who isn’t too concerned about a full-scale nerd riot breaking out. “There’s a lot of rabid collectors who are gonna be very excited, shoulder to shoulder. Hopefully no one will get carried away.” And while shoplifting is “definitely a problem,” it is “very difficult to get out of here with records”—not just because of the off-duty cops who’ll be lurking about but also because of all the watchful, preternaturally cheery employees who, believe it or not, actually enjoy their work, belying the stereotype of the record-store clerk/jerk who, after all these years, was immortalized on the big screen by Jack Black in *High Fidelity*.

“That’s a really important distinction between us and a lot of the big chains—and a lot of the small independents,” Weinstein almost warns. “We go way out of our way.”

Exactly what they’re willing to go way out of their way to do remains to be seen. In other words, has Amoeba come to town with the express purpose of putting, say, Aron’s on Highland—and all our other record retailers—out of business?

Aron’s, which started in 1965 as a 626-square-foot classical music store, is now up to 9,000 square feet. Owner Jesse Klempler’s “gut feeling” is that new and used vinyl accounts for 10 to 15 percent of his total sales. So, is he quaking in his boots? Not as much as when the rumor was that Amoeba was going to set up shop across the street. “I’d say we’re aware and slightly concerned,” says Klempler. “Any collector is gonna go to every store. And this is a collector’s town.”

“There’s a lot of really great stores in the L.A. area, like Rhino, for example, that are really strong and’ll do fine,” says Weinstein, “because they can do a lot of the things we can’t do, like play records for people and just stand at the counter and chat.”

But he also can’t help stating the obvious. “There are a few that have been particularly weak for years that may have reason to worry, or not. I’m not trying to be judgmental, and we certainly don’t come in here to specifically compete with anybody, but there are a couple of stores in the Hollywood area—you can figure out who they are—that are particularly nervous about our coming. And as I understand it, they’ve already gone to great lengths to improve their systems. They’re actually putting in bin cards so that customers can find product! And that’s all good, because that’s what they should’ve done years ago.”

MUSIC; Amoeba Music to open download site

Martens, Todd . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]29 Jan 2010: D.14.

[ProQuest document link](#)

ABSTRACT

Amoeba will join the likes of Other Music in New York and ThinkIndie.com, a digital outlet that represents a consortium of the nation's top indie stores, including Fingerprints in Long Beach, as one of the few independent retail outlets trying to claim a slice of the digital marketplace.

FULL TEXT

Over the last several years, the physical retail market for music has been vastly diminished, as evidenced by the closing of Tower Records, the Virgin Megastore and key local shops such as Rhino Westwood and Aron's Records.

Looking to avoid that fate, Amoeba Music is taking steps to remain competitive in the digital space and will launch a digital download store this spring or summer.

Amoeba will join the likes of Other Music in New York and ThinkIndie.com, a digital outlet that represents a consortium of the nation's top indie stores, including Fingerprints in Long Beach, as one of the few independent retail outlets trying to claim a slice of the digital marketplace.

"I think the indie music scene missed the boat on the whole MP3 scene," said Yvonne Prinz, who with her husband, Dave, help found Amoeba in Berkeley 20 years ago. "We thought the brick-and-mortar record store would last forever. Now, after spending years ignoring the whole thing, we thought we could approach it like we approach our stores. We can be purists and collect everything an artist has done."

Prinz said Amoeba's digital outlet will focus on rare, out-of-print and deep catalog material. The company is in the midst of readying hard-to-find works from Louie Armstrong, Django Reinhardt and Billie Holiday, among others.

"It's a music-obsessive, music-collector's foray into that world," said Amoeba's general manager, Karen Pearson.

Not that the online marketplace has been completely welcoming, notes Other Music owner Josh Madell. His famed indie store launched a download branch in 2007.

"It's a lot harder for a small store to challenge Amazon and iTunes than I imagined," Madell said. "In the real world there a lot of people who listen to underground music who want to go to an independent store to buy it. . . . I haven't seen that on the Web."

The Coalition of Independent Music Stores spearheaded the 2009 launch of ThinkIndie, and the group's head, Jim Fahy, admits that the site's growth has been "slower than we like." But sales aren't the only goal.

"Mainly, it's to fill a gap," he said. "You can buy digital, and you can buy local. If it doesn't get new people in the store, it keeps the money in the community."

Prinz said she's learned a great deal working with Amazon.com on the release of her latest young-adult novel, "The Vinyl Princess," about a 16-year-old girl who works at an indie record store. Those who order the book via Amazon's e-reader, the Kindle, can access a playlist of music that includes songs from Elvis Costello, Joe Strummer and Tom Waits.

"They're the online monsters," Prinz said of Amazon. "So for the indie record store to try and catch up? That's a really difficult project. But we're going to tackle it."

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DETAILS

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Film & Music: Click to download: Complex lifeform: California's mighty indie record store Amoeba has a rapidly evolving website, writes Chris Salmon

Salmon, Chris . The Guardian ; London (UK) [London (UK)]16 July 2010: 9.

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ABSTRACT (ABSTRACT)

Although Glastonbury and T in the Park are two of Britain's biggest festivals, the eight-hour drive between their respective sites in Somerset and Scotland seems to prevent them viewing each other as major rivals. So many acts are able to play at both events. The problem with that, though, is that the BBC's extensive online coverage of T comes with an unmistakable whiff of déjà vu. Just a fortnight after we were treated to online highlights of Glastonbury sets from Muse, Faithless, Dizzee Rascal, Florence and the Machine, La Roux, Hot Chip, Groove Armada, Mumford & Sons, Rodrigo y Gabriela and Vampire Weekend, we can, until Sunday night, watch those very same acts playing at bbc.co.uk/tinthepark. Of the T artists who didn't play both events, the highlights of Goldfrapp, the Prodigy, Kasabian and, particularly, Eminem are most worthy of your time (there is, sadly, no footage of Jay-Z's set).

FULL TEXT

For the last 20 years, music-loving Brits returning from California have sung the praises of Amoeba Music, the self-proclaimed largest independent record store in the world. At Amoeba.com, you can order new-release CDs direct to the UK, but the main reason to visit the website is the free content it offers. For starters, there is a wonderful video archive of more than 200 live sets played in Amoeba's shops by everyone from Os Mutantes to Steve Earle, and Andy Bell to Dizzee Rascal. They also have an insightful series of videos called What's in My Bag, where staff, customers and musicians discuss their recent purchases, alongside clips of the music. Recent highlights have included Groove Armada, Robyn, the Big Pink and an extremely funny interview with South African rave-rappers Die Antwoord. To top things off, it also has a free downloads section, which puts you just a click away from more than 200 MP3s, including sample album tracks from the xx, Avi Buffalo and Pavement, plus songs from many of the aforementioned in-store performances.

Although Glastonbury and T in the Park are two of Britain's biggest festivals, the eight-hour drive between their respective sites in Somerset and Scotland seems to prevent them viewing each other as major rivals. So many acts are able to play at both events. The problem with that, though, is that the BBC's extensive online coverage of T comes with an unmistakable whiff of déjà vu. Just a fortnight after we were treated to online highlights of Glastonbury sets from Muse, Faithless, Dizzee Rascal, Florence and the Machine, La Roux, Hot Chip, Groove Armada, Mumford & Sons, Rodrigo y Gabriela and Vampire Weekend, we can, until Sunday night, watch those very same acts playing at bbc.co.uk/tinthepark. Of the T artists who didn't play both events, the highlights of Goldfrapp, the Prodigy, Kasabian and, particularly, Eminem are most worthy of your time (there is, sadly, no footage of Jay-Z's set). But you can't help thinking that, next year, the BBC might do better ploughing its festival-filming resources

into something completely different.

More than two years after his last album, and following a disastrous hard-drive crash last year, Mancunian indie-popster Jim Noir finally has 10 new tracks ready to go. However, Noir has decided that the songs don't really sit together as an album. So, he's giving away four tracks as a free download from his website, jimnoir.com, presumably in the hope that they'll encourage people to buy what Noir calls the "better" six when they're released as an EP later in 2010. Certainly, if these four terrific slabs of sunny psychedelic pop are the duff ones, then the other six are worth getting quite excited about.

Send your links to chris.salmon@guardian.co.uk

DETAILS

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AMOEBA DIVIDES ONTO INTERNET

Last music retail giant sells rare tracks via download, retains brick & mortar heart

By Christopher Morris

California-based mega-retailer Amoeba Music, the last big record store on the block, has moved into the digital age with both feet, with its inauguration of a revamped website. And possibly the most intriguing element of that site, and a direct reflection of Amoeba's dig-deeper philosophy, is the so-called Vinyl Vaults section — thousands of rare and out-of-print LPs, 78s and 45s that flow through the company's three outlets in any given week — now available for sale via download.

"We've been digitizing a lot," says Jim Henderson, who owns Amoeba along with partners Marc Weinstein, Karen Pearson and Dave Prinz. "What you see now is the lost-between-the-cracks, underappreciated, undervalued (music) from dead labels, (obscure) artists, stuff that we really stand behind. It's mostly in the rock genre, with a lot of jazz, a lot of blues, some country, some spoken word. There are some oddities for sure."

Many of the LPs have been getting remastering upgrades from the original vinyl and shellac sources. Currently, there are only about 1,000 titles for sale, but Amoeba is adding 10 or 15 more every day.

Some Vinyl Vaults artists are readily familiar, and in some cases Amoeba's source material emanates from its owners' own collections. Some of Prinz's rare Louis Armstrong 78s were digitized and are being sold as downloads, while Weinstein's prized collection of 144 Sun Ra albums has also been ripped.

Some Vinyl Vaults artists have proven so elusive that even diligent detective work could not track them down. Henderson points to an unknown '70s country artist known only as C.J., whose

album "My Lady's Eyes" is for sale on the site.

"We couldn't find C.J.; we couldn't find a label that put the record out," Henderson says. "But it's a compelling piece, (so) we said, 'This should be up.'"

Weinstein adds that if a sale is made, the money goes into an escrow account. "If (someone says), 'That's mine,' well, OK, we can either take it down or we'll sell it, and you've got this nice (digital) master. We'll sell it, we'll promote it; let's sign a contract."

The retooled www.amoeba.com — which has been selling CDs, vinyl LPs, DVDs, accessories, tchotchkes and collectibles for 18 months, and shipping them (at no charge) to customers around the world — launched in beta form on Oct. 2.

The site now offers a range of digital downloads, that includes not only the Vinyl Vaults collection, but also curatorial data that features 4,500 artist bios and 6,500 record reviews.

The entirely inhouse undertaking has taken six years, at a cost estimated by the Amoeba partners of around \$11 million. The project employed some 200 people.

Amoeba is selling its Vinyl Vaults material, which can be heard in streaming samples on the site, www.amoeba.com, in three pricing tiers, reflecting the audio quality of the tracks: 78¢ per track for MP3s, 80¢ for Lossless M4As and \$1.50 for WAVs.

No matter which format is preferred, the older tracks have undergone extensive sonic cleaning and remastering that eliminates the noise that plagues 78 rpm records. "There's percussion and stuff that you wouldn't be able to hear on a 78," Weinstein says. "We have one particular engineer who really figured out

how to deal with the inconsistencies, static, to really root out all the sound without losing it."

When the Amoeba site finally went live selling downloads last fall, the product was strictly independent; the offerings currently comprise 600,000 tracks from indie imprints, licensed from such distributors and labels as Red-eye, Beggars Group, Virtual, Warp, Alligator and Naxos. Many others figure to get involved after Amoeba lands major-label licensing.

"We do not have a major-label deal," Henderson says. "We're hoping to start talking with the majors again in the spring. We had conversations last summer with two of (them), and it was very positive. The only reason we're not live with the majors is that we can't quite handle ingesting it, and doing all the levels of reporting that they ask."

In business for 22 years, Amoeba has 500 employees and operates the three largest full-catalog record stores in the country: Its original 10,000-square-foot Berkeley shop got the ball rolling in 1991; a 19,000-square-foot location in

San Francisco's Haight district opened in 1997 in a converted bowling alley; and its two-story, 28,000-square-foot flagship store in Hollywood opened in November 2001.

Despite declining sales that reflect an industry-wide downturn — Amoeba's numbers were flat in 2012 compared

with the previous year — the company has remained a Mecca for music consumers, even as a decade-long crash claimed such deep-catalog chain competitors as Tower Records and Virgin Megastores.

"I don't think any of us, years ago,

would have thought that every record store would be gone," Pearson says. "Realizing that a hard copy (of a record) was ultimately going to disappear, I think that changed how we were looking at the website."

The development of a bigger online presence came at great cost, notes Weinstein: "Every bit of profit we've had for the past few years has gone into trying to build this thing, to get to where we're at now."

Reflecting Amoeba's curatorial bent, efforts began early on to develop informational con-

tent for the site. After first mulling the possibility of licensing of All Music Guide's enormous database of artist biographies and reviews, the retailer decided to create its own. Pearson notes that every artist on the website has his or her own page, with information aimed at simulating the experience of talking to somebody in the store.

But while Amoeba has entered the brave new world of digital retailing, the company is by no means contemplating an exit from the sale of physical product. In fact, the partners view their Web agenda as an adjunct to the company's traditional business.

"Our goal is to have a website that helps prop the stores up," Henderson says. "We view it as a very cyclical relationship, and a logical next step for us."

Henderson says he feels the site could be a profit center if Amoeba can get the majors on-board and Vinyl Vaults becomes popular. Weinstein sees the site as a magnet for audiophiles.

"We would love to be as comprehensive as we think every record geek would want us to be," he says, "so that there's a place to go to see the depth of everybody's catalog, to learn more about them and to exchange information with other collectors." ■

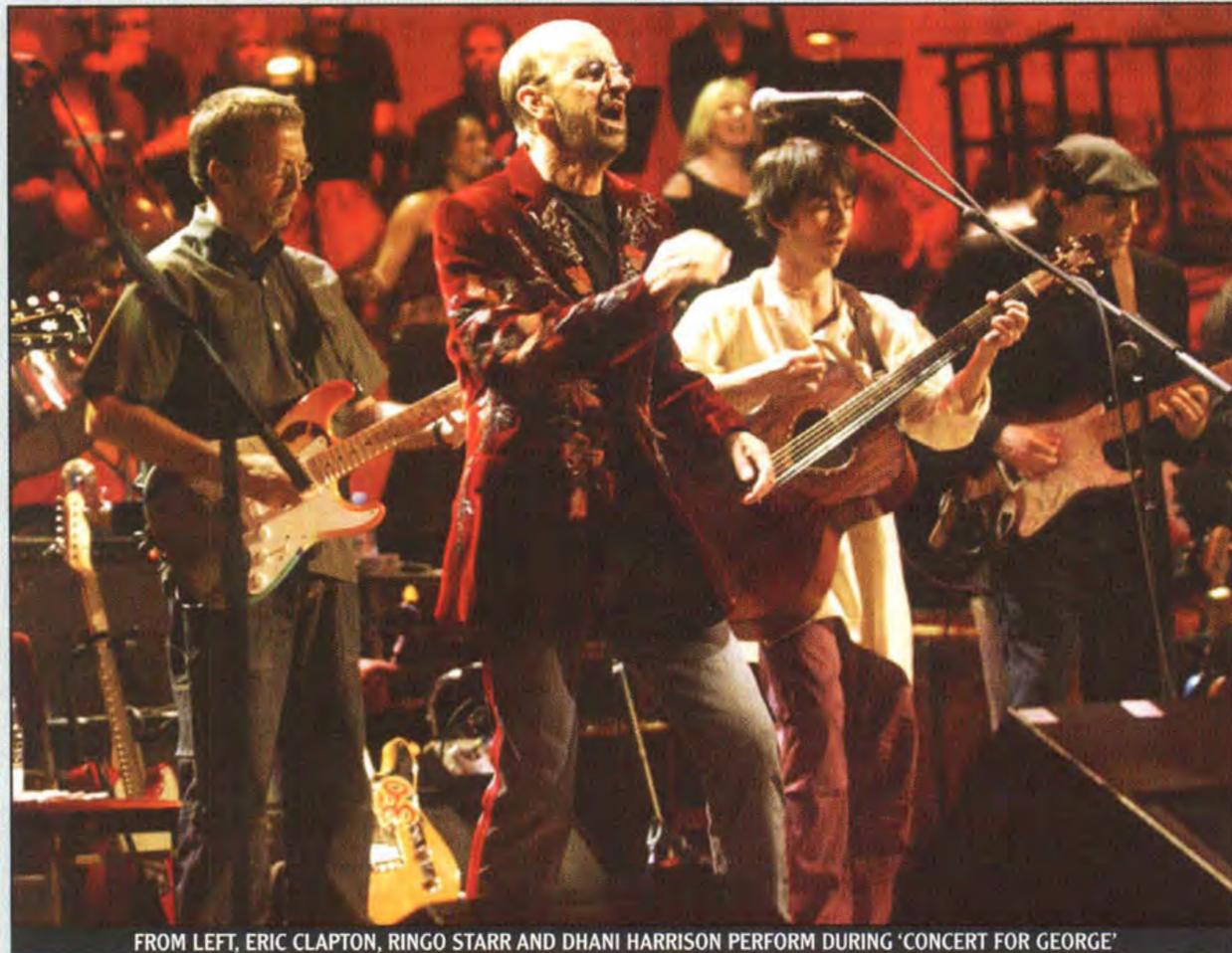


What: Amoeba Records website offers downloadable content.

The takeaway: Music mecca eyes deals with majors, but it isn't getting out of the retail biz.



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



FROM LEFT, ERIC CLAPTON, RINGO STARR AND DHANI HARRISON PERFORM DURING 'CONCERT FOR GEORGE'

John, George Remembered On Pair Of DVD Tributes

BY JILL KIPNIS and NIGEL WILLIAMSON

Two Beatles-oriented DVD projects that are being released Nov. 18 pay tribute to the departed members of the Fab Four.

George Harrison and John Lennon are remembered in, respectively, "Concert for George" (Warner Strategic Marketing [WSM]) and "Lennon Legend" (Capitol).

More than 40 years after releasing their first album, the Beatles remain one of the hottest draws at retail. The DVDs are also expected to be top holiday items.

The two-disc "Concert for George" (\$29.99) features a tribute performance honoring the late George Harrison, which took place Nov. 29, 2002, at London's Royal Albert Hall.

The concert lineup includes former Beatles Paul McCartney and Ringo Starr, Eric Clapton, Tom Petty, Billy Preston and Jeff Lynne.

A two-disc "Concert for George" soundtrack featuring all of the performances will also arrive Nov. 18 for \$24.98.

The concert is presented in film form under the

direction of David Leland ("Band of Brothers," "Wish You Were Here"). A theatrical version and an uncut version are included, as are such extra features as performer interviews and behind-the-scenes footage.

"Concert for George," which is playing in theaters in select U.S. and U.K. markets for a limited time, was originally conceived as both a concert and film, Leland says.

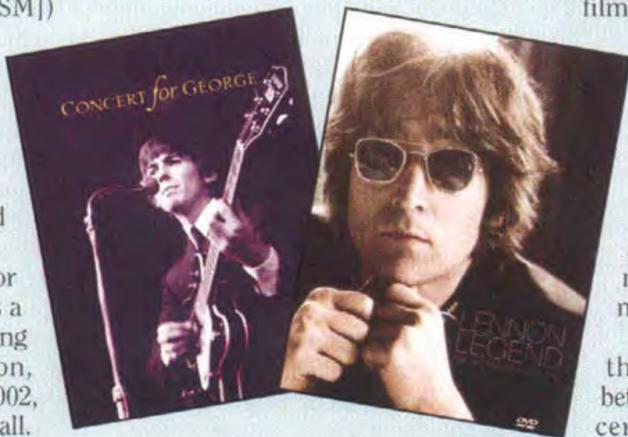
"There were different views about how it should be shot," he says. "A lot of people were thinking of it like a traditional rock concert with big screens. I didn't want that. The Albert Hall stage is huge, so I wanted to make the stage space feel more intimate."

Leland originally wanted the film to be evenly split between documentary and concert footage. But during the editing process, Leland realized

the music "spoke for itself, and the whole event was about George's songs. So we limited the interviews, and it became 90% music. That keeps in touch with the spirit of the evening."

Clapton, who was the project's musical director, was

(Continued on page 74)



Amoeba Feeds 'Music Addicts'

Within Two Years, Store Is A Thriving Enterprise

BY CHRIS MORRIS

LOS ANGELES—From the moment it opened its doors in November 2001, there was little doubt that Amoeba Music would be a major force in the L.A. retail market.

Hundreds of customers swarmed the store on opening day, hunting for bargains among the store's 150,000 new CDs, 350,000 used CDs and 200,000 used LPs (*Billboard*, Dec. 15, 2001).

The 28,000-square-foot Hollywood location has since become what co-owner Karen Pearson calls "a gathering place" for music addicts.

Amoeba's presence in L.A. has given its independent competitors a few sharp licks—especially in the realm of used merchandise.

"They've affected everybody in town," says Wayne Johnson, co-owner of the 20-year-old indie store Rockaway Records. "Everybody had to feel the pinch. They're taking a big piece of the pie."

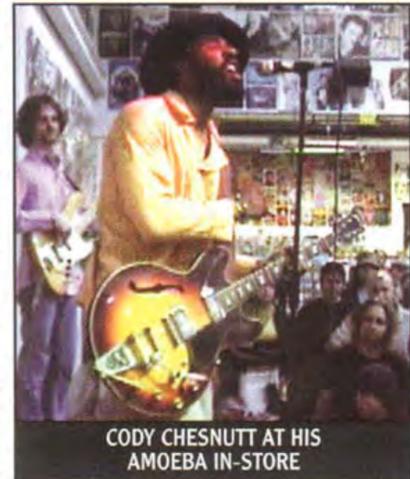
Amoeba—which also operates large stores in San Francisco and Berkeley, Calif.—is close to reaching its sales goals, Pearson says.

Pearson says the L.A. store is approaching its projected gross of \$15 million for the year.

The store has also seen a 20%-25% increase over last year—an anomaly in today's harsh retail

environment. However, sales at Amoeba's other stores fell in 2002: San Francisco slid 8%-10%, while Berkeley's business dipped 10%-15%.

(Continued on page 75)



CODY CHESNUTT AT HIS AMOEBIA IN-STORE

UMG's eBay Bid

Online Store Will Have Auctions, Straight Sales

BY BRIAN GARRITY

NEW YORK—Universal Music Group has struck a deal with eBay to create the Universal Music Store, a Web-based marketplace that will sell music, memorabilia, tickets and special offers involving Universal acts.

Universal may also sell wholesale through eBay to small retailers and individual eBay "entrepreneurs."

UMG will use the store as a promotional platform to generate fan interest in new albums from its artists. It also hopes the venture will become an alternative revenue stream.

"One of the things that is clear in today's world is we need a much better way to reach directly to our consumers," Universal Music Enterprises president Bruce Resnikoff says. "We are really looking for an efficient, cost-effective and creative way to do that."

Most of the memorabilia that will be up for auction will be from UMG acts with new or recently released albums, including Bon Jovi and Jay-Z.

UMG is offering signed guitars and handwritten lyrics by Bon Jovi, front-row tickets to Jay-Z's upcoming concert at New York's Madison Square Garden and a personal drum lesson with Nickelback drummer Ryan Vekedal.

The store will also offer new music and a variety of hard-to-find music items, including catalog vinyl records, autographed boxed sets, 12-inch singles and rare import releases.

Some items will be available for consumers to purchase at a fixed price; others will be auction pieces.

UMG is the first major record label to establish a formal agree-

(Continued on page 75)

JumpStart Gets Started; One-Stops Leap First

Seven weeks after Universal Music Group announced its controversial JumpStart program, it's still one of the most closely watched initiatives from a major in the past decade.

UMG launched its JumpStart advertising campaign in USA Today Oct. 18, with a full-page spread tout-

JumpSTART

ing its new low prices.

So far, and as expected, there has yet to be a significant change on in-store pricing of UMG titles. That's because most of the "big boys" already mark hit titles at \$9.99, and that price seems to be holding steady.

Also, as Universal Music & Video Distribution did not provide the traditional-type price protection when devaluing product, most retailers do not expect low pricing to be reflected across the board on UMG titles until Jan. 1, when the company's catalog titles begin carrying the "new low price" sticker.

While \$9.99 may be the going

price so far on hit titles, you can be sure that most traditional music accounts are watching each other very closely to see how the JumpStart pricing plays out on new releases in the marketplace as we head into the holiday selling season.

Looking ahead, it will be very interesting to see how Black Friday advertising unfolds this year.

Of course, UMG's competition is closely monitoring how this plays out.

I'm willing to bet there is a lot of duplication of effort in the marketplace as five distribution companies each track pricing on new UMG releases. They are also checking for compliance, which involves the amount of in-store positioning and media advertising allotted to UMVD titles.

With everyone waiting to see which way pricing will go, there might be a clue in the one-stop/indie store sector.

Initially, most one-stop executives were willing to pass through the JumpStart pricing for new releases and were hoping to gradually introduce UMG catalog titles at the lower \$9.09 price as they

worked through inventory.

Indeed, Super D e-mailed its customers Sept. 10, announcing that it would update its inventory each night, posting new titles at the lower price as it sold out old stock at the higher prices.

"As we worked through our FIFO [first-in first-out] layers, we

Retail Track™
By Ed Christman
echristman@billboard.com



planned to make more catalog titles available, beginning with the first set of titles on Oct. 6," says **Bruce Ogilvie**, co-owner of the Irvine, Calif.-based Super D.

But Alliance Entertainment Corp., the largest one-stop shop in the industry, decided to, well, jump-start JumpStart. It treated the entire 6,500-

title-strong UMVD catalog as part of the JumpStart program almost immediately, beginning Sept. 29.

Then, Galaxy Music Distributors jumped on board Oct. 1, and it soon became a slippery slope.

Another one-stop executive says, "Initially, most one-stops took a shot at trying to make this a logical business model as best as one can under the circumstances.

"From the time UMVD first announced the program on Sept. 3, we took three weeks to assess what to do, and we thought we came up with a good strategy.

"And then the marketplace said that game plan is out the window. Now, there is no transition, and it's borderline insanity," the executive adds.

"When they announced it, there was havoc in the marketplace," AEC president **Alan Tuchman** says. "There were so many unknowns about how the marketplace would react that if we didn't react swiftly, we could jeopardize our independent account base." AEC's response enabled indie accounts to be "on equal footing" if

the chains went with a lower price structure on catalog, he says.

The one-stops that could afford to drop prices immediately appear to be those that were either light on UMVD product in the first place or did larger-than-usual returns, despite UMVD asking accounts to try to sell through old product.

For example, VP/COO **Mike Wise** at Music City Record Distributors says his company did the math and decided it was in its best interest to do a return.

"We didn't think the market was going to allow us to buy low and sell high until Jan. 1," Wise says.

"We gave our accounts a couple of weeks to give them price protection, and then after we flipped the switch, they are getting the lower price and reduced credit on returns," he says.

Meanwhile, independent merchants—the kings of just-in-time replenishment—are the beneficiaries of the turmoil in the one-stop sector, as they have a head start on JumpStart selling UMG catalog at a lower price than their chain brethren, who usually make catalog buys with a considerably longer time span in mind.

Amoeba

Continued from page 73

"We have to be realistic," Pearson says. "We're not insulated from any of this."

Amoeba has still made a mark in L.A. with a retailing style best described as "exclamatory."

Pearson attributes the store's unique position as "doing something completely different, at least on this scale and size. There are a lot of other retailers, the chain stores [who] don't have the trading-post aspects. They

don't have a lot of the energy and the buzz that you find in this store."

Amoeba has seen heavy traffic this year, with close to 150 live in-store appearances by such artists as Cody Chesnutt. The most heavily attended in-store acts have each lured more than 1,000 attendees.

"That's a huge commitment, as far as what we do," Pearson says. "We totally believe in it, so that does make a difference."

In an era of diminishing label support, Amoeba has also been the beneficiary of label co-op advertising and probably has the highest profile of any L.A. store in local alternative papers.

At the National Assn. of Recording Merchandisers conference in March, eBay actively promoted the wholesale concept to labels.

Aufrict says that selling through eBay is a way for labels to respond to retail trends, which has seen music sales migrating from specialty stores to mass merchants with tighter shelf space.

"A Wal-Mart or a Target only devotes so much shelf space to music. So labels like Universal are looking for ways to get the catalog back out in front of people," Aufrict says.

eBay says it has the kind of reach that Universal and others seek. There are more than 1.3 million listings of music, movies, videogames and entertainment memorabilia on the site each day.

eBay

Continued from page 73

ment with eBay, which claims more than 75 million registered users. The label will have its own dedicated page on the eBay site.

UMG is also tapping into a new distribution channel. The company will be selling closeout and catalog product for wholesale in lot sizes of 40 to 60 pieces per lot.

"That's new distribution for Universal. They may not want to sell everything in singles themselves, so they can tap into all these individual resellers," says Mike Aufrict, VP/GM of eBay's entertainment category.

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MERCHANTS & MARKETING

Ex-BMG Exec Predicts Boon For Manufacturing Sector

BY BRIAN GARRITY

NEWYORK—While the music manufacturing industry finds itself in flux amid stagnant CD sales, the rise of Internet piracy, and uncertainty over what the next physical music format will be, former BMG Entertainment CEO Strauss Zelnick insists that pre-recorded music remains vital and that the rise of digital distribution will create a host of new opportunities for manufacturers and related companies.

"The manufacturing business in the U.S. especially is challenged at the moment, but I don't think it's structurally flawed," says Zelnick, who is currently the chairman of Japanese music company Nippon Columbia and head of his own New York City-based venture firm, ZelnickMedia.

Zelnick will give the keynote address here Friday (7) at the annual marketing summit sponsored by the International Recording Media Assn., the trade group for recorded-media manufacturers, replicators, duplicators, packagers, suppliers, and copyright holders.

The manufacturing business is at a crossroads. The CD format, now a mature business, is no longer a growth engine for the industry. The music business in general is suffering from a lack of hits, due to the absence of a new break-out genre. File-sharing and CD-burning have become largely mainstream activities. New and alternative formats like DVD-Audio, Dataplay, and Sony Memory Stick are proliferating and vying for consumer attention. And the major labels are involved in negotiations to consolidate their manufacturing and distribution facilities in the U.S.

Still, Zelnick contends the state of the business is not as bad for manufacturers as it may appear at first glance; nor, he says, is the future as bleak as some may believe. "The truth is [that] at its core, [it] is a healthy business, and people are still buying CDs," he says. "Music sales aren't growing, but they're hardly declining."

Much of the conference, which is being held at the Grand Hyatt New York hotel, will center around the rise of new formats. It's a crowded field. The amount of potential new formats that aim to play either the role of successor to the CD or replacement for the audio cassette numbers more than a half-dozen.

STANDARDIZATION IS KEY

Zelnick says manufacturers expect to see a boost from a new digital-music-related format in the next five years. "There will be a standardized digital format that doesn't spin that will be introduced in the next four to five years," he says. "And that will, once again, provide an opportunity for manufacturers, because both blanks and prerecorded material will have

to be manufactured."

While the emergence of a digital music format may open the door to new manufacturing rivals, Zelnick says his advice to current music manufacturers is, "Don't worry about a new format eating your lunch.

"It will be a different machine, but I'm not sure it will be a different skill set," he says. "I think you either know how to be a manufacturer and you know how to service recorded music company clients, or you don't."

More challenging for manufacturers will be finding the right new format, or formats, to support.

"I think DVD-Audio can be an important format," Zelnick observes. "Obviously, it's been structurally challenged by a lack of focus and standardization."



ZELNICK

The same roadblocks are also hampering the development of a digital format as well. "A new format needs to

standardize," he says. "The truth of any consumer electronics business is it never takes off without standardization. The smartest thing the industry could do is get together and create a standard sooner rather than later and recognize it's better to have a big pie and get a smaller piece of it than have the whole pie and have it be very small."

Meanwhile, the major labels and a number of third parties are rolling out a series of new Internet-only digital music-subscription services. But Zelnick says it is unlikely that such offerings are going to sound the death knell for physical formats.

"The business isn't going away. People like to buy packaged goods," he points out. Zelnick argues that hits will not only be distributed as one-off

downloads. "That's a very inefficient way to distribute product. The nature of hits is that they are distributed in volume. And I think that will always be a centrally pressed and shipped business or encoded and shipped, not a one-off business."

What's more, Zelnick says, digital services are going to need some kind of storage medium, which implies a blanks business for manufacturers, at least.

"I actually think the success of some of these digital distribution alternatives will yield some enhancements of physical product shipments and sales," he says. "When you give people the opportunity to consume product in their home in a convenient way, as the VCR did and as digital distribution will, they tend to consume more of the product."

Amoeba Opens The Doors To Its Massive Inventory

BY CHRIS MORRIS

LOS ANGELES—Like contestants on TV's *Supermarket Sweep*, the customers at Amoeba Records—some of whom had been lined up in front of the Hollywood store for hours—literally ran in the doors and up the aisles, panting for bargains and rarities, as the massive new retail outlet opened Nov. 17.

In the planning stage for more than a year, the Amoeba location at Sunset and Cahuenga, next door to the landmark Pacific Cinerama Dome, arrived as the biggest—and many believe potentially the best—music retail store in the Los Angeles area.

With 28,000 square feet of retail space (and another 15,000 square feet dedicated to offices and a warehouse), Amoeba Hollywood dwarfs the San Francisco Bay Area retailer's other two locations: a 10,000-square-foot store opened by partners Marc Weinstein, Mike Boyder, and Dave Prinz in 1990 and a 19,000-square-foot operation inaugurated by the co-owners and fourth partner, Karen Pearson, in 1997.

Amoeba Hollywood started doing business with an immense trove of product, including 150,000 new CDs, 350,000 used CDs, and 200,000 used LPs (hence the customers' sprint through the aisles on opening day).

The store's vast stock is spread throughout two imposing floors. The main floor includes two rooms: one packed with new and used rock, soul, hip-hop, electronic, and world product, plus posters, 78s, and 45s; the other featuring jazz, blues, gospel, spoken-word, new-age, classical, and avant-garde music. A stage for in-store performances is also located on the first floor. Upstairs, a mezzanine contains Amoeba's sizable selection of new and used DVD-Videos and videocassettes, plus a bank of custom-built listening stations.

The jaw-droppingly immense outlet is virtually sui generis, even in a market as saturated with music retailers as L.A.

Weinstein says, "We consider it to be a really underserved market, considering the size of the music scene, the number of people into music. For a variety of reasons, the [L.A.] record retail stores aren't able to really serve the market, for its sheer size. The couple of chain stores that do try to serve the market are really thin in terms of their catalog. Certainly, the energy is not so exciting in those

stores. The many cool indie stores in the L.A. area are basically neighborhood-serving or very specialized, so there are a lot of really great niche stores—little pockets of heaven here and there—but nothing that puts it together all in one place."

The partners explain that their L.A. incursion was in response to pleas from out-of-towners who made the trek to their Northern California stores.



Customers lined up and waited for hours to get in at the Nov. 17 opening of Amoeba Records' massive new outlet in Hollywood. Amoeba Hollywood is equal in size to the San Francisco-based merchant's other two locations combined.

Pearson says, "A lot of [the impetus] came from customers who would come up from L.A., up from Southern California, from Santa Barbara, from San Diego, who would say, 'When are you going to open up a store in Southern California?' Then, coming down here, it seemed to us there was a void, that what we do specifically was not being done—the scope of it, the size, the trading-post thing."

To stock the L.A. store, Amoeba began purchasing used product, which accounts for about half of the Bay Area stores' sales, in January. "[We bought] 900,000 pieces of product [in L.A.]," Weinstein says. "We also had stuff saved up north, so the total number of pieces we had available for the store was over a million . . . Just the buying in the L.A. area alone [cost] \$2 million, and then there were additional buys around the country that we made, so it probably comes out to around \$2.5 million."

Entire collections were purchased around the

country, including a 9,000-piece lode of jazz LPs and a 22,000-piece hoard amassed by an ex-DJ in Hawaii. Amoeba even bought up the entire stock of an Evanston, Ill., punk-rock store, whose wares included a dazzling array of gaudy posters for Mexican exploitation films.

Clearly, the term "open to buy" means little to the Amoeba partners. "If it's made and we feel it's worth having, that's the only stipulation—if it's of some importance to someone," Prinz says. "Anything we feel is worthwhile we definitely try to carry."

Amoeba Hollywood currently employs 130 staffers to stock its vast aisles, work the checkout stations, and sit behind the information booth. Some Bay Area vets have been brought in as senior personnel, including GM Jim Henderson, head buyer Roxanne Pettersen, and used-product buyer Mark Weaver. Weinstein estimates the head count will soon be up to 200 in L.A.

Prinz estimates that Amoeba Hollywood could gross \$15 million in its first year. But Weinstein adds, "A lot of the profit ends up in other people's paychecks. I think the number that scares us the most when we get real lean and close to the line [is] payroll."

The imminent opening of Amoeba sent a wave of apprehension through the L.A. retail community, and other stores quickly moved to upgrade their look and stock. Rhino Records in West L.A. opened a spacious new store and converted its original Westwood Boulevard location down the street to an outlet for low-priced used product. Aron's Records—located only a couple of miles from Amoeba on Highland Boulevard in Hollywood—put on a fresh coat of paint and discounted its used stock by 20% the week Amoeba opened.

Some observers feared that the entry of a behemoth like Amoeba into the L.A. market would drive others out of business. The Amoeba partners disagree and even maintain that their presence will enhance the competition by elevating the bar.

"Absolutely, we will have an effect on the area," Boyder says. "We're going to have a very interesting, wonderful, complete selection, and we're going to have a wonderful energy. In the Bay Area, a lot of stores are happy since we've come around. Part of what we do is bring interest back into shopping for music . . . We raise the energy."

Amoeba Supports Home Grown Music With Live Shows

Retailers can talk all they want about supporting unsigned independent acts, but mega-retailer Amoeba Music in Los Angeles is putting its money where its mouth is.

As an outgrowth of its Home Grown program—which affords free positioning and advertising to local performers who have released their own records—Amoeba is teaming with House of Blues in L.A. to mount two summer shows featuring eight indie artists.

Amoeba's San Francisco store will follow suit in the coming months with shows at the Bottom of the Hill.

The L.A. program is the dominion of **Mary Patton**, who handles advertis-

ing and marketing for the enormous Sunset Boulevard store.

Home Grown acts are nominated by members of Amoeba's staff, because they "are the ones with their fingers on the pulse of what's going on in L.A.," Patton says.

Acts selected for the program are featured on Amoeba's Music We Like endcap—a coveted position next to the main checkout line in the store. Patton says the retailer buys a minimum of 10 units, though the store may initially purchase as many as 60 units from a well-known local band.

Participating bands also receive their own dedicated quarter-page ads in LA Weekly and the bi-weekly



PATTON: 'SUPPORTS INDEPENDENT SPIRIT'

Campus Life magazine. They are also featured in the Home Grown section of the Amoeba Web site (amoebamusic.com).

Amoeba supplies everything free to the acts. "Amoeba's all about supporting the independent spirit," Patton says.

The store has frequently provided further support to its Home Grown artists with in-store performance exposure: Amoeba boasts a stage and sound system that some clubs might envy. But the HOB shows will supply some rarefied attention to the acts.

Patton brought her idea for a series of shows at the high-profile Sunset Strip venue to talent buyer **Tina Suca**.

"[Suca] was doing independent artist showcases at [HOB's private] Foundation Room," Patton says.

"She's expanded that into the club. We thought we could team up."

The first of the Home Grown Summer Showcase Series at HOB is a rock evening on July 20, featuring the **Action Cats**, **Sean Dailey & Desolation Sound**, the **88** and the **Slow Signal Fade**.

A roots-music night follows on Aug. 11, with **Carlos Guitarios**, **Lorna Hunt**, **I See Hawks in L.A.** and **Mike Stinson**.

Tickets for the events will be priced at \$10, but Patton adds, "We're going to have a lot of giveaways. We're hoping to fill the room. We're giving tickets away to people in the industry."

Amoeba in San Francisco has picked up the Home Grown ball with its own in-store program and complementary live performances.

"The program was developed in Hollywood," Patton says. "It was very successful, and the San Francisco

store has adopted it."

So why would a retailer—especially one of the size and clout of Amoeba—give free space and exposure to indie acts? It's simple, Patton says: "If they succeed, we succeed."

QUICK HITS: Alternative Distribution Alliance has promoted **Michael Black**, East Coast VP of sales, to senior VP of sales, and national director of marketing **David Orleans** to VP of marketing. Black is based in New York and Orleans is based in Los Angeles; they both report to ADA president **Andy Allen**. . . Oh Boy Records in Nashville has announced staff promotions and additions in the wake of VP/GM **Dan Einstein's** departure (*Billboard*, June 28). Label CFO **Ric Taylor** has been promoted to VP of operations/CFO,

The
Indies
By Chris Morris
cmorris@billboard.com



and former office manager **Karen McWhorter** has been promoted to director of label relations. Both report to president **Al Bunetta**. **Mary Leanderts** has joined the company as executive assistant, reporting to McWhorter. . . Koch Entertainment Distribution in Port Washington, N.Y., has signed an exclusive distribution deal with Decatur, Ga.-based **Daemon Records**. The label, founded in 1990 by **Amy Ray** of the Indigo Girls, includes **Michelle Malone**, **Cordero** and **the Butchies** on its roster.



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GRP's New All-Star

Continued from page 37

Stadium. The company is also distributing free sampler CDs with the purchase of three Kraft items.

The marketing challenge is taking advantage of the sports connection without sacrificing artistic credibility.

Those involved with the project say Williams' musical background puts him in a different league from other athlete/celebrity types who try to make the leap into music.

At age 13, Williams attended Puerto Rico's Escuela Libre de Musica on a scholarship. His abilities are apparent on the album; he wrote seven of the album's 11 songs.

The CD's first single, "Just Because,"

which hit the airwaves June 9, features pianist David Benoit.

"One of our goals was to ally Bernie with a known artist for credibility," says Loren Harriet, producer of the CD. "I've been doing these projects for about 10 years, and nobody has come [close] to the level of Bernie."

Although terms were not disclosed, MPL Communications, the publishing company of Paul McCartney, has signed Williams to a deal.

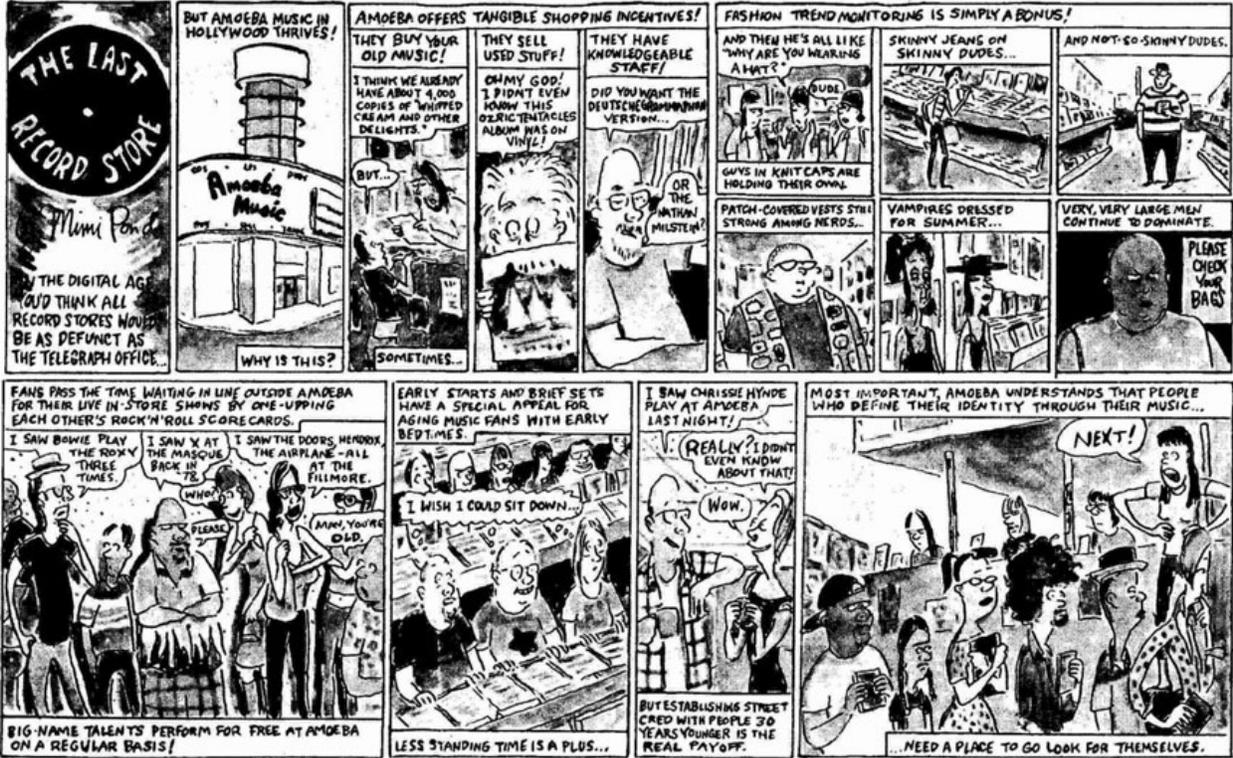
Even though radio already has the single, the real marketing thrust begins with this month's All-Star tie-ins. Upon release, the album will also be heavily promoted in the New York/tri-state area and Puerto Rico.

"A lot of people would kill to have these kinds of factors in place, which seem to be such positive indicators," says Peter Caparis, executive VP of sales and marketing at Impact Sports Marketing, a specialist that is helping promote the album. "We'll keep our fingers crossed that sales reflect that."

Los Angeles Times

Sunday, October 12, 2008

MIMI POND For The Times



Amoeba Hollywood is Disneyland for music lovers

in Showcase, Video, Vinyl

Amoeba Hollywood is Disneyland for music lovers



by John H. Darko 3 years ago



Independent record store – what mental image is conjured? Dilapidated signage above a dark shop window? An out of the way location on the edge of town? A cramped interior? A musty smell? A stand-off-ish 40-something counter clerk who looks down on your lack of Buffalo Springfield knowledge? A vintage hifi rig that spins Northern Soul 7"s all day long?

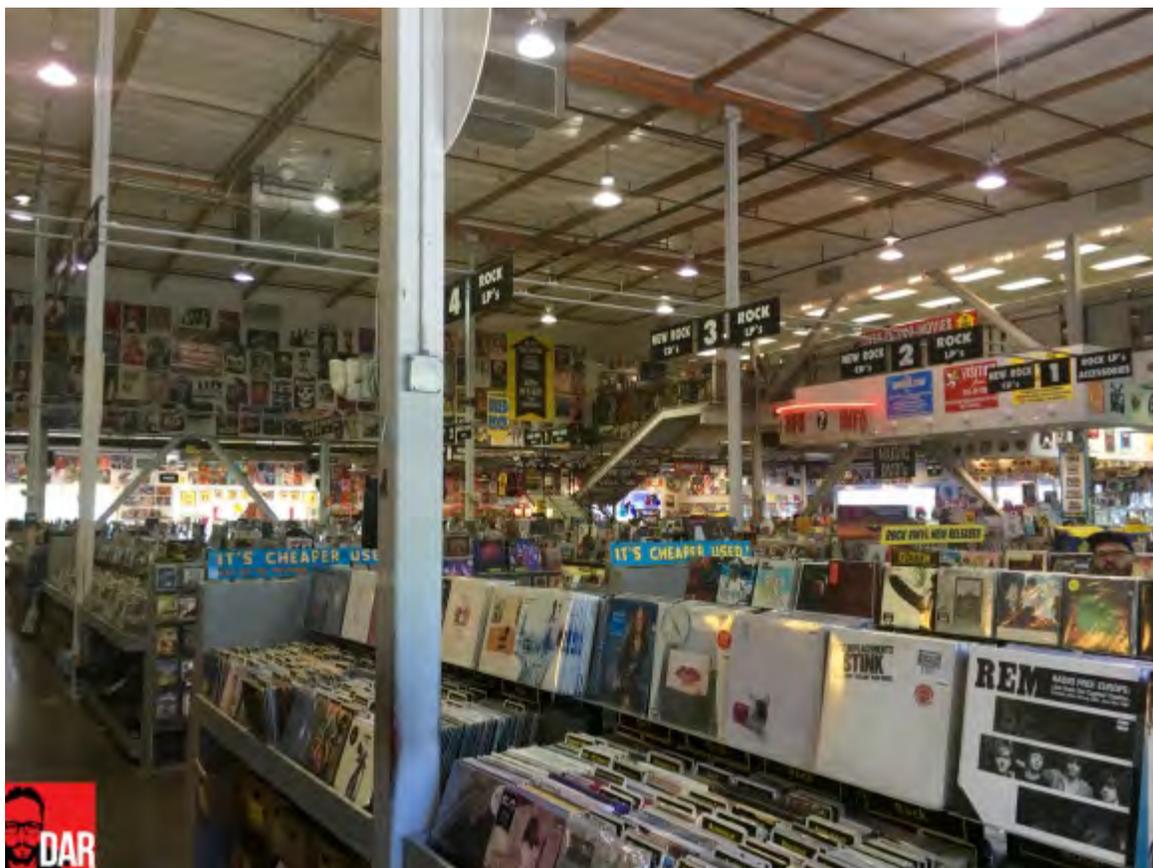
Whatever you imagine, it's probably a long way, both geographically and metaphorically, from Amoeba Music in Hollywood, California. Occupying the full width of the short block between Ivar and Cahuenga on Sunset Boulevard, Amoeba would almost rival Home Depot on internal square footage and ceiling height. Little wonder it's one of the area's most iconic buildings. After dark, the red neon glow of Amoeba's signage makes it hard to miss. A large sign above the door details upcoming live shows and album launch events.

The first time visitor could find Amoeba a little overwhelming. The vinyl lover should steer toward the lefthand wall where seven double-side racks serve up thousands of rock and pop releases.

Check out the video...

Interleaved between those sealed pressings sits a smattering of used rarities. This time around, I picked up the 12" single of Billy Bragg's You Woke Up My Neighbourhood for US\$6, largely for its three quite lovely B-sides. The hope of unearthing an unexpected gem is precisely why many a vinyl collector braves Hollywood's often chaotic traffic to get to Amoeba. The parking garage in the basement helps, which is worth visiting to catch a glimpse of the store's graffiti-drenched elevator.

Back up inside the store, beyond the clickety-clack of CD cases being flipped through and immediately beneath the storefront window sits the electronic and dance music vinyl section. Out of print rarities sit up high on the display wall.



On a previous visit, I snatched up a sealed copy of U.F. Orb's original 3LP release for US\$70. Autechre's Tri-Repetae (US\$60) and The Black Dog's Spanners (US\$75) were one's that got away. Making it to the checkout counter at the end of this speedy drop-in: a selection of all new Richie Hawtin 12inchers as well as long players from FSOL, Pantha Du Prince, The Wedding Present and Built To Spill.

Out back, behind the store's stage, I spied a sealed copy of Diana Krall's Live in Paris (US\$60) next to a Sun Ra rarity; an odd juxtaposition. Beneath that, an extensive range of t-shirts lead the more curious of customers to a set of draws loaded with 8-track tapes and reel-to-reels. Close by, a range of turntables from Audio Technica and Music Hall are ready to satisfy entry-level record spinning urges.

If there's an bigger, airier, brighter, better-stocked independent record store in the world, I've yet to find it. (A second Amoeba Music outlet can be found in Berkeley, San Francisco).

Follow Amoeba Hollywood on Instagram [here](#). Their website is [here](#).

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December 17, 2015



T.H.E. Show Newport Beach 2012 (Part 3)

I'm starting to feel that I might not be a true, dyed-in-the-wool audiophile. I dig Momus and Built To Spill. Boards Of Canada and Neil Young. Animal Collective and Sufjan Stevens. Plastikman and Bright Eyes. Peter Gabriel and Talk Talk. If Newport Beach taught me one thing: most exhibiting audiophiles...

June 9, 2012



DAR Turns 2 - What's the frequency, Kenneth?

Digital Audio Review has just stumbled into its third year of operation. It's always a tough time of year this, getting over the post-US trip fallout (swindled by Dollar Car Rental...again) and following up on conversations with exhibitors at RMAF – still the most popular dedicated hi-fi show in the...

November 20, 2012

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 17, 2002

Lewis To Build On Hinton Legacy At MCA Nashville

BY PHYLLIS STARK

NASHVILLE—The appointment of Luke Lewis as chairman/CEO of MCA Nashville is intended to better position the Universal Music Group (UMG) labels in Nashville against rivals Sony Music Nashville and RCA Label Group (RLG), which each comprise three imprints.

Lewis adds the MCA duties to his current job as chairman/CEO of UMG's Mercury Nashville and Lost Highway labels. He succeeds Bruce Hinton, who has successfully helmed MCA Nashville for nearly 20 years.

(Continued on page 10)

Audiophile Labels Put A New Spin On Vinyl

BY CHRIS MORRIS

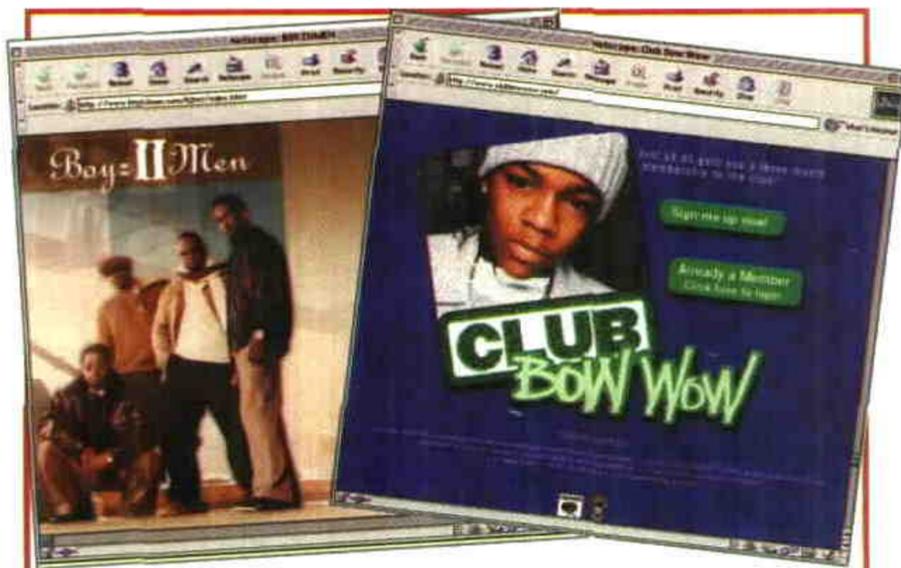


KASSEM

LOS ANGELES—Corporate oracles can sometimes be imprecise. A jacket legend on monaural copies of Columbia LPs in the mid-'60s read in part, "[Y]ou can purchase this record with no fear of its becoming obsolete in the future."

Guess again. Within two decades—by the late '80s—it wasn't merely the mono album that was a thing of the past. At the major labels, the vinyl LP had been moved into obsolescence as well, thanks to aggressive marketing of the new "superior" digital carrier, the compact disc, and concurrent sales

(Continued on page 87)



Online Fan Clubs Emerge As Potential Profit Centers

BY BRIAN GARRITY

NEW YORK—The once-sleepy backwater of artist fan clubs is emerging as a hot new concept for generating music revenue on the Internet.

Consumers have proved their willingness to pay as much as \$100 annually to join artist subscription sites offering such perks as special access to concert tickets, exclusive merchandise, rare and unreleased audio and video, and opportunities to meet and interact with the band. Intrigued by the potential, entities from a variety of fields are launching—or at least exploring—fan-club-hosting businesses.

Among the interested parties are Internet giants AOL and Yahoo; artist management powerhouse the Firm; Sony Music Entertainment; Bertelsmann's rights-management arm, Digital

World Services (DWS); Ultrastar, the David Bowie-co-founded Internet company that operates his fan site; and such artist-services companies as Mu-

sictoday, a venture founded by Dave Matthews Band (DMB) manager Coran Capshaw.

"Everybody and their uncle is going to come up with a new subscription fan-club service—some kind of a play to capture the

(Continued on page 74)



Capitol's Coldplay Goes For Greatness

BY WES ORSHOSKI

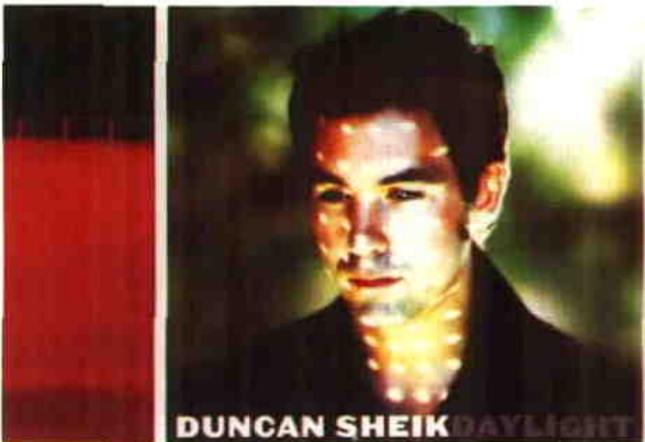
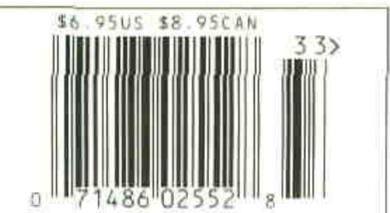
NEW YORK—Although he knows it will sound slightly corny and mildly arrogant in print, with a little nudging Coldplay's Chris Martin admits, "We want to be the best band of all time."

Taking it one step further and acknowledging that this may seem terribly hokey, the young English band's frontman explains his ultimate goal for Coldplay—whose sophomore outing, *A Rush of Blood to the Head*, arrives Aug. 27 on Capitol—thus: "Because the world

(Continued on page 88)



The Boss Is Back On Top; Music Business Economic Forecasts Differ: Page 3 • EMI Latin Reissues Selena Catalog: Page 8



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Audiophile Labels: New Spin On Vinyl

Continued from page 1

policies that made LPs a high-risk purchase for dealers.

"The way they killed vinyl was [by] telling these mom-and-pop stores they had a no-return policy," recalls Chad Kassem, owner of Salina, Kan.-based label Analogue Productions and retailer Acoustic Sounds.

Yet vinyl did not go the way of the dodo. In the early '90s, a new breed of audiophile label began catering to consumers who still swore by the warmth of vinyl's sound and cherished the intimacy and interactivity of the LP experience.

Bob Irwin, owner of Sundazed Records in Coxsack, N.Y., notes that the act of playing an LP is about "being actively involved with the listening experience. It's traceable to having your buddies over to your house when you were teenagers and spinning 45s for them—'Oh yeah, wait'll you hear this!'"

Both middle-aged consumers reared on vinyl LPs and young listeners who became acquainted with the configuration via DJ culture continue to gravitate to the format.

"I think people are digging vinyl again," says Roxanne Pettersen, head buyer at Los Angeles' Amoeba Music, the city's largest dealer of new and used vinyl. "I think they just like the way it feels. There's something about holding a piece of vinyl as opposed to a little CD. It has a mystique—totally."

The new-school audiophile LP labels typically move very small numbers—between 1,000 and 5,000 units per title, according to most observers—but some say that's part of the allure.

Making an LP "has become like a craft again," says Rhino Entertainment senior director of A&R Patrick Milligan, who heads the company's limited-edition unit, Rhino Handmade. "It's been a reaction to the music business as it gets bigger and bigger. [They're] sort of like these artisans [making] these hand-crafted releases. I think that's really exciting. I envy those people."

Audiophile vinyl is a sliver of today's music marketplace, but an *active* sliver, with dozens of thick 180- and 200-gram editions—heavier than conventional 110- or 120-gram LPs—of classic and best-selling albums in print.

"Right now, it's the heyday," Kassem says. "You can get [Miles Davis'] *Kind of Blue*, you can get [Sonny Rollins'] *Way Out West*, you can get [Bill Evans'] *Waltz for Debby*, you can get [Led] Zeppelin, you can get Creedence [Clearwater Revival], and it's done better than it's ever been done before."

33 $\frac{1}{3}$ RPM PLAYERS

Kassem may be the most messianic of today's vinyl players. After moving to Kansas from Louisiana in 1983, he branched out of LP collecting and into dealing audiophile and used LPs out of his home. He recalls, "When the 18-wheeler started delivering pallets of records to my little residential street, the city asked me to move into

a legitimate business space."

He entered the audiophile label business himself in 1991. "At the time, I was one of the only guys waving his hand in the air [and saying]: 'Come on, labels, reissue vinyl. People want this stuff.' I'd scream at the top of my lungs to try and get the majors to re-press, bring out vinyl. Nobody was really reissuing anything... I was the only one doing it."

Starting with reissues of classical works, Kassem's Acoustic Sounds later moved into jazz and rock; the label has reissued a host of Fantasy jazz titles (most at \$20 per single disc), and it recently rereleased the first five Creedence albums (at \$25 per LP).

Kassem has become an LP empire unto himself. He sells audiophile vinyl and high-end audio equipment (\$8,000 turntables, \$10,000 cartridges) on the Web and via mail order through Acoustic Sounds. He is partnered with Camarillo, Calif.-based vinyl replicator Record Technology in an LP mastering facility, AcousTech Mastering. He bought and refurbished a 78-year-old Salina church and converted it into an all-analog recording studio, where he has cut Analogue Productions' blues albums by such talents as Wild Child Butler, Henry Townshend, and the late Jimmy Rogers and Jimmy Lee Robinson.

"This blues stuff costs money," Kassem says. "But I think it's important and it should be done. A guy like Wild Child Butler, he should be recorded. I'm doing it just because it's the right thing to do. Same with the vinyl. I feel like there's two things I'm trying to keep alive: vinyl and the real blues.



HOBSON

The vinyl makes us enough money so that we can reinvest into our studio or recording blues guys. No brag—we're selling more of this stuff than anybody."

The top-of-the-line LP label—in terms of quality and pricing—is probably Classic Records, a Hollywood-based imprint operated by Mike Hobson since 1994. Hobson, a record collector (30,000 LPs, 10,000 78s, 1,000 cylinders) and former Manhattan audio hardware dealer, entered the market when vinyl was at its lowest ebb. He recalls, "There was a lot of fear that analog was finally going to succumb to the CD, which was continually getting better over this time."

He started with a splash, issuing 20 of RCA's Living Stereo classical series. He has since issued a broad range of jazz titles (some in four-LP, single-sided, 45-rpm editions).

Among the albums Classic has successfully licensed is the all-time jazz best seller, Davis' *Kind of Blue*. Hobson says, "[Columbia] carefully saw fit



IRWIN

to have the three-track original session master brought out safely to Bernie Grundman's [mastering facility], and that's what we cut from. It [had] never, ever been licensed to a third party, outside of Columbia."

Other Classic LPs—some of which have been replicated on 200-gram Quix SV vinyl, now a proprietary Classic formula—include the first six Led Zeppelin albums. The label will soon reissue Peter Gabriel's catalog and a numbered Quix edition of the singer's new album, *Up*.

Hobson, who sells his titles at between \$20 and \$30 per single disc, says the fabrication of a high-end LP requires extraordinary diligence. "What we've learned is it's hard to make a super-high-quality record consistently," he says. "If I were faced with making Led Zeppelin's third album—5 million copies, 3 million copies, whatever it sold—it would terrify me, because to be able to mass-produce something that is physical like a record, that involves stampers and metal parts and pressing plastic, is a very difficult thing."

Classic's price points are high, even in the CD era, but Michael Cuscuna, owner of mail-order jazz label Mosaic Records, says that money is no barrier for the label's target audience.

"If you're going to buy a \$7,000 turntable," Cuscuna says, "you really don't give a shit if the records cost 30 bucks each. It's just another mentality and another level of wealth."

Sundazed's Irwin sits at the other end of the scale in terms of price point, if not quality. The label has issued vinyl since its genesis in 1988; four years ago, Irwin started a 180-gram vinyl imprint, Beat Rocket.

Irwin says, "I thought, 'Here's a way I can continue my love affair with vinyl and make some things exclusive to that format and get this music out.' That proved to be so successful that we re-examined everything we were doing with vinyl and decided we were going to get into it whole-hog, and [we] went forward with a vengeance."

While Irwin's LP releases—vintage garage rock, the Love catalog, and mono versions of Bob Dylan's '60s catalog—have been widely praised by audiophile publications, he has deliberately kept his price points down. Single discs list for \$12.98-\$14.98; doubles

range from \$16.98 (for the recent Uncle Tupelo retrospective, issued on CD by Sony Legacy) to \$21.98-\$24.98 (for forthcoming Dylan two-LP sets).

"We deliberately designed our 180-gram releases to be of audiophile quality but to sell at a reasonable suggested retail list price so a 22-year-old can go in a store and buy a [vintage garage rock] Sonics album for 14 bucks," Irwin says. "It took a lot of work on our end, and because we do 99.9% of all the pre-production work and all of the graphic work and all of the mastering in-house here at Sundazed, we were able to do that at a very affordable price."

Rick Flynn, owner of Troy, Pa.-based audiophile Web retailer Red Trumpet, sees Sundazed's approach as a healthy one: "A lot of the audiophile vinyl, apart from what [Sundazed] does, is fairly expensive—30 bucks a pop. Bob is putting out original Dylan [albums] at 15 bucks a pop. People are more willing to support the format when you're not paying \$100 for three records."

One newer player, Four Men With Beards, has taken some cues from Sundazed. Pat Thomas, who is partnered in the San Francisco-based venture with Filippo Salvadori, began issuing jazz and soul titles—Aretha Franklin's *I Never Loved a Man the Way I Love You*, Les McCann & Eddie Harris' *Swiss Movement*, Sonny Sharrock's avant-garde classic *Black Woman*—from the Atlantic catalog three years ago.

Thomas says of the Franklin album, "I figured, 'Everyone's got the LP or the CD.' I said, 'OK, who's gonna want my



THOMAS

vinyl reissue of this?' Several thousand copies later, obviously, people do want it. That proved to me there was a market for just about anything on vinyl. The Sonny Sharrock is kind of the reverse. I figured, 'This is such an obscure, weird album, who's going to want this album?' Several thousand copies later... It shows me that there's a market for both the popular and the obscure."

Four Men With Beards—which takes its name from the presumed physical appearance of what Thomas describes as "recording-collecting geeks like you and me"—has issued its dozen titles at a \$14.98 list price.

Thomas says, "We've got 180-gram vinyl, plus I think some of the best sleeve work out there. We do gatefolds on everything, great liner notes, rare photos if we've got 'em, and it's all for 15 bucks. I think it's a great price for people."

The proliferation of audiophile vinyl labels is bringing one long-dormant player, Mobile Fidelity

Sound Lab, back into the fold.

Mobile Fidelity—which made its mark in the '80s with half-speed-mastered audiophile LPs before moving into the gold-CD business in the late '80s and '90s—closed its doors in Sebastopol, Calif., in late 2000 after its distributor, M.S., folded. Its assets were soon bought by Chicago Web retailer Music Direct, which recently released three new Mobile Fidelity titles by pianist Patricia Barber on the high-end super audio CD (SACD) format.

Label manager Rob Gillis says that two 180-gram titles, Isaac Hayes' *Hot Buttered Soul* and Sonny Rollins' *Plus Four*, will be on the market by year's end, priced at \$20-\$25 per LP. The company also has the Kinks' RCA and Arista titles available for LP release.

But Mobile Fidelity will continue in other formats, such as CD and SACD. Gillis explains, "I don't think we could necessarily survive doing the quality we do if we did only vinyl. If you're going to sell 2,000 to 5,000—5,000 is a lot of copies of something like this. You run the numbers of what that is at \$20 a pop, and that's not all that much money."

He adds, "[Releasing LPs will] be good for the [Mobile Fidelity] name [and] keep it active, and it'll keep a good pipeline for us, but we're going to have to have a quantity enough to make it worthwhile."

MAJORS OPT OUT ON LPS

The boutique LP labels have had no problem securing rights from the majors, because the Big Five have effectively exited the vinyl business; few executives express any interest in the LP sector, except as licensors or suppliers of finished goods to the audiophile sector.

"I want to say 'thank you' to all the majors," Hobson says. "The majors tried and failed miserably with their own reissue series, most notably the MCA [180-gram] series, which was [former MCA chairman] Al Teller's baby and one of the biggest disasters ever. Others have fallen into the same trap. Blue Note fell into the same trap. EMI fell into the same trap. They just want to forget about it."

EMI Catalog Marketing VP of product development Tom Cartwright acknowledges that the company's 1999 Millennium series, which reissued titles by the Rolling Stones, Pink Floyd, Wings, R.E.M., and others on 180-gram vinyl (and CD), was a failure.

"They didn't do well," Cartwright says. "We poured a lot of energy into duplicating the packaging, right down to the die-cut covers and including stickers and all of that sort of thing. They didn't do well for several reasons. For one thing, they were mass-marketed to consumers at large, instead of really focusing on the audiophile market—though I think ultimately the audiophile market is what snapped 'em up."

"Ultimately, we just decided that [it doesn't work] unless you're really gonna apply 100% of your resources to being in that market. You can't just dabble in it."

Mosaic's Cuscuna, who has long worked with EMI on its Blue Note reissues, says the company saw small financial gains from its late-'80s and early-'90s vinyl reissues of Blue Note titles. "We finally had to give up on vinyl," he recalls. "Things were grinding to a halt, and we'd have all this

(Continued on next page)

Coldplay Goes For Greatness

Continued from page 1

will eventually end, I would really like it if on some alien planet, in a million years' time, you were able to purchase a CD called *The Best of the Earth—Ever!* and we were on it. That's a slightly childish way of saying it, but that's what drives me. We don't want to be just"—he pauses and restarts—"I just want to make the best music of all time with my best friends."

If the band flirted with greatness on its multi-million-selling debut, 2000's *Parachutes*, the stop-and-start making of *Rush of Blood* suggests that the act is now aggressively courting musical immortality. During the 10 months they spent making the new album, Martin and company proved they are willing to put in the work to be the best.

At the start of this year, the band thought it was nearly finished with *Rush of Blood*. Then it began to feel that many of the finished songs seemed a bit contrived and forced. The band had essentially leapt into the studio, eager to record the new material it had written during the lengthy promotion of *Parachutes*, but after a while, things seemed to be flowing a little too easily, which made Martin suspicious. "My theory," he says, on the phone from England, "is that every record should be difficult to make—if you care about it."

So instead of going forward with those songs, the band switched studios (moving from London to Liverpool) and dug deeper in search of material that was better, more soulful.

As it pressed ahead, the band became more adventurous as it began to feel more comfortable in the studio. Around the same time, it essentially dumped a truckload of pressure on itself by agreeing to headline England's Glastonbury Festival this summer.

Desperately wanting to have the album out in time for the gig—the most prominent of its career—and eager to finally get its new songs to fans, the band worked feverishly to finish *Rush of Blood* in time for the June festival.

Then, in about February or March, the band hit a wall, realizing it would not be able to have an album of which it was completely proud in stores prior to Glastonbury (which it ended up triumphantly headlining, anyway).

PRESSURE AND OBSESSION

Under their self-imposed deadline, "they were just kind of suffocating in the studio," says Keith Wozencroft, managing director of the band's U.K. label, Parlophone. "They were feeling the pressure. We all said, 'Look, hold this; let's put the record back.' Pretty much as soon as they did, they started to get on track. I think that the decisions that normally would be quite clear to them became clear when they released that pressure."

Still, ambition weighed heavily on their backs. While working on new material in Liverpool with *Parachutes*



Martin 'Clocks' In On Coldplay's New CD

• **"Politik"** "We wanted a song where we just hit our instruments as loudly as possible and dispensed with the idea of fragility."

• **"In My Place"** "That's about where you're put in the world, and how you're given your position, and the way you look, and how you have to get on with it."

• **"God Put a Smile Upon Your Face"** "That came out of playing live and wanting to have something with a bit more bounce. We were really getting into things like PJ Harvey and a band called Muse—things with a bit more energy."

• **"The Scientist"** "That's just about girls. It's weird that whatever else is on your mind, whether it's the downfall of global economics or terrible environmental troubles, the thing that always gets you most is when you fancy someone."

• **"Clocks"** "That's the newest song on the record. We recorded that very, very fast. That was inspired by Muse."

• **"Daylight"** "That was recorded incredibly fast. 'The

Scientist,' 'Clocks,' and 'Daylight' were all recorded very fast and written very fast in Liverpool. I don't know where any of them came from. I just can't believe we got 'em."

• **"Green Eyes"** "That's about an American friend of mine who looked after me when I was being a bit of an idiot."

• **"Warning Sign"** "That's just a silly song about a girl."

• **"A Whisper"** "That's from the Liverpool sessions. No one really likes that song; we put it on because of a very nerdy, technical thing that we really like—the synthesizer sound."

• **"A Rush of Blood to the Head"** "That's an homage to Johnny Cash, the greatest. Him, Dylan, and Hank Williams are just the greatest men with just guitars. And I really wanted to sing a song low."

• **"Amsterdam"** "It's weird how that song got on, because it never really had that much attention paid to it. That was probably the song that took us the longest time to write, although it's actually the simplest song." **WES ORSHOSKI**

helmsman Ken Nelson once again at their side, the members of Coldplay—vocalist/guitarist Martin, guitarist Jon Buckland, bassist Guy Berryman, and drummer Will Champion—found themselves obsessing over the 11 songs on the new album.

Martin would often wake in the middle of the night, wanting desperately to get back to work on melodies, bridges, bass-drum parts—whatever. "When we have a song that I really like—that we really like—I can't sleep or anything until it's done properly," he says. "It's all I think about. That's the most amazing privilege in the world: to be able to worry about whether a song's being recorded properly. You know, I don't have to worry about working in a mine or looking after my 10 kids. I'm allowed to be obsessed with the middle eight of a difficult song. And it's amazingly cool to be able to be that geeky about something."

Full of passion but devoid of pomp, Martin gushes about the acclaim and good fortune showered upon the band since the gorgeous *Parachutes* single "Yellow" rocketed the pack of University College London pals from obscurity to the heights of commercial success. The song peaked at No. 6 on the *Modern Rock Tracks* chart and No. 48 on the *Billboard* Hot 100, while *Parachutes* sold more than 1.2 million copies in the U.S., according to Nielsen SoundScan, and roughly 5 million worldwide, according to Capitol. (Martin contemplates this good luck and his given station in life on *Rush of Blood*'s shimmering first single, "In My Place.")

It's this success that's at least partially responsible for Martin's drive for perfection. That need, he says, is rooted in a desire to squeeze the most out of this opportunity—and, frankly, out

of life. That's partly because in the past two years, Martin has been thinking more than ever about death and mortality. "There's not a single day where I don't think, 'Ah, it could be the end today,'" he says. "And I don't mean that in a morbid way. I don't know. Until about two years ago, I never had people I knew die, or [I'd] never been somewhere where there was a disaster. And then it just hit me, 'Shit, a few guys I was at school with aren't around anymore,' and planes go down. It just kick-starts you, really."

While he's quick to admit, rather coyly, that some of the songs on *Rush of Blood* are simply about girls, there are also themes of desperation and "confusion at the state of everything" running through this album. "Politik," the album's leadoff track, is the most obvious example of the latter, having

been written the week of Sept. 11 at a point when the band members, Martin says, "were all feeling incredibly frightened and confused."

"As we're getting a little older [the band's average age is 24], you realize you're not immortal. And you think, 'I really want to fill my life up,'" Martin adds, explaining his work ethic.

While obviously greatly ambitious, *Coldplay* is also impatient, Wozencroft notes, adding that the band members seem to "feel that they want to live up to the things that have been written about them. They're in a rush to prove themselves."

Although the band gave *Rush of Blood* its all, Martin acknowledges that that does not necessarily make the album good. The set may not be as accessible as *Parachutes*, but, make no mistake, it is indeed good. High-

Audiophile

Continued from preceding page

inventory unsold that we'd have to scrap. It went downhill real fast, at a certain point in the '90s, after it had had a little resurgence."

Rhino Special Products VP/GM Mark Pinkus says that while the company does plenty of third-party manufacturing for the audiophile labels, "we have basically decided that we are not in the vinyl business here at Rhino and at Warner Strategic Marketing. Aside from a few special exceptions, we have done virtually no vinyl releases over the last 10 years."

One such release—a 3,000-unit LP edition of Rhino's John Coltrane set *The Heavyweight Champion*, which replicated the LP versions of the saxo-

phonist's Atlantic albums—sold out to collectors and was subsequently rereleased by Rhino Handmade.

A&R man Milligan says other limited vinyl sets could be issued by Handmade: "We have a lot of things that we're really kicking around. We'll probably do some kind of vinyl version of all the Chicago albums, because there's something really nice about all those double albums that had the gatefolds and the posters and everything."

But most major-label execs echo the viewpoint of Adam Block, VP/GM of Sony's catalog division, Legacy Recordings.

"For Legacy, we view vinyl as one more marketing tool, one more vehicle to make an impression in a community that we recognize is a part of our core consumer base," he says. "The vinyl business is an even more niche business than the catalog business—

lighted by the already classic-feeling "In My Place" and the maudlin, piano-laden "The Scientist," the album finds the group displaying a new confidence and maturity in everything from its lyrics to its arrangements while maintaining the passion and edge of a young band.

"It's a little more polished, but it's not shiny," says Nic Harcourt, music director and host of *Morning Becomes Eclectic* at Los Angeles noncommercial KCRW. "Lyrically, you can tell they spent a year-and-a-half [to] two years on the road touring and dealing with fame and all that stuff. It's a record that comes from already being out there, rather than the record that comes from sitting in your bedroom."

LIKE WAITING FOR TEST RESULTS

As he waits for the world's response, Martin says he feels like he's awaiting exam results. "[The album] is a bit different," he says, "and we're slightly worried about it. But we didn't want to make the same record again."

He's getting a taste of that global reaction now, and that will continue during the next few weeks, as the band is previewing *Rush of Blood* at small venues in major U.S. cities. (In the U.S., *Coldplay* is managed by Los Angeles-based Nettwerk's David Holmes and booked by New York's Little Big Man.) The video for "In My Place," meanwhile, is getting exposure on MTV and MTV2; the track has climbed to No. 23 on the *Modern Rock Tracks* chart since going to radio June 18.

Martin acknowledges that *Rush of Blood* seems to suggest a bright, wide-open future for the foursome: "We don't feel as worried about trying different things," he says. "We were very tentative before, and hopefully now we don't feel so tentative, even if that does mean more people hate us. I'm really looking forward to the idea of, if we want to do a song that sounds like we're trying to be Bon Jovi, we can do it. We've got amazing freedom, and that's an amazing thing."

As Martin speaks of the future and musical immortality, one comment he makes seems to suggest that there will always be one constant in Coldplay's songs, regardless of the direction the band chooses: "We're trying to do what we do with the maximum amount of soul possible."

though certainly the catalog business is a niche business. At this point, we have to acknowledge that that's not where our particular expertise lies."

For their part, the audiophile label operators and dealers universally acknowledge that they serve an almost infinitesimal clientele, but it's a customer base that refuses to fade away.

Vinyl, says Classic's Hobson, "is its own medium, and there's a group of people out there that want it. It's a small group, but it's a dedicated group."

E-tailer Flynn of Red Trumpet, who says his company grossed \$1 million on vinyl sales last year, says, "The format will not die, probably not in my career. Needless to say, it's never going to be mainstream again, but I think there's a core market out there, and I'm starting to see some growth in younger demographics, where it will maintain for a while at least."

Back of the House

The store as stage reflects the changing nature of music as a business

A pack of strings, a set of sticks, and a show. That's what customers are increasingly coming for when they arrive at MI retail. It was inevitable that what has become the overarching trend in the music industry in this century so far — the shift in its revenue basis from recorded music to live performances — would impact the retail music store.

Stores like World Music in Nashville, Rick's Music World south of Boston, Ponier Music in Marietta, Georgia, Contemporary Music Center in Haymarket, Virginia, and Guitar Center stores in New York, New Orleans, Louisville, and Austin have experienced success putting on in-store live show facilities for the last several years. That's not surprising: — over the last decade, concert ticket sales in the U.S. tripled, reaching \$4.6 billion. This at the same time that physical music sales of CDs and vinyl fell by 11.7 percent to \$7.73 billion. Since the introduction of the iTunes Music Store in 2003, music sales have plummeted in the United States — from \$11.8 billion in 2003 to \$7.1 billion last year, according to the Recording Industry Association of America.

Even as the legacy record-label business continues to dwindle, the new powerhouses of the music industry are the ones focused on live music. Live Nation and AEG Live produce thousands of shows a year and are building or acquiring new performance venues at an ever-faster clip. Electronic dance music (EDM), which barely sells any records at all, is a genre based almost exclusively on live shows like Electric Daisy Carnival and Electric Zoo. That's what compelled SFX Entertainment to invest \$1 billion in acquisitions of rights to festivals and event producers and take them public in an Oct. 9 IPO that raised \$260 million. Live music, in the form of sales of tickets and sponsorships, is forecast to generate revenues of \$30.9 billion in 2017, up from \$26.5 billion in 2012, and it's behind an explosive growth in the number of new music venues.

For musicians, live shows produce immediate financial rewards (though not necessarily rent payers). Combined with ancillary revenue that live performances generate, such as merchandise sales, no wonder musicians are trying to cap every day spent recording with a night spent performing.

We've Been Here Before

In-store live music performances are nothing new. Certainly record stores like Amoeba Music in San Francisco and Hollywood have regularly put on live shows as part of promotions, a trend that's only increased with the growing popularity of Record Store Day. London-based Rough Trade music stores, which prominently feature in-store live shows, landed a foothold in Brooklyn last year. MI stores have held live shows for purposes such as showcasing their teachers and

their students, and to use those performance spaces to demo new products. But with the rise of live music as the prime motivator behind the business of music, MI retail stores need to put more of an emphasis on their performance spaces if they have them, and consider adding them if they don't already.

There are lots of practical things to keep in mind when adding a live performance component to a retail space, including local code regulations. But the most important of all is the realization that a performance space these days isn't competing with those of other stores — its competition is actually music clubs themselves. You're not going to need to apply for a liquor license (in fact, that's the last thing you want to do), but you will want to make sure that your performance space is reasonably on a par with local venues of similar size in terms of sound and lights. For many stores that also sell pro audio equipment, this is an attainable goal. But in any event, pay attention to things like acoustical treatment and soundproofing. Don't overthink aesthetics but don't overlook them, either — a certain grunginess is attractive to many musicians but their parents are going to be in the audience sometimes, too. (Hot Topic's stores manage to strike this balance nicely.)

Not everyone operates their performance spaces as a profit-making proposition. Some do and they have to tweak things periodically to create additional value. For instance, Ponier Music owner Doug Ponier plans to add five Go-Pro wireless cameras to The Warehouse, the family-friendly, all-ages, no-alcohol music performance space he has adjacent to the store. These will enable him to offer bands and parents either raw or edited footage of performances, at different price levels.

The performance space offers plenty of value in and of itself, though. At a time when music clubs are being bannered like NASCAR racers with MI, pro audio, and lifestyle product branding, the music store's performance space can be used to promote the store itself, as well as its services such as lessons and instrument repair. The in-store stage can be a unique and useful marketing tool, one that's particularly well-suited to the rising emphasis on live music at the moment. It sends an unambiguous message to customers and students alike: We can sell you the instruments, teach you to play them, and give you a place to show what you can do.

But whether it's a profit center, self-liquidating, or a loss leader, the performance space is becoming a more critical component of the business plan for navigating the changing waters of music as a business.

Dan Daley is a veteran pro audio writer and journalist, as well as the author of several books. He is a recovering musician, but enjoys occasional relapses. **MMA**



By Dan Daley

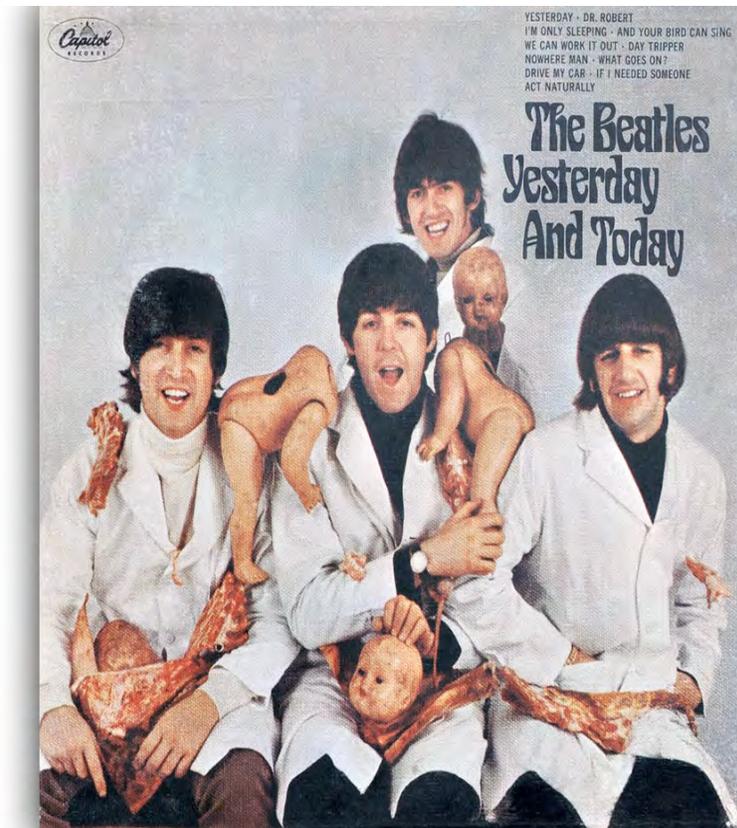
<https://www.rollingstone.com/music/music-news/inside-beatles-bloody-banned-butcher-cover-42504/>

Inside Beatles Blood Butcher Cover

Rolling Stone

Jordan Runtagh

June 20, 2016



Photographer Robert Whitaker's grotesque "butcher" photo inadvertently gave rise to the Beatles' rarest, most sought-after collector's item.

"My original idea for the cover was better – decapitate Paul," John Lennon once cracked while discussing Yesterday and Today, a 1966 collection of assorted recent Beatles tracks cobbled together for the North American market. Joking aside, his concept is almost tame compared with the photo that ultimately graced the LP upon its release that June. Fans seeking the aggressively inoffensive hit "Yesterday" name-checked in the title were shocked to find a grotesque tableau starring the group, clad in white butcher coats, snickering like naughty (murderous, even) schoolboys while draped in slabs of raw meat and cigarette-burned doll parts. Lennon could have drawn and quartered his bandmates and it might have inspired less outrage.

Half a century later, the image of a cheerful Fab Four posing post-baby-slaughter remains unspeakably bizarre. Though the cover was immediately withdrawn, the fact that it was produced at all is a

testament to the band's unprecedented status. You couldn't show a toilet seat on an album cover in 1966, and it would be a decade before punk rockers approached this level of public provocation. Yet there sat the Beatles, gleeful among the carnage.

The so-called "butcher" cover vaulted an otherwise unremarkable record into rock infamy and spawned what George Harrison once called "the definitive Beatles collectible" worth tens – and sometimes hundreds – of thousands of dollars. Still, the cover remains one of the most misunderstood chapters in the band's chronicle. Was it their comment on the Vietnam War? A protest against their record company? A publicity stunt? A sophomoric prank by bored rock stars? The truth is more complex.

The image was the brainchild of Robert Whitaker, a 26-year-old Australian photographer whose dark humor and love of the surreal made him one of the band's favorite cameramen. Responsible for some of the most striking images of the group, Whitaker won particular praise for his whimsical 1965 portrait of John Lennon posed with a dandelion over one eye. Drawn from the Greek myth of Narcissus and a quote from Euripides, the image beautifully captured the Beatles' idiosyncratic sensibilities.

When the group arrived at his studio in London's hip Chelsea neighborhood on March 25th, 1966, the well-read Whitaker had a more ambitious concept in mind. "I got fed up with taking squeaky-clean pictures of the Beatles, and I thought I'd revolutionize what pop idols are," he told author Jon Savage. Having personally witnessed the biblical level of Beatle adulation, including their record-breaking concert at Shea Stadium, Whitaker was inspired to create a satirical photo series that would address the absurd degree of their fame and remind fans that these rock deities were actually flesh and blood. "All over the world I'd watched people worshipping like gods, four Beatles," he explained. "To me they were just stock standard normal people. But this emotion that fans poured on them made me wonder where Christianity was heading."

His piece would take the form of a triptych, retouched and manipulated to resemble a Russian religious icon. Influenced by a film collaboration between Salvador Dali and Luis Buñuel called *Un Chien Andalou*, the work of conceptual artist Meret Oppenheim and the doll assemblages in Hans Bellmer's book *Die Puppe*, Whitaker also drew upon images that occurred to him in dreams. The hypnagogic piece was to be called "A Somnambulant Adventure."

Clearly this was no run-of-the-mill photo session, but the Beatles couldn't have been better primed. The Whitaker shoot was the quartet's first public outing since their final British concert in December 1965. The early months of 1966 had been booked to accommodate shooting their third feature film, but when a script failed to materialize they found themselves with their first sizable block of free time since achieving worldwide stardom. The result was an intellectual growth spurt as all four pursued individual interests and devoured books, plays, paintings, music and everything else available in London's burgeoning counterculture.

Like Whitaker, Lennon had become fascinated by the role of religion in the modern world. "Christianity will go," he famously opined to the *Evening Standard's* Maureen Cleave. "It will vanish and shrink. ... We're more popular than Jesus now; I don't know which will go first – religion or rock & roll." The quote would mushroom into a nearly life-threatening scandal when it was reprinted in the United States later

that summer, but the Beatles entered Whitaker's studio on March 25th filled with confidence and a strong desire to indulge their appetite for experimentation.

An irreverent take on religious iconography was certainly a selling point for the band, but it was the extraordinary prop list that held their notoriously short attention span. Sausage links, false teeth, joints of raw pork, glass eyes, hammers, nails, white coats, a bird cage, a severed pig's head and doll parts were laid out like an occult flea market.

"We'd done a few sessions with [Whitaker] before this, and he knew our personalities," remembered Paul McCartney in an interview for the Beatles Anthology. "He knew we liked black humor and sick jokes. And he said, 'I have an idea – stick these white lab coats on.' It didn't seem too offensive to us. It was just dolls and a lot of meat. I don't really know what he was trying to say, but it seemed a little more original than the things the rest of the people were getting us to do."

George Harrison was less magnanimous in his assessment: "I thought it was gross, and I also thought it was stupid. Sometimes we all did stupid things, thinking it was cool or hip when it was naïve and dumb, and that was one of them. But again, it was a case of being put in a situation where one is obliged, as part of a unit, to cooperate. So we put on those butchers' uniforms for that picture."

Only Whitaker knew the exact manner in which the triptych would have been assembled, and he offered several different explanations prior to his death in 2011. The first image, slated to be the cover of a gatefold sleeve, depicted a woman with her back to the camera, genuflecting before the Fab Four, who stand clasping a string of sausages. According to Whitaker, this represented the "birth" of the Beatles, humans like everyone else. "The sausages are meant to be an umbilical cord," he said in a 2004 Mojo profile. "And then that image was going to be inset inside a pregnant woman's womb, and then there was going to be an illustration of a breast with a nipple and a big womb, and the four Beatles laying inside her tummy all connected to an umbilical cord."

The second image, the famous "butcher" shot, conveyed the idea that the Beatles were in danger of being dismembered – both physically and psychically – by their celebrity. "It would've been two-and-a-quarter-inches square in the center of a 12-inch sleeve," Whitaker told Mojo of the photo. "Around their heads would have been silver halos with precious stones and then the whole of the rest of it would've been like a Russian icon – silver and gold, so that I've sort of canonized them and put them into the church. That meat is meant to represent the fans, and the false teeth and the false eyes is the falseness of representing a god-like image as a golden calf."

The third image shows George Harrison hammering a nail into a blissful John Lennon's head. Unlike the illusion of fame, the musicians were as real and sturdy as a piece of wood. "John would actually have had a transparent film of wood grain over his face so that he looked like a wood block," Whitaker later recalled. "There would also have been a horizon with the sky where the water should be and the water where the sky was."

Despite, or perhaps because of, these grandiose concepts, the Mop Top icon was destined to remain incomplete. Reasons are unclear to this day, but only the "butcher" photo made it to the record label. "They didn't have the other pictures – the keys to unlock it. So it was a cock-up, and I guess it upset a lot of people." Whitaker lamented in Mojo.

As spring turned to summer, the label grew eager to release an album in advance of the Beatles' North American tour that August. With the groundbreaking *Revolver* still far from finished, they improvised. It was common practice by Capitol to shave a few tracks off the Beatles' British albums to create "new" LPs unique to the U.S. market. Both the Beatles and Capitol made serious money off of these bonus records, but the band resented the artistic interference.

The track list for *Yesterday and Today* consisted of songs elbowed from the abridged American versions of *Help!* and *Rubber Soul*, padded out with recent hit singles and three new Lennon compositions recorded for the *Revolver* sessions. When pushed to supply a cover, the Beatles' promptly submitted the "butcher" photo. Today many fans insist this was a dig at Capitol for "butchering" their American albums by altering the track sequence. Whitaker categorically denied this, dismissing the claims as "rubbish, absolute nonsense."

Label president Alan Livingston was apoplectic when the proposed album cover landed on his desk. "I looked at it and thought, 'What in the hell is this? How can I put this out?'" he said in *Mojo*. "I showed it to our sales manager and a few other people and they turned green." Livingston placed an emergency call to London and pleaded with the group to reconsider their choice. "My contact was mainly with Paul McCartney. He was adamant and felt very strongly that we should go forward. He said, 'It's our comment on the war,'" he remembered. It's debatable whether that meaning was clear to anybody outside of the Beatles themselves, but the cover marks their first overt protest of the Vietnam conflict.

While McCartney may have been the spokesman of the group, Lennon claimed to be the instigator. "I would say I was a lot of the force behind [the "butcher" cover] going out and trying to keep it out. I especially pushed for it to be an album cover, just to break the image," he recalled in 1974. The shot had already been used without incident in England to promote the Beatles' new single, "Paperback Writer," but it was obvious that an album cover would attract more scrutiny. "There we were, supposed to be sort of angels. I wanted to show that we were really aware of life."

Against his better judgment, Livingston ordered the sleeve into production. Three quarters of a million albums were printed, with a reported 60,000 copies sent to media contacts and retailers in advance of the June 15th release date. Predictably, most balked at the gory cover. "Word came back very fast that the dealers would not touch it. They would not put the album in their stores," Livingston said. Lennon, however, remained defiant. "It's as relevant as Vietnam," he said during a press conference at the time. "If the public can accept something as cruel as the war, they can accept this cover."

Capitol Records found themselves in the unenviable position of either sitting on an album they couldn't sell or pissing off their star attraction by changing the artwork. The Beatles could have flexed their formidable muscle, but to the surprise of all concerned, they backed down.

The band's manager, Brian Epstein, was in the midst of renegotiating their American distribution contract. Though it's hard to believe today, offers from other labels were not forthcoming. Industry insiders, including Columbia kingpin Clive Davis, felt the Beatles had peaked and weren't willing to match Epstein's figure. Rather than risk future negotiations with reps at Capitol, Epstein (who apparently loathed the photo) convinced the Beatles to substitute a new shot – also taken by Whitaker – showing the band crowded around an old fashioned steamer trunk. "They stuck that awful-looking picture of us looking just as deadbeat but supposed to be a happy-go-lucky foursome," Lennon grumbled a decade later.

On June 14th, Capitol began a massive recall effort dubbed “Operation Retrieve.” They sent a letter to retailers and reviewers requesting that copies of the album be returned immediately. “The original cover, created in England, was intended as ‘pop art’ satire,” Livingston explained in the message. “However, a sampling of public opinion in the United States indicates that the cover design is subject to misinterpretation.” The strategy was largely successful, although a handful of stores jumped the gun and sold the illicit album for a single day.

Workers at Capitol’s four major pressing plants toiled through the weekend stuffing discs into new sleeves. According to an internal memo, 50,000 “butcher” sleeves were dumped into a landfill, where they were covered with layers of water, dirt, and trash. Rational minds ultimately hit upon a more efficient solution of pasting new cover slicks onto the existing sleeve. This saved time as well as money, and the inoffensive version of Yesterday and Today was in stores on June 20th, 1966, five days later than scheduled. The controversy didn’t dampen the public’s ardor for the Fab Four, and the album shot to Number One on the Billboard charts. Even so, the recall cost the label over \$200,000, reportedly making it the only Beatles’ album to lose money for Capitol.

They could have saved themselves the trouble. News of the paste-over began circulating by word of mouth and in the underground press, and soon it became de rigueur to steam off the “trunk” cover to reveal the taboo picture beneath – a secret communication from the Beatles to their faithful. This forbidden fruit was made even sweeter by its scarcity, and the mythology of the album grew long after the band’s demise in 1970. “They made it into a really heavy collector’s item,” remembered Ringo Starr in the Beatles Anthology. “Which, I’m afraid to say, I don’t have a copy of, because in those days we never thought, ‘We’d better save this.’” But many did save it, giving rise to market that continues to thrive to this day.

Most sought after are the so-called “first state butchers,” original copies that missed the recall. Paste jobs, or “second state butchers,” are also extremely valuable. Entire websites exist offering tips on how to spot them, how much they’re worth, and how best to peel them into a “third state butcher.” It sounds ridiculous, but the money doesn’t lie. In February 2016, a shrink-wrapped “first state” sold for an astonishing \$125,000. Even lowly “third states” regularly bring in thousand-dollar paydays.

The legacy of the “butcher” cover goes far beyond the financial. Whitaker was successful in his goal of humanizing the Beatles with his surreal photographs, but perhaps not in the way he expected. By publicly embracing the avant-garde and letting their freak flag fly, the band outgrew their role as the media’s golden children. Whitaker captured this crucial time when innocent fun gave way to something less cuddly: four rebellious young men questioning the status quo and finding their voices as risk-taking artists. The cover may be dark, ugly, even grotesque – but it was real.

In This Article: The Beatles

California's Amoeba Music turns 25: 'We're like an art museum'

First record sales collapsed and now downloads are declining – but passionate staff and customers at Amoeba Music in California have weathered the storm

[Andy Meek](#) Fri 3 Apr 2015 11.59 EDT Last modified on Sat 2 Dec 2017 13.05 EST



☑ Amoeba Music's LA store. Photograph: Sebastian Artz/Getty Images

The joke Marc Weinstein likes to tell when the co-founder of California-based record chain [Amoeba Music](#) is asked about what he does for a living, is that he's basically worked in and around record shops for most of his life to avoid getting a real job.

That may certainly have been true when he stepped behind a record store counter for the first time as a teenager. But the fact that he's still doing this in middle age, and that Amoeba is celebrating its 25th anniversary this year, suggests there's a lot more to this than wanting to steer clear of working for The Man.

After all, Amoeba's is an industry in which impermanence is probably the only constant, with plenty of business models having come and gone since Amoeba's first location opened in November 1990 along Berkeley's famed Telegraph Avenue. Last year, [revenue from streaming music sales beat CD revenue for the first time in the US](#), an epic shifting of the ground beneath stalwart record shops like Amoeba, which today has a brick-and-mortar presence in Berkeley, San Francisco and Los Angeles.

Weinstein may have wanted to avoid a career of "real work", but he ended up building an enterprise that exists in a low-margin world with digitally induced obsolescence always lurking around the corner. And yet Amoeba has hung on long enough to be able to bill itself as the largest independent music retailer in the world.



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Ben Gibbard of Death Cab For Cutie performs at Amoeba Music. Photograph: Tommaso Boddi/WireImage

All of which is to underscore that running a business like Amoeba, whose bright neon sign beckons music fans to pay a premium for music you hold in your hands, is not the kind of thing that happens by chance.

“In a lot of ways, we’re kind of like an art museum – for music,” says Weinstein, who just got back from a trip to Toledo, Ohio, where he scooped up thousands of records from a music shop that had closed there.

“It’s interesting – a lot of people don’t know how to look at art or talk about art,” he continues. “But people definitely know how to talk about music. Music is something a lot more people are literate to. And people don’t really have anywhere to go, outside of a show, to cultivate that. The closest you can get is to come to a place like Amoeba.”

Back when Weinstein and his colleagues were finalising the details needed to open the shop, the name they chose to go with was a result of wanting something that rolled off the tongue.

“We were looking to alliterate with ‘music’, so we just sort of jammed on the name and serendipitously came up with Amoeba,” Weinstein says. “Which was good, because we were by a university, so we wanted something that sounded smart but was also kind of psychedelic. Also, starting with A put us at the beginning of the phone book.”



Browsing the racks: ‘There’s a generation of people who feel that they missed out on albums.’
Photograph: Sarah Lee for the Guardian

Weinstein credits Amoeba’s survival to a mix of hyper-knowledgeable employees, creative thinking and the adventurousness to try new things.



Consider, for example, [Amoeba’s Webby Award-winning online video series, What’s In My Bag?](#) It consists of filmed interviews available at the store’s website and on YouTube featuring musicians and celebrities who come through the door, everyone from bands like [Best Coast](#) and [MSMR](#) to [Johnny Marr](#), [Fred Armisen](#) and [Bob Odenkirk](#). For a few minutes, in front of the camera, they explain – as only a genuine music lover can – why they picked this CD, why this album is in their bag, why this cover art is so cool and what this song means to them.

Weinstein said the store is thinking about possibly opening the series up even more, eventually filming regular customers who come in and putting the “What’s in my bag?” question to them, too.

Bethany Cosentino, singer with [Best Coast](#), says this is the kind of thing that makes Amoeba special.

“Amoeba is unlike any other record store, not only in the sense that yes, they support musicians, but also it’s got that really huge record store vibe while keeping a very independent, small, hometown record store vibe very much alive,” she says. “They also employ a lot of musicians that were in touring bands and decided to get off the road, so you’re basically always in the presence of people that know what they’re talking about when it comes to music.

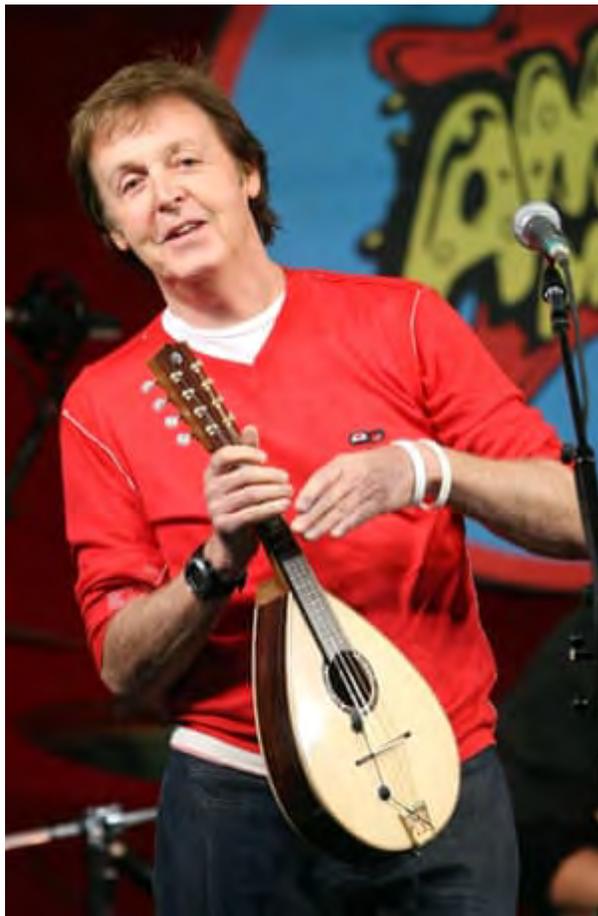
“I think it’s important that if you love a band and you want to support them, you go to your local record store and buy a physical copy of their album. You read the thank yous and the album credits, look at the photos in the booklet and you experience the record the way they wanted you to.”

That's one reason Weinstein thinks vinyl is seeing a resurgence among some music fans, something also helped by the yearly international [Record Store Day](#) event, happening in America this year on 18 April.

“I really think there's a whole generation of people fascinated with a mechanical age that they totally missed out on,” Weinstein says. “When things were made with quality and people used to sit around and listen to a record that's curated the way the artist intended – it's a whole different experience. A CD never quite afforded you that feeling. It never had the romance of an LP.”

One reason the selection at Amoeba's stores seems to change from one visit to the next is because Weinstein is constantly on the road, scouring the country for rare, valuable and interesting finds. He flocks to collectors and especially estate sales, because an estate that includes a large record collection often means, he says, somebody took the time to assemble it with care over a number of years. And those records he brings back are “some of the best stuff that hits our shelves”.

Weinstein also shuffles between the stores every week or two. He stays in touch with staff and goes to employees' shows. He also serves at the front counter and puts his art degree to use by doing some design-related work for Amoeba, including the façade for the Los Angeles store.



Paul McCartney performs in the LA store in 2007. Photograph: Frank Micelotta/Getty Images

Amoeba co-founder Dave Prinz, Weinstein says, “has always got a bunch of folders with yellow pads, leases and legal documents. He does all the stuff I hate doing”.

Other partners own percentages of the stores. Collectively, Amoeba employs about 400 people – about 240 in Los Angeles, 100 in San Francisco and 40 in Berkeley.

“We spent some effort a few years ago trying to build a digital store,” Weinstein adds. “But we discovered we’d never get the licensing from the majors to sell downloads. We have over 1m titles we could sell, but it’s mostly indie stuff. Now, [digital downloads have seen sales decline](#) anyway, so it’s kind of too late for us to try that. So we’re focusing on our brick and mortar stores, on keeping on doing what we do well and sticking with that.

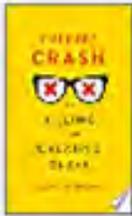
“The only thing that really cuts into our ability to do that is the cost of doing business,” he says. “That keeps going up. Our margins don’t. We get more and more pressure, but I’m not that worried about it. I think we’re institutions in each of the communities we’re in. Everyone here has such a shared love and passion for music. How many big box stores do you know that you can walk into and people know the product, love the product, care about the product? Creating a venue where people can share their love of music is all we’re ever going to really be about.”

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like at Musso & Frank or Spago. When you sit down you feel comfortable being in their hands. It's not just connoisseurship—it's a desire to serve."

Take Karen Pearson, a philosophically minded Berkeley native who oversaw the hiring at Amoeba Music in Hollywood and who considers record store people "a tribe" who guard the culture's memories. "There's a particular type of character, the ones who don't stay in the lines, who I think is disappearing from indie stores in general, whether record stores or bookstores, because retail is becoming so homogenized as the big boxes take over. A lot of my job is to guard against that." Some of the personality Pearson was talking about was clearest at stores that sold classical music—people who had opted out of the pop-industrial complex to become an endangered species selling an embattled form of music. At Tower's classical annex on Sunset Boulevard in Hollywood, I met a clerk named Eric Warwick who quoted Nietzsche and Wilhelm Furtwängler in casual conversation, and described recordings with swooning praise or corrosive disdain. He'd clutch his heart over one piece of music, shake his head in weary resignation over another. He had theories—miles and miles—on why British sound engineers were the most sonorous, on the ruthlessness of mobile society, on why conductors get more action than the rest of us.

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BACKTRACKING; Parsons release a discovered trove; Recordings of the late singer were found among material in the Grateful Dead's vault.

Hilburn, Robert . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]13 Nov 2007: E.4.

[ProQuest document link](#)

ABSTRACT

After a brief stint at Harvard, he recorded an album in Los Angeles with the International Submarine Band, a blend of pure country music and country-tinged rock that would serve as Parsons' lifetime blueprint.

FULL TEXT

Amoeba Music in Hollywood is so massive that you can feel overwhelmed. Between the new and used bins in the block-long store, you can find albums by thousands of artists.

But if Amoeba co-founder Dave Prinz had to limit his offerings to a single artist, it might just be Gram Parsons, the absorbing country-rock singer-songwriter who died of a drug-related overdose in 1973 at age 26.

Prinz has been a huge fan of Parsons since the day in 1969 he first heard "The Gilded Palace of Sin," Parsons' soulful debut album with the Flying Burrito Brothers.

So, you can imagine Prinz's excitement a while back when he heard rumors of tapes from two 1969 concerts in which the Burritos opened for the Grateful Dead at the Avalon Ballroom in San Francisco.

Prinz found the tapes among the 16,000 hours of material in the Dead's vault, and after considerable lobbying, convinced Owsley Stanley, who oversees the Dead's material, to license the Burritos material to Amoeba's record label. It was a coup because Stanley, a.k.a. the Bear, hadn't licensed anything from his personal vault since 1970.

If you've ever been touched by Parsons' voice -- or that of his protege Emmylou Harris -- you will probably share Prinz's enthusiasm when you listen to these two concerts. The tunes vary from a glorious version of "Sin City," the band's classic tale of innocence and temptation, to country covers, including Hank Williams' "You Win Again."

Gram Parsons

"Gram Parsons Archives Vol. 1: Gram Parsons With the Flying Burrito Brothers: Live at the Avalon Ballroom 1969"

(Amoeba)

The back story: A native of Winter Haven, Fla., Parsons was raised in the South, where he was schooled in country, blues, gospel and rock music. After a brief stint at Harvard, he recorded an album in Los Angeles with the International Submarine Band, a blend of pure country music and country-tinged rock that would serve as Parsons' lifetime blueprint.

While a latter-day member of the Byrds, Parsons contributed greatly to the country undercurrents of the group's "Sweetheart of the Rodeo" album in 1968. Equally important, he formed a partnership with singer-songwriter Chris Hillman, and they eventually started the Burrito Brothers so they could focus even more strongly on their country-rock vision.

During his days with the Burritos, Parsons was as riveting a presence on stage as anyone who ever worked their way up through the Los Angeles club circuit. On stage, often playing to half-empty houses at the Whisky or other clubs, Parsons was absolutely compelling. Between his angelic voice and his songs about glorious and shattered dreams, he seemed at times like F. Scott Fitzgerald with a guitar.

Sadly, part of that fascination was watching him pouring out his heart while sometimes being barely able to stand because of all the drugs he consumed. David N. Meyer's new Parsons biography, "Twenty Thousand Roads: The Ballad of Gram Parsons and His Cosmic American Music," is far from perfect, but it gives a good sense of the self-destructive demons that followed Parsons for most of his career.

On even his worst night, however, Parsons' heartfelt mix of country music innocence and rock 'n' roll rebellion was stirring. That strength is why Parsons has been cited as an influence by artists as varied as Keith Richards (think "Wild Horses"), Elvis Costello, the Eagles, Steve Earle and Lucinda Williams.

Speaking about Parsons' influence, Earle once said, "He made me feel not so weird, that it was OK to have long hair and wear cowboy boots, to listen to country music and rock 'n' roll. I mean those weren't just separate types of music, but the people who liked them were in separate camps back then. Gram saw the humanity in both and brought us a lot closer together."

The music: Even though the Avalon concerts were just weeks after the release of the Burritos' debut album, the band did only three songs from the album. To round out the set, Parsons drew upon various country and R&B-rock tunes, including Chips Moman and Dan Penn's "Do Right Woman" and Red Simpson's "Close Up the Honky Tonks." The package also includes a previously unreleased home recording of Parsons' "Thousand Dollar Wedding," which later appeared on his second solo album.

Further study: Parsons' best showcase is Rhino Records' two-disc package, "The Gram Parsons Anthology." It includes samples of his work with the Byrds, the International Submarine Band and the Burrito Brothers, along with both of his solo albums. An indispensable piece of American pop culture.

Backtracking, a biweekly feature, highlights CD reissues and other historical pop items.

Credit: Special to The Times

Illustration

Caption: PHOTO: NEW ALBUM: Two concerts by Gram Parsons and the Flying Burrito Brothers in 1969 are among the newly released material.; PHOTOGRAPHER:Raeanne Rubenstein

DETAILS

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HOW I MADE IT: MARC WEINSTEIN; A nucleus of CDs, vinyl

Pham, Alex . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]03 Oct 2010: B.2.

[ProQuest document link](#)

ABSTRACT

"When most of the chain stores moved into video displays that marketed the latest hits, we've been adamant that independent artists have equal standing next to major-label artists," he said. While other record stores featured top-40 albums and a small back catalog, Weinstein and his partners kept thousands of titles flowing through their stores by mopping up estate sales and buying used records.

FULL TEXT

The gig: Co-founder of Amoeba Music, the world's largest independent record retailer, with close to 1 million albums in three California locations – Hollywood, Berkeley and San Francisco. Rolling Stone magazine in September named it among the nation's 25 best record stores, calling it "simply the most thorough and welcoming place a record lover could hope to shop."

Personal: Met his wife, Valenta, 17 years ago at the first Amoeba Music store in Berkeley. Likes to listen to Jaga Jazzist, Scorch Trio, Miles Davis, John Coltrane.

The protozoan record geek: Weinstein, 53, began working at record stores right out of high school in Buffalo, N.Y. His first job was at Record Theatre, which at the time was the nation's largest record store.

"I loved it the minute I got there," Weinstein said. "I didn't have to cut my hair, and I didn't have to wake up early. I could just be myself. That's what record-store culture is all about."

Genesis: Located in a 3,500-square-foot former Mexican restaurant on Telegraph Avenue in Berkeley, the first Amoeba Music opened in 1990, when Weinstein was 33.

"There were already five record stores on Telegraph, down from 10 in the 1980s. People thought we were crazy," Weinstein said. "But there was huge buzz about our store. When we opened, we did more than \$10,000 in sales the first day."

Mitosis: Five years later, Weinstein and his partners, husband and wife Dave and Yvonne Prinz, opened the second store in a former bowling alley in San Francisco's Haight-Ashbury district. The Hollywood store, its largest, opened in 2001, after scores of customers driving up from Southern California urged the partners to open a Los Angeles branch.

Metamorphosis: Independent to the core, Amoeba has survived the rise and fall of record-store chains such as Virgin Megastores, Tower Records and Sam Goody by cultivating the type of culture that Weinstein cut his teeth on 35 years ago.

"When most of the chain stores moved into video displays that marketed the latest hits, we've been adamant that independent artists have equal standing next to major-label artists," he said. "We don't put up major label displays on the wall. We don't sell shelf space. Never have. Our customers know that."

Osmosis: Another reason Amoeba has outlived its competitors is curated stock. While other record stores featured top-40 albums and a small back catalog, Weinstein and his partners kept thousands of titles flowing through their stores by mopping up estate sales and buying used records. To stock its Hollywood store for opening day, "we spent millions of dollars across the country buying up collections that had never been seen before," he said. "And we still do. People who love our store come in frequently just to see what's new."

The numbers: Annual sales are down 10% since the stores' peak a couple of years ago, to about \$45 million this year from \$50 million, Weinstein said. Much of the decline is at the Berkeley store, where students are more likely to hit online torrent sites for pirated music. But the L.A. store has seen no decline in sales, he said.

Virtue in vinyl: A big reason for L.A.'s buoyancy is vinyl. The Hollywood store sells about 1,000 vinyl records a day. "Vinyl sales are so strong, it's making up for the decline in CD sales," Weinstein explained. Who's buying vinyl? Jazz collectors, DJs and, surprisingly, heavy-metal fans. "Many of them are 18 or younger," Weinstein said. "It's a very artifact-oriented crowd that's attracted to how these things looked and felt."

Evolution: Amoeba Online. Far from being Luddites, Amoeba's founders are embracing the Internet. But don't expect a replay of iTunes when Amoeba's online operation debuts early next year.

"Our goal is to have an online store that's very unique," Weinstein said. "If you look at most of the sites that sell music, they have the same artist bios. That's because it all comes from one source, All Media Guide, which takes 3% of the gross sale and gives you these generic bios. We've spent the last three years writing our own reviews, written by a staff who is passionate about music. It takes longer, but people who love music will know the difference.

"We just want the online store to be everything we've always been, but even more than before."

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alex.pham@latimes.com

Illustration

Caption: PHOTO: INDEPENDENT: "We don't sell shelf space," says Marc Weinstein, co-founder of record-store chain Amoeba Music. "Never have. Our customers know that."; PHOTOGRAPHER: Genaro Molina Los Angeles Times

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Amoeba gives leg up to independent artists

Neva Chonin, Chronicle Pop Music Critic

Published 4:00 am PST, Sunday, January 13, 2002

Considering the country's economic slump, it's inevitable that many independent music labels are struggling to keep afloat. We're not in the flush '90s anymore, Toto, and "underground" isn't the industry buzzword it was back when Sub Pop was juggling millions in revenue.

That's why "Independent Sounds: Amoeba Music Compilation Vol. III" is such a godsend. Thanks to the financial backing of the Amoeba Music stores, which manage to flourish in a duff economy while still flying the indie flag, this two-disc, 32-track album can afford to cover a broad range of music that might otherwise go unheard. It's the third in a series of compilations jointly released by Amoeba and Oakland's Hip Hop Slam label.

This is an impressive degree of community involvement from a company that now qualifies as a minichain, with outlets in San Francisco, Berkeley and now Los Angeles, opened Nov. 17. But as Hip Hop Slam honcho Billy Jam points out, Amoeba ain't no Sam Goody: "When they opened up in L.A., a lot of people wanted to work for them because they have a reputation for being good to their employees and for supporting local independent music. Out of the 32 tracks on this CD, 14 are by Amoeba staffers. This isn't a moneymaker. It's meant to promote these artists."

Available from Amoeba for a paltry \$5.98, "Independent Sounds" features a panoply of Bay Area and Los Angeles musicians whose styles range from hip-hop and rock to folk and electronica. The liner notes include artists' biographies,

how to contact them and where to find more of their work. Jam is also getting copies to radio station programmers, music journalists and record label representatives.

Amoeba co-owner Karen Pearson says the latest compilation gives the West Coast's feistiest franchise a prime opportunity to "bring all three stores together while responding to each community and keeping the independent spirit alive. That's such a part of what we are. We have a tremendous passion for supporting and fostering all kinds of musical expression and endeavors."

Performers on "Independent Sounds" include the L.A. hip-hop crew 2Mex, ex- Spearhead member Azeem, Oakland MC extraordinaire Bas-1, homo-hop's Deep Dickollective, rapstress the Real Kofy Brown, Albert Mathias (of Live Human) and the Planning Commission, whose lineup features guitarist-vocalist Jon Ginoli of Pansy Division and drummer-vocalist Stark Raving Brad.

It's a rare treat to hear such diversity on one album -- but so is the chance to hear any diversity at all. Says Pearson, "When bands like 'N Sync are being mass produced and pushed at the public, how can people be exposed to all the great underground stuff? It's our responsibility to help do that."

For a live sampling of "Independent Sounds," drop by Amoeba's San Francisco store (1855 Haight St.) at 6 p.m. Wednesday, when Bas-1, Deep Dickollective, Meeshee and Concepts will perform. Enjoy -- then buy the album and enjoy some more.

The original Blasters will reunite March 9 at Slim's . . . The Pat Metheny Group appears March 20 at the Luther Burbank Center in Santa Rosa and March 22 at Oakland's Paramount Theatre . . . Surf king Dick Dale plays Feb. 17 at the Usual in San Jose . . . Train's "Drops of Jupiter" was VH1's No. 1 video of last year . . . Imperial Teen will release its third album, "On," on Merge Records in April.

<https://www.sfgate.com/music/article/Amoeba-gives-leg-up-to-independent-artists-2884078.php>

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Digital Track Sales Stall

After Speedy Start, Rate Of Purchases Flattens, Report Says

The pace of U.S. digital track sales during the last six months has slowed dramatically after a year of explosive growth.

Early 2005 digital download results were staggering. By May of this year, about 6.4 million digital downloads were selling per week, three times that of the same period in 2004.

But momentum has since stumbled. Average weekly downloads for the third quarter were only up slightly from May, to 6.6 million, according to Nielsen SoundScan.

"[Digital music] is a business that's supposedly at a very early stage of its development," says Richard Greenfield, a media analyst with Fulcrum Global Partners, which published research highlighting this plateau. "When one of the biggest drivers of this story stalls out so early, it calls into question the overall industry business model."

To offset the revenue lost from falling CD sales, Greenfield says downloads would have to maintain the 150% annual growth rate.

The labels—which have emphasized the positive impact of digital sales on their bottom lines—have yet to express concern.

"We're very happy with our results right now with downloads," says Larry Kenswil, president of Universal Music Group's eLabs division. "We're way ahead of where we projected."

Digital sales now provide an average of 5% of major-label revenue. Each of the majors predicts digital revenue streams will amount to 25% of global music sales by 2010.

According to a report by research firm NPD Group, the iTunes Music Store recently broke into the top 10 list of leading music retailers, beating Borders Books & Music, Sam Goody and Tower Records for the number of albums sold. The firm counted every 12 tracks sold as an album for the comparison.

Labels remain unconcerned about slower growth in digital downloads for several reasons, not the least of which is that they see their digital music future as involving more than single tracks. "I don't think we're disappointed with the growth we're see-

ing, especially when you look at it together with mobile," says George White, senior VP of strategy and product development at Warner Music Group.

Ringtones, subscription services, music video-on-demand and other forms of digital music have all created new revenue streams for record labels.

Additionally, labels expect downloads to pick up following the holiday sales period. Apple Computer's two new iPods—the Nano and the video iPod—are expected to be hot holiday gift items. According to the Consumer Electronics Assn., MP3 players top the season's digital gadget wish list.

Still, even if MP3 player manufacturers enjoy a great Christmas, the music industry may not receive the full trickle-down effect it wants. Fulcrum reports that owners of MP3 players have bought an average of 12 tracks this year, as of Nov. 16. That is down from an average of 15 tracks for the year through Sept. 30.

Meanwhile, at least one label appears to be more concerned about shoring up CD sales. Island Def Jam released Mariah Carey's "Limited Mimi" album to traditional retailers Nov. 15, but will wait until late December to make it available digitally. The album includes the current top 10 hit "Don't Forget About Us." Sources at the label say they feel 99 cent iTunes singles are cutting into album sales.

The labels may want to use this rationale to push Apple for variable pricing at the iTunes store, but the recent sluggish growth in digital downloads is not going to help their case.

"The industry is talking about raising the price of music at a time when digital downloads have stalled out on a sequential basis," Greenfield says. "This industry can't get the numbers to hockey stick even at 99 cents. How is raising prices going to help?"

Island Def Jam is waiting until December to release **MARIAH CAREY'S** "Limited Mimi" as a digital download. The physical album arrived in stores Nov. 15.



Indie Stores Get Their Own Chart

Billboard puts a new perspective on album sales with the debut this week of Tastemakers, a chart based exclusively on data from independent stores and small chains.

Tastemakers is expected to be a starting point for developing marketing campaigns for new artists.

The chart will reflect album sales at about 300 independent and small-chain retailers, including the 70-location Coalition of Independent Music Stores and the 94-store Music Monitor Network. Regional chains Newbury Comics, Bull Moose Music and Amoeba Music, and indies like Waterloo Records in Austin and Twist and Shout in Denver are also on the panel.

Nielsen SoundScan, under the banner Indie/Small Chain Core Stores, expects to run the list 100 titles deep. The *Billboard*-branded Tastemakers chart starts with a top 15, appearing weekly online and bi-weekly in the magazine (see page 62).

Nielsen Music president Rob Sisco says the chart stems from requests from labels and retailers during the last year.

"They approached us with the idea that there could be some interesting perspective from looking at an aggregation of what is selling at these core stores," Sisco says. "In these stores, a lot of music is sold by hand, meaning there is often a proprietor dealing directly with the consumer. You could see a different perspective than the weekly top album chart, because they operate very differently than the larger chains and mass merchants

that tend to dominate" The *Billboard* 200.

Billboard director of charts/senior analyst Geoff Mayfield says Tastemakers will "give labels a view to measure their close-to-the-ground marketing efforts. We have long been eager to see this type of market slice, and we think the new chart is a logical complement to our 14-year-old Top Heat-seekers list."

Regional stores and independents help develop new artists, says Doug Wiley, national director of independent retail sales for RED Distribution. "This chart will help us track early buzz, and then fan the flame," he says.

Wiley adds that the chart is also likely to spawn major-label interest in indie artists.

"I'm sure the majors will use it to spot something that's worthy to spend their money on," Wiley says.

Jordan Katz, co-president of Sony BMG Music Entertainment Sales Enterprise, says Tastemakers has the potential to give labels a "better and more complete view of what is happening at the independent level. Any view into what is bubbling up is welcome."

Some retailers say Tastemakers will also increase awareness of independent stores.

CIMS president Don Van Cleave says the new chart "could be used in marketing, where labels and bands could say where they are on this chart and it really means something. Maybe they could point to an artist and say they could break out into the other charts. It's good for the retailers and the indie labels, because it gives you information about those early-adopter customers."

SONY BMG ADDS RED INK FOR EUROPE'S INDIES

LONDON—The European independent labels sector has long been critical of the Sony-BMG merger. Now the major label is rolling out its own international division with a mission of breaking indie acts.

The new stand-alone Red Ink—or Red Independent Network—will offer artists and independent labels an alternative platform to tap into for distribution, sales, marketing and promotion capacities in key international markets. In short,

Red Ink aims to be a worldwide "artist development machine," says Tim Bowen, head of Sony BMG's operations in the United Kingdom, Canada, Australia, New Zealand and South Africa. Bowen has been a principal force in driving the project.

At first, the new division will operate in the United Kingdom, Germany, Belgium, the Netherlands, Luxembourg, Australia and Canada. News on offices in other territories is to be announced in the new year.

"We're taking a look at the bigger markets. But we have [to] look at all markets, because there may well be an opportunity," Bowen says. Red Ink will also offer labels a conduit into the U.S. market through its namesake stateside Sony BMG operation.

Red Ink is seen by Bowen as having evolved from Sony Independent Network Europe, the now-defunct U.K.-based licensed repertoire division. SINE was established to handle the needs of artists and labels that

preferred to remain independent, but sought the global marketing and distribution network of a major.

"We've taken that one step forward," Bowen says. "We are now marketing, promoting and developing the artists that we are involved with by providing people and infrastructure to do that."

Red Ink will continue to distribute and handle back-office services for independent labels formerly handled by SINE, Bowen adds. However, Red

Ink's roster and release schedule is not yet available and it is unclear whether it will include such former SINE client labels as Big Brother (Oasis), Skint (Fatboy Slim) and Indepiente (Travis).

The mantra for Red Ink is "focus, attention and patience," Bowen says. "You've got to be very selective [with partnerships], otherwise it loses its point."

Sony BMG's initiative follows the launch of Cooperative Music,

an independent labels licensing network established by Richard Branson's V2 music operation (*Billboard*, Sept. 24).

Michel Lambot, co-CEO of Brussels-based independent label group PIAS and chairman of European indies' trade body Impala, says the independent community has already paved sufficient international networks.

"Red Ink would be fantastic for indie-land if the targets were

ARTS; Unfirm commitment; Music industry, looking to maximize sales, moves from set release dates. Small acts, retailers oppose it.

Roberts, Randall . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]26 Apr 2015: F.4.

[ProQuest document link](#)

ABSTRACT

After decades of delivering new albums (tapes, LPs, compact discs) on Fridays in Europe and Tuesdays in America, physical and digital long-players from major labels and the imprints they distribute will come out at the end of the workweek. A move to Fridays The worldwide industry consortium International Federation of the Phonographic Industry, or IFPI, announced that starting this summer on a to-be-announced date, its members, including the international major labels Sony Music Entertainment, Universal Music and the Warner Music Group, will start issuing new releases on Fridays.

FULL TEXT

For Kanye West fans, the arrival of a new record is a given. It's got a name, "So Help Me God." Producers are attached. He executed his prerequisite stage-storming, attention-grabbing viral moment at the Grammy Awards. Paul McCartney, we have been informed, is heavily involved. West appeared on Coachella stages twice in two days.

But like many high-profile recent releases by Beyonce, Kendrick Lamar, Rihanna and others, one key question remains: When will it arrive? Next week? A week from Thursday? Tonight at midnight? Will he wait until the summer? (And will it arrive first via Spotify, Tidal or iTunes?)

Who knows anymore? The release schedule is a mess, and further change is afoot in the form of a pending switch in the global release date. After decades of delivering new albums (tapes, LPs, compact discs) on Fridays in Europe and Tuesdays in America, physical and digital long-players from major labels and the imprints they distribute will come out at the end of the workweek.

Across entertainment media, release dates are becoming a quaint notion. A chunk of Madonna's most recent album, "Rebel Heart," was first heard through a hacked leak. Netflix unveiled the new season of "House of Cards" by surprise. Lamar's "To Pimp a Butterfly" mistakenly came out a week early on iTunes, followed by a Twitter-tirade on the part of Lamar's camp. Films open in different markets in different weeks, or arrive simultaneously on big and small screens. New TV series pop up year-round, rather than every autumn.

By contrast, Taylor Swift's multiplatinum recent album "1989" arrived like thousands of unveilings: on a Tuesday. Sticking to a standard model that has anchored new work, she set a hard date months in advance, teased its release with an old-fashioned marketing campaign, a string of appetite-whetting singles, a Target exclusive and a few choice media appearances. Four months later, the album remains a top seller. Will she follow that same strategy on her next one? It's doubtful.

A move to Fridays

The worldwide industry consortium International Federation of the Phonographic Industry, or IFPI, announced that starting this summer on a to-be-announced date, its members, including the international major labels Sony Music Entertainment, Universal Music and the Warner Music Group, will start issuing new releases on Fridays. The rationale: It will help prevent piracy and lure consumers on the days they spend the most entertainment dollars.

"Music fans live in the digital world of today," wrote IFPI head Frances Moore in February in announcing the shift. "Their love for new music doesn't recognize national borders. They want music when it's available on the Internet -- not when it's ready to be released in their country."

Retailers and many smaller record labels are vehemently opposed to the change, even if they're helpless to fight it. Arguing that it's a top-down effort organized by the majors, many complain that the shift will eliminate the so-called Tuesday bump. It's a crucial day for music retailers large (Amazon) and small (mom-and-pop shops). It's also a good time for in-store performances, a tool that has helped acts who lack major-label backing.

Besides, Friday and Saturday are already heavy traffic days for stores, argue opponents of the shift. Early-week releases bring in bodies that might not otherwise be there. The current schedule also gives shops time to restock before the weekend.

It will also pit new albums against new movies, which for decades have opened on Fridays. Both will be aiming for the same demographic's dollars and pitching late-week coverage to media outlets.

"I just don't understand why the majors have ignored this and are doing something that so clearly is going to hurt one of the principle routes of breaking the artist," said Martin Mills, the president of the Beggars Group, a collection of labels including Matador, 4AD and XL.

The company, which also has a financial interest in the retailer Rough Trade, puts out music by artists including Adele, FKA Twigs, Vampire Weekend. "They may possibly sell a few more copies of the biggest records but at the cost of a loss, potentially, of the smaller records, which tend to sell outside those peak times."

'Them versus us'

Marc Weinstein, co-owner of Hollywood's Amoeba Music store, has accepted the change even if he's not happy about it. Sitting in the massive store's upstairs green room, where acts relax before gigging on a stage overlooking racks of CDs, albums, DVDs and music ephemera, he didn't hide his disappointment.

"I don't know how good it is for the industry. It sounds like it will be good for them. And I say 'them' because it's them versus us," he said. "For us it's really inconvenient." Over the years dozens of artists including McCartney, Norah Jones, and Lana Del Rey have feted fans at Amoeba-Hollywood. Although record retailers have long been music's spiritual home, the change further confirms stores' diminished influence.

"They just don't factor us into the equation," said Weinstein. "It's all about Spotify and iTunes and all the powers-that-be in this business nowadays, and what they need and want. It's hard to complain about it -- that's our positioning in the market." Still, he added with a sigh, he predicts collateral damage. "It'll become much more difficult to do cool in-stores on new release day. We'll have to arrange them so it's shortly after new release day."

"It's a big shift," acknowledged Jeff Castelaz, president of Elektra Records, part of the Warner Music Group. But he said that the change was inevitable and, in the long run, would help artists and labels combat piracy. "Every time you put out a record you have holes. Wherever it comes out first in the world, the first kid who buys it and puts it on the Internet, it's up there.

"I probably sound like a corporate wonk, but really, you can't stop evolution," continued Castelaz, explaining that artists tend to revel in upending the status quo. "If we're about that, we also have to be about the revolutions and evolutions elsewhere in the business and elsewhere in the world."

Castelaz, who helped break bands including the Silversun Pickups, Fitz and the Tantrums and Minus the Bear, stressed that he "cherishes" both mom-and-pop stores and big-box retailers, but the industry is moving headlong toward a streaming model, one in which listeners will likely be paying for subscription plans. According to the Recording Assn. of America's 2014 sales figures, there were 7.7 million streaming subscribers in 2014. Part of a segment that generated 27% of recorded music revenue, paid subscription services grew by 25% over 2013, earning just shy of \$800 million.

The upside? If the trend continues, predicts Castelaz, "what we end up with is really cool, high-quality physical product – unique products with books, special printing. All that fun stuff becomes the thing that people go to the Amoebas and the Rough Trades of the world."

"Well, yeah, part of the job of retailers is to make an event out of retail," concurs the Beggars Group's Mills tartly. "It's just helps if you've got new stuff in the store at the right time of the week."

All this wrangling over release dates illuminates the overall chaos. After all, for a big name like West, the "right time of the week" to drop "So Help Me God" is whenever he says it is. Who knows? With a title like that, it may just come out on a Sunday morning.

–

randall.roberts@latimes.com

Credit: POP MUSIC CRITIC

Illustration

Caption: PHOTO: PAUL McCARTNEY performs at Amoeba Music in 2007. Stores say the change in release dates confirms their waning influence.; PHOTOGRAPHER:Robert Gauthier Los Angeles Times

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ARTS; Unfirm commitment; Music industry, looking to maximize sales, moves from set release dates. Small acts, retailers oppose it.

Roberts, Randall . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]26 Apr 2015: F.4.

[ProQuest document link](#)

ABSTRACT

After decades of delivering new albums (tapes, LPs, compact discs) on Fridays in Europe and Tuesdays in America, physical and digital long-players from major labels and the imprints they distribute will come out at the end of the workweek. A move to Fridays The worldwide industry consortium International Federation of the Phonographic Industry, or IFPI, announced that starting this summer on a to-be-announced date, its members, including the international major labels Sony Music Entertainment, Universal Music and the Warner Music Group, will start issuing new releases on Fridays.

FULL TEXT

For Kanye West fans, the arrival of a new record is a given. It's got a name, "So Help Me God." Producers are attached. He executed his prerequisite stage-storming, attention-grabbing viral moment at the Grammy Awards. Paul McCartney, we have been informed, is heavily involved. West appeared on Coachella stages twice in two days.

But like many high-profile recent releases by Beyonce, Kendrick Lamar, Rihanna and others, one key question remains: When will it arrive? Next week? A week from Thursday? Tonight at midnight? Will he wait until the summer? (And will it arrive first via Spotify, Tidal or iTunes?)

Who knows anymore? The release schedule is a mess, and further change is afoot in the form of a pending switch in the global release date. After decades of delivering new albums (tapes, LPs, compact discs) on Fridays in Europe and Tuesdays in America, physical and digital long-players from major labels and the imprints they distribute will come out at the end of the workweek.

Across entertainment media, release dates are becoming a quaint notion. A chunk of Madonna's most recent album, "Rebel Heart," was first heard through a hacked leak. Netflix unveiled the new season of "House of Cards" by surprise. Lamar's "To Pimp a Butterfly" mistakenly came out a week early on iTunes, followed by a Twitter-tirade on the part of Lamar's camp. Films open in different markets in different weeks, or arrive simultaneously on big and small screens. New TV series pop up year-round, rather than every autumn.

By contrast, Taylor Swift's multiplatinum recent album "1989" arrived like thousands of unveilings: on a Tuesday. Sticking to a standard model that has anchored new work, she set a hard date months in advance, teased its release with an old-fashioned marketing campaign, a string of appetite-whetting singles, a Target exclusive and a few choice media appearances. Four months later, the album remains a top seller. Will she follow that same strategy on her next one? It's doubtful.

A move to Fridays

The worldwide industry consortium International Federation of the Phonographic Industry, or IFPI, announced that starting this summer on a to-be-announced date, its members, including the international major labels Sony Music Entertainment, Universal Music and the Warner Music Group, will start issuing new releases on Fridays. The rationale: It will help prevent piracy and lure consumers on the days they spend the most entertainment dollars.

"Music fans live in the digital world of today," wrote IFPI head Frances Moore in February in announcing the shift. "Their love for new music doesn't recognize national borders. They want music when it's available on the Internet -- not when it's ready to be released in their country."

Retailers and many smaller record labels are vehemently opposed to the change, even if they're helpless to fight it. Arguing that it's a top-down effort organized by the majors, many complain that the shift will eliminate the so-called Tuesday bump. It's a crucial day for music retailers large (Amazon) and small (mom-and-pop shops). It's also a good time for in-store performances, a tool that has helped acts who lack major-label backing.

Besides, Friday and Saturday are already heavy traffic days for stores, argue opponents of the shift. Early-week releases bring in bodies that might not otherwise be there. The current schedule also gives shops time to restock before the weekend.

It will also pit new albums against new movies, which for decades have opened on Fridays. Both will be aiming for the same demographic's dollars and pitching late-week coverage to media outlets.

"I just don't understand why the majors have ignored this and are doing something that so clearly is going to hurt one of the principle routes of breaking the artist," said Martin Mills, the president of the Beggars Group, a collection of labels including Matador, 4AD and XL.

The company, which also has a financial interest in the retailer Rough Trade, puts out music by artists including Adele, FKA Twigs, Vampire Weekend. "They may possibly sell a few more copies of the biggest records but at the cost of a loss, potentially, of the smaller records, which tend to sell outside those peak times."

'Them versus us'

Marc Weinstein, co-owner of Hollywood's Amoeba Music store, has accepted the change even if he's not happy about it. Sitting in the massive store's upstairs green room, where acts relax before gigging on a stage overlooking racks of CDs, albums, DVDs and music ephemera, he didn't hide his disappointment.

"I don't know how good it is for the industry. It sounds like it will be good for them. And I say 'them' because it's them versus us," he said. "For us it's really inconvenient." Over the years dozens of artists including McCartney, Norah Jones, and Lana Del Rey have feted fans at Amoeba-Hollywood. Although record retailers have long been music's spiritual home, the change further confirms stores' diminished influence.

"They just don't factor us into the equation," said Weinstein. "It's all about Spotify and iTunes and all the powers-that-be in this business nowadays, and what they need and want. It's hard to complain about it -- that's our positioning in the market." Still, he added with a sigh, he predicts collateral damage. "It'll become much more difficult to do cool in-stores on new release day. We'll have to arrange them so it's shortly after new release day."

"It's a big shift," acknowledged Jeff Castelaz, president of Elektra Records, part of the Warner Music Group. But he said that the change was inevitable and, in the long run, would help artists and labels combat piracy. "Every time you put out a record you have holes. Wherever it comes out first in the world, the first kid who buys it and puts it on the Internet, it's up there.

"I probably sound like a corporate wonk, but really, you can't stop evolution," continued Castelaz, explaining that artists tend to revel in upending the status quo. "If we're about that, we also have to be about the revolutions and evolutions elsewhere in the business and elsewhere in the world."

Castelaz, who helped break bands including the Silversun Pickups, Fitz and the Tantrums and Minus the Bear, stressed that he "cherishes" both mom-and-pop stores and big-box retailers, but the industry is moving headlong toward a streaming model, one in which listeners will likely be paying for subscription plans. According to the Recording Assn. of America's 2014 sales figures, there were 7.7 million streaming subscribers in 2014. Part of a segment that generated 27% of recorded music revenue, paid subscription services grew by 25% over 2013, earning just shy of \$800 million.

The upside? If the trend continues, predicts Castelaz, "what we end up with is really cool, high-quality physical product – unique products with books, special printing. All that fun stuff becomes the thing that people go to the Amoebas and the Rough Trades of the world."

"Well, yeah, part of the job of retailers is to make an event out of retail," concurs the Beggars Group's Mills tartly. "It's just helps if you've got new stuff in the store at the right time of the week."

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Karen's Open Road

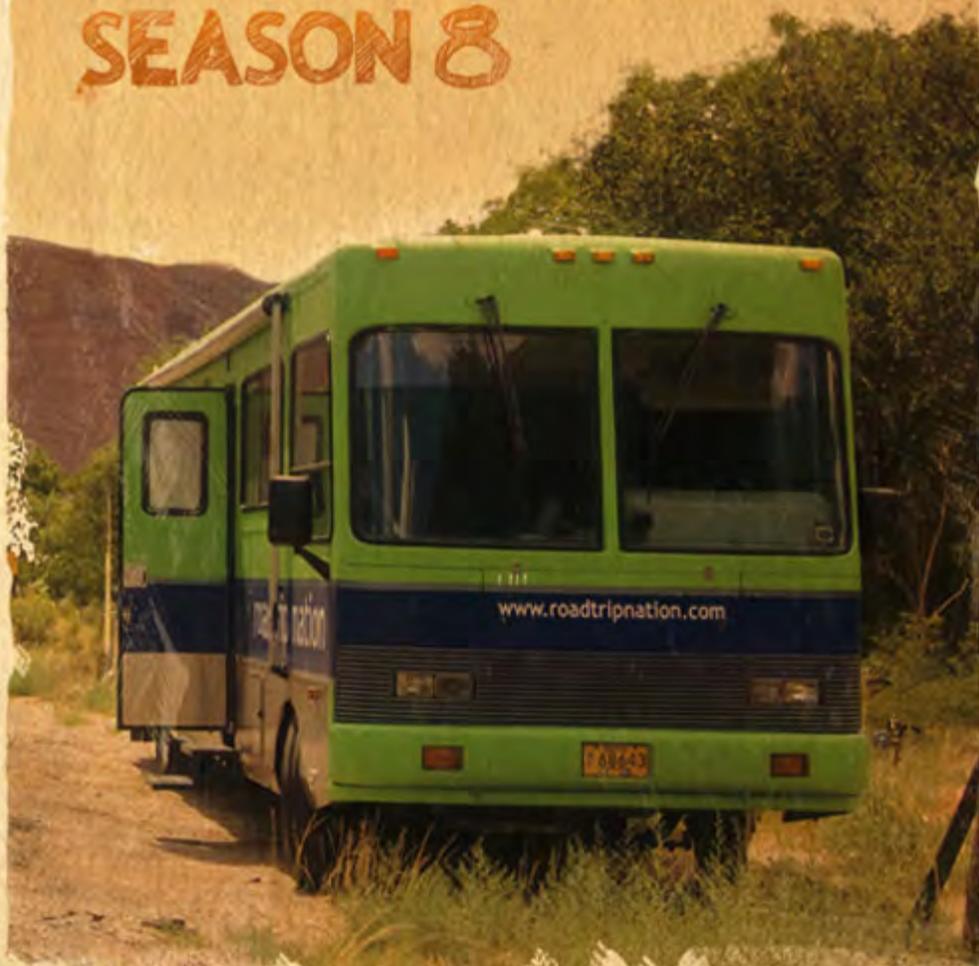


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SEASON 8



Team Crazy Babbling Sunshine

KAREN PEARSON

Co-owner/Manager
Amoeba Music

“If there's anything that's gonna be changed because of my presence, or your presence, it's going to be in this context...in a one-on-one, smaller group. That changes the world.”

LEADER INFO:

INTERESTS:

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[Inspiration](#) [Simplicity](#)

FOUNDATION:

[Accomplishing Goals](#)

BIOGRAPHY:

- Growing up in Berkeley, she grew up wary of corporate America; didn't want to become "the man."
- Realized she didn't have to subscribe to any particular brand of business, she could create her own company culture.
- Originally set out to "change the world," came to realize that through her interactions with co-workers, musicians, she actually could affect change.
- Makes sure her company encourages everyone to be who they are, says that's infectious, spreads to the customers, helps feel at home.
- Believes in Martha Graham's advice: don't question your passion, just go where it takes you and follow it to the very end.
- Says sometimes it's best to realize, "it's not all about me," and go where life takes you; if you're open to many paths, you'll find yours.
- Has realized that in running a business, it's not about how much profit she makes, it's about what she does with that profit.
- Found that the smallest things, like giving a fan a free poster, often make the biggest impacts on how people view her company.
-

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Keeping the faith: two new digital retailers still see potential in downloads

Ed Christman

Billboard. 122.27 (July 10, 2010): p11.

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Full Text:

Much of the buzz around digital music is currently focused on Spotify's plans for the United States, Rdio's new subscription service and what Apple's anticipated cloud-based music service will look like.

But while streaming music services are capturing the most attention, two other entrants in the digital music market are betting there's still opportunity in selling digital downloads.

In May, new digital retailer Immergent.com flipped the switch on its public beta, boasting more than 8 million songs from the four majors and independent labels. On June 8, music startup ScatterTunes.com released its latest round of multimedia "V-Album" releases, including editions of Taylor Swift's "Fearless" and Reba McEntire's "Keep On Loving You." ScatterTunes also runs a download store with 3 million songs from all the majors and leading indies.

Back when HMV opened its first two stores in New York in 1990 or when Amoeba Music expanded beyond the Bay Area to Los Angeles in 2001, the major labels welcomed the moves.

Today, you would think labels would applaud the fact that someone is investing in selling music.

However, label executives have been largely indifferent, probably because so far no one has managed to lay a glove on iTunes. Walmart, the largest retailer in the world, is a digital nonentity: Its download store commands a meager 0.17% share of the U.S. market, according to Billboard estimates. Amazon may be making its presence felt in selling digital album downloads, but it hasn't exactly lit up the scoreboard, so far capturing a market share of 1.4% through its MP3 store.

While the industry had high hopes for both of those digital efforts, Walmart has done zilch in the way of promotion and Amazon's marketing seems limited to selling digital music alongside CDs and loss-leader sale pricing, apparently hoping that customers shopping for other products will stumble into its MP3 store.

Given that disappointing track record, jaded label executives may wonder how Immergent and ScatterTunes intend to succeed where Walmart and Amazon have fallen short.

Immergent is banking on its social networking functions to distinguish itself with music consumers, such as the ability for registered customers to build playlists that others can purchase. Immergent expects to be cash-flow positive in 18 months and break even in two years, according to Immergent founder/CEO John Trickett, the former head of now-dormant 5.1 Entertainment Group, which included the Immergent, Silverline and Myutopia record labels. The company participated in the major-label consortium that developed the DualDisc format.

Meanwhile, ScatterTunes is striving to distinguish itself by aligning with labels and artists to help promote the site through its V-Album format, which, like the iTunes LP, attempts to bring back the album cover experience of old. For consumers who already have a regular digital copy of a V-Album title, the company also sells "V-Wraps" that contain all the multimedia content included in a V-Album, including lyrics, photos and videos. The company is the brainchild of CEO Witt Stewart, whose music background includes artist management (Carole King, Jerry Jeff Walker, Joe Ely) and co-ownership of Freeflow Productions, which developed and produced Christopher Cross' debut album, among other releases.

Unlike Apple, which charges artists and labels to construct an iTunes LP, ScatterTunes builds the V-Wrap around an album for free, and within 48 hours, once the necessary materials are provided, according to ScatterTunes COO Christopher Gentile.

While ScatterTunes prices most albums at \$9.99, with V-Albums ranging from \$9.99 to \$19.99 and V-Wraps, when available, sold separately for \$2.99. To help promote the release of the V-Album edition of "Fearless," ScatterTunes has been giving away 100,000 V-Wraps of the album to capitalize on the fact that it had already sold 5.9 million units in the United States, according to Nielsen SoundScan.

ScatterTunes has created 24 V-Albums and expects to build five to 10 V-Albums per month, Gentile says. Acts that have received the V-Album treatment include Jewel, Darius Rucker, Dierks Bentley, Jimi Hendrix, Katy Perry, Saving Abel, John Hayer and Sheryl Crow,

V-Wraps contain links to an artist's website and to other online vendors where customers can purchase merchandise or concert tickets. If the customer leaves the site to buy merch elsewhere, ScatterTunes gets a commission that it splits with labels.

Like iTunes, the ScatterTunes store requires customers to download software to access it. All ScatterTunes downloads are unencrypted, 320 kbps MP3 files and can be imported into iTunes.

"We are not necessarily competing with iTunes but rather being compatible to them with all of the products that we deliver," Gentile says.

For 24/7 retail news and analysis, see billboard.biz/retail.

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Gale Document Number: GALE|A231092747



AMOEBLOG.

A Love Letter to "Black Star"

POSTED BY AMOEBITE, MAY 18, 2015 04:47PM | [POST A COMMENT](#)

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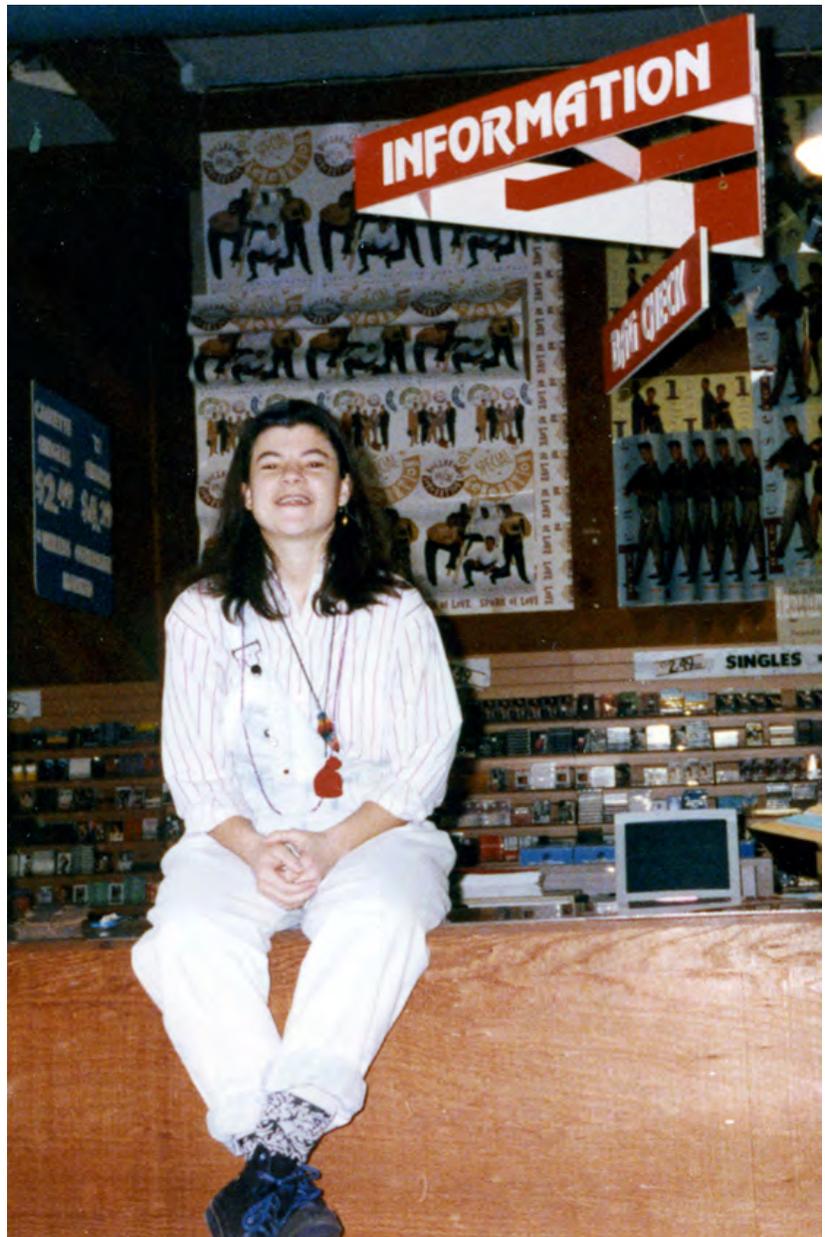


I loved our recent [Essential Records piece about Mos Def & Talib Kweli are Black Star](#). I loved the personal reflection and the reminiscing about that time and how it had an impact. So many of us are touched by music at a point in our lives - by a particular song or record - and it's amazing how much it sticks with us, and resonates for years and years and years. Just hearing that record can make us *feel* something deeply: a moment in time, a time in our lives. Music is the wallpaper and the soundtrack. For some of us it is something **way** more than the background, it is at the **core** of who we were and are and who we developed into.

Of course I had a slightly different, but just as pivotal, experience with the release of the album. It has been one that has carried me from the Bay down to LA. **Black Star** was released the year that Amoeba opened in San Francisco. It was what reminded and reassured me why I was committed to doing what we do every day with music. Because, simply put, artists and musicians were still challenging and stretching and inventing and bringing music to people in a whole new way to whole new generations.

In 1976, I was just a kid ("lil K") in a record store. **Leopold Records** in Berkeley, specifically. I was lucky enough to be in the "business" at a time when folks were discovering **Last Poets**, **Gil Scott-Heron**, and the roots of what would transform music completely. I was there to see how people responded; how rap music and hip-hop electrified people. Like nothing anyone had ever heard. Except they HAD, you know? It was all at once familiar and new, energizing and addictive.

I was in the thick of it from the early '80s to 1995 when Leopold's closed. When that happened, I was sad to think that somehow that "era" had closed or that the connect I felt to that music would evaporate because I couldn't see my people every day, because that outlet had been shut down. It was at that time that things were shifting in the music too, moving more toward what we now know as "pop-R&B" with slick productions and hooks. **Puff Daddy** was at the helm. Not that I don't love **TLC**, **En Vogue**, **Mariah**, **Brandy**, **Xscape** (I do!), but it can be easier to be nostalgic about that era (maybe when comparing to what is out there today?), and at the time I felt a loss.



Karen at the Info Counter (~1990)



Back Row: Karen, Gerald Albright, Warner Atlantic Rep (~1987)
Front Row: Mark Beaver, Roxanne Pettersen



MC Lyte & Karen (1991)



Wendell Thomas, Michael Franti, Karen

In hindsight maybe it was more of a "softening" -- the balance needed from the hard-hitting rap and hip-hop. Who knows? Plenty of mornings we opened our store to the *Bodyguard* soundtrack, with *Whitney* belting her lungs out while the store was empty and we got ready for the day. There was something so comforting about that. Not "soft" at all, but powerful. But that is for another post one day. Someone has or probably will write a dissertation about all of that.



When I lost "my store," I felt I lost "my music." Getting back into it and setting up the Amoeba store in San Francisco, I started to feel connected again. It was a healing process. And it was the excitement of the release of *Black Star* that made me feel safe and inspired again. It's not rational, but it's true, as emotions often are. It's about a **feeling**. When I heard that record, I felt like there was **hope**. Hope for me personally, for music, for young people connecting to music. People like Ray, who wrote our Essential Records piece. I didn't know him then, but I felt him and knew instinctively that this record would have an impact on him. And that made me feel hope, like music does. It makes you feel hope when it touches you. You know...hallelujah!

That is what I hope we do every day. We connect people with music and we understand what a deep connection that is.

-- Karen Pearson, co-owner of Amoeba

How I Made It: Marc Weinstein, co-founder of retailer Amoeba Music

The three-store record chain has survived by cultivating the type of culture that Weinstein cut his teeth on 35 years ago. "We don't sell shelf space," he says. "Never have. Our customers know that."

October 03, 2010 | By Alex Pham, Los Angeles Times

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The gig: Co-founder of Amoeba Music, the world's largest independent record retailer, with close to 1 million albums in three California locations — Hollywood, Berkeley and San Francisco. Rolling Stone magazine in September named it among the nation's 25 best record stores, calling it "simply the most thorough and welcoming place a record lover could hope to shop."

Personal: Met his wife, Valenta, 17 years ago at the first Amoeba Music store in Berkeley. Likes to listen to Jaga Jazzist, Scorch Trio, Miles Davis, John Coltrane.

The protozoan record geek: Weinstein, 53, began working at record stores right out of high school in Buffalo, N.Y. His first job was at Record Theatre, which at the time was the nation's largest record store.

"I loved it the minute I got there," Weinstein said. "I didn't have to cut my hair, and I didn't have to wake up early. I could just be myself. That's what record-store culture is all about."

Genesis: Located in a 3,500-square-foot former Mexican restaurant on Telegraph Avenue in Berkeley, the first Amoeba Records opened in 1990, when Weinstein was 33.

"There were already five record stores on Telegraph, down from 10 in the 1980s. People thought we were crazy," Weinstein said. "But there was huge buzz about our store. When we opened, we did more than \$10,000 in sales the first day."

Mitosis: Five years later, Weinstein and his partners, husband and wife Dave and Yvonne Prinz, opened the second store in a former bowling alley in San Francisco's Haight-Ashbury district. The Hollywood store, its largest, opened in 2001, after scores of customers driving up from Southern California urged the partners to open a Los Angeles branch.

Metamorphosis: Independent to the core, Amoeba has survived the rise and fall of record-store chains such as Virgin Megastores, Tower Records and Sam Goody by cultivating the type of culture that Weinstein cut his teeth on 35 years ago.

"When most of the chain stores moved into video displays that marketed the latest hits, we've been adamant that independent artists have equal standing next to major-label artists," he said. "We don't put up major label displays on the wall. We don't sell shelf space. Never have. Our customers know that."

Osmosis: Another reason Amoeba has outlived its competitors is curated stock. While other record stores featured top-40 albums and a small back catalog, Weinstein and his partners kept thousands of titles flowing through their stores by mopping up estate sales and buying used records. To stock its Hollywood store for opening day, "we spent millions of dollars across the country buying up collections that had never been seen before," he said. "And we still do. People who love our store come in frequently just to see what's new."

The numbers: Annual sales are down 10% since the stores' peak a couple of years ago, to about \$45 million this year from \$50 million, Weinstein said. Much of the decline is at the Berkeley store, where students are more likely to hit online torrent sites for pirated music. But the L.A. store has seen no decline in sales, he said.

Virtue in vinyl: A big reason for L.A.'s buoyancy is vinyl. The Hollywood store sells about 1,000 vinyl records a day. "Vinyl sales are so strong, it's making up for the decline in CD sales," Weinstein explained. Who's buying vinyl? Jazz collectors, DJs and, surprisingly, heavy-metal fans. "Many of them are 18 or younger," Weinstein said. "It's a very artifact-oriented crowd that's attracted to how these things looked and felt."

Evolution: Amoeba Online. Far from being Luddites, Amoeba's founders are embracing the Internet. But don't expect a replay of iTunes when Amoeba's online operation debuts early next year.

"Our goal is to have an online store that's very unique," Weinstein said. "If you look at most of the sites that sell music, they have the same artist bios. That's because it all comes from one source, All Media Guide, which takes 3% of the gross sale and gives you these generic bios. We've spent the last three years writing our own reviews, written by a staff who is passionate about music. It takes longer, but people who love music will know the difference. We just want the online store to be everything we've always been, but even more than before."

Marc Weinstein: co-owner/co-founder: Amoeba Music

[Alex Pham](#)

[Billboard](#). 125.43 (Nov. 9, 2013): p13.

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What did you wake up thinking about this morning? It sounds stupid, but I was thinking about what I should show you. A lot of people will show you a gold record. For me, this [business](#) is about the people. In the early stages of Amoeba, we put [artists](#)' names on the bin cards, not alphabet cards like every other store did it. We wanted to make it easy for people to find artists, not just the big artists. We did that by making a space for them. Artists were so proud that they had their own bin cards.

Describe a lesson you learned from a failure. For a short while we had our own label. We released a reissue from Graham Parsons, which did really well. And we tried to introduce a new artist, Brandi Shearer. Artists put everything in your hands. For us, developing a new artist's career felt unnatural. But it was also very insightful. That firsthand experience taught us how hard it is to be a label.

What will define success for you in the coming year? Our numbers versus the numbers for every other record store. We continue to be busy. We represent a model as a destination record store. The decline in CDs has been more than made up for by the growth in vinyl. Sales have been steady for the last 10 years, while everyone else has been going down. We've also added a lot more merchandise. Ten years ago, it was tough to move a \$15 T-shirt. Today, we have no problem getting \$30 for a T-shirt with an obscure artist on it. It's odd, but DVDs also sell pretty well. We are in an area [in Los Angeles] that has 5,000 movie studios within a 20-block area. That includes postproduction. People here are still into collecting movies.

Who is your most important role model? Sun Ra. He was such an icon for me personally, but not a lot of people know about him. But he represents everything Amoeba is all about. He's an artist who was just pure heart and soul and not motivated by monetary and career motivations.

Name a project you're not affiliated with that has most impressed you in the past year. Record Store Day. It has little to do with our efforts. I was actually skeptical when it first started. It's turned into a wonderful event that just celebrates our culture. It's like a full-on holiday. Everybody who loves records is going to be out shopping.

Is there a future in music for physical retail? These past two years, at least 10 record stores have opened up in L.A., mostly all vinyl stores. That's the future--a place where someone can go and feel comfortable. Shoppers don't want the hard sell. They want an education and a path to get them spiritually uplifted--not something generic.

Name a desert island album. Nefertiti by Miles Davis. It's so daring and experimental but at the same time so romantic and rootsy--all at the same time. Sun Ra blazed the path, but Miles refined it so much.

Age: 56

Favorite breakfast: "Coffee and bagel with cream cheese."

Memorable moment: "Paul McCartney's store appearance at Amoeba in Hollywood. It was June 2007. Professionally, it has got to be the biggest day in my life."

Advice for young artists: "One of the big problems is that tech is tricking a lot of people into thinking they can be a musician. The reality is that it's incredibly hard work, and you also have to be incredibly talented. The market is flooded with people who are also trying to make it. You have to have the talent and the stamina to make it."

Caption: Marc Weinstein Photographed at Amoeba Records in Los Angeles.

Caption: 1 "We have 225 people working at this store every one of them has a picture here. This is really the heart of our store."

Caption: 2 "We've been working on [a Louis Armstrong discography] for two years. We want to put this up on our site and let people learn and explore the complete collection of his music, everything he ever did--all in one place."

Caption: 3 "[78s are] made of Bakelite and pressed directly from the masters. The sound is phenomenal. Unfortunately, they're also very brittle."

Caption: 4 "There's an unreal variety of ephemera [in these boxes of overstock records]. We have half a million 45s in our L.A. store alone."

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PLUS
THE MUSICMAKERS / MTV 25TH ANNIVERSARY



MOVERS & SHAKERS:
The talent and players who are rewriting the rules and extending the boundaries of the biz.
PAGES A2-A14

Zune takes aim at Apple

Microsoft set to bow 'iPod killer'

By NICK MADIGAN

As Microsoft gears up to take on Apple Computer's wildly successful iPod and its iTunes Music Store — 1 billion songs sold and climbing — company chairman Bill Gates may succeed where so many others have failed. Then again, he may not.

Set for unveiling sometime later this year, Microsoft's Zune device, which some at the company have optimistically dubbed the "iPod killer," could be up against a firmly entrenched perception in the marketplace that Apple's MP3 product line is the way to go. And in marketing, perception is everything.

"Apple wasn't the first to do a musicstore online — they were the first to do it right," says Michael Gartenberg, an analyst at Jupiter Research, which specializes in personal technology. "You could

See ZUNE page A15



Photo illustrations: Pete Metzger

PIMP MY DEMO

Label hucksters upstaged by MySpace guerrillas

By NICK MADIGAN

Social networking Web site MySpace.com has become so ingrained in the fabric of today's wired generation that it wouldn't be an understatement to refer to its coveted networking demo — roughly 16-34 — less as Gen X or Gen Y than the *MySpace generation*.

Say what you will about the legitimacy of the virtual friendships the site engenders, or the fetishistic nature of many of the 102 million personal profiles it boasts, the wildly popular site has seemingly cracked the code that has baffled music execs ever since the biz began its downward descent in the premillennial days of Napster.

Now that downloading music has gone legit, MySpace has become a first port of call for people who want to check out new music by unknown bands, and it has given musicians a free platform to promote record releases and gigs all over the country. More than 1.8 million artists and bands use MySpace to promote albums; they stream songs from their own profile pages, where people can download them; and they post lyrics, tour dates and biographies.

Initially threatened, the labels — whose expensive publicity machines have been outshined by MySpace's guerrilla tactics — have essentially surrendered to the site's savvy ability to penetrate even the most obscure musical niches, and the most finicky consumers

See MYSACE page A6



JAVA JUMP: With artists like Herbie Hancock, Starbucks experienced a 30% increase in CD sales in 2005.

Niches drive retailer riches

By ADAM SANDLER

When Amoeba Music, Starbucks and Chicago's Dusty Groove started selling records, the music industry was consolidating and the future looked bleak. But despite the downturn, each company has found its respective niche among consumers and flourished beyond expectations.

The success of Starbucks' music operation has demonstrated that consumers are willing to pay top dollar for both a cup of coffee and a CD. More than 3.5 million records, by artists such as Herbie Hancock and Ray Charles, were purchased by customers in 2005, a 307% increase over the previous year, according to the chain. And Starbucks helped launch the career of newcomer band Antigone Rising, which sold more than 100,000 records of its debut through the chain.

"We recognized that there was a tremendous amount of chaos in the industry in terms of its ability to provide a quality retail option for music consumers," says Ken Lombard, prexy of Starbucks Entertainment, explaining the move into music in 1990.

The marketing savvy of the chain, which limits its

See RETAIL page A15



Joni Sagel/AFP/Getty Images



Nicolas Assoulin/AFP/Getty Images

PARALLEL LIVES: Once partners and now fierce competitors, Steve Jobs, top, and Bill Gates will soon face off in the music download wars.

RETAIL

Continued from page A1

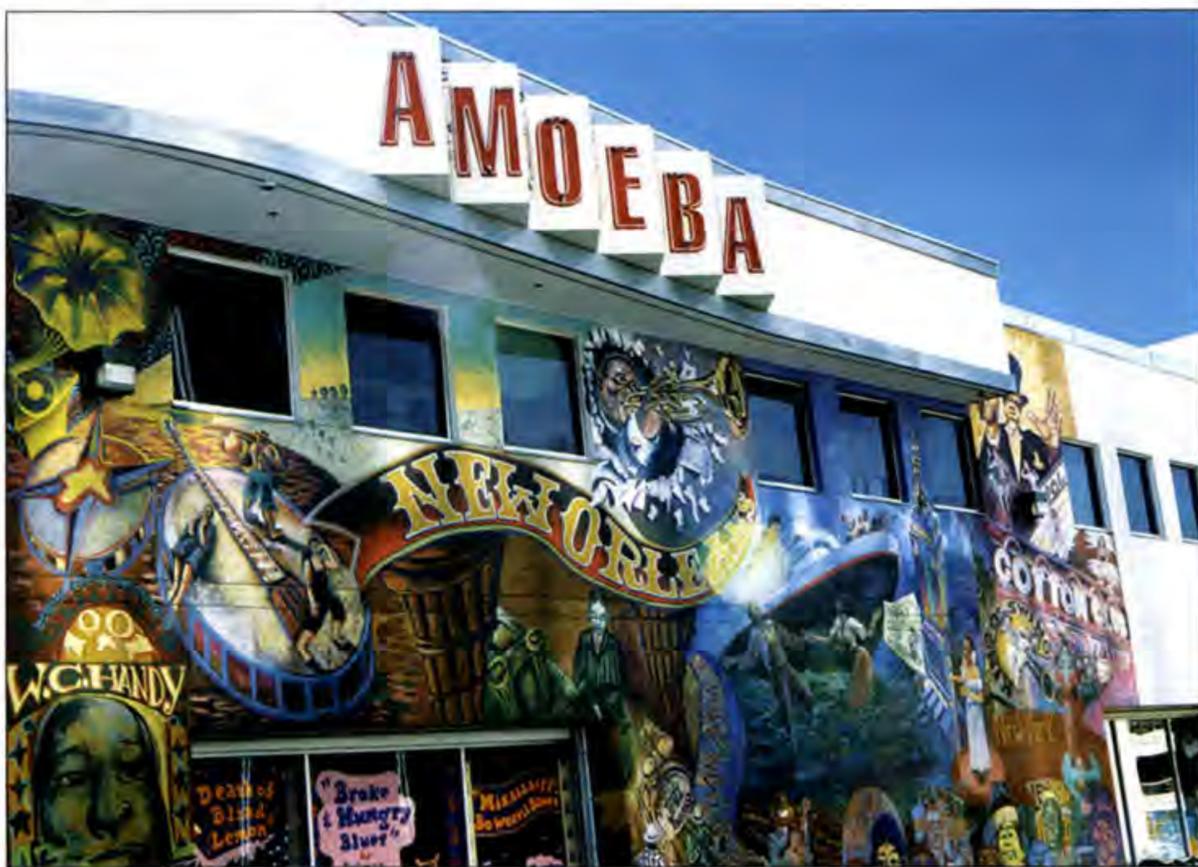
inventory to 20 or so top titles at a time and charges full retail price for the discs, has also found a receptive audience of labels and artists. It also upped its cachet in the music arena by signing exclusive distribution deals with such critical faves as Bob Dylan and Alanis Morissette.

"We're providing our customers, who are coming in with a frequency like no other retailer, with access to music in a way that is already part of their daily routine. That's something we don't think any other retailer can offer."

Starbucks boasts 40 million customers a week in its stores, says Lombard, who notes that offering CDs is one component of the company's overall plan to build the coffee giant into a "music destination." And the success of selling discs has buoyed the chain to start offering select wireless music downloads at the company's more than 6,000 hot spots. "No one can provide the footprint we have," says Lombard.

While Starbucks tackles new delivery methods, Amoeba Music owner Marc Weinstein operates his three-store music operation old-school style: bins boasting a deep catalog of new and used product covering every genre at a time when most stores carry just the radio-friendly or popular heritage acts.

Weinstein also has an unusual philosophy for someone in business: "We're not trying to sell our customers anything when they come in," he says. "And



OLD SCHOOL: Marc Weinstein's three Amoeba stores boast deep catalogs of new and used product covering every genre at a time when most record stores carry just radio-friendly or popular heritage acts.

we've never done that industry thing with huge displays and in-store videos the labels pay for, all trying to tell customers what to buy. We want them to discover on their own what it is they like."

Weinstein's stores in Berkeley, San Francisco and Hollywood are well-established mecas for the music fan, where eclectic and popular, new and used, CD and vinyl and hard-to-find titles reside together.

The Berkeley shop was launched at a time when major chains were buying up independent stores as part of an indus-

trywide consolidation. Eventually, the chains collapsed under the weight of all the new debt, giving big-box outfits like Best Buy an eventual chokehold on music retailing that has squeezed out most remaining independent record stores.

But Weinstein further bucked the developing trend of superstores carrying just pop hits in a huge electronics store format, and bowed his two other shops a few years later. Today, with sales north of \$50 million, Amoeba is the largest independent record retailer in the country.

"I wanted a store that was a place I'd like to go into," says Weinstein, who likes the sense of unique community that each store has fostered. "There are few better measures of a cultural scene than a record store. The Hollywood store is the epitome of that experience."

Weinstein says the customer base at all three outlets has changed little over the years, except noting that the Berkeley store now gets fewer students. "It's a result of downloading, and the campus is all business students now. Berkeley isn't the

place of cultural revolution that it once was."

Though he eschews mail order, preferring that local customers "get our best stuff rather than selling it to the world," Weinstein is preparing to launch an online store. "We need to be a digital-world player," he says. "If people stop making CDs, we need to be ready."

As Amoeba develops its online presence, Chicago's Dusty Groove Internet business is well established. The purveyor of jazz, funk, hip-hop, Latin and soul from the '60s through '80s, Dusty Groove started selling records online in April 1996 and has made a market of carrying hard-to-find or esoteric records.

Three years ago, it opened a store, and now bins boast early Marvin Gaye, Fela Kuti and French crooner Serge Gainsbourg, among others. The company also has an extensive Brazilian music collection, and knew of Caetano Veloso long before he ever picked up a Latin Grammy Award.

Although the store does a seven-figure annual business, 90% of its sales still come from its online customers. Founder Rick Wojcik, who listens to every record he carries, says Dusty Groove succeeds because it "offers collectors, fans and artists, such as DJs, hard-to-find music from around the globe."

"We started the business to help support our musical interests, and it's become a place where people can learn about various music styles in a way they couldn't elsewhere, especially in a chain store."

ZUNE

Continued from page A1

legally buy one-off songs — you didn't have to buy the whole album — and you could take them on the road. The iPod-iTunes combination was the first and arguably the best option for consumers who wanted digital music online legally."

Such an option, he says, was particularly welcome in the wake of the unpleasantness over Napster and other file-sharing Web sites that took the purloining of songs to unprecedented heights before being brought to heel.

Apple's attention to detail, Gartenberg says, "really helped to differentiate (it) in the marketplace," and the unprecedented demand for the iPod wares solidified Apple's resurgence after several years of drought.

About 50 million iPods have been sold, a number that shows there was "a lot of pent-up demand from consumers who would do the right thing and not steal music," Gartenberg says. Since its launch in 2003, iTunes has captured a market share of more than 70% of U.S. digital

'It would not be surprising to see Microsoft do things differently.'

— Susan Kevorkian
of Intl. Data Corp.

music sales.

"Apple has really come to own the digital music space, much to Redmond's chagrin," he adds, referring to the location of Microsoft's headquarters in Washington state.

Other pretenders to the MP3 throne — such as Yahoo Music, Rhapsody and iRiver — "have done a lousy job of competing with Apple and taking any significant market share," Gartenberg says. "Microsoft is really going to have to come up with a very compelling solution if they're going to win the hearts and minds of dedicated iPod users."

Naysayers aside, there seems to be plenty of excitement in the blogosphere for Mi-

crosoft's new digital media player, with various adherents claiming in recent days to have seen prototypes (an unofficial "photo" or mockup appears on some Web sites) and speculating about its likely features. The Zune is expected to be ready for the year-end holiday season.

Jenny Toomey, executive director of the Future of Music Coalition, a research and advocacy organization for the industry, says that Apple is "tremendously vulnerable" because its licensing deals with record labels are not exclusive. The labels could easily get a better deal with Microsoft, which would change the equation in a hurry.

Still, Toomey tips her hat to Apple for demonstrating there could be a legitimate digital music marketplace.

"Once you had the majors agreeing to license their music all in one place, that became the marketplace." The independent labels followed, she says, in a series of deals that were more equitable and transparent than had previously been seen in the normally secretive industry. All that, Toomey says, came about because of iTunes.

Mary Madden, a senior research specialist at the Pew Internet Project, which studies online usage, notes when iTunes announced in February the sale of its 1 billionth song, the service "exceeded all expectations."

A recent Pew survey found that 27% of adults are using paid music downloading services, with iTunes leading the way.



TINY TOYS: An iPod nano is displayed at a press launch last year in Hong Kong. Apple enjoys more than 70% of the market share in such music gadgets.

"They were one of the first major test cases for the digital music market," Madden says, "and many other digital content providers have followed suit."

Most are far behind Apple, which announced revenue of \$4.37 billion in its last quarterly statement and reported having sold 8 million iPods in the last three months.

But the raging success of iPods and iTunes also means the music biz is being forced to accept Apple's entrenched pricing structure instead of tiered pricing that would be dependent on, say, the age of the song. As a result, there has been some tension between Apple and the labels.

Microsoft may capitalize on that tension when it releases Zune, says digital audio industry analyst Susan Kevorkian of Intl. Data Corp. in San Mateo, Calif., including the possibility of tiered pricing for its musical offerings.

"It would not be surprising to see Microsoft do things a little differently," she says. "The music industry would prefer to retain as much power as possible in the equation, and Apple's dominance in the online music market could be seen as undermining that influence."

Record store as chronicle; In a new book, fans of the neighborhood hubs say the value went far beyond sales.

Brown, August . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]08 Apr 2010: D.1.

[ProQuest document link](#)

ABSTRACT

[...] the store's existence also demonstrated owner John Dolphin's business acumen, where an in-house radio station, record label and close relationship with nearby factory workers (the store stayed open 24/7 to accommodate late shifts) foreshadowed the flexibility and community-mindedness that today's stores – such as Echo Park's Origami Vinyl and Los Feliz's Vacation – need to survive.

FULL TEXT

Picture a time when new technologies are threatening the livelihood of performing musicians. Music business titans are scrambling to adapt to the decentralization of distribution. Skeptics say it was all better back when music was an intimate transaction between artist and fan, instead of a fleeting bit of consumption.

The year is 1924. The new technology is the vinyl album, and the new retail concept – as seen by one particular forward-thinking San Francisco piano dealer – is the record store.

"That was a time when people thought records were really bad for musicians," said Gary Calamar, the co-author of "Record Store Days: From Vinyl to Digital and Back Again," a new history of (and unashamedly geeky paean to) the culture of the record store. "People were just getting used to electricity, and many artists resented the presence of records. They thought nobody would buy sheet music anymore."

The sentiment will feel uncannily modern to anyone who has downloaded a torrent file, seen a pink slip from a major label or tried to pay rent with Spaceland drink tickets. In "Record Store Days," Calamar and Phil Gallo document a unique retail culture, one in which so many American teenagers learned what "cool" looked and sounded like. The writers also detail the long history of the music marketplace to show how today's Wild West business climate is far from unprecedented.

Vinyl veteran

Calamar, a KCRW host and music supervisor for television shows such as HBO's "Six Feet Under" and "True Blood," is versed in both the past and future of selling music. A veteran of L.A. stores such as Rhino Records and Moby Disc in the 1970s and '80s, he also helped shepherd in an era in which a key TV placement meant as much or more to an artist's bottom line than a record deal. But his allegiance to the idea of the physical store is palpable – a recent half-hour visit to Freakbeat Records in Sherman Oaks with him and Gallo quickly turned into an entire afternoon there.

"Record Store Days" isn't a memoir, but it is charged with the sense that a record store is an unusual convergence

of capitalism and counterculture, one that deeply shaped who Calamar and Gallo (a music journalist who has contributed to *The Times* and *Variety*) are today. "To this day, the first stop I make in any new town is to the weird local record store," Calamar said. "It's how I get my bearings. I wanted to document that as it was disappearing."

That contemporary sense of doom, however, is largely a bookend to the plucky midcentury optimism of much of "Record Store Days." The book makes an implicit case that the rise of the record store mirrors the advent of American pop culture.

In the early 20th century, record stores were often isolated outposts of regional or ethnic music, or retail outlets using 78s as promotional items to sell new and more-profitable home electronics. But with the rise of teen culture in the 1950s and rock music in the 1960s, record stores became the front line for youthful rebellion. Buying each Tuesday's new releases under the glare of a long-haired, oft-stoned store clerk was an initiation rite into adolescence -- and the complexities of American identity.

"I'd go to stores as a kid and hear whole sides of New York Dolls albums and see album covers of these guys in lipstick and dresses," Gallo said. "That was amazing to me. Then I'd hear a nine-minute funk song from Baltimore that would tell you so much about a particular place and time."

Los Angeles stores, such as the leviathan Amoeba Music in Hollywood, play a central role in the book, as the city is the home of the major-label infrastructure and many of the most influential record stores. The history of music commerce in L.A. tells a much larger story about life and culture in Southern California.

In the 1950s, South L.A.'s wittily named R&B outlet Dolphin's of Hollywood, for instance, was subject to racially segregated zoning policies. But the store's existence also demonstrated owner John Dolphin's business acumen, where an in-house radio station, record label and close relationship with nearby factory workers (the store stayed open 24/7 to accommodate late shifts) foreshadowed the flexibility and community-mindedness that today's stores -- such as Echo Park's Origami Vinyl and Los Feliz's Vacation -- need to survive.

"For a lot of kids today, this is their first experience in an actual record store," says Origami owner Neil Schield, whose thriving vinyl-only store on Sunset Boulevard just celebrated its one-year anniversary. "But then dudes in their 50s will say, 'Whoa, this reminds me of the '70s.' It's a retro way of thinking, but stores don't think like this anymore -- we want to be fully integrated in the neighborhood."

A mighty fall

"Record Store Days" is also a story of corporate capitalism's perks and perils, documenting the rise and fall of mega-chain retailers such as Tower and their major label partners, whose neglect of independent stores cut off a major artery of word-of-mouth fan support. On one level, Calamar sees his role as a music supervisor as something akin to that of the surly store clerk of his youth -- a trusted intermediary between a morass of music and a curious fan. But as 2009's biggest story in music proved, television and the Internet might not be enough to fill that gap. Sometimes fans need a place to go.

"Michael Jackson was the first major death of a musician where people didn't have record stores," Gallo said.

Calamar agreed. He shook his head at the thought. "I worked in Licorice Pizza when John Lennon was killed," he said. "I had the day off but I came in anyway because people needed a place to mourn."

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Illustration

Caption: PHOTO: HIP: Gary Calamar lives "Record Store Days."; PHOTOGRAPHER: Brian Vander Brug Los Angeles Times; PHOTO: MUSIC FANS: Co-authors Phil Gallo, left, and Gary Calamar visit Freakbeat Records in Sherman Oaks.; PHOTOGRAPHER: Brian Vander Brug Los Angeles Times

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Retail recovery: if the stores are healthy, the rest of the industry will follow

Clark Benson

Billboard. 119.23 (June 9, 2007): p6.

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Full Text:

Yes, a 20% year-over-year drop in CD sales sucks. But it could get a lot worse--causing serious harm to the whole music industry, not just the record biz.

As *Billboard*'s Ed Christman mentioned in his column a few months back, a good chunk (my best guess is one-third) of that 20% is directly attributable to the closing of retail storefronts. From 2003 to 2005, music retail closings averaged 550 per year. Many of these were stores that the industry at large could afford to lose, both from chains that had overbuilt in the '90s (malls didn't need two CD stores) and from underperforming indie outlets. But in 2006, 750 core accounts, including more than 100 Tower stores with huge selections that fostered browsing and impulse buys, went bye-bye.

So far this year the pace is slower--230 closures to date, with some bright spots (Dimples, Rasputin and other indies opening stores in old Tower locations). This leaves about 4,850 pure-play music retailers in business. (I'm counting book/music combo stores but not big boxes like Wal-Mart or Best Buy.) It is vitally important to act on issues that affect these stores now, because they are operating without much cushion, and if they go away or get out of music, they aren't coming back.

In addition to the retailers, record labels still make most of their income from CD sales, and realistically their model won't be able to be turned around fully for at least a few more years.

If you are an artist, manager, agent, promoter, music publisher or radio programmer, your thinking may still be, "Bummer, but times change--glad I'm not on that side of the biz." That thinking is flawed.

The old paradigm--in flux, but not yet fully changed--had record labels spending the upfront money to break an artist. At a typical major, the ballpark math went like this: 50% of new releases were total stiffs, 20% lost some money or broke even, 20% made a decent profit, 8% were gold/platinum successes and 2% went mega. Those big worldwide profit centers erased all the misses.

Let's focus on the 90% that weren't hits. The label would cough up the entire marketing/PR/radio promo/tour support spend on that artist. The artist may have gotten a middling radio hit, which the label then chased with a huge spend on the second single, which tanked. The album scanned, let's say, 200,000 units, and the label was \$1 million in the hole after the first album. The second album never had a song catch on and sold only 50,000, at which point the band was dropped. The artist then moved on to indies, or maybe another major took a chance. And so it goes.

A stupid, inefficient system, to be sure, but that's the way it is, or was. The point here is that the label spent \$3 million marketing the act--a spend that hopefully raised the act's profile, so it could make a decent living for the rest of its career from touring, merch or other benefits of now having a "brand." No manager or agent is going to invest that kind of money upfront (though the mega-management rollups in the works may change this for big-push artists). I know, the argument is that indie rock acts like Arcade Fire don't need the imaging and marketing to get big. But that argument doesn't fly for, say, upcoming superstars in pop, R&B, hip-hop and other genres.

Here's what retail needs to get healthy, which in turn will keep the labels healthy, spending money marketing artists to the benefit of the whole industry:

- * Get rid of \$17/18.98 list prices.
- * Continue catering to the collectors and the audiophiles.
- * Stop the exclusive digital release-date windows and big-box exclusives.
- * Stop demanding that your releases come out in the cluttered fourth quarter.

And don't forget the easy stuff. Retailers tell us they are getting serviced with 50% fewer promos than just five years ago, even though 97% of them still use CD players for in-store play. (It's the sound quality.) Mailing play copies to the right stores isn't going to break even the tightest budget.

It's understandably easy for us cutting-edge types to get excited about the new digital frontier. But it's not an all-or-nothing game. Stick music fans in an Amoeba or Virgin Megastore, or some other deep-catalog CD store, and they will discover just as much new music as an all-nighter on MySpace. Why alienate the 75% or so of the music-buying public who still like the CD until they are ready?

Clark Benson is founder and CEO of market research firm the Almighty Institute of Music Retail, which operates the ISIS listening stations.

Benson, Clark

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THE HUNDREDS LOS ANGELES

By Bobby Hundreds

March 01, 2018

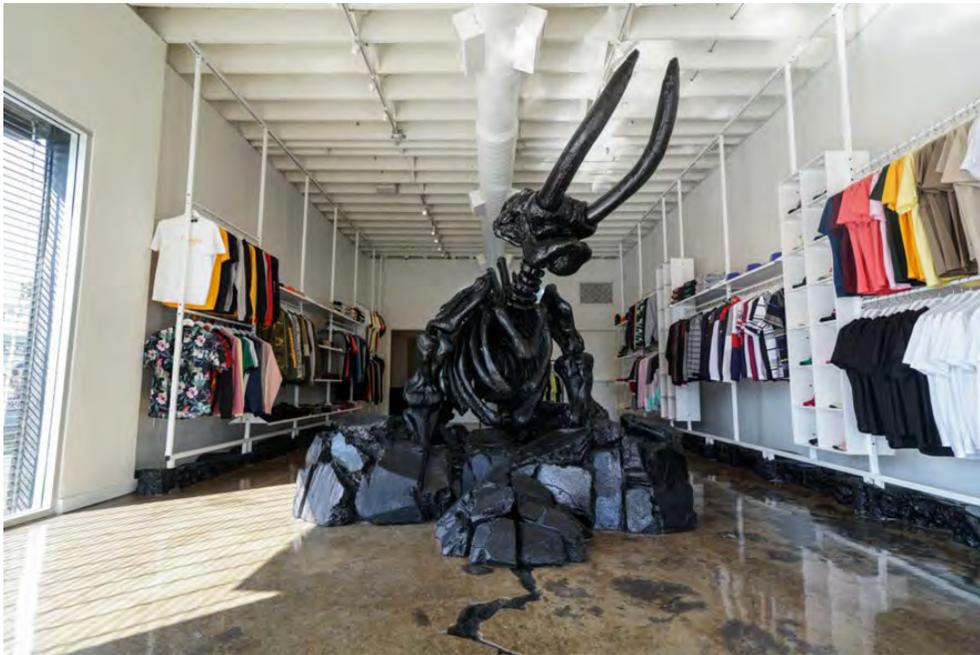
When people open shops, they don't think about how to close them. Of course not. That's like planning a break-up on the first date. But, knowing when, why, and how to shutter a store is just as important as the grand opening.

For The Hundreds, our flagship stores have played an indispensable role in telling the story, a reflection of who we were at each stage of the process. We built our first store in the Fairfax District when we were 26-year-old kids with an unknown T-shirt brand, naive and bright-eyed. Over a decade later, we asked ourselves, "If we were to build a store today, how would it look and perform?" With the mounting success of our online shop and wholesale business, we also took a

hard look at brick-and-mortar's purpose. Is it a venue to experience the brand? Is it a communal grounds? Does it drive sales or marketing or both? We wiped our palate clean and started with a blank slate. In 2018, The Hundreds deserves a home that encapsulates 15 years of our history as well as set us up for the next 15 years...

We searched for a fresh start and then it came knocking. Literally next door. All the way back in 2005 when we first moved into our office on Rosewood Ave., Ben and I fantasized about opening our first store in the corner spot. But then, SLB moved in, and then the keys passed to RVCA. We didn't mind establishing our retail presence in that Rosewood alley. Business, like life, is all about timing, and we weren't ready for the main stage. But then, our landlord called and told us the space was ours to take. 501 N Fairfax. It was hard to let go of the past, but it was time to start writing the next chapter. Today, we open The Hundreds Los Angeles in its rightful place on the corner of Fairfax and Rosewood. I invite you all to come be a part of The Hundreds history—and future. #RSWDFOREVER





Bobby Hundreds

Los Angeles, CA

As an illustrator, writer, photographer, and designer, Bobby Kim aka Bobby Hundreds is the first to admit, "I do a little bit of everything, and a lot of nothing."

**THE NEW
LUXURY**

HIGHSNOBIETY



**THE NEW LUXURY
BUYING IN IS THE NEW SELLING OUT**

EXECUTIVE SUMMARY

As gatekeepers to the nebulous, youthfully-minded intersection of music, fashion, and style often referred to as “the culture,” we at Highsnobiety, from both a product and an information perspective, believe it is our duty to cut through the noise and present to you the very best this world has to offer. We are excited to present to you our first-ever whitepaper — a deep dive into the “New Luxury” landscape.

“New Luxury” isn’t just about what you wear, but also what you know. Creativity and commerce have merged with like-minded communities around the globe. “Selling out” is no longer seen as detrimental to authenticity, but what’s changed is more and more outsiders want to “buy in” to this burgeoning movement. This shift is accompanied by many questions. Who is the New Luxury consumer? How is the consensus behind New Luxury formed? Most importantly: How does this translate into consumer behavior?

To answer that, we surveyed 4,984 of our 16–34 year old users globally and a comparison panel of 2,379 people in the same age group in our core markets: the U.S. and U.K. That data allowed us to compare the general public to our growing audience of early adopters and fashion-conscious individuals. Our readers’ responses give great insight into the young luxury consumer’s mindset.

Throughout, additional insight is provided by our extensive network of industry insiders, gleaned through previously published Highsnobiety editorial content as well as interviews done specifically for this whitepaper. We don’t just cover this expansive, multifaceted culture, we remain an active part of it. The perspectives of figures like Virgil Abloh, Takashi Murakami, and Hiroshi Fujiwara reinforce that.

Here are the questions answered in this whitepaper:

- What is the New Luxury mindset?**
 - How individuality is expressed through luxury purchases**
 - Why early adopters are cashing in on subcultural knowledge**
 - How mass consumers are willing to pay a premium to feel included in the cultural conversation**
 - Which brands are capturing youth consumers by turning aspiration into inspiration?**
 - Why exclusive product isn’t enough anymore**
 - How physical retail and e-commerce are playing off each other’s strengths**
-

KEY DEMOS

- **PRIMARY AGE GROUP:
16-34 YEARS OLD**
 - **73% MALE**
 - **58% +\$100K HHI***
-

PURCHASE BEHAVIOUR

- **1/3 HAS SPENT MORE THAN \$500 ON AN
ITEM OF APPAREL/FOOTWEAR IN THE
LAST 12 MONTHS**
 - **4.8 TIMES AS LIKELY AS THE AVERAGE
YOUNG CONSUMER TO SPEND ON LUXURY
APPAREL/FOOTWEAR****
-

MINDSET & INFLUENCE

- **84% SAY THEY DEFINE THEMSELVES BY
THEIR STYLE**
 - **4.6 TIMES AS MANY FOLLOWERS AS THE
AVERAGE INSTAGRAM USER*****
-

* ComScore US, September 2018

** 38% of Highsnobiety users in the US and UK state they have spent more than \$500 on one item of clothing/footwear in the last 12 months. In the comparison panel of average young consumers in the same markets, only 8% of the panelists agreed with this statement. n=4,325

*** Instagram Insights, September 2018

1. **BALENCIAGA**

2. **GUCCI**

3. 

4. 

5. **Off-White™**

6. **CALVIN KLEIN**

7. **PRADA**

8. **RAF SIMONS**

9. 
STONE ISLAND

10. **YEEZY**

In his defining 1899 treatise, *The Theory of the Leisure Class*, economist Thorstein Veblen coined the term “conspicuous consumption.” Veblen explored material goods that made owners feel better about themselves, either due to their intrinsic value or perceived exclusivity. These goods would later be described by sociologists Niro Sivanathan and Nathan C. Pettit as “affirmational commodities,”^[2] a term that conveys the sort of *esteem* one feels by wearing, consuming or otherwise leaving on display any one of these goods.

At some point in the early aughts, Millennials, a generation of individuals famous for their pursuit of purpose, thanks in large part to their Baby Boomer parents’ wealth creation, began seeking individuality at scale. Today more than ever, what constitutes “the best” is changing, and with it so too is the definition of “luxury.” Once strictly tethered to price, craftsmanship, and traditional notions of status and wealth, luxury today is more complicated and dynamic than the acquisition of rare and expensive items that are shorthand status symbols. The paradigm is shifting from exclusivity to inclusivity: once a form of *de facto* elitism,^[1] luxury today is more democratic. While it still comes at a cost, that cost is now more closely aligned with knowledge and access as opposed to cold, hard cash.

45% OF THE LUXURY MARKET IS SET TO TO BE MADE UP OF GEN Z AND MILLENNIALS BY 2025.^[3]

In 2017, these generations combined for 85% of all luxury growth, and by 2020, 50% of all global luxury consumers will be younger than 30 years old.^[4] This growth is fueled by a complex desire to achieve one’s own unique identity while indulging in traditional luxuries. The result is a more fragmented (and at times fuzzy) market – a market that disregards catch-all labels (like “sneakerhead” or “hype-beast”) and is more likely to be defined by the consumer than any brand or marketer.

9 **“The clothes just didn’t match the message and the sampling that the young people were bringing about. They needed something that was consistent with the attitude and their approach toward reality. And that wasn’t there for them. The symbol of success is in the logo. You could wear fine garments, but kids would need to know that these garments cost money. The more of the logo you have, the more expensive the garment seems, and it looks like you arrived.”**
— Dapper Dan, Legendary Harlem couturier



Dapper Dan, Photography: Thomas Welch

ONLY 6% STATE THAT THEY PURCHASE PRODUCTS AS A DIRECT EXPRESSION OF WEALTH.

85% BELIEVE THAT WHAT THEIR CLOTHES REPRESENT IS JUST AS IMPORTANT AS THEIR QUALITY OR DESIGN.

More than a third of Highsnobiety readers have purchased a piece of clothing, footwear, or an accessory over \$500 in the last 12 months; the vast majority of them see these purchases as a way to convey a *value system* they share with like-minded consumers.

Taken together, a picture of how the young luxury consumer thinks and purchases begins to emerge.

This information appears to support that the act of *flexing* — flaunting certain material goods in the public sphere — is still an important concept among young luxury consumers. However, *how* and *what* one flexes has changed over time. According to a Publicis survey, 63% of luxury consumers agree that the definition of luxury is not the same as it was just 5 years ago. Below, we put forth our understanding of this new definition as mapped against the traditional landscape.

**OLD LUXURY
(BELONGING)**

**NEW LUXURY
(BEING)**

**Price
(Buying)**

**Knowledge
(Buying Into)**

**Aspirational
(Image)**

**Inspirational
(Values)**

Exclusive

Unique

Ownership

Access

Artisanal

Artful

Purchase

**Participate
(Experience)**

Customized

Personalized

Physical

**Phygital
(Decentralized)**

2/3 READERS BELIEVE THAT THE PRODUCTS SOMEONE WEARS CONVEY WHETHER THAT PERSON IS CULTURALLY KNOWLEDGEABLE.

89% SAY THEY CAN TELL WHEN THE PEOPLE BEHIND A BRAND ARE PART OF THE CULTURE THEY SEEK TO REPRESENT—OR WHETHER THEY'RE JUST CO-OPTING IT.

With the totality of recorded human knowledge in our pockets, anyone can figure out how to manufacture or obtain an expensive and/or exclusive product. The real luxury is in an *extended knowledge*: a knowledge that rewards its holder for wading through the endless noise found at retail and on the Internet with covetable products and experiences.

Two thirds of Highsnobiety readers believe that the products someone wears convey whether that person is culturally knowledgeable. Moreover, new luxury characteristics related to knowledge consistently score higher than reductive notions of cost: More than a quarter of Highsnobiety readers are willing to spend more on an item if it's an undiscovered brand (26%), the item has a history to it (28%), or if it's a limited edition (37%), while a paltry 6% would spend more because others would know that it is more expensive.

What drives desirability of a new luxury product

	Highsnobiety User	Average Young Consumer
It's by a brand or designer I like.	61%	36%
It's better quality than the more affordable alternative.	59%	54%
It's limited edition, so only a few people will own it.	37%	20%
It has a history to it.	28%	10%
It's an undiscovered brand or product, so only a few people will have it.	26%	6%
It's associated with an artist or celebrity I like.	19%	8%
It has an image associated with it.	17%	10%
Fewer people can afford it, so not as many people will buy it.	9%	6%
Others will see that it's more expensive.	6%	6%

* Most popular reasons when Highsnobiety's US and UK users and the comparison panel in the same markets were asked about why they're willing to spend more on an item and not buy the similar, more affordable alternative. n=4,325

Coolness is unquantifiable, but a term that comes close is *cultural currency*, or, a knowledge that creates a perception around a product that elevates it beyond reductive notions of cost and quality. This currency is minted, produced and distributed by elite consumers and the communities to which they belong, backed by a collective consciousness among those who ultimately determine its value.



The "Militia Green/Orange Blaze-Metallic Silver" Undeclared x Nike Air Max 97
Photography: Stadium Goods

Instead of merely buying a product, the young luxury consumer is *buying into* a lifestyle or community. Those with the knowledge of drop dates and access to exclusive product are able to buy in for a reduced price, and later adopters usually have to settle for the inflated aftermarket value. It creates a feedback loop where those in the know are serving a consumer base of people who don't, but are willing to pay extra for that validation.

A prime example of cultural currency in action is the "Militia Green/Orange Blaze-Metallic Silver" Undefeated x Nike Air Max 97 sneaker which released exclusively at ComplexCon in Long Beach, CA. It cost \$350 retail, and currently trades for 328.6% over that price on sneaker resale platforms like StockX. Despite the release of two similar (still limited-edition) versions earlier in the year, this colorway remains the most sought after for its scarcity.

Here are the hoops one had to jump through to buy this sneaker for \$350:

- The item would be sold exclusively at Complexcon in Long Beach, CA, which required travel, lodging, and an admission fee.**
 - "Early-access VIP" tickets were sold for a higher price of \$300 versus the \$100 general admission fee, ensuring people with these passes had a better chance of acquiring exclusive items.**
 - Even with a VIP ticket, due to high demand, one would likely have to forego purchasing other highly covetable items that day due to the long line (upwards of 3 hours) at the point of sale.**
-

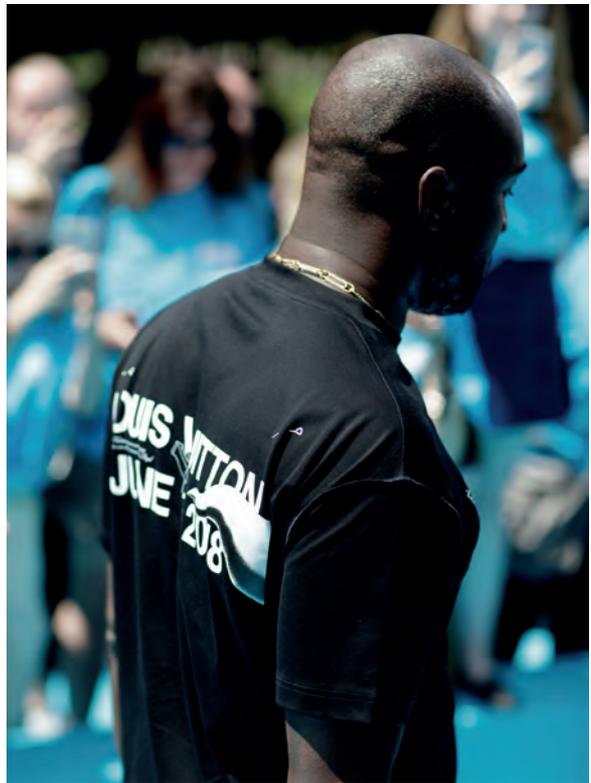
TOP REASONS TO ATTEND A FASHION EVENT:

- 1. THE CHANCE TO OBTAIN PRODUCTS THAT ARE AVAILABLE EXCLUSIVELY FOR ATTENDEES.**
 - 2. EXPERIENCES AND MOMENTS WORTH SHARING VIA SOCIAL MEDIA.**
 - 3. MEETING PEOPLE THAT SHARE THE SAME INTERESTS AND PASSIONS.**
-

We get it: Millennials and their younger Gen Z cousins prefer experiences over material goods. What is worth exploring, however, is how this preference affects their perception of luxury and which brands they become loyal to over time. More aligned with prevailing young luxury consumer attitude is the idea of *earning* luxury items through active participation. On the opposite side of the spectrum, more monied young consumers are open to the idea buying into community.

Underlying the hashtags, mentions, witty captions, DM-sliding and carefully curated grids of young luxury consumers living their best lives on social media is a layer of FOMO and appreciation for the *ephemera of the moment*. More than half of Highsnobiety readers attend fashion events for an experience or moment worth sharing via social media. 78% cite exclusive product as one of the top ranking reasons to attend. When one purchases a Heron Preston for Justin Timberlake hand numbered tour hoodie, the price goes far beyond the reasonable \$105 paid at the point of sale: It also includes the cost of admission and bragging rights that come as an *award* for participating. The same sense of self-satisfaction comes from owning a rare Supreme box logo hoodie or a pair of Virgil Abloh's highly-covetable Nike sneakers, all of which will be duly memorialized on Instagram for posterity.

In some ways, ownership has become equal to participation. Big ticket items and recognizable logos are membership badges for a global style cognoscenti. Consider the "souvenir shirts" Louis Vuitton provided attendees of Virgil Abloh's inaugural menswear show. These T-shirts could very well cost less than \$10 to make. But in the right context, they are *priceless* (as evidenced by their \$600+ price tag on peer-to-peer luxury resale platform *Grailed* at time of writing). "Been there, done that, got the T-shirt" has been simplified to "got the T-shirt." It's become representative of the groundbreaking event and its historical significance, and owning it is almost as good as actually attending.



Virgil Abloh and staff at his inaugural Louis Vuitton menswear show, Photography: Eva Al Desnudo

“I think that the sense of community [is] what our generation impacts — whether it’s a lineup at a store, a lineup for a sneaker release, or in the mosh pit at the Travis Scott show. If culturally, we’re gonna evolve and have monuments, there needs to be specificity.”
— Virgil Abloh, Men’s Artistic Director at Louis Vuitton

THE WHY BEHIND THE BUY

The new luxury consumer seeks *inspiring brands over aspirational products*. Free from the once-captivating spell of opacity used by luxury brands to attach a certain *je ne sais quoi* to their products, consumers began to hold transparency in higher esteem. The young luxury consumer is hungry for a deeper purpose in life over materialism. With this comes a desire to establish deeper connections with the brands they patron.

Today, the products we buy reveal much deeper information about us than what we find aesthetically pleasing.^[6] Once merely indicative of a shared status, material goods now convey *shared values*.

87% OF HIGHSNOBIETY READERS REPORT THEY ARE WILLING TO SPEND MORE ON A BRAND THAT SUPPORTS CAUSES IN WHICH THEY BELIEVE.

65% HAVE BEEN INFLUENCED BY THEIR FRIENDS TO BUY BRANDS THAT SPEAK TO THEIR SHARED VALUES.

53% HAVE HAVE GONE SO FAR AS DITCHING BRANDS THEY BELIEVE SUPPORT CAUSES OR OPERATE IN A WAY THAT CONTRADICTS WITH THEIR OWN PERSONAL VALUES.

Noah, a New York label that blends the rebelliousness of skate, surf, and music culture with classic menswear, is known for taking a stance against wasteful and irresponsible practices that are common in the apparel industry. Moreover, it acknowledges its own manufacturing shortcomings and assures consumers that it will always strive to improve them. Their mission statement is to “create the best possible products that inspire our staff, partners and customers to seek adventure and actively engage in the world around them.” In 2018, Noah went plastic-free for a week to celebrate World Oceans Day, co-hosted a screening of *Albatross* (a documentary detailing the devastation caused by ocean pollution on the native birds of Midway Island) and donated 100% of its proceeds of a limited edition T-Shirt to The Refugee and Immigrant Center of Education and Legal Services.

In putting its money where its mouth is, the brand is inspiring its customers to achieve a more meaningful existence. From its opening price point of \$24 for branded socks, \$68 for ball caps, and \$1000 for tailored cashmere-blended sport coats, there is ample opportunity for consumers to wear their values. The nascent label is also sold at retailers like MR PORTER and SSENSE, slyly implying those stockists similarly value what Noah believes in.

“As a consumer-based society, how we spend our money says everything about us. If we’re willing to buy crap and just throw it away and create garbage and pollution and problems and contribute to slave labor and everything else, we’re a really shitty society at that point.”
— Brendon Babenzien, Founder of Noah



Brendon Babenzien, Photographer: Thomas Welch

WHEN EXCLUSIVITY IS NOT ENOUGH

Collaboration culture, particularly between traditional streetwear brands and unlikely counterparts, exemplifies this *exclusive vs. unique* hypothesis. With an astounding 96% of Highsnobiety readers reporting an interest in traditional brands who take unexpected creative chances or collaborate in unexpected ways, there remains a rather large runway for brands to operate in this arena. However, a fair share of critics have begun to emerge, questioning whether we have reached “peak collaboration.” It seems fair to state that only those who provide a unique point of view will earn a luxury label via this new consumer consensus.

37% of people we surveyed are willing to spend more on an item if it is limited-edition, but limited-run products need a little *something extra* to feel luxurious. In a retail climate where an item’s covetability is determined by hyper-educated consumers over any particular retailer’s edit, we’ve entered a more decentralized era of forming a *consensus* around luxury.

Modern luxury brands understand this proposition. This is why Ronnie Fieg’s KITH collaborations with everyone from Coca-Cola to Versace consistently command lines on release day and high resale prices. Fieg truly creates unique product by combining his energy and value system with his collaborators’ expertise and heritage, like his ongoing collaboration and retail residency with traditional luxury department store Bergdorf Goodman. Under fashion director Bruce Pask’s stewardship, Bergdorf propelled itself into the modern luxury conversation with limited-run product that appeals to a much younger demographic. Through this partnership, the two entities provide consumers a truly unique point-of-view.

96% OF HIGHSNOBIETY READERS REPORT AN INTEREST IN TRADITIONAL BRANDS WHO TAKE UNEXPECTED CREATIVE CHANGES OR COLLABORATE IN UNEXPECTED WAYS.

“Our store has a lot of identity. I think what [Fieg] really liked about it was how, as a young designer, he could be a part of this very historic and well-reputed store, and envision it in his own way. Sort of like how you would take a grand, old apartment in Paris and install beautiful, sleek, modern furniture. You can take this environment and create your own world in it.”

— Bruce Pask, Fashion Director at Bergdorf Goodman



Bruce Pask, Photography: KITH

91% OF HIGHSNOBIETY READERS CAN IDENTIFY THE DESIGNERS AND CREATIVES BEHIND THEIR FAVORITE BRANDS.

82% EVEN FOLLOW THEM ON SOCIAL MEDIA.

90% OF RESPONDENTS STATED THAT THEY DISCOVER NEW CREATIVES, PHOTOGRAPHERS AND ARTISTS THROUGH FASHION.

Despite this changing luxury landscape, craftsmanship, and heritage remain prime indicators of luxury. According to our survey, “quality” (59%) and “history” (28%) are among the highest scoring qualifiers when determining why respondents purchase one item over another. However, after decades of globalization and with it – manufacturing advancements throughout the world, expert quality – and craftsmanship have gone from “nice-to-haves” to “must-haves.”

As a result, the young luxury consumer is looking for new ways to qualify items as luxury. 42% of Highsnobiety readers say their favorite brands “inspire them to expand their cultural horizons.” With this comes a more intimate relationship between creator and consumer.

Smart brands see the value in creating an ecosystem that celebrates artists with whom they collaborate and share a creative vision. In a way, youth fashion consumption more resembles art than commerce. Garments are the canvases against which designers paint their visions, and the young luxury consumer becomes a patron of the arts.

Supreme has worked with blue-chip artists like Damien Hirst and artists borne of street culture like KAWS. Gucci’s collab with Trevor “GUCCIGHOST” Andrew satisfied its core audience while courting a newer demographic. Artists Daniel Arsham, Takashi Murakami, and Tom Sachs have collaborated with sportswear companies like adidas and Nike as well as commercial apparel brands like Uniqlo. This introduces their work to a broader and younger audience, and at times helps them discover their true constituency.

“I empathize with sneakerheads, because I feel like they’re not in the center of the society, they’re sort of in the periphery. And I myself was an anime otaku, very much in the periphery of Japanese society, as part of the sub-culture. So I felt this strong affinity with this group of people. I really felt like I met my real clients and customers for the first time. And it made me really happy.”

—Takashi Murakami, Artist



Takashi Murakami, Photography: Eva Al Desnudo

PHYGITAL RETAIL: BRINGING THE INTERNET IRL

If the luxury customer journey of the 20th century resembled a linear path, today it is more like a choose-your-own-adventure novel. Truth is, the young luxury consumer is shopping all the time. Deftly bouncing from phone to tablet to laptop to flagship store to pop-up, where the final conversion occurs is, for the most part, immaterial. Of course — omnichannel has been all the rage for a few years now.

The real story here is *blended retail experiences*, that is, the creation of experiences that marry offline and online channels — or presenting the best of e-commerce IRL (in real life). Our survey adds context to this claim: while 66% of Highsnobiety readers have spent more money on fashion online than in-store over the last 12 months, physical stores still represent a much more intimate experience of the brand and products than shopping online.

TOP REASONS TO VISIT...

PHYSICAL STORES:

1. TOUCHING AND FEELING PRODUCTS (87%)
2. EXPERIENCING A BRAND IN REAL LIFE (67%)
3. AS AN ACTIVITY SHARED WITH FRIENDS (57%)

ONLINE STORES:

1. FINDING A BIGGER VARIETY OF PRODUCTS (73%)
 2. BROWSING PRODUCTS (72%)
 3. COMPARING PRICES (58%)
-

Despite the perceived decline of physical retail and explosion of online shopping, as the global luxury goods market approaches \$1 trillion,^[9] customers are buying more luxury than ever before. And they are still buying in-store: according to Bain & Co., the global online marketplace is slated to tap out at 25% of all luxury purchases by 2025.^[10]

They are just buying differently. In October 2017, we partnered with Barneys New York on the launch of thedrop@barneys — a first-of-its-kind experience catering to the next generation of luxury shoppers, trendsetters, and influencers. In just two days, over 12,000 attendees congregated at the store, turning it into a hub for commerce and culture, allowing consumers to interact with influencers and designers they were familiar with online. 50% of them were young consumers who had never visited Barneys before, and the store saw a 30% sales increase during the event. It wasn't purely about commerce, it was more about effectively creating an authentic community-building experience at the uptown institution.



Hiroshi Fujiwara, Photography: Thomas Welch

“We went into the luxury world and created a sort of anarchy which was very new, broke the stereotypes, and created a new movement. But streetwear will also grow old — in fact it is getting old — and there will be something new in 5–10 years, whether it is technology or fashion. But I don't really know what it is, and I'm not supposed to know because it will be the young kids these days that will dictate the future trends.”
— Hiroshi Fujiwara, Designer

LETTER FROM THE PUBLISHER

When I started Highsnobiety in 2005, an entirely new world had opened up itself to me. Although I have a European background, I spent most of my time for Highsnobiety in the early days covering the American market along with a newly defined range of so-called “streetwear” brands. I was well-versed in the traditional luxury space, with most brands coming from Europe in that market, but this burgeoning category (largely defined by the Supremes and Stussys of the world) took inspiration from skate, music, and art, and applied a previously unseen sophistication and quality to that space. That was much more exciting to me.

As a result, I spent years exploring the space, meeting the brands that fascinated me because of their endless creativity and entrepreneurial spirit. By the end of the decade it had become very clear that we could finally bring together our full understanding and appreciation of the fashion space, by speaking about sneakers, graphic T-shirts, and caps, as much as about luxury bags, leather shoes, watches, and expensive coats. Each was sophisticated, smart, well-thought, unique, and exclusive in its own way.

I always like to say that a Swatch means as much to me as a Rolex, and I still stand by that today. They were both innovators in their own right, they both changed a market, and they both are the very best at their disciplines. That’s what has always counted the most for Highsnobiety and what got our stamp of approval. Authenticity and quality have always and will always matter to us.

The market has become more inclusive, more democratic and the value system has completely changed. The winners of tomorrow will be the brands that manage to adapt to their changing surroundings consistently. Watching — and to some degree being a part of — the disruption of this market is extremely exciting.

While we had a very clear idea of what we wanted to express before diving into the subject, one of the most amazing experiences was to see this paper take on a life of its own. Going through the results of our reader survey and looking at the answers we received from industry experts, ultimately inspired us to dig deeper. The “New Luxury” probably deserves a book of its own. We started with this extensive whitepaper and hope to answer some of the most pressing questions that you may have. We will continue to closely monitor the space, the consumer, the brands, and the community as it evolves. We promise you, it will not get boring!

Many thanks to all of those who contributed to making this paper a reality, especially our research partner Lightspeed Research. We hope you enjoyed reading it as much as we did writing it. If you would like to learn more about this new luxury consumer or need help communicating with this consumer, please be sure to drop us a line.

Best regards,
David Fischer
Publisher, Highsnobiety

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Think local, act global: third annual Record Store Day returns with heightened ambitions

Ed Christman

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Full Text:

When independent retailers first started talking about launching a national Record Store Day in 2007, labels and distributors initially supported the event through a little-engine-that-could prism.

Then the 2008 and 2009 events turned out to be back-to-back home runs in terms of publicity and sales. So as the indie retail sector gears up for this year's Record Store Day (April 17), it's amid dramatically higher expectations for an event that's become a truly international initiative.

About 1,400 stores around the world are expected to participate in Record Store Day, including approximately 800 U.S. stores, as well as retailers in Canada, the United Kingdom, continental Europe, Japan, Hong Kong, Australia, New Zealand, Israel and Brazil.

"Record Store Day is reverberating around the world. It's a cultural event now," says Michael Kurtz, executive director of indie retail coalition Music Monitor Network and a co-founder of the event. "The inspired part of this story is that the U.S. is back to exporting its culture in a very positive way."

For the first time, all four major labels are among the official Record Store Day sponsors, along with NARM, Universal Music Group parent Vivendi, consumer electronics maker Crosley and vinyl pressing company Gotta Groove Records.

Record Store Day has also expanded in another key way. In its inaugural year, labels supplied just 10 indie-only exclusives to lure consumers into U.S. stores. This year, there are nearly 175 exclusive titles in the States. They include an Ani DiFranco live CD of her performance during last year's event at Portland, Maine, indie retailer Bull Moose; a limited-edition 10-inch vinyl single from Bruce Springsteen featuring "Wrecking Ball" and two live tracks; a 7-inch vinyl reproduction of Elvis Presley's first Sun Records single, "That's All Right," with a B-side of "Blue Moon of Kentucky"; Jimi Hendrix's "Live at Clark University" on 12-inch colored vinyl; Queens of the Stone Age's "Feel Good Hit of the Summer" EP as a 10-inch picture disc; and Neko Case's "Middle Cyclone" on 12-inch clear vinyl.

Record Store Day co-founder/ Assn. of Independent Media Stores founder Eric Levin enthused about the expanded selection of exclusives in his weekly e-mail. "I'm having a difficult time figuring out how to buy all this awesome stuff," Levin wrote, adding, "What a wonderful problem to have."

This year's event will also feature hundreds of in-store artist appearances and performances, including Alice in Chains at Gallery of Sound's Mundy Street store in Wilkes-Barre, Pa.; Drive-By Truckers at Harvest Records in Nashville; Yo La Tengo at Rhino Records in Claremont, Calif.; and Frank Black and Exene Cervenka at CD World in Eugene, Ore. Phoenix-area chain Zia Records will once again operate a Record Store Day store at Coachella, which will have 63 bands doing in-store signings.

One of the most anticipated events will be a performance by the Smashing Pumpkins at Space 15 Twenty in Hollywood in support of nearby Amoeba Music. The show will only be open to the first 250 Amoeba customers to preorder the band's EP, "Teargarden by Kaleidyscope Vol. 1: Songs for a Sailor."

A number of U.S. retailers are paying to release their own Record Store Day specials. In St. Louis, Vintage Vinyl will sell an album compilation of local bands. Cincinnati's Shake It Records is releasing two 7-inch singles by local acts. And Slowtrain in Salt Lake City is using Record Store Day to mark the launch of its own

label, Slowtrain Records.

In the United Kingdom, Record Store Day promises to be its biggest yet. At press time, the number of participating U.K. stores had jumped from 78 last year to about 150, while retail exclusives have more than tripled from 31 to about 110 this year.

The day will be celebrated by rival parties in Australia. For the third year, a collection of small independents will celebrate Record Store Day--53 participants at last count. Meanwhile, the Australian Music Retailers Assn. will hold the second annual Record Store Day Australia. The trade group founded its own event last year after U.S. organizers refused to recognize their participation because its members include big chains like JB Hi-Fi and Sanity. About 400 stores are expected to participate in the Australian rally.

Record Store Day organizers aren't taking their success for granted. At the upcoming NARM convention in Chicago, wholesaler Baker & Taylor is sponsoring a working lunch where participants will discuss what initiatives worked and what needs to be improved for next year's celebration.

"From where Record Store Day started to now, it's amazing," NARM president Jim Donio says. "This event continues to grow exponentially. It's also a creative force with all the unique music product made explicitly for this event. It has created a think tank of what people can do to promote an event."

Additional reporting by Lars Brandle and Richard Smirke.

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Turning the tables

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FULL TEXT

He wasn't a musician, but Gary Burden is no doubt a part of many a record collection, particularly the ones belonging to those who dig or dug the Southern California folk-rock scene of the late sixties and seventies. Burden, who died at the age of 84 on March 7 in Los Angeles, designed memorable album covers for Neil Young, Joni Mitchell, the Eagles and Crosby, Stills & Nash.

In a 2015 interview with National Public Radio, Burden described his mission succinctly: "I visualize music." That same year, he was in Toronto, accompanying his artist wife, Jenice Heo, who had an exhibition at the Struck Contemporary gallery downtown. There, I chatted with him at length about his life and career. He talked about trading in his three-piece suit for whatever the cats in Laurel Canyon were wearing back in the days of Mamas, Papas and CSNYs. I heard his tales of driving fast cars recklessly in the hills and working with the meticulous Neil Young and other rock stars.

Mostly he talked about his craft, and the care that was put into predigital-era designing. For example, the format Burden wanted for the first Crosby, Stills & Nash record would have cost the record company 25 cents an album to produce. At the time, 1969, LPs cost eight cents to make.

The label was deadset against paying for Burden's sophisticated finish and expensive embossing, but the band backed him up and the album was packaged at a high standard.

Burden remembered what the suits at the record label had told him: "You could put a good record in a paper bag and no one would care." But some did care, and many still do.

Taking place on April 21 is Record Store Day, an annual event involving limited-edition vinyl releases available at bricks-and-mortar vinyl shops all over the world. For the occasion, The Globe and Mail asked five musicians about their most prized pieces of vinyl. They talked about a lot of things: the liner notes, the album art, how the record was acquired and how it was played. The one common denominator? None of the records came in a paper bag.

EDMONTON-BORN RAPPER AND FORMER EDMONTON POET LAUREATE CADENCE WEAPON, ON WINTER IN AMERICA (1974) BY GIL SCOTT-HERON AND BRIAN JACKSON:

"Winter in America by vocalist Gil Scott-Heron and keyboardist Brian Jackson is one of my all-time favourite records. I love that I happened upon it at a record show, which is a music-nerd convention where you pay a cover charge to go into a hall and peruse various booths of sellers from far-flung corners of the country and potentially buy their wares. I walk around with a list of records in my phone's notes marked "Buy On Sight."

Winter in America was on it at the time.

Seeing the worn, vaguely psychedelic cover of this soulful seventies jazz-funk classic in person was thrilling. The packaging of a record can tell so much of the story of an album, and I try to keep that tradition alive with my own music. I try to put things in my packaging that could make people as excited as I was when I opened the gatefold of Winter in America and saw a collage of inner-city decay and the following statement: 'In the interest of national security, please help us carry out our constitutional duty to overthrow the king.' "

JAY FERGUSON, SINGER-GUITARIST FROM THE VETERAN POWER-POP QUARTET SLOAN, ON ELVIS COSTELLO'S ARMED FORCES (1979):

"I was 12 years old in 1981, when I met some older guys who worked and hung around a used-record store in Halifax.

When I told them I was heading to Toronto that summer, they gave me directions to Vortex Records on Dundas Street East, then owned and run by their friend and vinyl lifer, Bert Myers.

One of the records I purchased there, and still own, is an original British copy of Elvis Costello's third LP, *Armed Forces*. While not only musically wonderful, the original artwork and packaging is a graphic designer's tour de force that needs to be held to be appreciated. Designed by the legendary Barney Bubbles, every detail of the record and packaging down to the labels and credits was obviously considered and uncompromised.

Throughout the years playing in Sloan and working on our own LP covers, we may not have created anything as wildly elaborate for a single LP, but the impact of making your record look as good as it sounds has always rung true for me."

BARBARA HANNIGAN, THE GRAMMY-WINNING NOVA SCOTIAN SOPRANO, ON NEIL YOUNG'S *COMES A TIME* (1978):

"Playing a record is a tactile experience, in a very specific way. It requires such delicacy. So you really feel that you've come of age when you're finally allowed to touch the family record player. You're given a sense of responsibility and care for this precious object of art, a record album. If you're not disciplined and you're not concentrating, you can hurt it. There's a fragility to the album, but a strength as well. Because it has power, that object.

My boyfriend recently gave me the 1978 Neil Young album, *Comes A Time*. He knew I'd love the music, but also the picture of Neil Young on the cover and the title of the album.

I don't have it with my other albums. I can see it all the time - that faded black-and-white photograph with his goofy grin, holding his guitar. It was very romantic gesture. Much more than buying me a CD or giving me an iTunes gift card."

BRENDAN CANNING, CO-FOUNDER OF TORONTO INDIE ROCKERS BROKEN SOCIAL SCENE, ON THE 1970 CHARLES MINTZ SINGLE *GIVE A MAN A BREAK/FINDER'S KEEPER'S*:

"I had heard the song on [New Jersey community radio station] WFMU. Ira Kaplan of Yo La Tengo played it. *Give A Man A Break* is a pretty hard-hitting funk song by Charles Mintz. It became my holy grail to get this song.

But I couldn't find it. I even talked about it in an Australian press interview. A woman heard the interview and reached out on the Broken Social Scene Facebook account and sent me an eBay link to the song. I bid on it, but didn't win. We were on tour. I was on a plane, and the auction still had hours to go.

A year and a half later, the record just showed up at my house. A friend from San Francisco flagged it at Amoeba Music in Los Angeles and had it sent to me when it came in.

I think I like the flip side, *Finder's Keeper's*, even better than *Give A Man A Break*. It's kind of like the song Otis Redding never recorded, you know? A real hard-hitting power ballad. It's not the slickest recording. The vocals are a little buried. But there's just something about it."

THE VANCOUVER SINGER-SONGWRITER HANNAH GEORGAS, ON WYE OAK'S *SHRIEK* (2014):

"A good friend of mine gave me the album *Shriek* by Wye Oak on vinyl for my birthday a few years back. I fell in love with it and played it constantly. I was looking through the credits one day and noticed the album was mixed by the French record producer and engineer Nicolas Vernhes. I looked him up and found out that he's mixed some of my favourite sounding albums. I reached out, he got back to me and he ended up mixing my last album, *For Evelyn*. I thought it was pretty special to discover this incredible band through a friend and then find Nicolas through their music."

Credit: Staff

DETAILS

Subject: Musicians & conductors; Musical performances; Record producers; Armed forces; Singers

Location:	Southern California New Jersey Los Angeles California Laurel Canyon San Francisco California
People:	Redding, Otis (1941-67) Costello, Elvis Young, Neil Mitchell, Joni Scott-Heron, Gil
Company / organization:	Name: Yo La Tengo; NAICS: 711130; Name: Amoeba Music; NAICS: 443142; Name: Broken Social Scene; NAICS: 711130; Name: Facebook Inc; NAICS: 518210, 519130; Name: National Public Radio--NPR; NAICS: 515112, 813910
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What's in store? Billboard builds the music store of tomorrow, from the best of what's working around the U.S. today

Chris M. Walsh

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Full Text:

Music retailers haven't had it easy lately. Traditional brick-and-mortar sales are down 25% since 2000, and the number of music retailers operating in the United States has dropped by roughly 3,300 during the same period.

On Aug. 20, one of the country's largest and most renowned retail chains, Tower Records, revealed it had filed for Chapter 11 bankruptcy, just two weeks after being named large retailer of the year at the annual NARM convention.

Despite closings and financial difficulties, some retail stores are flourishing. "Retailers have to do more things right than ever before," says Clark Benson, founder/CEO of the Almighty Institute of Music Retail. "If you want to be successful, you really need to embrace a few different trends."

Here are some retailers who are capitalizing on successful trends: diversifying product lines and businesses, reaching customers via the Web and holding live events, among other tools for growth.

USING THE WEB

Newbury Comics, New England

"We have an e-mail list that has 85,000 customer names that's a real driver of business at this point," says Hike Dreese, owner of the Newbury Comics chain in New England. A year ago, Newbury Comics' weekly music e-mail blast went out to 8,000 e-mail addresses; by January it topped 85,000. The company made building the e-mail list a priority in August 2005, initiating an aggressive in-store effort. "We had people in the stores with clipboards getting e-mail addresses, we were doing giveaways, we invested a lot," says Dreese, who estimates the company spent \$3 acquiring each name, with the total cost hitting \$400,000. "We've changed our communication efforts to hopefully match our customer's change in media habits," he says, noting the company no longer spends as much on print and radio advertising. The sales impact of an e-mail campaign varies; some promotions have received a 60% response rate, but typical numbers are lower. "Out of the 85,000 e-mails sent, we'll get a 25%-26% open rate on a good week. A home run would be 10% of those who opened it, respond," with a 3%-4% response more typical, according to Dreese.

DIVERSIFYING PRODUCT LINES

Twist & Shout Records, Denver; Mad About Music, King's Beach, Calif.

Denver's Twist & Shout Records has been carrying lifestyle products for the past 12 years. "It's become a very big part of what we do," owner Paul Epstein says. "We started to get into the world of tie-dye products. I remember the first time we sold a tie-dye dress for \$75, I thought, 'There's a market here.'" Sales gained steam when the store began "vertically marketing," according to Epstein. "We built this top shelf along all the music rows ... We'd have a Miles Davis book and a Miles Davis shirt above the Miles Davis CDs, and the lifestyle marketing just organically grew." About 15%-18% of Twist & Shout's bottom line is pegged to lifestyle products: best sellers include Dunny dolls, light-switch plates and Goorin hats. Those attending trade shows like the Las Vegas Magic Show and the New York Toy Show--sources of Twist & Shout's product lines--might best illustrate the growth of lifestyle products in the music sector. "You see the same faces at these

shows that you do at NARM," Epstein says.

At Mad About Music in King's Beach, Calif., diversifying product lines include a fully stocked smoke shop. The shop offers pipes and related accessories including pipe bags, vaporizers, grinders and pipe cleaning products. The pipes, which range from \$4 to \$700, primarily come from local artisans, such as glass blowers. "It has a great profit margin and within a year it helped me buy a home," store founder Boyde Wenger says.

CROSS-MARKETING

Criminal Records, Atlanta

Last year Criminal Records owner Eric Levin purchased the two-location Aurora Coffee business. "Now on any given day, if new releases are slight or loss leader sales are heavy, now I have coffee and pastries to sell as well," Levin says. One Aurora store sits directly next to Criminal and Levin is cross-marketing and promoting a synergy between the two businesses. The same gift cards are accepted at either business; singer/songwriter performance nights have been added to both coffee locations, which have boosted traffic; and in-stores at Criminal are now funneled through the neighboring coffee location. "It gives us more space and helps with traffic control. We line people up in front of the record store to purchase a CD, [and] once they purchase they get in the line the coffee shop," where the artist performs. Levin says he views the purchase of Aurora as a "hedge" for the future" and estimates that coffee will be 40% of his business this year. "It in about \$850,000."

LIVE IN-STORES

Amoeba Music, Hollywood, Calif.

Amoeba Music uses live in-store performances to reach out to the local community and boost sales. "It's an increasingly important part of the Amoeba chain. It's an integral part of what we do," says Kara Lane, marketing manager for the 28,000-square-foot mega-indie's Hollywood, Calif., location. Lane points to the performances as a natural extension of the store's calling cards, particularly its massive selection of music and the staff's eclectic and collective knowledge, which are central to the "Amoeba experience." Recent in-stores at the Hollywood location have included the Raconteurs, Mates of State, Preservation Hall Jazz Band, the Boy Least Likely To and Dresden Dolls. The store holds two to three in-stores a week, which draw anywhere from 50 to 1,500 people. "Live in-stores are a chance [for the artists] to connect with fans I share their music in an organic way that downloading 10 tracks just can't approximate," Lane says. There's also a corresponding boost in sales which Lane says averages about 30% but "if the in-store is on release date [it's] much higher.

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What Makes Amoeba Different



The megastore's co-owner Marc Weinstein

Since its inception in 1990, Amoeba Music has established itself as the mecca for independent music in L.A. Located in the heart of Hollywood on Sunset Boulevard, it offers a massive collection of diverse new and used vinyl LPs, CDs and DVDs. It also doubles as a popular live performance venue, hosting the likes of Paul McCartney and Elvis Costello for in-store concerts. Co-owner Marc Weinstein talked to TheWrap about how Amoeba has stayed in business, the place it serves in the L.A. community plans for its own online digital independent music store



on creating a diverse community and going digital.

[Amy Kaufman](#) | August 20, 2009 @ 3:01 PM Last Updated: September 1, 2009 @ 7:22 PM

Since its inception in 1990, Amoeba Music has established itself as the mecca for independent music in L.A. Located in the heart of Hollywood on Sunset Boulevard, it offers a massive collection of diverse new and used vinyl LPs, CDs and DVDs. It also doubles as a popular live performance venue, hosting the likes of Paul McCartney and Elvis Costello for in-store concerts. Co-owner Marc Weinstein talked to TheWrap about how Amoeba has stayed in business, the place it serves in the L.A. community plans for its own online digital independent music store.

So are record stores really in as much trouble as everyone says?

Obviously, we are statistically. Big chains went under because of big corporate greed. They lost track of core customers and grew too big and expected to make a certain amount of profit. Virgins were almost like banks or something. They didn't showcase the product. It was always just so sterile. But we feel like we're strong in the L.A. market for many years to come.

What makes Amoeba different from other stores in L.A.?

We have so many people who love music on both sides of the counter. We don't have a real corporate hierarchy. People really get the passion when they come in the store. It's an infectious feeling.

Another thing is that L.A. is so unbelievably diverse, you can go into the store and see a diverse scene of music. A lot of collectors come in and buy hundreds of records off the wall, and lower-income families come in and buy VHS tapes. All kind of culture is being recycled.

Have sales dropped at all?

None in L.A. In San Francisco a little bit. Obviously if they stop manufacturing CDs, we'd be in trouble.

Do you sell a large portion of your music online?

We sell select titles on our website, but we keep it to recommending and suggesting at this point. That's all the capability we have in terms of our mail-order department.

Any plans to expand on the Internet?

Yes. We're launching our own digital store probably early next year. What we're hoping to do is create ultimate indie version of a digital store with a lot of data and ways to look things up. I've had artists thank me for printing a bin card with their name on it so they look legit compared to other bands. In this case with digital, there's an opportunity for independent artists to have their own store within Amoeba's site. What makes me sad is that a lot of indie stores don't have the ability to develop digital stores because it's so darn expensive.

We're also digitizing old artifacts and article. Every single will have an original 45 sleeve. Eventually, there will be far more music online than is represented in our retail store. And we will also have a marketplace where you can not only hear stuff digitally, but buy a hard copy as well.

All of us are record collectors and the records on wall represent what we love. In the future, none of us really know what we'll be able to use our collections for — and in this case, we can archive a massive amount of music that represents a huge inventory of stuff that no other stores have.

<https://thehundreds.com/blogs/content/marc-weinstein-amoeba-music-founder-interview>



THE RECORD STORE AT THE END OF THE WORLD :: A Conversation with Marc Weinstein, Co-Founder of Amoeba Music

By Devin O'Neill

June 05, 2018

The recorded music boom was a strange period in the history of art. For a moment, before the quick-flowing river of the internet brought infinite playlists to our doorsteps, there were these fetish-objects imbued with great power, sleeved in gorgeous design, that contained the emotional and visionary testaments of our finest creatives. We could take them home with us, we could contemplate their packaging meditatively, and we could lay on the floor of our rooms and get lost in their sounds.

Normally I'm suspicious of this kind of nostalgia, but I'd been tasked with understanding why Amoeba Music has existed, and continues to exist, in this age of digital downloads. I felt the best way to understand was to ask, so my wonderful editor set up an appointment for me at their Hollywood location to talk to Marc Weinstein—one of the people who started it all, one of the original founders of Amoeba.



Amoeba Music Hollywood. Photo: Paolo Fortades.

Every time I visit, I'm struck by the fact that this place is unique. There used to be plenty of record stores of this size, like Virgin or Tower, but none of them had this character, this sense that you're surrounded by a bunch of friends who just want to listen to your favorite bands with you. The sun streams through the windows over the vast racks and posters, great tracks play in the background, and people move up and down the rows like grazing animals. You can spend hours here, just because of how it feels.

On the other hand, there are myriad independent record shops that have this welcoming atmosphere, but none of them are even remotely this huge.



Photo: Robb Klassen.

“We felt when we opened Amoeba that people were not having an opportunity to get their hands on everything that was out there,” Marc told me. “Find out about it, learn about it, see it. All the stores were either really small, or the big chain stores were really generic and their inventory was based on what sells. People have a choice between this corporate model of here’s our selection and a little used store, which really was fun. But we tried to bridge the gap—take the big box store and merge it with the little used store with the independent vibe.”

This kind of have-your-cake-and-eat-it mentality dominated all the conversations I had that day at the store. Amoeba Music, it became clear to me, isn’t just a successful vehicle for selling records. It had been born out of an idea, and it’s still fueled by that idea: a vision of a sort of music fan’s paradise.



“I’ve never been about the money. I’ve always been about spreading the gospel of music and what it can mean for humanity.” Marc Weinstein, co-founder of Amoeba Music. Photo: Robb Klassen.

“Keep stocked as deep as we can and in as many genres. That’s a big one,” Kara Lane says with a laugh, when I ask what they do to make the place special. Kara handles Amoeba’s in-store appearances, promotions, and other logistical nightmares, and she’s been with them for over 20 years. She left advertising because she wanted to do something that meant more. She loved music, and she wanted to help spread it.

“I’m not a musician myself, but I’ve just always been around it, surrounded by artists and musicians. So being able to facilitate, or be like, ‘I’m into that,’ or ‘That intrigues me. What can we do that’s creative around it?’ The non-artist creativity part, I guess.” I assure her that what she does is an art. What would Amoeba be without their events and live shows?

Well beyond their ability to stock great titles, that space for creativity and that sense of community are the things holding Amoeba together and keeping it relevant. It’s the ingredient none of those chain record stores, or most stores of any kind, have. There’s an aura around the place, and you feel it when you walk in: This is where my people congregate. I belong here. Misfit kids from all over the world, from customers to artists to employees, have been sucked into Amoeba, beckoned home by that feeling.

Marc knows exactly what I’m talking about. “Totally. People feel so at home on both sides of the counter. Everyone that works here is almost too loyal, because it’s such an environment where they can be who they want to be, and there aren’t too many places where you can go work and be who you are.”



Photo: Paolo Fortades.

The staff members I speak to echo this sentiment. Everyone in the store seems to be enjoying themselves, relaxing, and talking about music. The tense, big-brother-is-watching atmosphere that exists in so many retail outlets is totally absent—I feel like I’ve walked in on a group of friends who want to help me find cool records.

According to Tony Bevilacqua, who played guitar for bands like The Distillers along with his Amoeba gig (most people who work here are music veterans and musicians), the “friends” atmosphere is quite literal: “I got in through a friend here, so I remember doing kind of a quick interview, but it wasn’t a quiz, like, ‘Name the Led Zeppelin records in order,’ or something,” he jokes.

“Where else can you go to see the cultural and critical mass of LA?”

There’s no reliance, in this community, on traditional job applications or bureaucracy. It’s all trust and love. Tony says it’s the same at work as it is in music. “Anything for all the band stuff I’ve done, it’s all happened by running into someone at a bar or at a party and someone’s like, ‘Oh, we need someone to play on tour. Can you come do it?’ It’s never through what they teach you in school where you have to apply to places and have a resume. It’s been running into someone at a bar,” he says.



Tony Bevilacqua. Photo: Robb Klassen.

“That, I think, is part of why the staff is so stable, even though they don’t get paid great,” Marc says. “It’s retail. No one’s making any money around here. But everyone loves the culture and the place. Where else can you go to see the cultural and critical mass of LA? Just the utter diversity of it is so well-expressed in this place.”

At core, Marc is not a businessman. He doesn’t come off like one, either—he’s exactly who you’d want the founder of Amoeba to be. He’s got long, curly hair, and a beard, and a cowboy button-up, and he talks about opening the world’s greatest record store like you or I might talk about a house party we threw or a band we formed in high school. “I started it all, but it has such a life of its own. I don’t take responsibility for a lot of what goes on here these days,” says Marc.

“Almost 30 years ago, my partner Dave [Prinz] and I sort of conjured it up in a car with a joint and a yellow pad. Sort of like, ‘Okay, if we do this... and we need this much money to get started...’ kind of thing. It was always about trying to do it right, and do the community thing. And I was always way into used records, and I’m kind of an artist. My degree is in painting and fine art, so to me it’s like an art project. To my partner, Dave, it’s like a business school project.”



Photo: Paolo Fortades.

You can spend hours here, just because of how it feels.



Photo: Paolo Fortades.

That combination worked, and the phenomenon snowballed. Amoeba is an amalgamated product of the sensibility of its founders, as well as that inescapable force that guides all new ventures: timing. Marc's

crate-digging geekery motivated him to understand how record stores were run, how purchasing worked, and how to flip those purchases to taste for a city full of hungry music fans at the perfect moment—at a time when records were devalued and their market underestimated. Deep personal passions that might've made him, in another set of circumstances, just another John Cusack from High Fidelity, set him and Amoeba up for massive success.

“Almost 30 years ago, my partner Dave and I sort of conjured [the idea for Amoeba] up in a car with a joint and a yellow pad.” -Marc Weinstein

Marc cut his teeth at Rasputin Records, a 1971 Berkeley mainstay. “When I moved to California from Buffalo in 1980, I got a job the first day I got to Berkeley in Rasputin’s. I did displays, and I learned how to buy used records there—which was a joy, and something I’m especially good at. I’ve always loved ephemera. I have like 20,000 postcards; I used to collect antique postcards and some magazines and stuff.”



Photo: Paolo Fortades.

“But I love ephemera by nature, and an LP seemed like the ultimate, because it’s not just paper goods—it’s such a product of an era,” Marc says. “It’s a moment in time, and it’s also the culmination of such great amount of effort [from the artist]. Like a book. Just so much work goes into it, and crafting it, and it’s a real piece of art. And then it’s kind of for everyone, it’s kind of cheap. And most people saw them as throwaways; in 1980, I mean, there was literally nobody buying or selling used records at all... and so we were doing it on a scale at Rasputin’s that was inspiring to me.”

Marc wasn't kidding about the scale. He spent an entire year traveling from city to city on the East Coast—Hartford, Syracuse, other small-to-mid-sized towns—buying about 30,000 LPs total and shipping them all out to California. They were dirt-cheap, as he says, because nobody knew records were worth a dime. CDs had just hit the market, and everyone assumed vinyl was on the way out.



Photo: Paolo Fortades.

With a connoisseur's experience mass-buying and managing a diverse, appealing inventory, he was ready to join forces with his friend and future partner Dave Prinz—who had just sold a chain of seventeen video stores, in 1988—to dream up Amoeba.

Again, the timing struck me. Marc's partner had sold those video stores at the exact moment he needed to: right before the market was dominated by franchises like Blockbuster, and then burned out completely in the wake of the digital revolution.

This is a hard lesson for people starting businesses in the 21st century: it's not enough to look around and make decisions based on what's popular now. Often, those product and media cycles started underground, way before you ever heard of them, and you're seeing the tail end. Participating in your community, exploiting your weird interests, and following your heart are often much better methods if you want to create the future.



Photo: Paolo Fortades.

But bucking trends takes courage. It's not guaranteed to work. So I was curious about the moment Marc jumped head-first into Amoeba. Sure, he was passionate, but again, he could've just collected records, could've continued making himself valuable at Rasputin or countless other places. What finally pushed him to take the risk of starting his own business?

"The most obvious factor, I would say more than anything—and I've thought about this—my dad passed away last year, but I've been thinking about him a lot. And I really do think one of my motivations was to prove to my parents I could make a living working at a record store. It was like 'now or never.' At a certain point, I felt like I really had to branch out and do that."

Participating in your community, exploiting your weird interests, and following your heart are often much better methods if you want to create the future.

I was somewhat shaken by Marc's admission about his parents. I want to believe that I've shed my childish desire to please my family, and that if I have some massive success, it will be in some kind of vacuum, entirely on my own terms. But his inner narrative about his folks' opinion was precisely the thing that pushed him over the edge. Maybe youthful rebellion is a more important force in our world than I thought.



Photo: Paolo Fortades.

“Really the crux event that I harken back to was the guy who owned Streetlight Records, which had five stores in the Bay Area. He basically didn’t ever have to work—he had a house in Big Sur. He used to invite me down to Big Sur to talk about the store, about what’s going on, and we would sit there and sort of eat pistachios and flip the shells off the cliff that went down to the ocean at his beautiful house in Big Sur. And on my way back from my last big hangout with this guy, Bob, I basically was in the car and I just decided, ‘That’s it, I gotta fucking do this. Because there’s no way I’m going to keep making this guy rich and not do it myself. I’m the one with the expertise, not him.’ You know?”

I did know. Most of us have felt this way at more than one job. But expertise is one thing, and a fully functioning business is another. The Big Idea had to be fleshed out.



Photo:

Paolo Fortades.

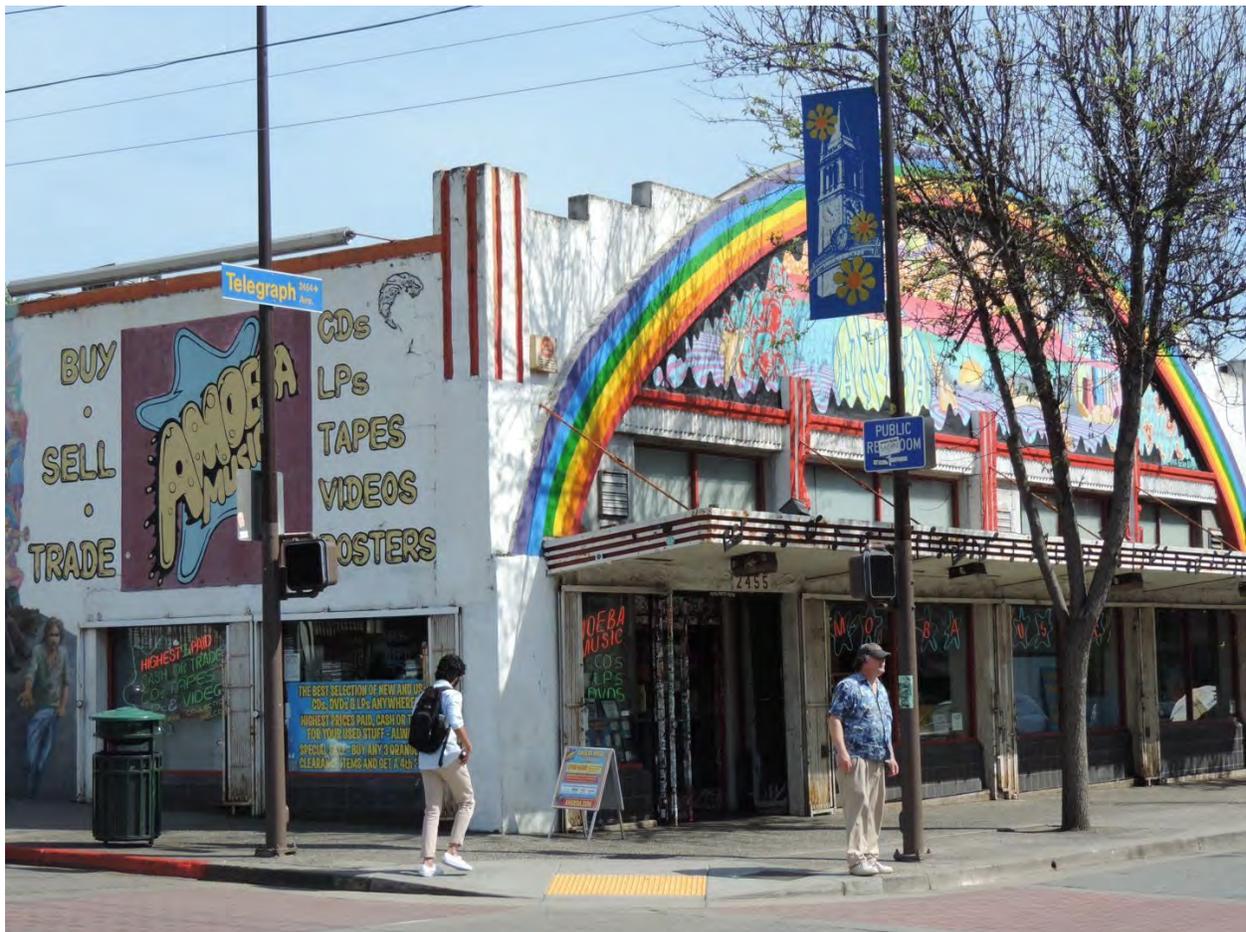


Photo: Paolo Fortades.

“Dave used to come back from Hawaii with this incredible Hawaiian pot, and I just loved it—he loved it. Sitting in the car, having a joint, talking about starting a store—that was the first six months. Then the nitty-gritty, going to his place, getting down to figuring out all the numbers, starting to talk about an identity and a name and all of that stuff... one thing led to another and we started looking at spaces.

There were like, eight record stores at the time we opened Amoeba, right in that area by the university. And a lot of people, when we opened, were like, ‘Why do we need another record store?’ [We responded] ‘You’ll find out because we’re doing something different.’”

At this point, I felt like I understood the nuts-and-bolts factors that led to Amoeba’s success, but we hadn’t spent any time discussing the force at the center of it all—the music itself.



Amoeba Music Berkeley. Photo: Pinterest.

Music still matters to people. This is clear from streaming numbers, and from the proliferation of festivals. It’s clear from the way people engage with Amoeba, too. But it still seems strange when looked at from a distance. We humans love to pour these organized, carefully modulated sounds into our ears. We love to exchange feelings and cultural information this way; we love to hear the stories other humans are telling in tones and rhythms and screams. Just writing or talking isn’t enough. We want sound and energy.

Underneath all the business considerations, this is clearly the fuel on which Amoeba runs. Marc wanted to turn his love of records into a thriving business. But why do we love records in the first place?



Photo: Paolo Fortades.

“Yeah, I’ve never been about the money. I’ve always been about spreading the gospel of music and what it can mean for humanity. It’s sort of this art and language that humans are capable of creating that goes above and beyond most things we recognize in this world. It’s sort of a conduit to another side of reality that most people barely skim while they’re on this planet. But there’s so much more to it, and I just love the spiritual connection people have with their artists and their music. To me, it goes less noticed, certainly, than it should in our society,” says Marc.

“Being from the generation I’m from, I think I grew up in a time when the pop music that everybody knows today as kind of classic rock—from Zeppelin to Black Sabbath to Coltrane and Miles and all of that stuff from the ‘60s. It’s my church music. It’s my generation’s church music. I never went to church, you know? And now I can go see a great cover band doing Zeppelin and just have the time of my life seeing anyone play that shit. And so it goes deeper than I can even begin to describe for me personally. And that’s what motivates me, just my own feelings about it.”

“I’ve never been about the money. I’ve always been about spreading the gospel of music and what it can mean for humanity.” -Marc Weinstein

I knew exactly what he was talking about. I was raised Evangelical Christian, and even after breaking away from the church, the ecstatic, body-elevating feeling I got from dancing and singing in worship stayed with me. My world was turned inside-out when, as a teenager, I experienced that same feeling at a humble Tool concert in Bakersfield, California. That feeling doesn't just belong to the church, I told him. It belongs to everyone.

"Absolutely," Marc agrees. "That collective consciousness thing is so huge. That's what it is all about to me, the collective consciousness of a show, there's just nothing like it. I was in that perfect time—I went to see Pink Floyd do Dark Side of the Moon, and I was doing acid, and everybody in the place was doing acid. It was like 18,000 people, tripping and listening to Pink Floyd. I think back and it gives me chills, and it's just incredible to think about where I got to be."



Photo: Paolo Fortades.

"I think I was just at the perfect point in time where my whole generation was so inspired by music. My record store—every neighborhood had a record store and the guy always had all the new stuff. It was easy to figure out what you wanted, because there were only so many bands in each genre, and you sort of would see a new release, and you'd check," remembers Marc. "Now there's too many genres, too many things, and sure, it's still great. But it's just so much more splintered and all over the map. For people that dig in deep into a certain subgenre or whatever—it's a different kind of thing. In those days, you had to really search it out."

Marc had a point. I had always been an optimist about digital media. It had changed my life—given me a window into the world that inspired my own art, music, and writing. Our entire generation owes a

massive debt to the internet for our cultural education, our inspiration. The amount of access we have is incredible.

Yet there's no denying that the experience of streaming music online is different. When we're on our devices, we have access to addictive social feeds and pressing work email accounts. Listening to music is generally secondary—an activity we do while we also do other things. I can't remember the last time I just sat down and listened to an entire album.



Photo: Paolo Fortades.



Photo: Paolo Fortades.

Records, by contrast, are decoupled from the internet. Listening to a record is a specific and ritualistic act, one that invites you to be carried away from your online concerns into a world of pure and focused expression.

Marc agrees. “It’s kind of the ultimate meditation, besides making our own art, I guess. But it’s sort of right up there with it. You can really experience something so well-crafted and conceived and fully-realized. It’s really an inspiring thing for anyone who’s kind of already [into that] by nature or whatever. That’s your own private space. [There is] another thing people love about vinyl: it’s guaranteed that no one knows you’re listening to it. Any other format, someone’s keeping track, pretty much.”

I hadn’t thought about this distinction. Well beyond wanting a solitary listening experience, vinyl, especially used vinyl, disconnects media giants from knowing what we’re listening to. We’re so used to having all our preferences fed into an algorithm and then fed back to us; we almost never listen to music in a way that isn’t catered to our tastes. We discover things through online friend networks and YouTube and Spotify suggestions.

But when we go out in the world and interact with a physical marketplace, we have only our instincts, our eyes, and our ears. Amoeba provides another paradigm for discovery, one that allows unpredictability to leak into our musical universe. A kind of magic can happen.

“I love watching people shopping in the store. Watching a young 15-year-old boy go to The Doors section, hold this record up, and look at Jim Morrison. Just like, ‘Wow, this is the actual Doors record that someone had at the time.’ That ephemeral nature—that’s what I go back to every time. It’s like a

point in time when this is what was happening. And that, to me, is the most fascinating aspect of music and records in general. How they mark cultural evolution... In the old days, you just go in, and have your own experience. It's a treasure hunt. You find what you want, you walk out with a few things, you go home. It's all about doing something for yourself and nobody's paying attention. It's just you and your own trip."

Amoeba holds that personal trip sacred. But in the modern age of music fandom, for an epicenter like Amoeba Music, clearing that sacred space takes a certain amount of work. As the store has evolved and the market has changed, Amoeba's had growing pains.

Kara's been with Amoeba since 1999 and has a few stories. "It was before my industry time, but Depeche Mode had an in-store, and fans literally rioted, thousands of fans couldn't get in, they broke windows. Labels in some ways want that because that means it's all over the news. So I do have to walk that line with record labels where I'm like, 'I get that you want to blow it out, but... you're a guest in our home,'" she laughs.

"I think the biggest change happened, being in the LA market, is that we've had to be a little less of a casual drop-in-and-play record store gig. Partly because of the size of this store, and the awesomeness of some of the names that have wanted to do things here. We've had to become more controlled, and keep it positive, both for the fans and for the store. [For example], I was a little worried because we had never required a purchase to come to an in-store. It was more like, 'For the signing, yes; if you want to meet them you have to buy it.' And then, I forget the first one, maybe the Deftones. But it was one that we knew was going to be a complete door-closer; shut us down for a couple hours. It's a pretty big impact. So it was like, 'Let's try it.' We did a Live at Amoeba poster; the label made it, Fillmore-style. So the fans got the new album, a poster, and a free show.

"With the Deftones, fans were stoked. I think in my heart, I felt guilty requiring a purchase for what had always been this free-live-show grooviness. And yet it worked out so well."

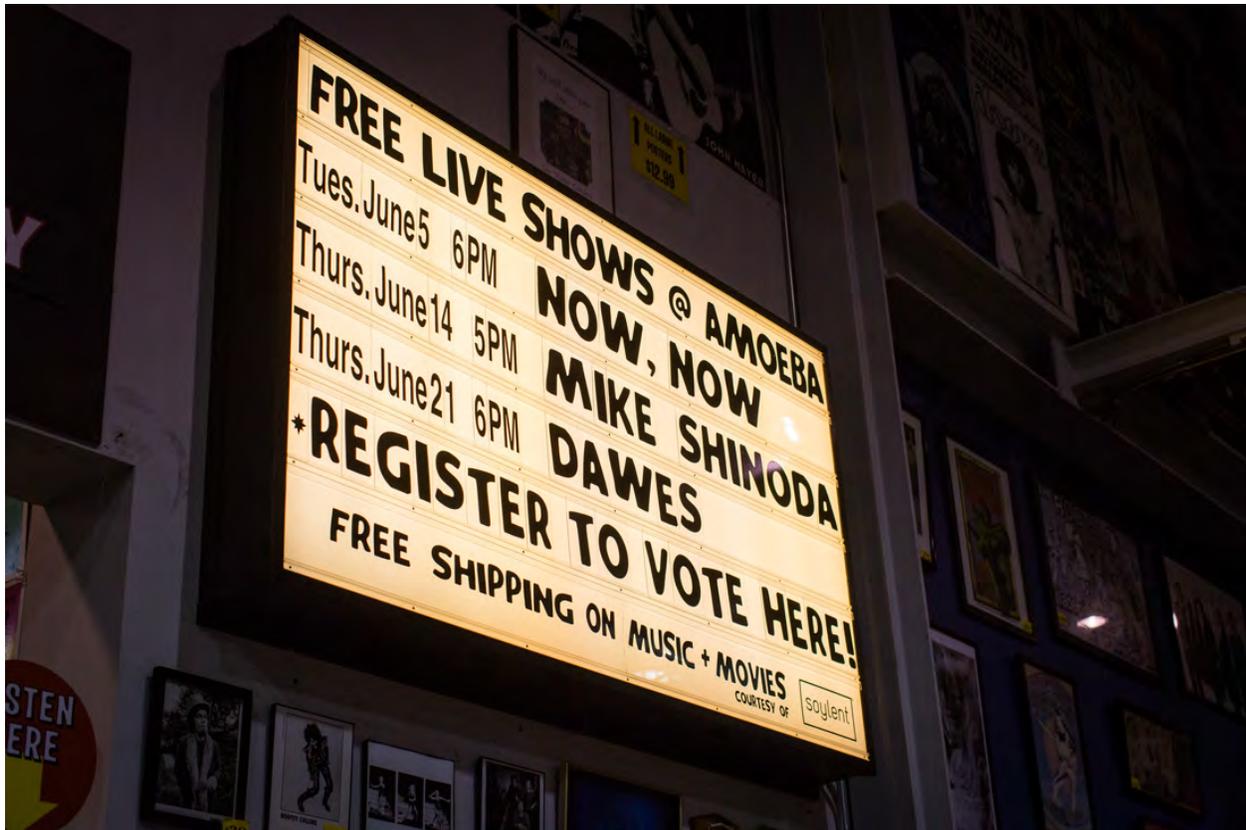


Photo: Paolo Fortades.

It's like the Beatles at Shea Stadium: at some point, the size of your fan base becomes a strain on the surrounding infrastructure. In this case, Amoeba has to walk the careful tightrope of offering an intimate, personal experience to their community while hosting store appearances and shows for the biggest names in music. Once again, they're in the strange position of being bigger than an independent record store ever should have been.

While Amoeba is serving their massive community, they also have to deal with massive rent—their building on Sunset in Hollywood costs them \$180,000 a month (and you thought your rent was bad). They're currently looking for a new location.



Photo: Paolo Fortades.

In this way, Amoeba Music Hollywood is a proving-ground for the limits of profit-driven economics. There's no way to argue the space they create isn't valuable—clearly it is valued, by hundreds of thousands, if not millions of fans who pack the place. But is that kind of value preserved by our evolving digital economy?

This is the kind of question our culture now faces with all digitally vaporized marketplaces, even versus companies like Uber and Amazon. We've gotten very good at optimizing for the most convenient transactions, the highest profit-margins, and the lowest friction in supply chain. We do this with algorithms that predict our behavior and digital products that disintermediate and deliver convenience. But as with clickbait, "highest efficiency in capturing consumers" does not automatically translate into "a world filled with the goods, services, and experiences we actually want." Some kinds of value slip through the cracks.



Photo: Paolo Fortades.



Photo: Paolo Fortades.

Marc is well aware that betting on the record-store-model is a risk. “Our lease is up next year, and just trying to find a space that... I mean, there are a few spaces we’re looking at that are similar. They’re about three fourths as big as this store, and they’re near here, and they could definitely work. But it’s still unbelievably pricey here. Starting a new store in this day and age, signing a new 10-year lease to sell

records on that kind of scale, it certainly gives us some pause. Because things have gradually gone south. Not too bad for us, so far, but we just hope people—I mean, record stores are a great boutique business for decades to come. Whether or not we can do it on this scale for decades is another story.”

If Amoeba Music is to survive, it may be a question of placing a dollar value on what Amoeba really is—a community of people focused on a musical experience, and not just a way to conduct transactions and sell media. We know the value of experiences—we’ll pay for vacations and selfie museums—but paying into a community we all intend to share is shaky territory for a financially shell-shocked generation. Do we realize how much these kinds of communities pay us back?



Photo: Paolo Fortades.

We know the value of experiences... do we realize how much these kinds of communities pay us back?

Marc Weinstein seems to genuinely care for Amoeba’s future, but he also doesn’t seem unduly anxious or perturbed. He’s starting a cannabis business in connection with Amoeba, which makes so much sense that I started laughing when he told me. He has a clear bead on what makes the community he’s created so valuable. He may be looking at new business strategies and new vectors for fan experience, but he’s not about to start selling rack space or putting up garish promotional video screens any time soon.

In fact, Marc often sounds thrilled that the idea he helped dream up over a joint and a pad of paper got this far in the first place. In that way, he sounds like many of his favorite musicians in interviews: he just wants to keep the magic going as long as he can.



Photo: Paolo Fortades.

“I draw a lot of parallels between the artistic process and my relationship to Amoeba. To me, it has always represented a kind of art project, and for me, it was social,” recalls Marc. “I hired eight of my best friends, and then I hired eight more—and then more of their friends came. People from around the country were like, ‘Wow, that sounds great. I’m coming.’ It just became this incredible mass of people who really cared about music, and who are geeks—it takes such geekdom to really be good at it.”

“When I was in college, I always wanted to start an art colony, where everybody could come and have a studio. And everyone would pool their records, and have a big record room, and make art. It never happened, and the few times I actually tried were impossible, because people had all these different ideas and egos and la-di-da. But with the coherence of a record store... I wasn’t thinking about it that way at all, but I look back and I realize my desire to start an art colony was realized in this. So I guess I don’t have to feel so bad that I never did it.”

No, Marc. I think you can feel pretty good.

The Hundreds X Amoeba Records drops this Thursday.

Devin O'Neill,

Los Angeles, California

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6400 W SUNSET BLVD 90028

Application / Permit

99019-30000-00330

Plan Check / Job No.

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Group

Building

Type

Bldg-Demolition

Sub-Type

Commercial

Primary Use

(13) Office

Work Description

Demolish (E) 2-story (168'x63',20538s.f.)URM office bldg; handwreck per RGA 1-73. Sewer Cap req'd. Permit will expires within 60 days. Protective canopy req'd. Contractor also build new building (99010- 10000-00317)

Permit Issued

Issued on 4/16/1999

Issuing Office

West Los Angeles

Current Status

Permit Finaled on 7/6/1999

Permit Application Status History

Corrections Issued	3/31/1999	EMMA GRIMM
Issued	4/16/1999	ARTHUR FAELNAR
Permit Finaled	7/6/1999	ART AROS

Permit Application Clearance Information

Project located in CRA area	Cleared	4/5/1999	MICHAEL MEAD
Hold	Cleared	4/16/1999	ROBERTO REYES
Work Adjacent to Public Way	Cleared	4/16/1999	EMMA GRIMM

Contact Information

Contractor Yoav Construction; Lic. No.: 602039-B 2219 PONTIUS AVENUE LOS ANGELES, CA 90064

Inspector Information

JEFF BYTHEWAY, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

TED RIES, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

99030-20000-01020

Plan Check / Job No.

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Group

Building

Type

Grading

Sub-Type

Commercial

Primary Use

(60) Grading - Non-Hillside

Work Description

1.EXCAVATION FOR BASEMENT AND TWO STORY COMMERCIAL BLDG. 2.CALOSHA PERMIT#99-904136<THRU 12-31-1999>

Permit Issued

No

Current Status

Application Submittal on 5/5/1999

Permit Application Status History

No Data Available.

Permit Application Clearance Information

Excavation more than 5-ft deep	Cleared	5/5/1999	DEAN LEE
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Contact Information

Contractor	Yoav Construction; Lic. No.: 602039-B	2219 PONTIUS AVENUE 90064	LOS ANGELES, CA
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Engineer	Minas, Caro Jolfaie; Lic. No.: GE601	AES/731 NO HOLLYWOOD WY 91505	BURBANK, CA
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Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

Pre-Inspection	7/8/1999	Partial Inspection	MICHAEL MISCHLICH
Pre-Inspection	7/21/1999	Not Ready for Inspection	MICHAEL MISCHLICH
Pre-Inspection	7/23/1999	Approved	MICHAEL MISCHLICH
Pre-Inspection	9/16/1999	Partial Inspection	MICHAEL MISCHLICH
Pre-Inspection	10/14/1999	Partial Inspection	MICHAEL MISCHLICH
Pre-Inspection	10/28/1999	Partial Inspection	MICHAEL MISCHLICH
Pre-Inspection	11/22/1999	Partial Inspection	MICHAEL MISCHLICH
Grading Pre-Inspection	12/27/1999	Partial Inspection	MICHAEL MISCHLICH
Grading Pre-Inspection	2/3/2000	Partial Inspection	MICHAEL MISCHLICH
Grading Pre-Inspection	2/25/2000	Corrections Issued	MICHAEL MISCHLICH
Grading Pre-Inspection	4/17/2001	Not Ready for Inspection	KULBIR JAIN

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6400 W SUNSET BLVD 90028

Application / Permit

99010-10000-00317

Plan Check / Job No.

CC08738FO

Group

Building

Type

Bldg-New

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

1.NEW 2 STORY COMMERCIAL BLDG (RETAIL SALES) OVER SUBTERRANEAN GARAGE

2.DEMO PERMIT NO.99WL58547

Permit Issued

Issued on 6/23/1999

Issuing Office

Valley

Current Status

Permit Finaled on 9/14/2001

Permit Application Status History

Fees Due	2/1/1999	AILDAS FAJARDO
Fees Due	2/1/1999	AILDAS FAJARDO
Submitted	2/1/1999	MIRIAM CROWDER
PC Assigned	2/5/1999	MORRIS REAVES
PC Assigned	2/5/1999	DEAN LEE
Corrections Issued	2/8/1999	DEAN LEE
Issued	6/23/1999	ERIKA ANDERSON
Permit Finaled	9/14/2001	TIM KEY

Permit Application Clearance Information

(D) Conditions	Cleared	3/18/1999	FRANK QUON
(New) Address approval	Cleared	3/18/1999	DAVID CHIN
A-Permit	Cleared	3/18/1999	VALENTINO PUEBLOS
Commercial Corner Landscape	Cleared	3/18/1999	ROBERT HEREDIA
Driveway approval	Cleared	3/18/1999	RAY LAU
Front Yard landscape	Cleared	3/18/1999	ROBERT HEREDIA
Project located in CRA area	Cleared	3/18/1999	MICHAEL MEAD
Transportation Demand Ord.	Cleared	3/18/1999	RAY LAU
Xeriscape landscape	Cleared	3/18/1999	ROBERT HEREDIA
ZA Case	Cleared	3/18/1999	ROBERT HEREDIA
Building Permit Clearance	Cleared	3/19/1999	HANI MALKI
Hazardous Material approval	Cleared	3/19/1999	HANI MALKI
Excavation more than 5-ft deep	Cleared	4/6/1999	KEN HAYDEN
Sewer availability	Cleared	4/8/1999	VALENTINO PUEBLOS
Highway dedication	Cleared	4/14/1999	ANDY FLORES
DAS Clearance	Cleared	5/4/1999	WAI LAU
Encroachment in public way	Cleared	6/21/1999	HUEY WEN CHU
Work Adjacent to Public Way	Cleared	6/21/1999	HUEY WEN CHU

Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 CA 90401	SANTA MONICA,
Contractor	Yoav Construction; Lic. No.: 602039-B	2219 PONTIUS AVENUE	LOS ANGELES, CA 90064
Engineer	Ekmekji, Samir Dikran; Lic. No.: S2289	4314 GAYLE DR	TARZANA, CA 91356

Inspector Information

JEFF BYTHEWAY, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

TED RIES, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Excavation/Setback/Form/Re-Bar	7/6/1999	Corrections Issued	ART AROS
Excavation/Setback/Form/Re-Bar	7/7/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	7/9/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	7/20/1999	Approved	ART AROS
Masonry Wall or Backfill	7/27/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	8/6/1999	Approved	ART AROS
Floor/Roof Diaphragm/Shear Wall	8/13/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	8/19/1999	Approved	ART AROS

Excavation/Setback/Form/Re-Bar	8/24/1999	Approved	LEE DOUROUX
Excavation/Setback/Form/Re-Bar	9/8/1999	Approved	ART AROS
Rough Frame	9/24/1999	Approved	ART AROS
Floor/Roof Diaphragm/Shear Wall	10/19/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	10/22/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	11/5/1999	Corrections Issued	ART AROS
Masonry Wall/Backfill	11/12/1999	Approved	ART AROS
Rough Frame	12/2/1999	Approved	ART AROS
Special/Order Compliance	12/17/1999	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	12/21/1999	Approved	LEE DOUROUX
Rough-Frame	1/13/2000	Approved	ART AROS
Rough-Frame	1/21/2000	Approved	ART AROS
Rough-Frame	2/17/2000	Approved	ART AROS
Floor/Roof Diaphragm/Shear Wall	3/1/2000	Approved	ART AROS
Drywall Nailing	3/27/2000	Partial Approval	JAMES BANGHAM
Rough-Frame	3/30/2000	Corrections Issued	ART AROS
Rough-Frame	3/31/2000	Corrections Issued	ART AROS
Rough-Frame	4/3/2000	Not Ready for Inspection	ART AROS
Rough-Frame	4/4/2000	Approved	ART AROS
Excavation/Setback/Form/Re-Bar	4/6/2000	Partial Approval	MICHAEL DICKSON

Drywall Nailing	4/10/2000	Approved	LEE DOUROUX
Interior/Exterior Lathing	4/24/2000	Approved	ART AROS
Interior/Exterior Lathing	4/25/2000	Approved	ART AROS
Drywall Nailing	5/3/2000	Approved	ART AROS
T-Bar Ceiling	5/26/2000	Approved	ART AROS
T-Bar Ceiling	6/26/2000	Approved	ART AROS
T-Bar Ceiling	6/28/2000	Corrections Issued	ART AROS
Final	7/21/2000	Partial Approval	TIMOTHY KEY
Final	9/5/2000	Corrections Issued	TIMOTHY KEY
Final	9/7/2000	Approved	TIMOTHY KEY

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6400 W SUNSET BLVD 90028

Application / Permit

99030-20000-01840

Plan Check / Job No.

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Group

Building

Type

Grading

Sub-Type

Commercial

Primary Use

(60) Grading - Non-Hillside

Work Description

BACKFILL OF BASEMENT WALLS, 95CY.

Permit Issued

Issued on 8/5/1999

Issuing Office

Valley

Current Status

Permit Finaled on 3/24/2008

Permit Application Status History

Issued	8/5/1999	MICHELLE BROWN
Permit Finaled	3/21/2008	BRIAN OLSON

Permit Application Clearance Information

No Data Available.

Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 CA 90401	SANTA MONICA,
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Contractor	Yoav Construction; Lic. No.: 602039-B	2219 PONTIUS AVENUE	LOS ANGELES, CA 90064
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Engineer Ekmekji, Samir Dikran; Lic. No.: 4314 GAYLE DR TARZANA, CA 91356
S2289

Inspector Information

LUIS ALVAREZ, (213) 482-0403

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Sub-Drain	8/10/1999	Approved	MICHAEL MISCHLICH
Rough	8/20/1999	Approved	MICHAEL MISCHLICH
Special/Order Compliance	8/23/1999	Approved	MICHAEL MISCHLICH
Fill/Backfill	12/8/1999	Partial Inspection	MICHAEL MISCHLICH
Drainage Devices/Catch Basin	1/20/2000	Partial Inspection	MICHAEL MISCHLICH
Final-Grading	4/17/2001	Not Ready for Inspection	KULBIR JAIN
Fill/Backfill	5/17/2001	Corrections Issued	KULBIR JAIN
Final	3/21/2008	Permit Finaled	BRIAN OLSON

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6400 W SUNSET BLVD 90028

Application / Permit

99010-20001-00317

Plan Check / Job No.

S02197

Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

STRUCTURE REVISION

Permit Issued

Issued on 11/2/1999

Issuing Office

Valley

Current Status

Permit Finaled on 9/14/2001

Permit Application Status History

Fees Due	10/22/1999	SULASTRI TJIA
Submitted	10/22/1999	ARTHUR FAELNAR
PC Assigned	10/22/1999	DEAN LEE
Corrections Issued	10/26/1999	DEAN LEE
Issued	11/2/1999	LOUCIN ARTINIAN
Permit Finaled	9/14/2001	TIM KEY

Permit Application Clearance Information

No Data Available.

Contact Information

Architect Frew, Stephen Richard; Lic. No.: 710 WILSHIRE BLVD STE 300 SANTA MONICA, CA
C7808 90401

Contractor Yoav Construction; Lic. No.: 602039-2219 PONTIUS AVENUE LOS ANGELES, CA 90064
B

Engineer Ekmekji, Samir Dikran; Lic. No.: 4314 GAYLE DR TARZANA, CA 91356
S2289

Inspector Information

JEFF BYTHEWAY, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

TED RIES, (213) 482-0372

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

6400 W SUNSET BLVD 90028

Application / Permit

00016-10000-04424

Plan Check / Job No.

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Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

(N) PARKING 90" X 60" ATTENDANT BOOTH IN BASEMENT GARAGE.

Permit Issued

Issued on 3/22/2000

Issuing Office

Metro

Current Status

Permit Finaled on 9/14/2001

Permit Application Status History

Fees Due	3/14/2000	ELVIA GARCIA
Submitted	3/14/2000	DWIGHT PAU
Issued	3/22/2000	DWIGHT PAU
Permit Finaled	9/14/2001	TIM KEY

Permit Application Clearance Information

Project located in CRA area	Cleared	3/22/2000	PAULINE LEWICKI
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Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 90401	SANTA MONICA, CA
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Contractor Owner-Builder

Engineer Wharton, Ronald Thomas; Lic. No.: 2569 TURQUOISE CHINO, CA 91709
C32320

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

00016-10000-09623

Plan Check / Job No.

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Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(23) Miscellaneous Bldg/Structure

Work Description

Structural platform and lateral bracing system for billboard sign. See comments. Max. height of 14' above the roof level. **Single tenant, not a mini-shopping center**

Permit Issued

No

Current Status

PC Approved on 6/13/2000

Permit Application Status History

Fees Due	5/25/2000	ELVIA GARCIA
Fees Due	5/25/2000	LEANDRO BANGUGUILAM
Submitted	5/25/2000	MAUREEN O'CONNOR
Corrections Issued	6/2/2000	SEAN DANG

Permit Application Clearance Information

Miscellaneous	Cleared	6/2/2000	EMMANUELA GUTIERREZ
Project located in CRA area	Not Cleared	6/2/2000	SEAN DANG
ZA Case	Cleared	6/2/2000	EMMANUELA GUTIERREZ

Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 90401	SANTA MONICA, CA
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Engineer Brown, Richard L; Lic. No.: S970

15233 VENTURA BLVD STE 800 SHERMAN OAKS, CA
91403

Engineer Ekmekji, Samir Dikran; Lic. No.:
S2289

4314 GAYLE DR TARZANA, CA 91356

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

99010-20002-00317

Plan Check / Job No.

CC08738

Group

Building

Type

Bldg-Addition

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

1.ADDITION OF 90SQFT ON SECOND FLOOR UNDER EXISTING ROOF<21X3&9X3> 2.FLOOR
PLAN REVISION 3.REVISE 1-HR.CORRIDOR TUNNEL CONSTRUCTION WITH LA RR#23541
&22343

Permit Issued

Issued on 8/11/2000

Issuing Office

Valley

Current Status

Permit Finaled on 9/14/2001

Permit Application Status History

Issued	8/11/2000	JANICE BATSON
Permit Finaled	9/14/2001	TIM KEY

Permit Application Clearance Information

(D) Conditions	Cleared	8/7/2000	MICHAEL O'BRIEN
Project located in CRA area	Cleared	8/7/2000	MICHAEL MEAD
DAS Clearance	Cleared	8/8/2000	WAI LAU

Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 90401	SANTA MONICA, CA
-----------	---	------------------------------------	------------------

Contractor Yoav Construction; Lic. No.: 602039-2219 PONTIUS AVENUE LOS ANGELES, CA 90064
B

Engineer Ekmekji, Samir Dikran; Lic. No.: 4314 GAYLE DR TARZANA, CA 91356
S2289

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

6400 W SUNSET BLVD 90028

Application / Permit

01048-70000-00571

Plan Check / Job No.

--

Group

Building

Type

Sign

Sub-Type

Onsite

Primary Use

(19) Sign

Work Description

Wall signs: A) (3)-30 s.f. each = 90 s.f. C) 31 s.f. D) 110 s.f E) 128 s.f. G) 60 s.f. H) 81 s.f. I) 103 s.f. A) AMOEBA C) CDS LPS TAPES POSTERS DVDS BUY SELL TRADE D) AMOEBA MUSIC E) READER BOARD H) VIDEO LP CDS I) AMOEBA G) AMOEBA MUSIC

Permit Issued

No

Current Status

Application Submittal on 4/23/2001

Permit Application Status History

No Data Available.

Permit Application Clearance Information

CPC	Cleared	4/24/2001	ANDREW BANGALI-PESSIMA
Project located in CRA area	Cleared	4/24/2001	W. ONO UJOR

Contact Information

No Data Available.

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

01016-10000-01261

Plan Check / Job No.

B01LA00258

Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(13) Office

Work Description

REMODEL (E) 43,077 s.f. COM'L BLDG. ADD 372 s.f. ON 2ND flr. Partial 2nd floor CHANGE OF OCCUPANCY FROM B TO M SEE 01020-10000-01028 FOR OFFSITE PARKING.

Permit Issued

Issued on 5/30/2001

Issuing Office

Metro

Current Status

Permit Finaled on 5/8/2002

Permit Application Status History

Fees Due	1/24/2001	LORRAINE ALEMAN
Fees Due	1/24/2001	LEO PADILLA
Fees Due	1/24/2001	LEO PADILLA
Submitted	1/24/2001	MAUREEN O'CONNOR
PC Assigned	1/26/2001	SOON CHO
Corrections Issued	2/2/2001	SOON CHO
Issued	5/30/2001	HENRY TONGSON
Permit Finaled	5/8/2002	WINSTON DUNNING

Permit Application Clearance Information

(D) Conditions	Cleared	4/16/2001	ARTIS RHODES
----------------	---------	-----------	--------------

A-Permit	Cleared	4/16/2001	VALENTINO PUEBLOS
CPC	Cleared	4/16/2001	ARTIS RHODES
Driveway approval	Cleared	4/16/2001	GERALD TOM
Highway dedication	Cleared	4/16/2001	FARAIN FARSAI
Parking Lot landscape	Cleared	4/16/2001	ARTIS RHODES
Sewer availability	Cleared	4/16/2001	VALENTINO PUEBLOS
Xeriscape landscape	Cleared	4/16/2001	ARTIS RHODES
DAS Clearance	Cleared	4/23/2001	WAI LAU
Project located in CRA area	Cleared	4/27/2001	CHRISTOPHER RUDD
Work Adjacent to Public Way	Cleared	5/30/2001	HUEY WEN CHU

Contact Information

Architect Frew, Stephen Richard; Lic. No.: 710 WILSHIRE BLVD STE 300 SANTA MONICA, CA
C7808 90401

Contractor Yoav Construction; Lic. No.: 602039-2219 PONTIUS AVENUE LOS ANGELES, CA 90064
B

Engineer Ekmekji, Samir Dikran; Lic. No.: 4314 GAYLE DR TARZANA, CA 91356
S2289

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Floor/Roof Diaphragm/Shear Wall	7/10/2001	Corrections Issued	SAKO AGHAZARIAN
Interior/Exterior Lathing	7/20/2001	Partial Approval	SAKO AGHAZARIAN
Drywall Nailing	7/24/2001	Partial Approval	SAKO AGHAZARIAN
Floor/Roof Diaphragm/Shear Wall	8/2/2001	Conditional Approval	SAKO AGHAZARIAN
Drywall Nailing	8/16/2001	Partial Approval	SAKO AGHAZARIAN
Drywall Nailing	8/22/2001	Partial Approval	SAKO AGHAZARIAN
Drywall Nailing	8/29/2001	Partial Approval	BENOIT BEAULIEU
Rough-Frame	9/27/2001	Approved	SAKO AGHAZARIAN
Drywall Nailing	10/10/2001	Partial Approval	BENOIT BEAULIEU
Partition/T-Bar Ceiling	10/16/2001	Not Ready for Inspection	WINSTON DUNNING
Partition/T-Bar Ceiling	10/17/2001	Partial Inspection	WINSTON DUNNING
T-Bar Ceiling	10/23/2001	Partial Approval	WINSTON DUNNING
Final	11/14/2001	Partial Inspection	WINSTON DUNNING
Final	11/15/2001	Partial Inspection	WINSTON DUNNING
Final	3/7/2002	OK to Issue CofO	WINSTON DUNNING
Final	3/15/2002	Partial Inspection	WINSTON DUNNING
Special/Order Compliance	3/18/2002	Partial Inspection	WINSTON DUNNING

6400 W SUNSET BLVD 90028

Application / Permit

01016-10001-01261

Plan Check / Job No.

--

Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

Exterior facade improvement AT N/E AND N/W CORNER. (not including roof tower structure and signage) Total covered roofed area is 353 s.f. and 1 additional parking is required. See 01016-10000-01261 for offsite parking info.

Permit Issued

Issued on 7/18/2001

Issuing Office

Metro

Current Status

Permit Finaled on 5/8/2002

Permit Application Status History

PC Assigned	6/29/2001	SOON CHO
Corrections Issued	7/10/2001	SOON CHO
Issued	7/18/2001	DWIGHT PAU
Permit Finaled	5/8/2002	WINSTON DUNNING

Permit Application Clearance Information

Project located in CRA area	Cleared	6/26/2001	CHRISTOPHER RUDD
Work Adjacent to Public Way	Cleared	6/26/2001	HUEY WEN CHU

Contact Information

Architect	Frew, Stephen Richard; Lic. No.: C7808	710 WILSHIRE BLVD STE 300 90401	SANTA MONICA, CA
-----------	---	------------------------------------	------------------

Contractor Yoav Construction; Lic. No.: 602039-
B 2219 PONTIUS AVENUE LOS ANGELES, CA 90064

Engineer Ekmekji, Samir Dikran; Lic. No.:
S2289 4314 GAYLE DR TARZANA, CA 91356

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough-Frame	10/31/2001	Corrections Issued	SAKO AGHAZARIAN
Rough-Frame	11/27/2001	Partial Approval	WINSTON DUNNING
Rough-Frame	12/6/2001	Approved	WINSTON DUNNING
Drywall Nailing	12/13/2001	Approved	WINSTON DUNNING
Interior/Exterior Lathing	12/20/2001	Approved	WINSTON DUNNING
Floor/Roof Diaphragm/Shear Wall	2/21/2002	Partial Inspection	WINSTON DUNNING
Final	3/7/2002	OK to Issue CofO	WINSTON DUNNING

CITY OF LOS ANGELES

CALIFORNIA

BOARD OF BUILDING AND SAFETY COMMISSIONERS

BILL EHRLICH PRESIDENT

JOHN SCHAFER VICE-PRESIDENT

MABEL CHANG JOYCE L. FOSTER WILLIAM J. ROUSE



JAMES K. HAHN MAYOR

DEPARTMENT OF BUILDING AND SAFETY 201 NORTH FIGUEROA STREET LOS ANGELES, CA 90012

ANDREW A. ADELMAN, P.E. GENERAL MANAGER

TOM WHELAN EXECUTIVE OFFICER

NOTICE REGARDING ERASURE(S), HANDWRITING(S) AND OTHER CORRECTION(S) ON ORIGINAL BUILDING PERMIT

Building permit with reference number O/LA/5567 issued on 7/18/01 for the job address 6400 W. Sunset Blvd. contained the following information that was/were erased/handwritten/corrected before the permit was received from the issuing office:

INFORMATION ON PAGE ONE/TWO, AREA NO. WAS/WERE:

covered with correction fluid crossed out cut out covered with paper not preprinted

and rewritten and retyped and pasted upon handwritten written in pencil/red ink

INFORMATION ON PAGE ONE/TWO, AREA NO. WAS/WERE:

covered with correction fluid crossed out cut out covered with paper not preprinted

and rewritten and retyped and pasted upon handwritten written in pencil/red ink

INFORMATION ON Plot Plan ATTACHMENT WAS/WERE:

covered with correction fluid crossed out cut out covered with paper not preprinted

and rewritten and retyped and pasted upon handwritten written in pencil/red ink

ENGINEER'S NAME/APPROVAL SIGNATURE ON PAGE ONE OF THE PERMIT WAS:

covered with correction fluid crossed out cut out covered with paper

and rewritten and retyped and resigned upon and pasted upon signed in pencil/red ink

STAMP ON PAGE / ATTACHMENT WAS:

covered with correction fluid crossed out cut out covered with paper illegible not preprinted

and rewritten and retyped and pasted upon handwritten

NOTE: The building permit follows this notice.

Signature of Randy Eison, Microfilm Supervisor, DAFS MICROFILMING FORM NO. MF-4

Date Signed 2/11/02

(G:\DRM\DAFS\DAFSFORM\DMFF4.FRM) R12.4.2001

J 7 1 7 0 9 0 2 9 8



Bldg--Alter/Repair Commercial Over the Counter Permit	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 07/18/2001
---	---	--

1. TRACT	BLOCK	LOT(s)	ARB	MAP REF #	PARCEL ID # (PIN)	2. BOOK/PAGE/PARCEL
TR 1998		14		M B 22-108	147A187 149	5546 - 014 - 006
1998		13		MB22-108	147A187 149	5546 - 014 - 006
1998		12		MB22-108	147a187 149	5546 - 014 - 006
LANDER TRACT		24		M B 1-58	147A187 183	5546 - 014 - 009

3. PARCEL INFORMATION BAS Branch Office - LA Bldg. Line - No/NA Council District - 13 Community Plan Area - Hollywood	Census Tract - 1908.000 District Map - 147A187 Energy Zone - 9 Fire District - 1	Highway Dedication - YES Lot Size - 64' X 168.7' Lot Type - REV. Corner Near Source Zone Distance - 1.1
--	---	--

ZONE(S): C4-2D/

4. DOCUMENTS		
ZI - ZI 1352 and ZI 2277 ZI - ZI 2277 ZAI - ZAI 83-0199	ORD - ORD-165661 CRA - ZI 1352 HOLLYWOOD CPC - CPC-1999-324-ICO	AFF - AF-90-1900549-MB AFF - AFF 65429

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION			
Owner(s) Gang, Martin Et Al	132 Rodeo Dr	BEVERLY HILLS CA 90212	
Tenant			
Applicant (Relationship: Architect) Stephen Frew -	710 Wilshire Blvd Suite 300	SANTA MONICA, CA 90401	(310) 393-9370

7. EXISTING USE (16) Retail	PROPOSED USE	8. DESCRIPTION OF WORK Exterior facade improvement AT N/E AND N/W CORNER. (not including roof tower structure and signage) Total covered roofed area is 353 s.f. and 1 additional parking is required. See 01016-10000-01261 for offsite parking info.
---------------------------------------	---------------------	--

9. # Bldgs on Site & Use: RETAIL	
10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Soon Cho OK for Cashier: Soon Cho Signature:	DAS PC By: Coord. OK: Date: 7/18/2001

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
 Outside LA County, call (213)-977-6941. (LA4BUILD = 524-2845)

For Cashier's Use Only W/O #: 11601261

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period	
Permit Valuation: \$301	PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 415.13 Permit Fee Subtotal Bldg--Alter/Rep 130.00 Plan Check Subtotal Bldg--Alter/Rep Additional Plan Check 225.00 Fire Hydrant Refuse-To-Pay E.Q. Instrumentation 0.50 O.S. Surcharge 7.39 Sys. Surcharge 22.17 Planning Surcharge 11.07 Planning Surcharge Misc Fee 5.00 Permit Issuing Fee 14.00	Sewer Cap ID: Total Bond(s) Due:

LA Department of Building and Safety
 LA 04 10 038922 07/18/01 11:52AM

BUILDING PERMIT COMM BUILDING PLAN CHECK EI COMMERCIAL BUILDING PLAN CHECK ONE STOP SURCH SYSTEMS DEVT FEE CITY PLANNING SURCH MISCELLANEOUS	\$130.00 \$225.00 \$0.50 \$14.00 \$7.39 \$22.17 \$11.07 \$5.00
---	---

Subtotal:	\$415.13
Carry Over FROM Tran# 038921	\$88.56
Total Due:	\$503.69
Check:	\$503.69

12. ATTACHMENTS
Plot Plan

01LA 15567

01717029009

13. STRUCTURE INVENTORY

- (P) Floor Area (ZC) 350 Sqft
- (P) Length 15 Feet
- (P) Width 60 Feet
- (P) Parking Req'd 1 #Changed Total

14. APPLICATION COMMENTS

VALUATION OF FACADE IMPROVEMENT HAS BEEN INCLUDED IN 01016-10000-01261. SEE ORIGINAL PERMIT FOR OTHER CLEARANCE APPROVAL. THE ARCHITECTURAL PROJECTION AT N/E CORNER IS NOT DETERMINED TO BE MARQUEE PER SUPERVISOR.

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

	NAME	ADDRESS	CLASS	LICENSE#	PHONE#
(E)	Ekmekji Samir	4314 Gayle Dr,		S2289	818-757-1501
(A)	Frew Stephen	710 Wilshire Blvd Ste 300,		C7808	310-393-9370
(C)	Yoav Construction	2219 Pontius Avenue,	B	602039	213-413-5512

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per B&P Code, Section 7150.2c. The following applies to B contractors only: I understand the limitations of Section 7057 related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: B/C10 Lic. No.: 602039 Print: Gerald H. Feeny Sign: [Signature]

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers's compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: State Fund Policy Number: 229-DL Unit 0011A77

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: [Signature] Date: 7.18.01 Contractor Authorized Agent Owner

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. CONSTRUCTION LENDING AGENCY

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name: _____ Lender's address: _____

20. ASBESTOS REMOVAL

Notification of asbestos removal: Not applicable Letter was sent to the AQMD or EPA. Sign: [Signature] Date: 7.18.01

21. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 commencing with Sec. 7000 of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)

I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law)

I am exempt under Sec. _____, Bus. & Prof. Code for the following reason: _____

Print: _____ Sign: _____ Date: _____ Owner Authorized Agent

22. FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

Print: Gerald H Feeny Sign: [Signature] Date: 7.18.01 Owner Contractor Author. Agent

0030060717

6400 W Sunset Blvd

Bldg--Alter/Repair
Commercial
Over the Counter Permit

City of Los Angeles - Department of Building and Safety

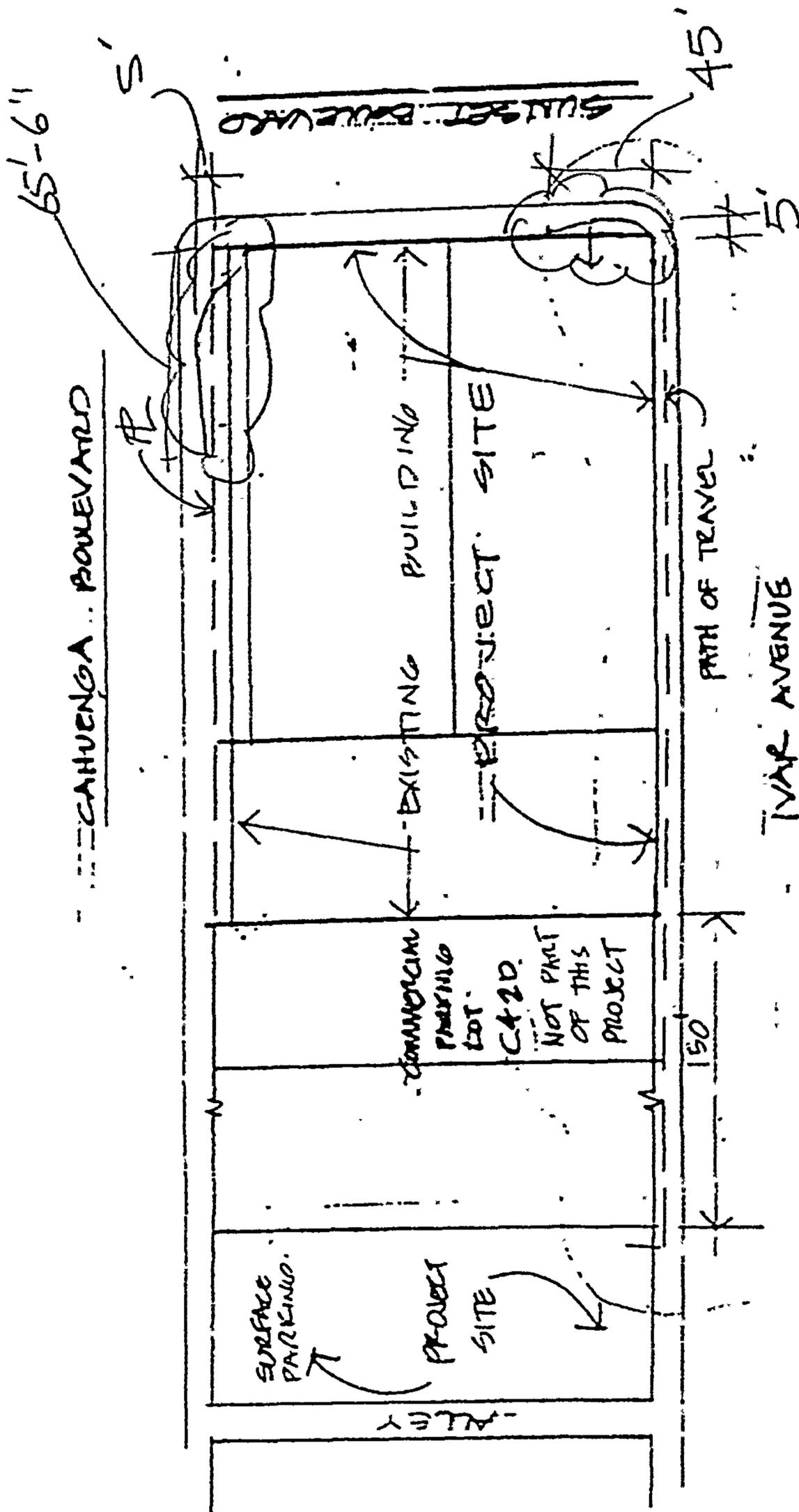
PLOT PLAN ATTACHMENT

Permit Application #: 01016 - 10001 - 01261

Plan Check #:
Initiating Office: METRO

Printed on: 07/10/01 13:28:03

70900301
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



COMMERCIAL
PARKING LOT
.C4 2D

SITE PLAN SHOWING ADJACENT USER

NO SCALE



June 21, 2019

Document Report

Documents

Document Number(s)

01016-10001-01261

Record Description

Record ID: 11265253

Doc Type: PLAN MAINTENANCE

Sub Type: None

Doc Date: 07/18/2001

Status: ISSUED

Doc Version: None

AKA Address: None

Project Name: None

Disaster ID: None

Subject: None

Product Name: None

Manufacturer's Name: None

Expired Date: None

Receipt Number: None

Case Number: None

Scan Number: None

Dwelling Units: None

Comments: Exterior facade improvement AT N/E AND NW CORNER. (not including roof tower structure and signage) Total covered roofed area is 353 s.f. and 1 additional parking is required. See 01016-10000-01261 for offsite parking info.

Property Address(es)

6400 6400 W SUNSET BLVD 90028-0000

Legal Description(s)

Tract: TR 1998

Block: Lot: 13 Arb:

Map Reference:MB22-108 **Modifier:**

Tract: TR 1998

Block: Lot: 12 Arb:

Map Reference:MB22-108 **Modifier :**FR

Tract: TR 1998

Block: Lot: 14 Arb:

Map Reference:M B 22-108 **Modifier:**

Tract: LANDER TRACT

Block: Lot: 24 Arb:

Map Reference:M B 1-58 **Modifier :**FR

Contact

Name: STEPHEN FREW

PIN(s)
147a187 149



June 21, 2019

Document Report

PIN(s)
147A187 149
147A187 183
147A187 149

Assessor Number(s)
5546-014-009
5546-014-006

Council District(s)
13

Census Tracts(s)
1908.000

District Offices(s)
LA

Permit Reference(s)
2001LA15567

Film RBF
Type: HIST J1464; 1; 404

Primary Use
RETAIL

Note: If you have any questions, please visit one of our Records Counter Section open Monday thru Fridays from 7:30 AM to 4:30 PM EXCEPT on Wednesdays which opens from 9:00 AM to 4:30 PM.

***Locations: Metro - 201 N. Figueroa St., 1st Floor Rm. 110, Los Angeles CA 90012
Van Nuys - 6262 Van Nuys Blvd, 2nd Floor Van Nuys CA 91401***

6400 W SUNSET BLVD 90028

Application / Permit

01014-70000-05077

Plan Check / Job No.

B01SL01705

Group

Building

Type

Bldg-Addition

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

ADD NEW TOWER TO EXISTING BLDG. raising height to 60' above grade. Non habitable space for the retail built in 1999.

Permit Issued

Issued on 10/10/2001

Issuing Office

South Los Angeles

Current Status

Permit Finaled on 3/8/2002

Permit Application Status History

Fees Due	8/30/2001	JUAN LINARES
Submitted	8/31/2001	TERRI WALKER
Corrections Issued	9/6/2001	DAVID MCCOMBS
Issued	10/10/2001	TERRI WALKER
Permit Finaled	3/7/2002	WINSTON DUNNING

Permit Application Clearance Information

Work Adjacent to Public Way	Cleared	9/5/2001	HUEY WEN CHU
Project located in CRA area	Cleared	10/5/2001	MICHAEL MEAD
(D) Conditions	Cleared	10/10/2001	ROBERT HEREDIA
DAS Clearance	Cleared	10/10/2001	DAVID MCCOMBS

Contact Information

Architect Frew, Stephen Richard; Lic. No.: 710 WILSHIRE BLVD STE 300 SANTA MONICA, CA
C7808 90401

Contractor Yoav Construction; Lic. No.: 602039-1725 W 6TH STREET SUITE 200 LOS ANGELES, CA
B 90017

Engineer Ekmekji, Samir Dikran; Lic. No.: 4314 GAYLE DR TARZANA, CA 91356
S2289

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough-Frame	11/9/2001	Partial Approval	WINSTON DUNNING
Final	3/7/2002	Permit Finaled	WINSTON DUNNING

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6400 W SUNSET BLVD 90028

Application / Permit

01048-70000-01714

Plan Check / Job No.

--

Group

Building

Type

Sign

Sub-Type

Onsite

Primary Use

(19) Sign

Work Description

Propose wall signs. Sign "C" 36 S.F (7 components), Sign"D" 148.25 S.F (Amoeba Music), Sign "E" 128 S.F (message board),Sign "G" 56.25 S.F (Amoega Music), and Sign "I" 72 S.F (Amoega).
Work includes to neon systems.

Permit Issued

Issued on 10/24/2001

Issuing Office

South Los Angeles

Current Status

Permit Finaled on 3/4/2002

Permit Application Status History

Fees Due	10/23/2001	FIDENCIO MADERO
Submitted	10/23/2001	HENRY TONGSON
Pre-Insp Completed	10/24/2001	DAVID MCCOMBS
Issued	10/24/2001	ARTHUR MANALO
Permit Finaled	3/4/2002	ED ODDONE

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor L N I Custom Manufacturing Inc; Lic. No.: 12536 CHADRON AVE HAWTHORNE, CA
773599-C45 90250

Engineer Hajek, Jaromir Zdenek; Lic. No.: C27912 5535 HALISON TORRANCE, CA 90503

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

6400 W SUNSET BLVD 90028

Application / Permit

01048-70000-01716

Plan Check / Job No.

B01SL01790

Group

Building

Type

Sign

Sub-Type

Onsite

Primary Use

(19) Sign

Work Description

(2) Projection signs: Sign "H " 65 S.F (CDs LPS, DVDS, VIDEO) Sign "J " 12 S.F (AMOEGA PARKING) SPI ONLY PAID UNDER #01048-70000-01714

Permit Issued

Issued on 11/29/2001

Issuing Office

South Los Angeles

Current Status

Permit Finaled on 3/4/2002

Permit Application Status History

Fees Due	10/23/2001	FIDENCIO MADERO
Fees Due	10/23/2001	TERRI WALKER
Issued	11/29/2001	TERRI WALKER
Permit Finaled	3/4/2002	ED ODDONE

Permit Application Clearance Information

Project located in CRA area	Cleared	10/23/2001	MICHAEL MEAD
-----------------------------	---------	------------	--------------

Contact Information

Contractor	L N I Custom Manufacturing Inc; Lic. No.: 773599-C45	12536 CHADRON AVE 90250	HAWTHORNE, CA
------------	---	----------------------------	---------------

Engineer Hajek, Jaromir Zdenek; Lic. No.: C27912

5535 HALISON TORRANCE, CA 90503

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

03048-40000-01304

Plan Check / Job No.

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Group

Building

Type

Sign

Sub-Type

Onsite

Primary Use

()

Work Description

(3) SIGNS ON (E) SPINNING TUBULAR STRUCTURE ON ROOF TOP. "AMOEBEA MUSIC"
ADDITIONAL INFO. REQUIRED FOR PLAN CHECK. CLIENT TO PROVIDE.

Permit Issued

No

Current Status

PC Fees Paid on 10/7/2003

Permit Application Status History

PC Fees Due	10/7/2003	JOE VO
PC Fees Paid	10/7/2003	RODNEY DUNCAN

Permit Application Clearance Information

CPC	Not Cleared	10/7/2003	JOE VO
Project located in CRA area	Not Cleared	10/7/2003	JOE VO
Specific Plan	Not Cleared	10/7/2003	JOE VO

Contact Information

No Data Available.

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

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6400 W SUNSET BLVD 90028

Application / Permit

14016-30000-20687

Plan Check / Job No.

X14WL05354

Group

Building

Type

Bldg-Alter/Repair

Sub-Type

Commercial

Primary Use

(16) Retail

Work Description

RE-ROOF WITH CLASS A OR B MATERIAL WEIGHING LESS THAN 6 POUNDS PER SQ. FT.

Permit Issued

Issued on 10/16/2014

Issuing Office

West Los Angeles

Current Status

Permit Finaled on 11/4/2014

Permit Application Status History

Issued	10/16/2014	LADBS
Permit Finaled	11/3/2014	TED RIES

Permit Application Clearance Information

Project located in CRA area	Cleared	10/16/2014	JIM URQUHART
-----------------------------	---------	------------	--------------

Contact Information

Contractor Hull Bros Roofing Co; Lic. No.: 589827-C39 9034 LINDBLADE ST CULVER CITY, CA 90232

Inspector Information

EDWIN GREGORYONA, (213) 482-7357

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Floor/Roof Diaphragm/Shear Wall	10/17/2014	Approved	TED RIES
Final	11/3/2014	Permit Finaled	TED RIES
SGSOV-Seismic Gas S/O Valve	11/3/2014	SGSOV Approved	TED RIES
Smoke Detectors	11/3/2014	Approved	TED RIES

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CITY OF LOS ANGELES
CALIFORNIA



JAMES K. HAHN
MAYOR

CERTIFICATE OF OCCUPANCY

ADDRESS OF BUILDING: 6400 W. SUNSET BOULEVARD

NOTE: Any change of use of occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of building described below and located at the address complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified.* (Non-Residential Uses)

This certifies that, so far as ascertained by or make known to the undersigned, the building or portion of building described below and located at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses, Ch. 9, Arts. 1,3,4, and 5; and with applicable requirements of State Housing Law-for following occupancies:* (Residential uses)

Permit No. and Year: 01016-10000-01261/01016-10001-01261
01014-70000-05077/01020-10000-01028

CONVERT PORTION OF THE 2ND FLOOR OF AN EXISTING COMMERCIAL BUILDING TO RETAIL AND ADD A 372 SQ. FT. NEW TOWER.

B/M/S1 OCCUPANCY

TOTAL PARKING REQUIRED: 93

TOTAL PARKING PROVIDED: 97 = STANDARD: 58 + COMPACT: 35 + HANDICAPPED:4

* ALSO SUBJECT TO ANY AFFIDAVITS OR BUILDING AND ZONING CODE MODIFICATIONS WHETHER LISTED ABOVE OR NOT.

Issued By/Office: (LA) -VN-WLA-SP-C.D. #: Bureau: (BLDG) -BCS: Division: GI-MS-MSS-EQ-BMI-COMM:

OWNER: BTW ASSOCIATES LLC
OWNER'S 6400 W. SUNSET BLVD.
ADDRESS: LOS ANGELES, CA 90028

Issued: 05/08/2002

BY:  L. GALSTIAN/W.D./D.R.

AN EQUAL EMPLOYMENT OPPORTUNITY - AFFIRMATIVE ACTION EMPLOYER

08-B-95C (R.11/89)
Recyclable and made from recycled waste

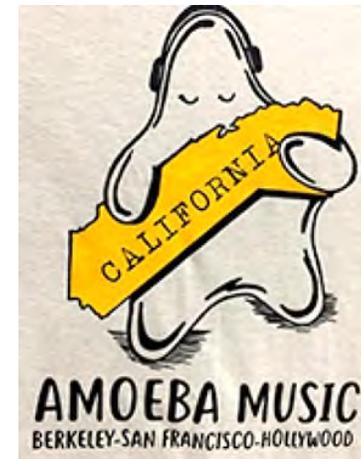


13770900203

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Courtesy of Amoeba Music



Amoeba Music trademarked logo.



Per their trademark, it may be rendered in any color combination and may be varied as examples, above. Top: Collab logo Amoeba/The Hundreds, a leading street wear company. Bottom: Variation for Philanthropic effort, Amoeba caressing California imprinted on T-shirts following 2018 California wildfires.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Amoeba Music on-line archive.



Co-founders & co-owners of Amoeba Music: Marc Weinstein who began working in record stores in high school and admits that he grew accustomed to the hours and lack of dress code. He earned a BFA in painting & music but kept working in record stores. Friend Dave Prinz, business school graduate, owned a chain of independent video stores until corporations came on the scene. They dreamed of Amoeba with a yellow pad and pencil while sitting in a car, smoking weed. A collector of ephemera who among other collections has 20,000 post cards, set out on a cross-country odyssey to obtain the best collections of vintage records for the opening of Amoeba Music. They co-founded Amoeba Music in Berkeley in 1991, and in the Haight-Asbury section of San Francisco in 1997. Finally, on November 17, 2001, the pleas of Southern Californians to add an Amoeba here were acknowledged when Amoeba Music opened with an inventory larger than that of the combined Berkeley and San Francisco Amoebas. People waited in line on Sunset Boulevard to be among the first to peruse the stock of music, film and television offerings plus things which no one had heard until Amoeba brought new ideas to the town where ideas are supposedly born. Amoeba Music has become the largest independent “record” store in the world, living up to being named for a single cell which continues to divide.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Dec. 2018, Anna Marie Brooks and internet.



North façade; partial west elevation. Neon tower, new releases on roof-top metal framework; northeast corner; coming events board at east; "Give Peace a Chance!" banner; neon music staff across north elevation; northwest inset corner drop-down neon circles/lettering, street art. Jazz mural, west elevation, view southeast.



Amoeba Music at dusk, view southwest from corner of Sunset and Ivar.
Photograph source: <https://visitorfun.com/article/A-Music-Lovers-Mecca/168>

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks

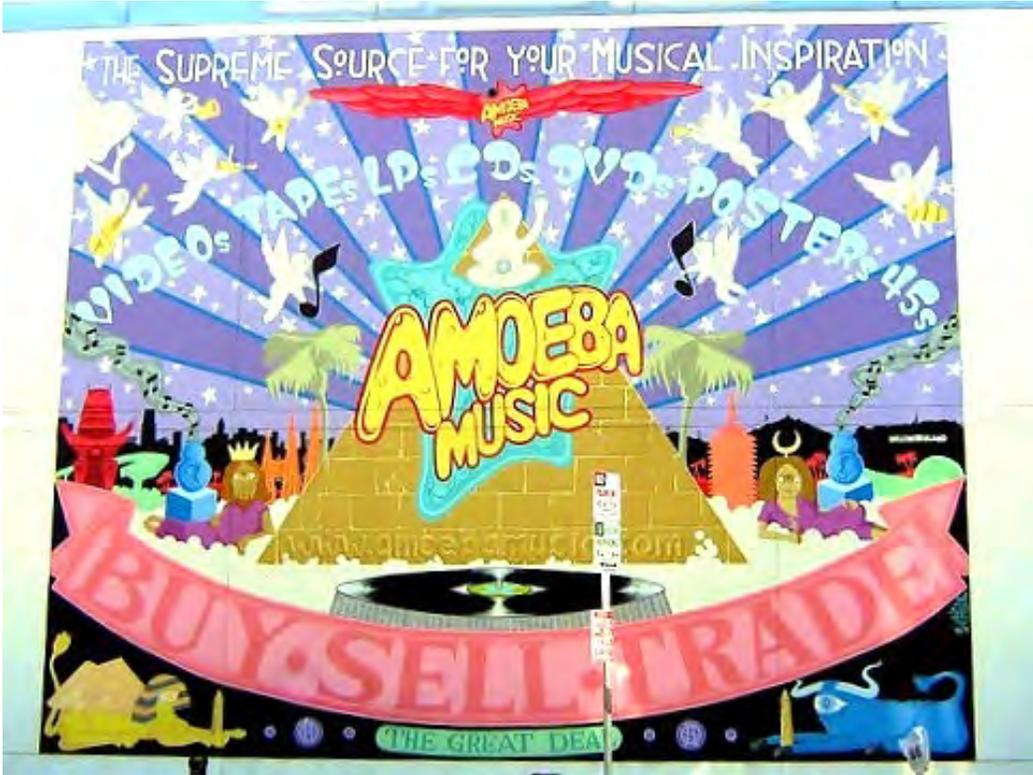


Amoeba Music at northeast corner of Sunset Blvd and Ivar Ave. Original, now faded Amoeba Music mural on east elevation; corner neon; entry at north near corner with upcoming events board above; musical staff on north in neon, view southwest.



East elevation/Ivar Ave with banner displaying Over 25,000 Movies, two display windows "Coming Events" and "VOTE!" plus original Amoeba Music mural and tower, view northwest.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Dec. 2018, Anna Marie Brooks



Original mural at east elevation. It has become much faded, requiring conservation, view west.



Bike rack at northeast corner of Amoeba with musical embellishments; west window, now graffitied, of northeast set-back at the rear, view west.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



East elevation window at south: Upcoming events at Amoeba Music, view west.



East elevation window at north: Vote window in affiliation with dumbisovermasa.com themed "Make America Smart Again."

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



Northwest corner Amoeba Music building at Sunset and Cahuenga boulevards. Rooftop metal framework for changing displays; neon signage; street art at north corner; New Orleans mural by Arturo with Ride Your Bike window within; Amoeba window at the south, view east.



Mid-west/Cahuenga Blvd. elevation with garage entry at south, view north to intersection with Sunset Blvd, view northeast.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs, Anna Marie Brooks: Left: Nov. 2018, Right: June 2019.



“Nothing is forbidden until you ask for permission,” is the philosophy of Hijack. His wheat paste “Folk What You Heard,” is at the northwest inset, east elevation, view east.

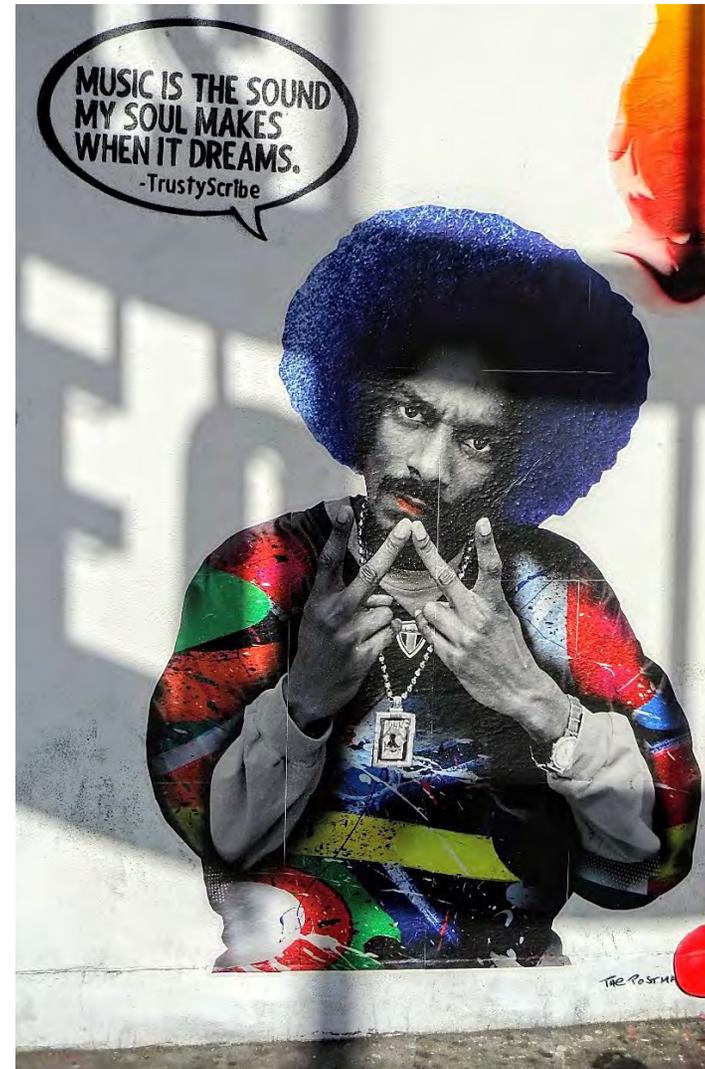


“Hate-sick” by @teacakeartist, wheatpaste, partially peeled, portrays a young woman retching Trump “Make America Great Again” caps. Northwest inset, south elevation, view south.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Anna Marie Brooks, original: Nov 2018: Replacement, June 2019.

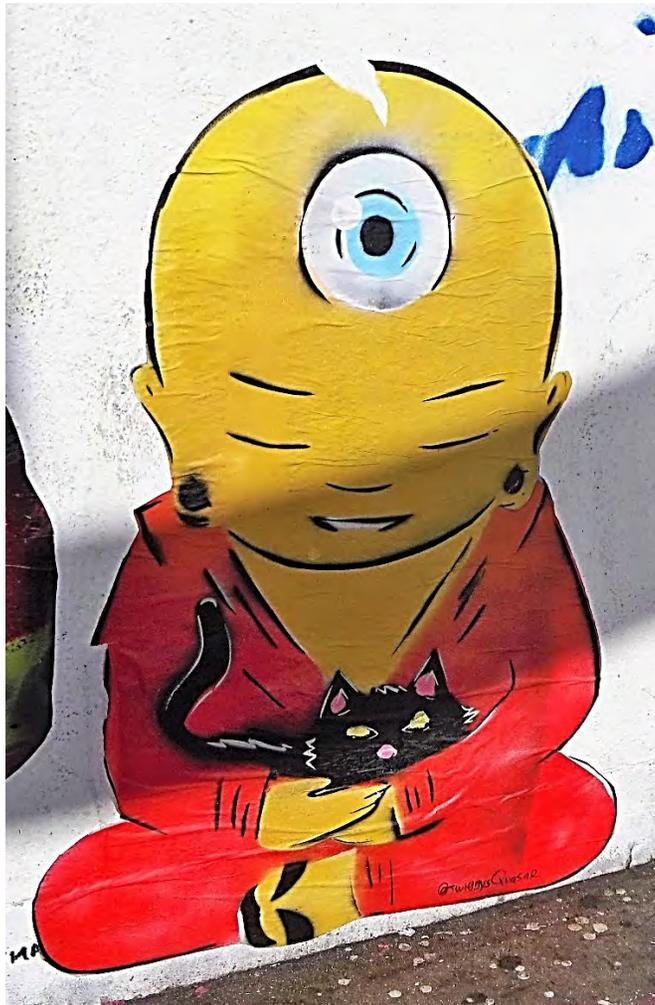


Original "Music is the Sound My Soul Makes When It Dreams," a collaborative wheat paste work of Trusty Scribe [cartoon balloon] and The Postman_Art [David Bowie figure enclosing city] on the east elevation inset at the northwest.



Original cartoon balloon, Trusty Scribe. Replacement figure, rapper Snoop Dogg, flashing peace signs by The Postman-Art, from the Postman's Celebrity series. Same location, northwest inset, east elevation, view east.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Anna Marie Brooks, June 2019.

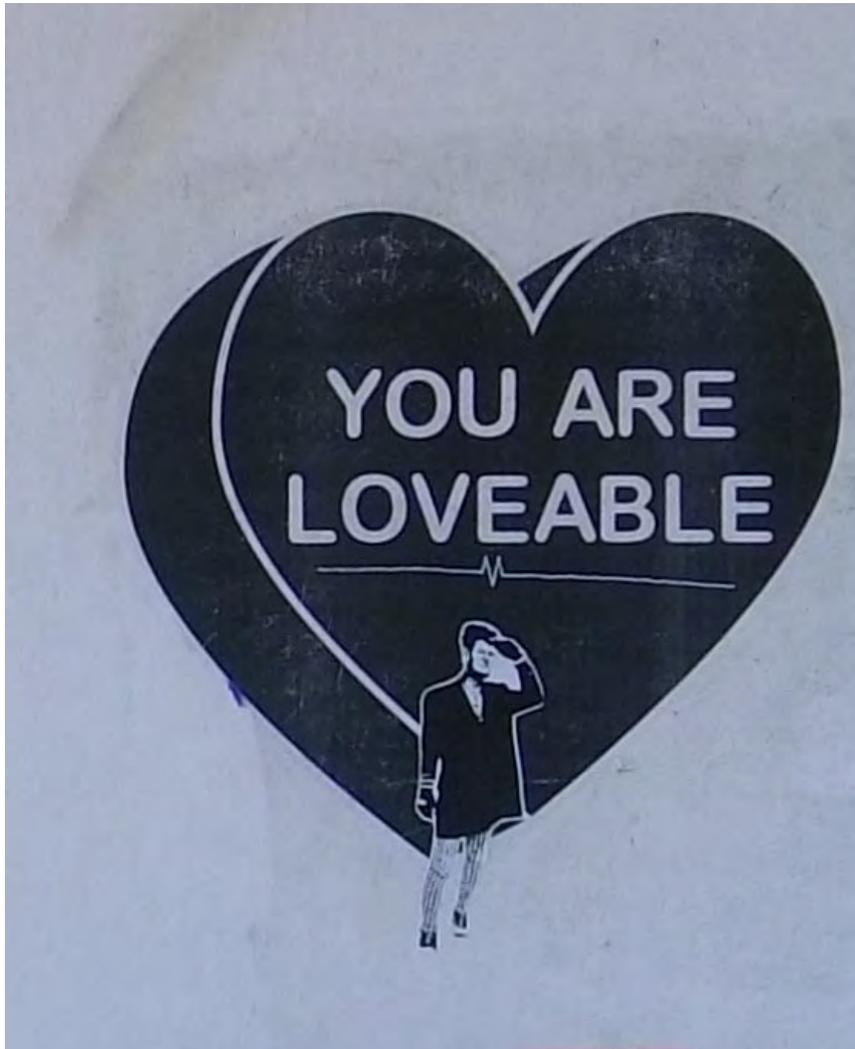


Twiggy's Quasar created the Space Monk with his cat Tommy Pickles, seated in Amoeba's northwest inset, east elevation, view east. Previously, in this location he stood with a magic mushroom. The Space Monk is also seated on LA's Skid Row with a sign reading "Arm the Homeless."



Jim Morrison, lead vocalist of the rock band The Doors. Dead at age 27, Morrison left behind an extraordinary musical legacy. At Amoeba's northwest inset he is rendered by Twiggy's Quasar on the east elevation, view east.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Nov. 2018, Anna Marie Brooks.



“You are Loveable,” wheat paste art work from the Goth Hearts series by deaf female street artist Amberella is on the west elevation inset at the southern end.

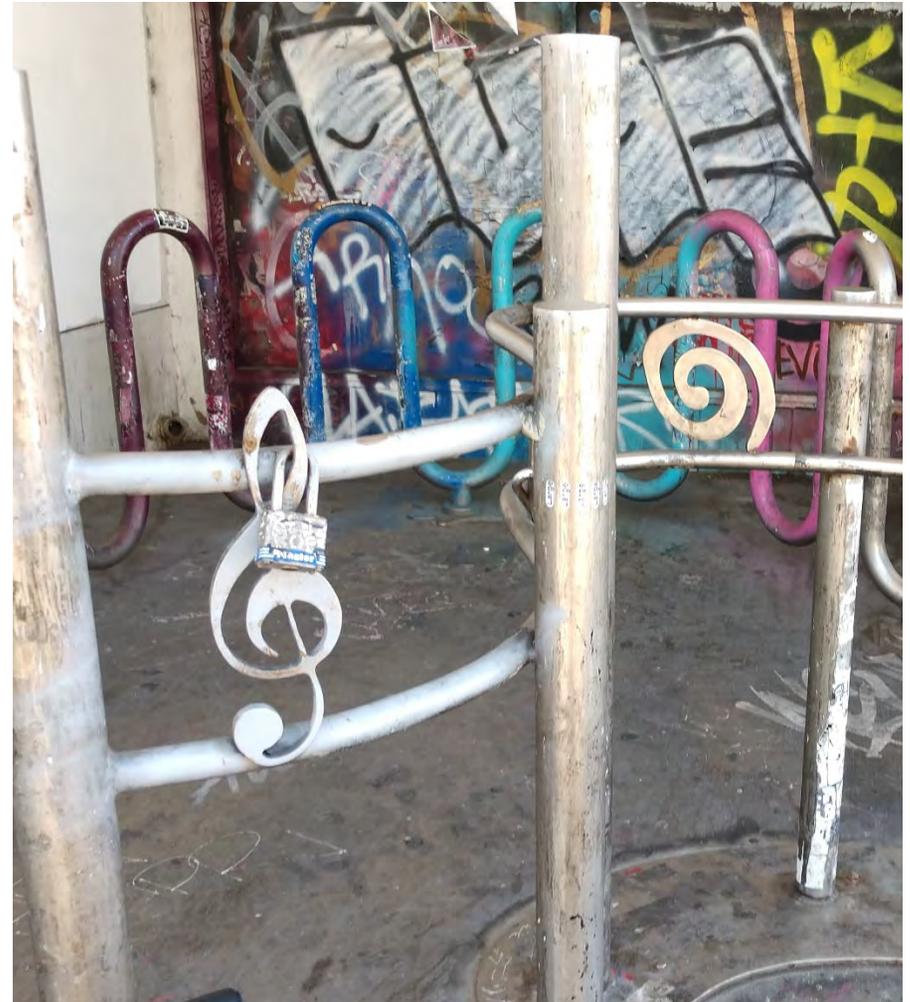


The Space Monk is portrayed with the third eye, often with a magic mushroom, sometimes with his pissed-off cat Tommy Pickles, at skid row with a sign reading, “Arm the Homeless,” located on the west wall inset toward the south.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Anna Marie Brooks, June 2019.



Marilyn Monroe wheat pasted with pink shades by MRRAMANO in the northwest inset, south elevation, view south. In other variations the colors of the sunglasses frames and lenses change. Marilyn sometimes has red lipstick and both the glasses/frames and/or her lips occasionally drip red.



Portion of music bicycle rack in northeast inset adorned with music symbols, view southwest.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Anna Marie Brooks, June 2019.



Dave Navarro, is the former guitarist of Red Hot Chili Peppers and Jane's Addiction. The former heroin addict is host of reality TV's "Ink Masters," a tattoo artist competition in its 12th season and a believer in Street Art. His work is in the northwest inset, east wall, view east.

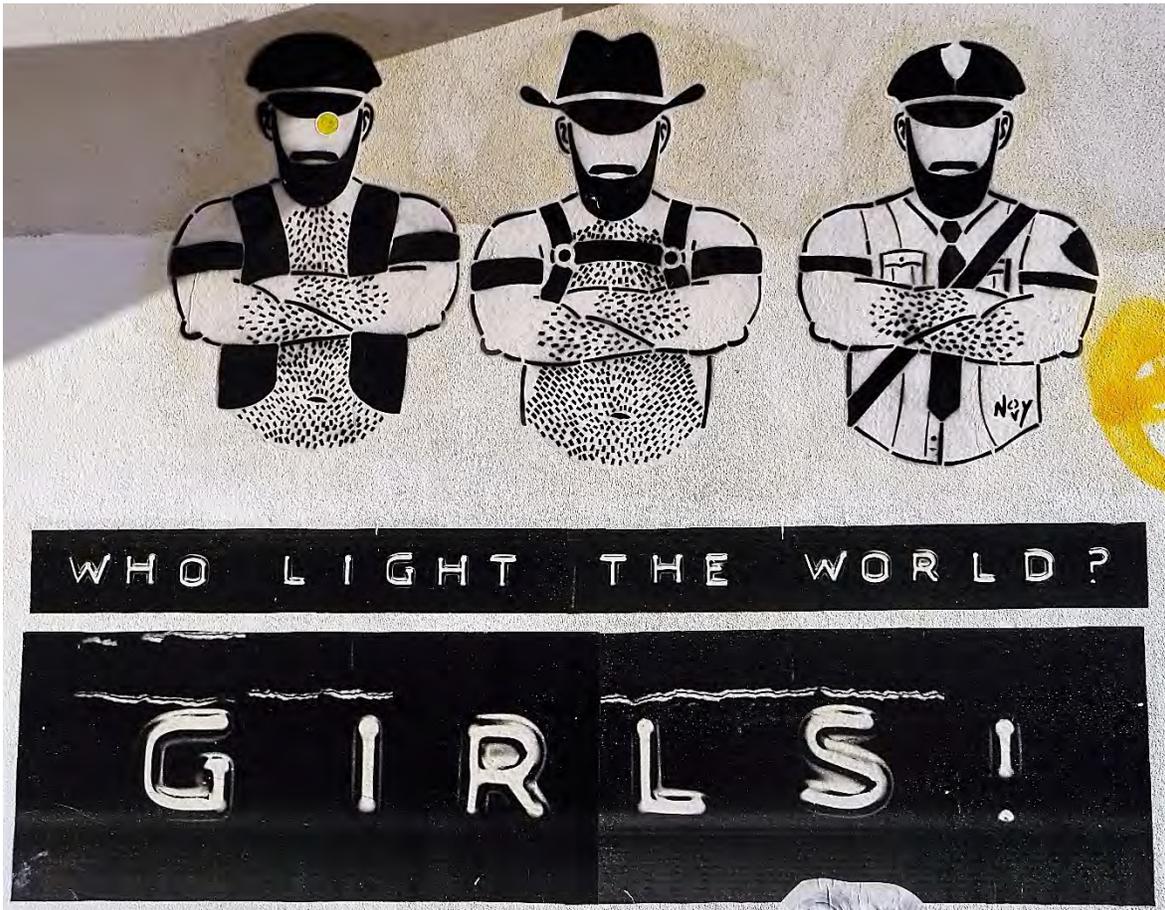


An Insulin vial wheat pasted on the northwest inset, south elevation, view south, by Appleton, a Type 1 diabetic who has pasted throughout the world to increase awareness of Diabetes.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Anna Marie Brooks; Top: Dec. 2018; Bottom, June 2019.



A triangle of Koi fish, the trademark of gay street/sidewalk artist Jeremy Novy who also amassed the first gay street artists' works for an exhibition in San Francisco which traveled to Los Angeles and to an art gallery at Yale University. Koi are located on the sidewalk at the northwest corner of Amoeba Music, view east.



Jeremy Novy tame queer art recently added at the south elevation of the northwest inset, view south. The Village People answering the question, "Who light[s] the World? GIRLS!" Novy is a leader in the recognition of the Queer Art movement in the United States.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Nov. 2018, Anna Marie Brooks

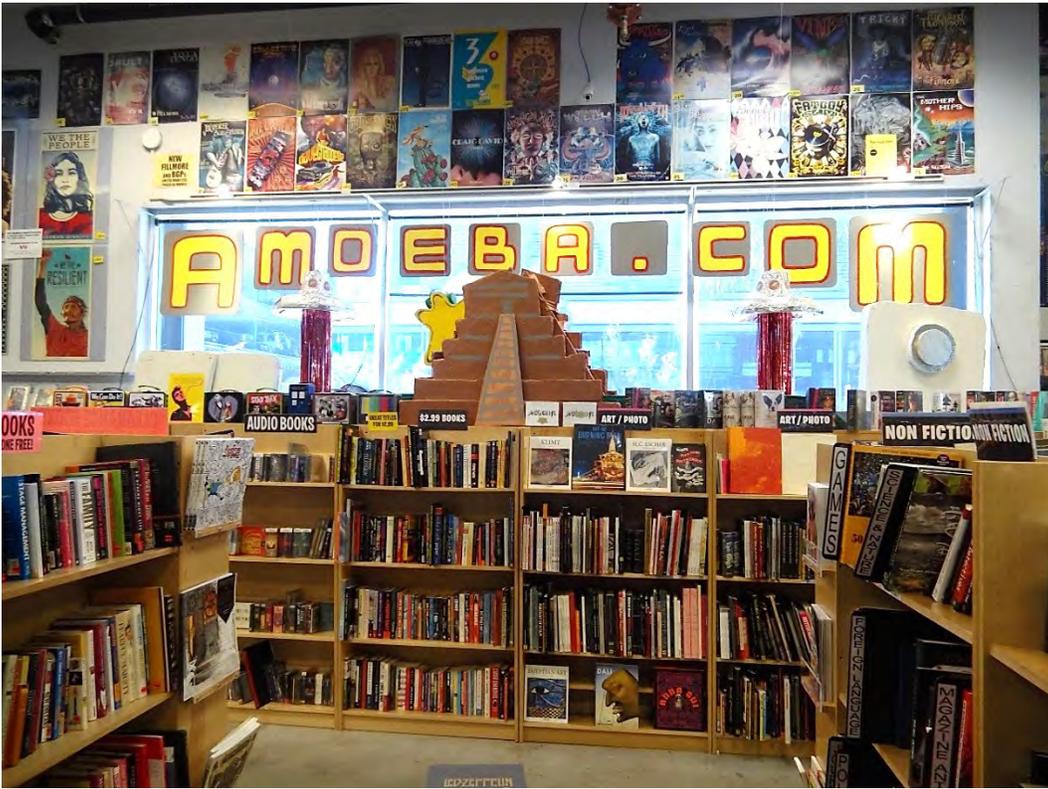


Interior, Ride a Bike window, to honor annual event at Amoeba with many sponsors, in support of Los Angeles County Bicycle Coalition (LACBC).



Exterior, Ride a Bike window, west elevation/Cahuenga Blvd, northernmost window.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



Amoeba.com: Amoeba sales on the web promoted by interior window dressing at west elevation, center, and used books displayed for sale, view west.



Amoeba.com: Amoeba sales on the web promoted by window in west elevation, center, view east.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



Aggretsuko, an anime in an accounting department whose specialty is RAGE which she temporarily placates by singing death metal at a Karaoke bar every night, brought to you by Sanrio the creators of cute Hello Kitty, has her own window on the west elevation, at the south with both interior and exterior features.



Exterior Aggretsuko anime window communicating to the universe that the raging accountant who sings death metal Karaoke is now featured streaming on Netflix. She appeared at Amoeba May 17, 2018, while her reps live silk-screened a tote bag or T-shirt with Aggretsuko and Amoeba logos. And, yes, Virginia, there was a Christmas special on Netflix, Dec. 20, 2018.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Nov. 2018, Anna Marie Brooks



West elevation, subterranean parking garage entry with hand-painted signage; Promotional art above, view east.



West elevation, entry to subterranean parking garage with hand-lettered signage, view east.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



Hand-painted wall signage for Customer Loading Zone plus posters, stickers and street art with WRDO eyes by a popular, underground street artist.



Hand-painted wall signage for Customer Loading Zone plus posters, stickers and “TheLysergicScreamingHand” by @sike.1 [blue hand with 3 eyes, teeth and tongue with lysergic acid tablet upon it], also a part of Priority Mail series.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks



Amoeba entrance lobby from parking lot to stairwell and elevator to first floor.



South wall of parking lot within drive-in-out of parking lot, hand-lettered signage and overflow stock.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks.

Alvarez/Tee Mural at elevator lobby, first floor.



West Wall, elevator lobby, 1st floor.

South wall, elevator lobby



Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks.



East wall, elevator lobby, 1st floor

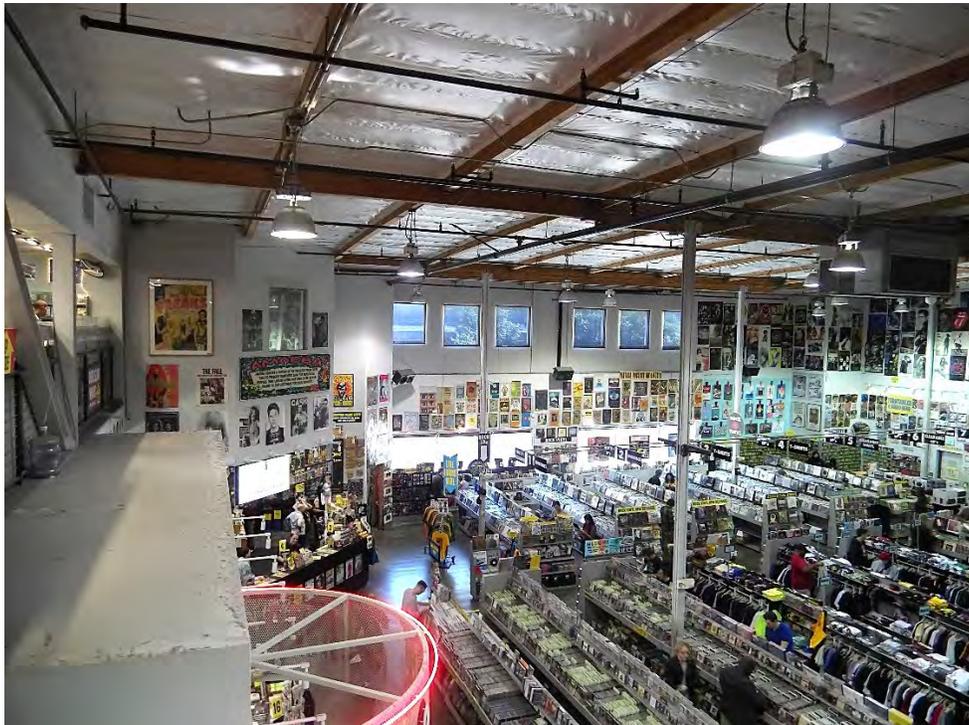


North wall, elevator lobby, 1st floor

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks

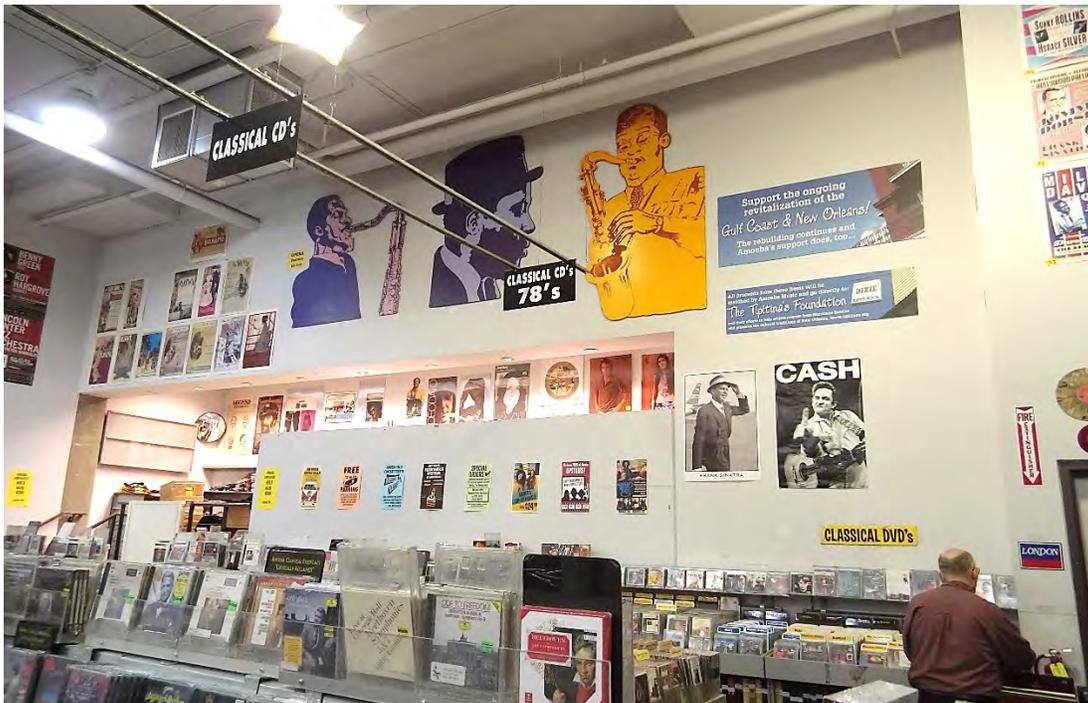


Mezzanine: Television and film; clerestory windows, view north.



View east across Amoeba from open stairwell of mezzanine to check-out counter at east; mezzanine and seismic reinforcement at north; bowed ceiling with insulation; plumbing/sprinkler system; clerestory windows at east, view east.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Dec. 2018, Anna Marie Brooks



Back room, 1st floor: West wall, opera posters; recording artists' portraits; two non-profit causes supported by Amoeba: Gulf Coast & New Orleans revitalization and Tipitina's Foundation; view southwest.



Backroom toward 1st floor main room: Signed albums, left; turntables and accessories in pass-thru; signage for Amoeba donates a portion of every sale to Indigenous Peoples' rainforest, view north.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Nov. 2018, Anna Marie Brooks.

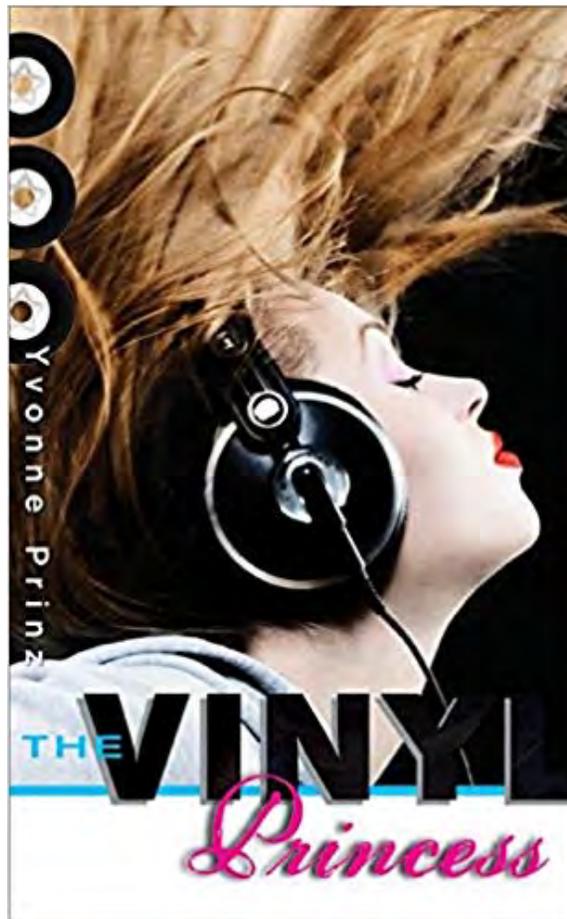


Multi-use space: Display/performance stage framed by seismic reinforcement with the Amoeba Inclusionary philosophy
"Welcome All" expressed above it, view south.



Inclusionary Amoeba philosophy
"Amoeba is a Safe Place"/"Love is Love is Love"
on triangular sign board at entrance.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew ~ Photographs: Amoeba Music on-line archive.

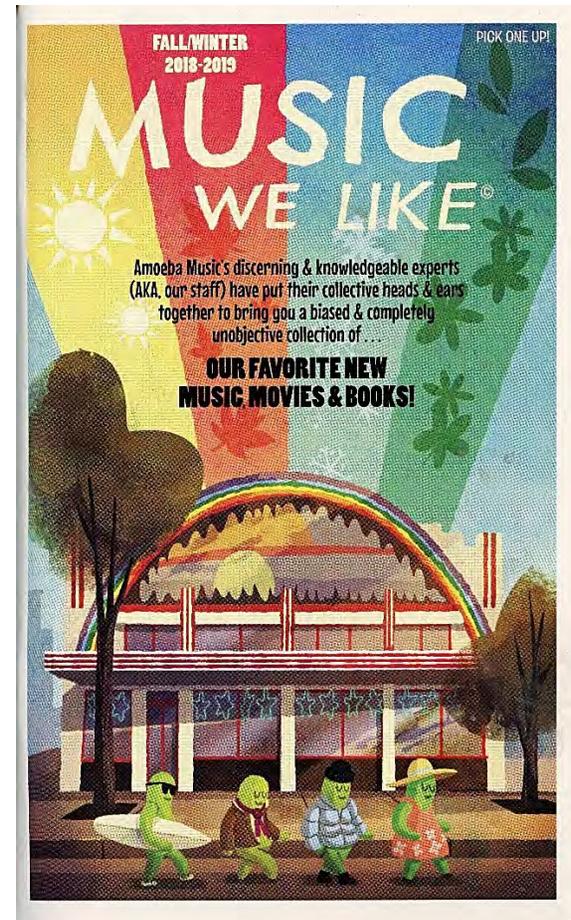


The Vinyl Princess by Yvonne Prinz © 2010.

"I'm a throwback, a Vinyl Geek, a Music Snoop, an audiophile. I work in a record store [Amoeba Music] in Berkeley. I live in Berkeley with my mom and a cat named Pierre who hates me. I collect vinyl."

—from the blog: www.thevinylprincess.com.

The novel is by well-regarded teen novelist Yvonne Prinz, wife of co-founder/co-owner Dave Prinz. Allie, the novel's Vinyl Princess, could be a part of any Amoeba venue.

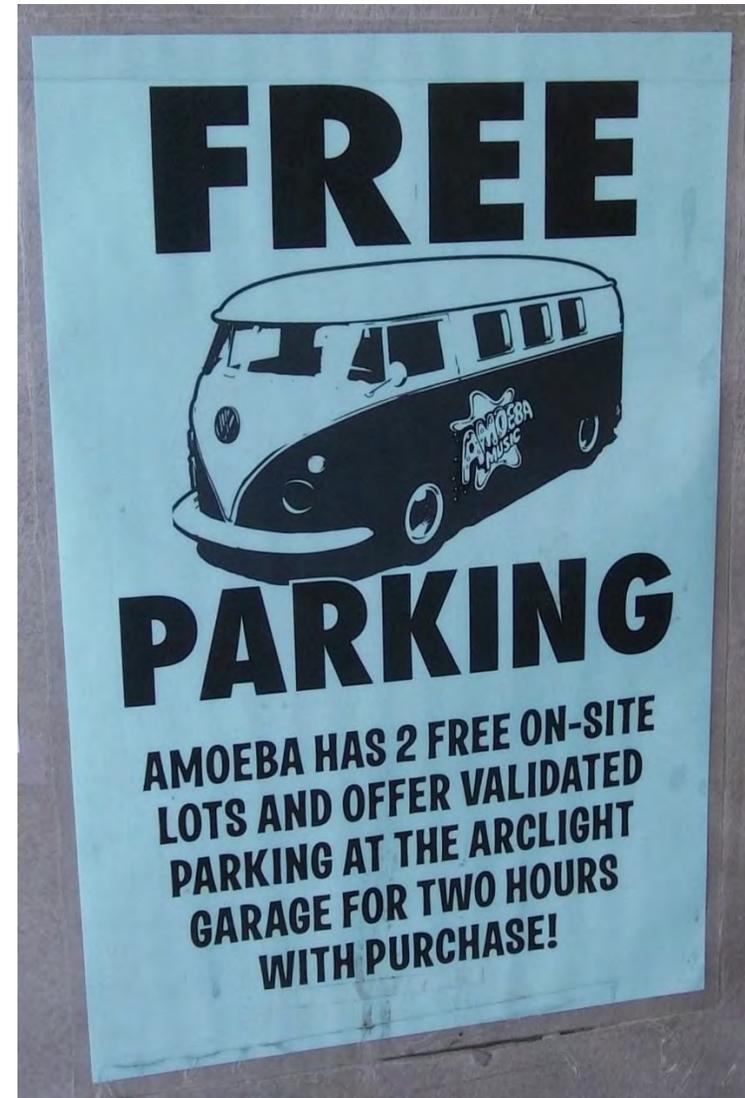


Promotional booklet of "biased and completely unobjective collection of Our Favorite New Music, Movies & Books [yes, books]. It is also published in an on-line format. Both are released twice yearly.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Anna Marie Brooks.



Another contributor to the Amoeba Music community is the offer to come to anyone with a large collection of LPs and CDs to sell to the Amoeba collection of offerings.



A contributor to the Amoeba Music community is the offer of two hours of FREE parking with purchase.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Nov. 2018, Punk Me Tender and Michael M. Medina.



The complete “Fly Me to the Moon” mural by Punk Me Tender, shot by him in black and white with a wide angle lens on the south wall of a one story building at 1429 N. Ivar, at the northern border of the Amoeba parking lot, signed in upper-left-hand-corner by the artist.



A close-up of the center section of “Fly Me to the Moon,” having acquired some graffiti, shot in color by Michael M. Medina, November 2018.



Artist’s signature block at upper left-hand corner of mural.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~
Amoeba remodel architect: Stephen Frew, AIA ~ Vintage photographs: Amoeba Music on-line archive: www.amoeba.com

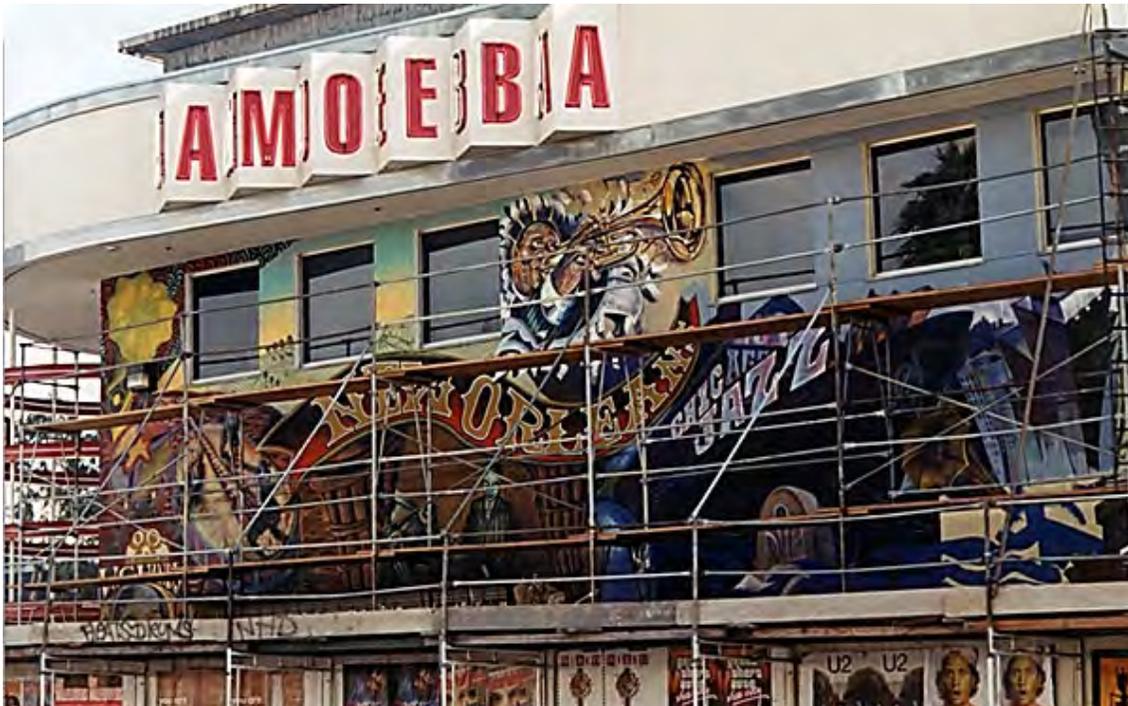


Amoeba Music Hollywood official opening poster by Emek, a designer, illustrator and fine art painter who has his own take on 60s gig style poster art for concerts, designs record album covers for top performers and much more.

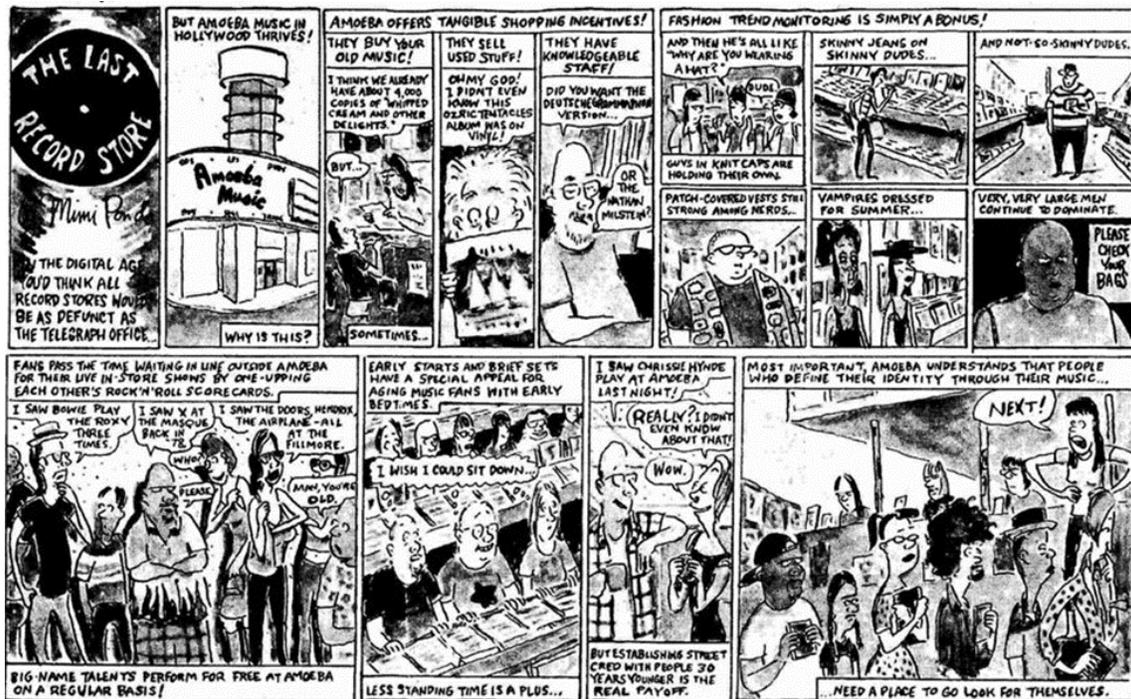


One-year anniversary poster for Amoeba Music Hollywood, designed by Emek.
www.emek.net

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew, AIA ~ Photographs: Vintage Photographs.



Mural of New Orleans music being painted on the side of Amoeba Music, 6400 Sunset Blvd., Los Angeles, California. Photo Credit: Seagram, Murals of Los Angeles Image Collection. 2002.



"But Amoeba Music in Hollywood Thrives!" according to *Los Angeles Times* cartoonist Mimi Pond on Oct 12, 2008.

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew ~ Photographs: Amoeba Music Online Archive.

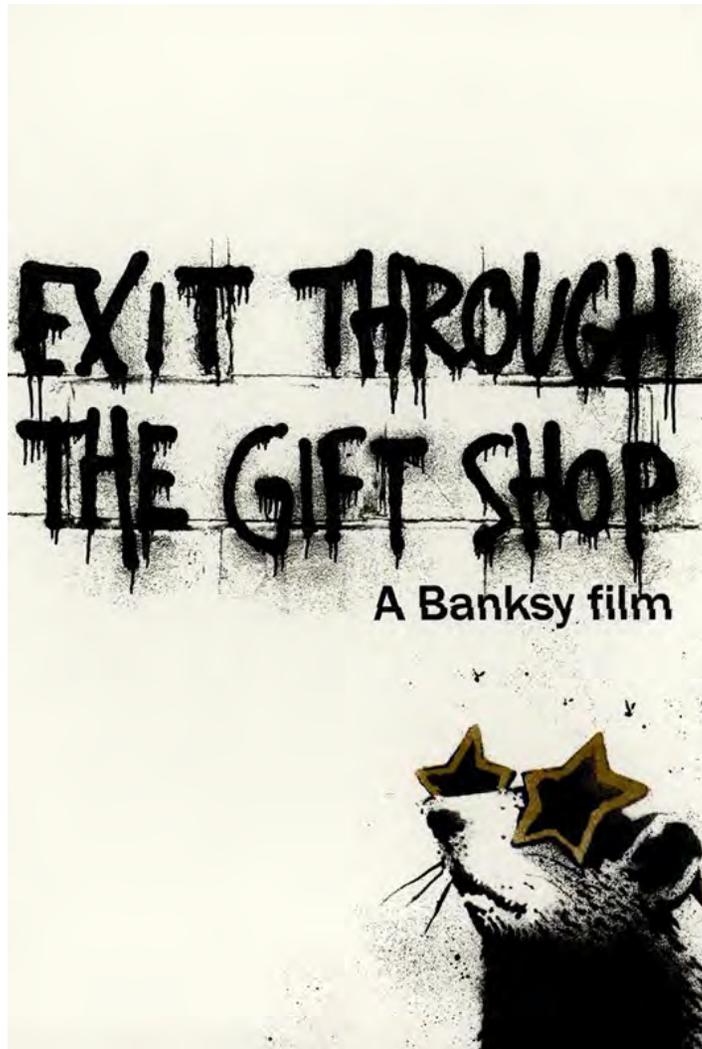


Exclusive poster for Paul McCartney performance at Amoeba Music, June 27, 2007, promoting new album "Memory Almost Full."



Paul McCartney and band in-store free 20 song performance, the only one of his career ever within a record shop. The performance at Amoeba Music, resulted in two new albums: "Live in Los Angeles—The Extended Set" and "Amoeba's Secret."

Amoeba Music: 6400 Sunset Blvd, Los Angeles CA 90028 ~ Built: 1999 ~ Remodeled for Amoeba Music, 2001. Style: Vernacular Commercial ~ Amoeba remodel architect: Stephen Frew, AIA ~ Vintage photographs: Publicity photographs.



Film by British street artist Banksy, who was befriended by Thierry Guetta, later AKA Mr. Brainwash or MBW who shot him working over the years. DVD became one of 2010s best selling DVDs at Amoeba Music.



A work by Mr. Brainwash aka MBW or Thierry Guetta, a former LA vintage clothing store owner, turned cameraman, turned street artist as launched by Banksy. MBW mounted his first art show at former bi-level CBS studio in 2008 selling in the millions of dollars.



City of Los Angeles Department of City Planning

10/25/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

6404 W SUNSET BLVD
1453 N IVAR AVE
1445 N IVAR AVE
6400 W SUNSET BLVD

ZIP CODES

90028

RECENT ACTIVITY

Hollywood Signage SUD
Adaptive Reuse Incentive Spec. Pln-
Ord 175038
ENV-2016-3631-EAF

CASE NUMBERS

CPC-2016-3630-ZC-HD-DB-MCUP-
SPP-SPR-WDI
CPC-2016-1450-CPU
CPC-2014-669-CPU
CPC-2007-5866-SN
CPC-2005-6082-CPU
CPC-2003-2115-CRA
CPC-2002-4173
CPC-1999-324-ICO
CPC-1999-2293-ICO
CPC-1997-43-CPU
CPC-1986-835-GPC
ORD-182960
ORD-182173-SA4:5B
ORD-181340
ORD-176172
ORD-173562
ORD-165661-SA180
ORD-129944
VTT-74496-CN
ENV-2016-3631-SCPE
ENV-2016-1451-EIR
ENV-2014-670-SE
ENV-2005-2158-EIR
ENV-2003-1377-MND
MND-93-88-SPR
AF-90-1900549-MB

Address/Legal Information

PIN Number	147A187 149
Lot/Parcel Area (Calculated)	10,790.4 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F5
Assessor Parcel No. (APN)	5546014058
Tract	TR 1998
Map Reference	M B 22-108
Block	None
Lot	14
Arb (Lot Cut Reference)	None
Map Sheet	147A187

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Central Hollywood
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1908.02
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	C4-2D-SN
Zoning Information (ZI)	ZI-1352 Hollywood Redevelopment Project ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE ZI-2277 Hollywood Redevelopment Project ZI-2433 Revised Hollywood Injunction ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2330 Hollywood (CRA Area)
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
SN: Sign District	Hollywood (CRA Area)

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Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5546014058
APN Area (Co. Public Works)*	0.728 (ac)
Use Code	1102 - Commercial - Store - Two Stories
Assessed Land Val.	\$21,224,160
Assessed Improvement Val.	\$12,734,496
Last Owner Change	10/28/2015
Last Sale Amount	\$34,000,340
Tax Rate Area	200
Deed Ref No. (City Clerk)	803333
	8-3
	730864
	4222
	384487
	384486-87
	384482-84
	384482
	260224
	2028142
	2-229
	1954645
	1317971
	1122757
	1-372
	1-371
Building 1	
Year Built	2000
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	2
Building Square Footage	44,616.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes

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Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.08639864
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	SUNSET AND VINE
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	666
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-3630-ZC-HD-DB-MCUP-SPP-SPR-WDI
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT WDI-WAIVER OF DEDICATIONS AND IMPROVEMENTS DB-DENSITY BONUS HD-HEIGHT DISTRICT SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE SPR-SITE PLAN REVIEW ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, AND SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2007-5866-SN
Required Action(s):	SN-SIGN DISTRICT
Project Descriptions(s):	HOLLYWOOD SIGN SUD AMENDMENT
Case Number:	CPC-2005-6082-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-2002-4173
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	VTT-74496-CN
Required Action(s):	CN-NEW CONDOMINIUMS

Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, AND SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	ENV-2016-3631-SCPE
Required Action(s):	SCPE-SUSTAINABLE COMMUNITIES PRIORITY EXEMPTION
Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, AND SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2014-670-SE
Required Action(s):	SE-STATUTORY EXEMPTIONS
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	ENV-2005-2158-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	ENV-2003-1377-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area
Case Number:	MND-93-88-SPR
Required Action(s):	SPR-SITE PLAN REVIEW
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

- ORD-182960
- ORD-182173-SA4:5B
- ORD-181340
- ORD-176172
- ORD-173562
- ORD-165661-SA180
- ORD-129944
- AF-90-1900549-MB

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Address: 6400 W SUNSET BLVD
APN: 5546014058
PIN #: 147A187 149

Tract: TR 1998
Block: None
Lot: 14
Arb: None

Zoning: C4-2D-SN
General Plan: Regional Center Commercial





City of Los Angeles Department of City Planning

6/20/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

6400 W SUNSET BLVD
6404 W SUNSET BLVD
1453 N IVAR AVE
1445 N IVAR AVE

ZIP CODES

90028

RECENT ACTIVITY

Adaptive Reuse Incentive Spec. Pln-
Ord 175038
ENV-2016-3631-SCPE
Hollywood Signage SUD

CASE NUMBERS

CPC-2016-3630-ZC-HD-DB-MCUP-
SPP-SPR-WDI
CPC-2016-1450-CPU
CPC-2014-669-CPU
CPC-2007-5866-SN
CPC-2005-6082
CPC-2003-2115-CRA
CPC-2002-4173
CPC-1999-324-ICO
CPC-1999-2293-ICO
CPC-1997-43-CPU
CPC-1986-835-GPC
ORD-182960
ORD-182173-SA4:5B
ORD-181340
ORD-176172
ORD-173562
ORD-165661-SA180
ORD-129944
VTT-74496-CN
ENV-2016-3631-SCPE
ENV-2016-1451-EIR
ENV-2014-670-SE
ENV-2005-2158-EIR
ENV-2003-1377-MND
MND-93-88-SPR
AF-90-1900549-MB

Address/Legal Information

PIN Number	147A187 149
Lot/Parcel Area (Calculated)	10,790.4 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F5
Assessor Parcel No. (APN)	5546014058
Tract	TR 1998
Map Reference	M B 22-108
Block	None
Lot	14
Arb (Lot Cut Reference)	None
Map Sheet	147A187

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Central Hollywood
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1908.02
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	C4-2D-SN
Zoning Information (ZI)	ZI-1352 Hollywood Redevelopment Project ZI-2330 Hollywood (CRA Area) ZI-2433 Revised Hollywood Injunction ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2277 Hollywood Redevelopment Project ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None

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RIO: River Implementation Overlay	No
SN: Sign District	Hollywood (CRA Area)
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5546014058
APN Area (Co. Public Works)*	0.728 (ac)
Use Code	1102 - Commercial - Store - Two Stories
Assessed Land Val.	\$21,224,160
Assessed Improvement Val.	\$12,734,496
Last Owner Change	10/28/2015
Last Sale Amount	\$34,000,340
Tax Rate Area	200
Deed Ref No. (City Clerk)	803333

8-3
730864
4222
384487
384486-87
384482-84
384482
260224
2028142
2-229
1954645
1317971
1122757
1-372
1-371

Building 1	
Year Built	2000
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	2
Building Square Footage	44,616.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES

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Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.08639864
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	HOLLYWOOD ENTERTAINMENT DISTRICT
Opportunity Zone	Yes
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	666
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-3630-ZC-HD-DB-MCUP-SPP-SPR-WDI
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT WDI-WAIVER OF DEDICATIONS AND IMPROVEMENTS DB-DENSITY BONUS HD-HEIGHT DISTRICT SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE SPR-SITE PLAN REVIEW ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2007-5866-SN
Required Action(s):	SN-SIGN DISTRICT
Project Descriptions(s):	HOLLYWOOD SIGN SUD AMENDMENT
Case Number:	CPC-2005-6082
Required Action(s):	Data Not Available
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN UPDATE
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-2002-4173
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	VTT-74496-CN
Required Action(s):	CN-NEW CONDOMINIUMS

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Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-3631-SCPE

Required Action(s): SCPE-SUSTAINABLE COMMUNITIES PRIORITY EXEMPTION

Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-1451-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

Case Number: ENV-2014-670-SE

Required Action(s): SE-STATUTORY EXEMPTIONS

Project Descriptions(s): COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT

Case Number: ENV-2005-2158-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT

Case Number: ENV-2003-1377-MND

Required Action(s): MND-MITIGATED NEGATIVE DECLARATION

Project Descriptions(s): Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area

Case Number: MND-93-88-SPR

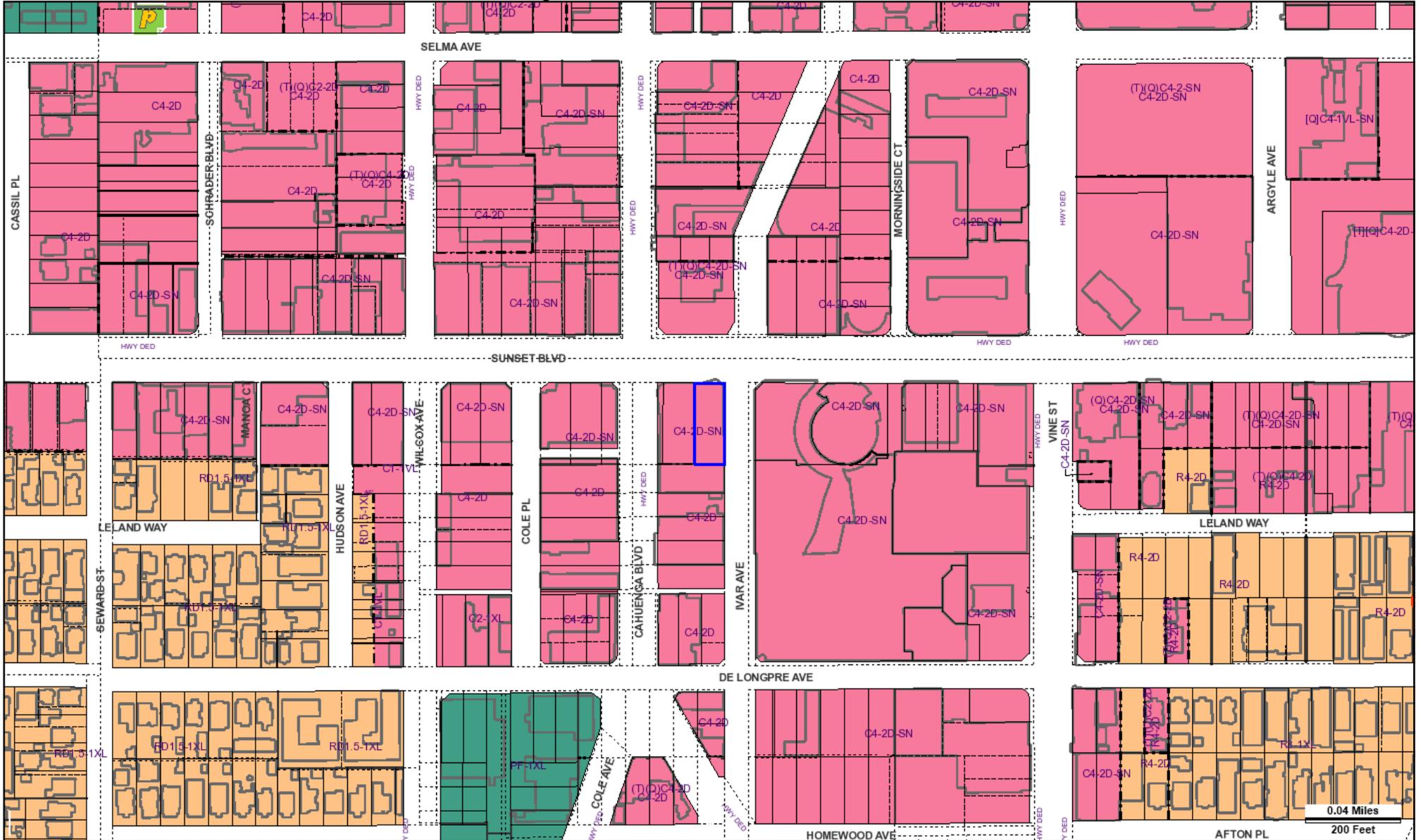
Required Action(s): SPR-SITE PLAN REVIEW

Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

- ORD-182960
- ORD-182173-SA4:5B
- ORD-181340
- ORD-176172
- ORD-173562
- ORD-165661-SA180
- ORD-129944
- AF-90-1900549-MB

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Address: 6400 W SUNSET BLVD

APN: 5546014058

PIN #: 147A187 149

Tract: TR 1998

Block: None

Lot: 14

Arb: None

Zoning: C4-2D-SN

General Plan: Regional Center Commercial





City of Los Angeles Department of City Planning

3/12/2019

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1456 N CAHUENGA BLVD
1450 N CAHUENGA BLVD
1458 N CAHUENGA BLVD
1460 N CAHUENGA BLVD
6408 W SUNSET BLVD
6406 W SUNSET BLVD
6414 W SUNSET BLVD
6410 W SUNSET BLVD
6406 1/2 W SUNSET BLVD

ZIP CODES

90028

RECENT ACTIVITY

Adaptive Reuse Incentive Spec. Pln-Ord 175038
ENV-2016-3631-SCPE
Hollywood Signage SUD

CASE NUMBERS

CPC-2016-3630-ZC-HD-DB-MCUP-SPP-SPR-WDI
CPC-2016-1450-CPU
CPC-2014-669-CPU
CPC-2007-5866-SN
CPC-2005-6082
CPC-2003-2115-CRA
CPC-2002-4173
CPC-1999-324-ICO
CPC-1999-2293-ICO
CPC-1997-43-CPU
CPC-1986-835-GPC
ORD-182960
ORD-182173-SA4:5B
ORD-181340
ORD-176172
ORD-173562
ORD-165661-SA180
ORD-129944
ZAI-1983-199
VTT-74496-CN
ENV-2016-3631-SCPE
ENV-2016-1451-EIR
ENV-2014-670-SE
ENV-2005-2158-EIR
ENV-2003-1377-MND
MND-93-88-SPR

Address/Legal Information

PIN Number 147A187 150
Lot/Parcel Area (Calculated) 10,811.2 (sq ft)
Thomas Brothers Grid PAGE 593 - GRID F5
Assessor Parcel No. (APN) 5546014058
Tract TR 1998
Map Reference M B 22-108
Block None
Lot 13
Arb (Lot Cut Reference) None
Map Sheet 147A187

Jurisdictional Information

Community Plan Area Hollywood
Area Planning Commission Central
Neighborhood Council Central Hollywood
Council District CD 13 - Mitch O'Farrell
Census Tract # 1908.02
LADBS District Office Los Angeles Metro

Planning and Zoning Information

Special Notes None
Zoning C4-2D-SN
Zoning Information (ZI)
ZI-2433 Revised Hollywood Injunction
ZI-2452 Transit Priority Area in the City of Los Angeles
ZI-1352 Hollywood Redevelopment Project
ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
ZI-2330 Hollywood (CRA Area)
ZI-2277 Hollywood Redevelopment Project
General Plan Land Use Regional Center Commercial
General Plan Note(s) Yes
Hillside Area (Zoning Code) No
Specific Plan Area None
Subarea None
Special Land Use / Zoning None
Design Review Board No
Historic Preservation Review No
Historic Preservation Overlay Zone None
Other Historic Designations None
Other Historic Survey Information None
Mills Act Contract None
CDO: Community Design Overlay None
CPIO: Community Plan Imp. Overlay None
Subarea None
CUGU: Clean Up-Green Up None
HCR: Hillside Construction Regulation No
NSO: Neighborhood Stabilization Overlay No
POD: Pedestrian Oriented Districts None
RFA: Residential Floor Area District None

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

RIO: River Implementation Overlay	No
SN: Sign District	Hollywood (CRA Area)
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	
500 Ft Park Zone	

Assessor Information

Assessor Parcel No. (APN)	5546014058
APN Area (Co. Public Works)*	0.728 (ac)
Use Code	1102 - Commercial - Store - Two Stories
Assessed Land Val.	\$21,224,160
Assessed Improvement Val.	\$12,734,496
Last Owner Change	10/28/2015
Last Sale Amount	\$34,000,340
Tax Rate Area	200
Deed Ref No. (City Clerk)	803333
	8-3
	730864
	4222
	384487
	384486-87
	384482-84
	384482
	260224
	2028142
	2-229
	1954645
	1317971
	1122757
	1-372
	1-371
Building 1	
Year Built	2000
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	2
Building Square Footage	44,616.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES

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Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.08176568
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	SUNSET AND VINE
Opportunity Zone	Yes
Promise Zone	
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	666
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-3630-ZC-HD-DB-MCUP-SPP-SPR-WDI
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT WDI-WAIVER OF DEDICATIONS AND IMPROVEMENTS DB-DENSITY BONUS HD-HEIGHT DISTRICT SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE SPR-SITE PLAN REVIEW ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASEMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2007-5866-SN
Required Action(s):	SN-SIGN DISTRICT
Project Descriptions(s):	HOLLYWOOD SIGN SUD AMENDMENT
Case Number:	CPC-2005-6082
Required Action(s):	Data Not Available
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN UPDATE
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-2002-4173
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	VTT-74496-CN
Required Action(s):	CN-NEW CONDOMINIUMS

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Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-3631-SCPE

Required Action(s): SCPE-SUSTAINABLE COMMUNITIES PRIORITY EXEMPTION

Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-1451-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

Case Number: ENV-2014-670-SE

Required Action(s): SE-STATUTORY EXEMPTIONS

Project Descriptions(s): COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT

Case Number: ENV-2005-2158-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT

Case Number: ENV-2003-1377-MND

Required Action(s): MND-MITIGATED NEGATIVE DECLARATION

Project Descriptions(s): Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area

Case Number: MND-93-88-SPR

Required Action(s): SPR-SITE PLAN REVIEW

Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

- ORD-182960
- ORD-182173-SA4:5B
- ORD-181340
- ORD-176172
- ORD-173562
- ORD-165661-SA180
- ORD-129944
- ZAI-1983-199
- AFF-65429

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City of Los Angeles Department of City Planning

3/12/2019

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1456 N CAHUENGA BLVD
 1450 N CAHUENGA BLVD
 1458 N CAHUENGA BLVD
 1460 N CAHUENGA BLVD
 6408 W SUNSET BLVD
 6406 W SUNSET BLVD
 6414 W SUNSET BLVD
 6410 W SUNSET BLVD
 6406 1/2 W SUNSET BLVD

ZIP CODES

90028

RECENT ACTIVITY

Adaptive Reuse Incentive Spec. Pln-
 Ord 175038
 ENV-2016-3631-SCPE
 Hollywood Signage SUD

CASE NUMBERS

CPC-2016-3630-ZC-HD-DB-MCUP-
 SPP-SPR-WDI
 CPC-2016-1450-CPU
 CPC-2014-669-CPU
 CPC-2007-5866-SN
 CPC-2005-6082
 CPC-2003-2115-CRA
 CPC-2002-4173
 CPC-1999-324-ICO
 CPC-1999-2293-ICO
 CPC-1997-43-CPU
 CPC-1986-835-GPC
 ORD-182960
 ORD-182173-SA4:5B
 ORD-181340
 ORD-176172
 ORD-173562
 ORD-165661-SA180
 ORD-129944
 ZAI-1983-199
 VTT-74496-CN
 ENV-2016-3631-SCPE
 ENV-2016-1451-EIR
 ENV-2014-670-SE
 ENV-2005-2158-EIR
 ENV-2003-1377-MND
 MND-93-88-SPR

Address/Legal Information

PIN Number 147A187 150
 Lot/Parcel Area (Calculated) 10,811.2 (sq ft)
 Thomas Brothers Grid PAGE 593 - GRID F5
 Assessor Parcel No. (APN) 5546014058
 Tract TR 1998
 Map Reference M B 22-108
 Block None
 Lot 13
 Arb (Lot Cut Reference) None
 Map Sheet 147A187

Jurisdictional Information

Community Plan Area Hollywood
 Area Planning Commission Central
 Neighborhood Council Central Hollywood
 Council District CD 13 - Mitch O'Farrell
 Census Tract # 1908.02
 LADBS District Office Los Angeles Metro

Planning and Zoning Information

Special Notes None
 Zoning C4-2D-SN
 Zoning Information (ZI)
 ZI-2433 Revised Hollywood Injunction
 ZI-2452 Transit Priority Area in the City of Los Angeles
 ZI-1352 Hollywood Redevelopment Project
 ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
 ZI-2330 Hollywood (CRA Area)
 ZI-2277 Hollywood Redevelopment Project
 General Plan Land Use Regional Center Commercial
 General Plan Note(s) Yes
 Hillside Area (Zoning Code) No
 Specific Plan Area None
 Subarea None
 Special Land Use / Zoning None
 Design Review Board No
 Historic Preservation Review No
 Historic Preservation Overlay Zone None
 Other Historic Designations None
 Other Historic Survey Information None
 Mills Act Contract None
 CDO: Community Design Overlay None
 CPIO: Community Plan Imp. Overlay None
 Subarea None
 CUGU: Clean Up-Green Up None
 HCR: Hillside Construction Regulation No
 NSO: Neighborhood Stabilization Overlay No
 POD: Pedestrian Oriented Districts None
 RFA: Residential Floor Area District None

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RIO: River Implementation Overlay	No
SN: Sign District	Hollywood (CRA Area)
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	
500 Ft Park Zone	

Assessor Information

Assessor Parcel No. (APN)	5546014058
APN Area (Co. Public Works)*	0.728 (ac)
Use Code	1102 - Commercial - Store - Two Stories
Assessed Land Val.	\$21,224,160
Assessed Improvement Val.	\$12,734,496
Last Owner Change	10/28/2015
Last Sale Amount	\$34,000,340
Tax Rate Area	200
Deed Ref No. (City Clerk)	803333
	8-3
	730864
	4222
	384487
	384486-87
	384482-84
	384482
	260224
	2028142
	2-229
	1954645
	1317971
	1122757
	1-372
	1-371
Building 1	
Year Built	2000
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	2
Building Square Footage	44,616.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES

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Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.08176568
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	SUNSET AND VINE
Opportunity Zone	Yes
Promise Zone	
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	666
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-3630-ZC-HD-DB-MCUP-SPP-SPR-WDI
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT WDI-WAIVER OF DEDICATIONS AND IMPROVEMENTS DB-DENSITY BONUS HD-HEIGHT DISTRICT SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE SPR-SITE PLAN REVIEW ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASEMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION. VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2007-5866-SN
Required Action(s):	SN-SIGN DISTRICT
Project Descriptions(s):	HOLLYWOOD SIGN SUD AMENDMENT
Case Number:	CPC-2005-6082
Required Action(s):	Data Not Available
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN UPDATE
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-2002-4173
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	VTT-74496-CN
Required Action(s):	CN-NEW CONDOMINIUMS

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Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-3631-SCPE

Required Action(s): SCPE-SUSTAINABLE COMMUNITIES PRIORITY EXEMPTION

Project Descriptions(s): ZONE CHANGE/HEIGHT DISTRICT CHANGE PER SECTION 12.32.F TO INCREASE FAR BY REMOVING THE "D LIMITATION," VESTING CONDITIONAL USE PERMIT PER SECTION 12.24.T TO AVERAGE DENSITY AND FAR ACROSS A UNIFIED DEVELOPMENT, MASTER CONDITIONAL USE PERMIT PER SECTION 12.24.W.1 TO ALLOW THE ON-SITE SALE OF ALCOHOL FOR 4 ESTABLISHMENTS WITHIN THE PROPOSED 7,000 SF. OF COMMERCIAL SPACE, PROJECT PERMIT COMPLIANCE REVIEW SECTION 11.5.7 FOR SIGNAGE IN THE HOLLYWOOD SUPPLEMENTAL USE DISTRICT, SITE PLAN REVIEW PER SECTION 16.05 FOR A PROJECT HAVING 50 OR MORE RESIDENTIAL DWELLING UNITS, AND PURSUANT TO 12.37 A WAIVER OF DEDICATION AND OR IMPROVMENT TO WAIVE A 2-FOOT SIDEWALK EASMENT RECOMMENDATION ALONG IVAR AJOINING THE SUBDIVISION.

VESTING TENTATIVE TRACT PER SECTION 17.15 TO MERGE THE EXISTING LOTS INTO A MASTER LOT FOR RESIDENTIAL AND COMMERCIAL CONDOMINIUM PURPOSES.

Case Number: ENV-2016-1451-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

Case Number: ENV-2014-670-SE

Required Action(s): SE-STATUTORY EXEMPTIONS

Project Descriptions(s): COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT

Case Number: ENV-2005-2158-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT

Case Number: ENV-2003-1377-MND

Required Action(s): MND-MITIGATED NEGATIVE DECLARATION

Project Descriptions(s): Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area

Case Number: MND-93-88-SPR

Required Action(s): SPR-SITE PLAN REVIEW

Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

- ORD-182960
- ORD-182173-SA4:5B
- ORD-181340
- ORD-176172
- ORD-173562
- ORD-165661-SA180
- ORD-129944
- ZAI-1983-199
- AFF-65429

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