

Typographic Album Cover Art

NEVER MIND THE BOLLOCKS

HERE'S THE

sex PISTOLS

ALL DO ANYTHING FOR YOU ANYTHING YOU WANT ME TO I'M SO ADAPTABLE TO YOU YOU WAS UNTRAPPABLE TIL YOU I WILL DO FOR YOU ANYTHING FOR YOU ADAPTABLE TO YOU IF YOU DO THAT FOLLOUT I'LL SCREAM AND HOULER BUT WHEN YOU HOLD OUT I'LL SPEND THREE DOLLARS ONE WAY OR OTHER BAKING THE NIGHT WITH YOU IF YOU AIN'T NO HELLBURN AND I AIN'T NO FONDA BUT IF YOU WERE DROWNING IN GOLDEN POND A MOUTH TO MOUTH I'D RESCUE WITH YOU, OOOOH BECAUSE I'M SO ADAPTABLE TO YOU ANYTHING YOU WANT ME TO I'M SO ADAPTABLE TO YOU WAS UNTRAPPABLE TIL YOU I WILL DO FOR ANYTHING FOR YOU ADAPTABLE TO YOU ADAPTABLE TO YOU ADAPTABLE TO YOU SO PLEASE ME INTO YOU SAY YOU'RE VAMPIRA AND NEEDED PLASMA AND I WAS CROM CHRONIC ASTHMA I'D LEAVE MY DEATHBED TO DRAW SOME BLOOD FOR YOU JUST FOR YOU BECAUSE I WILL DO ANYTHING FOR YOU ANYTHING YOU WANT I WILL DO ANYTHING FOR YOU ANYTHING YOU WANT ME TO YES I'M SO ADAPTABLE TO YOU LEAVE A CRAPS TABLE FOR YOU ON A WINNING STREAK I WILL DO FOR ANYTHING FOR YOU ADAPTABLE TO YOU ADAPTABLE TO YOU ALL LYRICS* ALICE COOPER REMARKABLY INSINCERE YEAH! I'M SUCH A LIAR ONE TIME I TOLD YOU HERE THE HIGHLIGHT OF ALL OF MY SEXUAL LIFE WHILE I'M CONFESSING WHEN YOU'RE UNDERMISSING I WAS PICKING THE LOCK ON YOUR SAFE WITH MY KNIFE IF YOU'D NAIVE THAT YOU BELIEVE EVERYTHING I SAID TO YOU I GOT YOUR SEX, AND WROTE YOU RUBBER CHECKS WHAT DID YOU THINK I WAS GONNA DO MY REPUTAION DR EXAGGERATION IT NEVER GOT TO YOU SOMETHING I STRETCH THE TRUTH THAT'S WHY I LEFT DULUTH MY DEAREST DARLIN' YOU KNOW THAT LUGGAGE IT BELONGS TO THE BLOND WITH THE REALLY NICE PAIR OF EYES INCIDENTALLY I SORILY MISSED YOU THE PAIN WAS SO HARD TO BEAR IF I WOULD RATE YOU NOT THAT I HATE YOU YOU WOULD END UP EIGHTH MAYBE NINTH IN YOUR CLASS YOUR BUILD IS HOT NOW IF YOU COULD USE YOUR BRAIN LIKE YOU USE YOUR ASS I BETTER BE GOOD I'NT COOL MY DADDY'S GONNA SEND ME TO MILITARY SCHOOL IF I'M NOT NICE MY GIRL FREEZES ME WITH COLD SHOULDER ICE IF I'M REAL LATE MY TEARDONNA USE ME FOR ALLIGATOR BAIT I BETTER BE GOOD I BETTER BE GOOD IF I JUMP ON THE GAS THE COPS ARE GONNA JUMP ALL OVER MY... BACK! AND IF I SO MUCH MY DOCTOR SAYS HE'S GONNA PUT MY LUNGS IN A CRUTCH IF I'M CAUGHT WITHOUT MY PANTS CONSUERO'S DAD IS GONNA SHOOT UNTIL HE SEES ANCE, SO I BETTER BE GOOD I BETTER BE GOOD I BETTER BE NICE I BETTER BE NICE I BETTER BE GOOD I HAD BETTER BE GOOD I BETTER BE NICE I BETTER BE NICE NICE, NICE, I BETTER BE, NICE, NICE, NICE, I BETTER BE, NICE, NICE, NICE, I BETTER BE NICE, NICE, NICE, I BETTER BE NICE TONIGHT IF I SPRAY IT ON THE SEAT MY MAMMA TIE A BIG KNOT IN MY MILE IF I SPEWY TOO FAST MY LOVER'S GONNA PUT MY WRANGLER IN A CASE IF ZIPPER CATCHES SKIN I'LL KNOW I HAD IT OUT WOULD A KORSCH IT IN I BETTER BE GOOD, I BETTER BE GOOD I BETTER BE GOOD, OH! I BETTER BE NICE, I BETTER BE NICE, I BETTER BE NICE TONIGHT YEAH! I LIKE CUGHT A PORSCHIE AND I'M LEAVIN' GRAND RAPIDS QUITE MY JOB QUITE MY SCHOOL QUITE THIS PLACE MY MOTHER, I COULD ONLY FATHER WAS TRULY HEY, I'VE GOT NO OF TO SAY GOODBYE TO MY BABIES I LIKE GIRLS EDUMBYD SHILUA ON THE RSDAY I'LL DROP MELISSA TODAY I'LL KISS SOME TEARS OFF OF DONNA ASK IF SHE'LL CALAUNA, AMANDA, SANDRA AND KAY LIKE GIRLS LOVE 'EM TO DEATH THEY VALENTINO GOIN' SOMEWHERE YOU WOULDNT SNEAK OUT ON ME, WOULD YOU WHAT, A BLOND HAIR HE MUST VISUALIZE HIMSELF AN ERROL FLYNN I SEE MYSELF A SUAVE SOPHISTICATE LOVER I'LL MEET A RICH HOT OLD HOLLYWOOD DAME YOU'S ULTIMATE GOAL IS MY LIFE BEING TOLD IN A PENTHOUSE LETTER THAT I CAN FRAME, AND KEEP AT HOME I LIKE GIRLS LOVE 'EM AFIRE, NEW LUGGAGE DID YOU SAY I'RE GOING SOMEWHERE OH, JUST OUT FOR SOME FRESH AIR DOES SHE HAVE A NICE PAIR HE WAS ALLOWED ALIVE BY THE FIREWAY HE WAS TURNED INTO AN AS MADE BRAVELY DROVE OFF THAT BEAST TURNED HIS CAR BACK TO THE EAST WHY BE A SNAACK AT HOME I'M A FEAST, FOR THE GIRLS LIKE GIRLS I REALLY LIKE 'EM I'LL WILL LOOK WHO'S BACK RUN OUT OF GAS? OH PATTY, I WAS JUST GOING TO CALL YOU I LEFT DONNA, SHALUNA, KATY, CARRIE, MELISSA, DENA I HAD NO US I'EM I JUST WANT YOU REALLY NO REALLY HONEST: OINK OK NO BALONEY HOMOSAPIENS (FOR STEVE & E.T.) HEY YOU OUT THERE IN OUTER SPACE YOU'RE LOOKING ME STYLE AND GRACE THE BLOOD AND GUTTY HUMAN RACE COME ON DOWN TO MEET US ALL YOU SIGHTINGS IN THE SKY FEEL FREE TO DROP IN ANYTIME AN' DU'RE JUST KINDA PASSIN' BY AND FEEL YOU WANT A MEET US WE'RE FUN, AND GAMES JUST GUYS AND DAMES BUT DON'T CALL US NAMES AND MOST OF ALL I ON'T EAT US 'CAUSE WE'RE NO BALONEY, HOMOSAPIENS WE AIN'T PHONY, WE'RE HOMOSAPIENS JUST 'CAUSE YOU GOT MORE EARS AND EYES THAT JUST GIVE MORE PLACES TO CRY AND ACUTELY HEAR ALL THE MOANS AND SIGNS OF THE RELATIVES OF THE PEOPLE YOU DISINTEGRATED BUT DON'T YOU SAY WE'RE EASY PREY 'CAUS THAT'S THE DAY YOUR UNDERESTIMATION WILL DEFEAT YOU BUT DON'T WORRY, WE'RE CIVILIZED AND WE WON'T EAT YOU 'CAUSE WE'RE NO BALONEY, HOMOSA I AIN'T PHONY, WE'RE HOMOSAPIENS WE'RE BLACK AND WHITE YOU'RE GREEN AND BLUE WE'RE ALL RIGHT SO ARE YOU, I THINK MY BLOOD'S THICK RED YOU' LACK GLUE SO LET'S NOT BLEED AT ALL IS THAT ALL RIGHT WITH YOU 'CAUSE WE'RE NO BALONEY, HOMOSAPIENS WE AIN'T PHONY, WE'RE HOMOSAPIENS 'CAUSE I O BALONEY, HOMOSAPIENS WE AIN'T PHONY, WE'RE HOMOSAPIENS YES, WE'RE NO BALONEY, HOMOSAPIENS MAKE THAT MONEY WHEN I WAS A BOY I NEVER PI WITH TOYS NEVER HAD A FRIEND NEVER LAUGHED OR CRIED MUCH AND WHEN I WAS A BOY MY FATHER WAS A MAN WITH A STRICT AND STURDY HAND NO SOFT TAKE THAT THAT MONEY MAKE THAT MONEY MAKE THAT MONEY RUN LIKE HONEY ON YOUR TONGUE GOTTA MAKE THAT MONEY MAKE THAT MONEY LISTEN SONNY I' STING BEFORE YOU'RE STUNG NOW THAT I'M A MAN EVERY PENNY HAS BEEN PLANNED I'M FINANCIALLY GRAND AND PERFECTLY GRIEDLY SENTIMENTAL FOOL I'LL YOUR RULES I'VE GOT YOUR CASH, GOT YOUR JEWELS THEY'RE ALL MORTGAGED TO ME MAKE THAT MONEY MAKE THAT MONEY MAKE THAT MONEY RUN LIKE HONEY ON YOUR TONGUE GOTTA MAKE THAT MONEY MAKE THAT MONEY LISTEN SONNY LEARN TO STING BEFORE YOUR STUNG AND I KNOW, 'CAUSE HE TOLD A CONTROLLING ALL YOUR CASH IT COULD MAKE YOU LIVE IN TRASH I EAT PHILASANT, YOU EAT HASH NO PHILANTHROPY WHEN IT'S TIME FOR ME TO CROAK BURY ME IN MY DOUGH AND WHERE THERE SHOULD HAVE BEEN AN OAK MY PRIVATE MONEY TREE WILL GROW MAKE THAT MONEY MAKE THAT MONEY MAKE THAT MONEY KE HONEY ON YOUR TONGUE ZORRO'S ASCENT ZORRO LIES DYING IN THE SPANISH SUN ALL THE WOMEN CRYING, ESPECIALLY THE PRETTY ONES HE DREWORD... THEY CAME WITH GUNS STEELING IS STEELING, I'VE DONE LOTS OF THAT NOW REACH INTO MY POCKET, PADRE HIDE THIS GOLD POUCH IN YOUR HAT AS HE SKIPPY PLEONS FEED UPON THE FAT IT WAS LIBERATED FROM SOME ARISTOCRAT SO PRAY FOR HIM FATHER, YOU NEED NOT BOTHER 'CAUSE I AM THE FOX AND I GOV HERE I WANT IF HEAVEN IGNORES ME THE DEVIL ADORES ME YES, I AM THE FOX AND I GO WHERE I WANT PADRE DON'T IT SLEAM A HUNDRED YEARS AGO BEFORE I DO HE MASK I DON DIE GO NOW THERE'S ONLY MINUTES LEFT FOR THE CUNNING EL ZORRO GO FETCH MY SWORD.....MY HORSE I'LL RIDE OUT DEATH DIABLO SO PRAY FATHER, YOU NEED NOT BOTHER 'CAUSE I AM THE FOX AND I GO WHERE I WANT IF HEAVEN IGNORES ME THE DEVIL ADORES ME I AM THE FOX AND I GO WHERE I EATH, YOU'RE RUNNING CLOSER AND I CAN'T KEEP THIS PACE SIR, I'M DISADVANTAGED AND SHOULD ELOSE THIS RACE HAND TO ME YOUR DEADLIEST WINE I'LL GIVK A TASTE BEFORE YOU BURN YOUR MARK ON ME I'LL CARVE MINE IN YOUR FACE SO PRAY FOR HIM FATHER, YOU NEED NOT BOTHER 'CAUSE I AM THE FOX AND I GOV WANT WHEN SATAN ANNOYS ME THEN HEAVEN EMPLOYS ME I AM THE FOX AND I GO WHERE I WANT TO GO EL ZORRO I'M ALIVE (THAT WAS THE DAY MY DE RETURNED TO SAVE MY LIFE) I WAS JUST KICKIN' DOWN THE STREET AND THE SUN WAS IN MY EYES SO I COULDN'T SEE THE TRUCK THAT WAS SIXTY TIMES MY SIZE AND CONDOS OFF FROM SPLATTERING ME LET ME TELL YOU I WAS SO SCARED I COULDN'T MOVE LIKE MY BOOTS WERE FULL OF GLUE THEN I FELT A LITTLE TUG AND I THO I GOOD OLD BLUE AND HE PULLED ME FROM THAT CATASTROPHE THAT WAS THE DAY MY DEAD PET RETURNED TO SAVE MY LIFE I'M ALIVE HE'S ALIVE I'M ALIVE HTIN IN THE CANYON NEAR THE CLIFF UP ON THE MOUNTAIN WHEN AN UNEXPECTED SNEEZE HUNG ME IN THE BREEZE AT FORTY-FIVE DEGREES IN THE SKY SUDO IT SOMETHING HAD ME BY THE BELT AND IN BETWEEN MY PRAYIN' SWORE I HEARD A STALLION NEIGHIN' WAS THE GHOST OF MY HORSE AND I CRIED, YES I HAT WAS THE DAY MY DEAD PET RETURNED TO SAVE MY LIFE THAT WAS THE DAY MY DEAD PET RETURNED TO SAVE MY LIFE I'M ALIVE ALIVE YEAH I'M ALIVE I TRE GETTING GORY GOT CAUGHT ON TERRITORY BELONGING TO THE CRUTCHES IN AN ALLY IN THEIR CLUTCHES LOOKING KIND OF DISMAL THAT NIGHT WELL ADER'S NAME WAS FATS SWINGING BROKEN BASEBALL BATS THINGS GOT REALLY FRANTIC STARTED JUMPING IN THEIR PANIC HALLUCINATING BILLIONS OF RATS THAT WAS THE DAY MY DEAD PET RETURNED TO SAVE MY LIFE THAT WAS THE DAY MY DEAD PET RETURNED TO SAVE MY LIFE I'M ALIVE I'M ALIVE REAL AT WAS THE DAY MY DEAD PET RETURNED THAT WAS THE DAY MY DEAD PET RETURNED THAT WAS THE DAY MY DEAD PET RETURNED THAT WAS THE DAY MY I CONSUMMATE ALL NIGHT AND YOU'RE THE BRIDE YOU'RE LOCKED RIGHT INSIDE THE BATHROOM OVERCOME WITH FRIGHT NOW HERE'S THE CHILLER HE ILLER YOU'VE DISCOVERED YOU'RE TRAPPED, ALONE, YOU'RE SCARED WE CUT TO YOU WE MOVE IN CLOSE YOU'RE CATATONIC YOU GET A CLOSE UP THERE I THIS SHOT HERE'S WHAT WE GOT HE BREAKS THE DOOR DOWN AND TEARS YOUR NIGHTGOWN LACE YOU SEE A CAN, IT'S AEROSOL YOU GRAB THE HAIR NO LIGHT IT IN HIS FACE THERE'S A VERY HUNGRY MAN IN THE CELLAR OH, WAITING OR IS HE IN THE ATTIC CLOSET WAITING HE BLINDLY GRABS YOU TRIES TO DU BUT YOU'RE QUICKER YOU OVER ACT RIGHT HERE YOU SEE A CAT, A BALL OF YARN A KNITTING NEEDLE HIS VISION'S STILL NOT CLEAR HE'S SPINNING 'RO ONT MAKE A SOUND AND THEN HE GRABS YOU "HIDE AND SEEK MY DEAR" HE SHIFTS HIS GLANCE YOU SEE YOUR CHANCE YOU GRAB THE NEEDLE AND YOU PL IN HIS EAR THERE'S A VERY HUNGRY MAN IN THE CELLAR OH, WAITING OR IS HE IN THE ATTIC CLOSET WAITING THERE'S A VERY HUNGRY MAN IN THE CELLAR WAITING OR IS HE IN THE ATTIC CLOSET WAITING JUST LIKE THAT SCENE IN HALLOWEEN YOU THINK IT'S ALL OVER AND YOU'RE GAZING INTO SPACE YOU GR IAKE SURE YOU HEAR SOMETHING YOU START TO TURN AND NOW YOU'RE STANDING THERE FROZEN STARING FACE TO FACE AND HE LOOKS AT YOU AND SAYS DU'RE IT SWEETIE" BYE DEBBIE BYE DEBBIE I AM THE FUTURE (FROM THE MOTION PICTURE "CLASS OF '84") WHEN DOES A DREAM BECOME A NIGHTMARE I O WE DO WHAT MUST BE DONE WHEN DO WE STAND AND FACE THE FUTURE WHEN THERE IS NOWHERE LEFT TO RUN YOU'VE GOT TO LEARN JUST HOW TO SU DU'VE GOT TO LEARN HOW TO KEEP YOUR DREAM ALIVE TAKE A LOOK AT MY FACE, I AM THE FUTURE HOW DO YOU LIKE WHAT YOU SEE TAKE A LOOK A NCE I BELONG TO THE FUTURE AND YOU BELONG TO ME WHEN DOES A DREAM BECOME A NIGHTMARE WHEN DO WE LEARN TO LIVE WITH FEAR WHEN W

WTF!
MUSIC

REO SPEEDWAGON · THE HITS



minim III

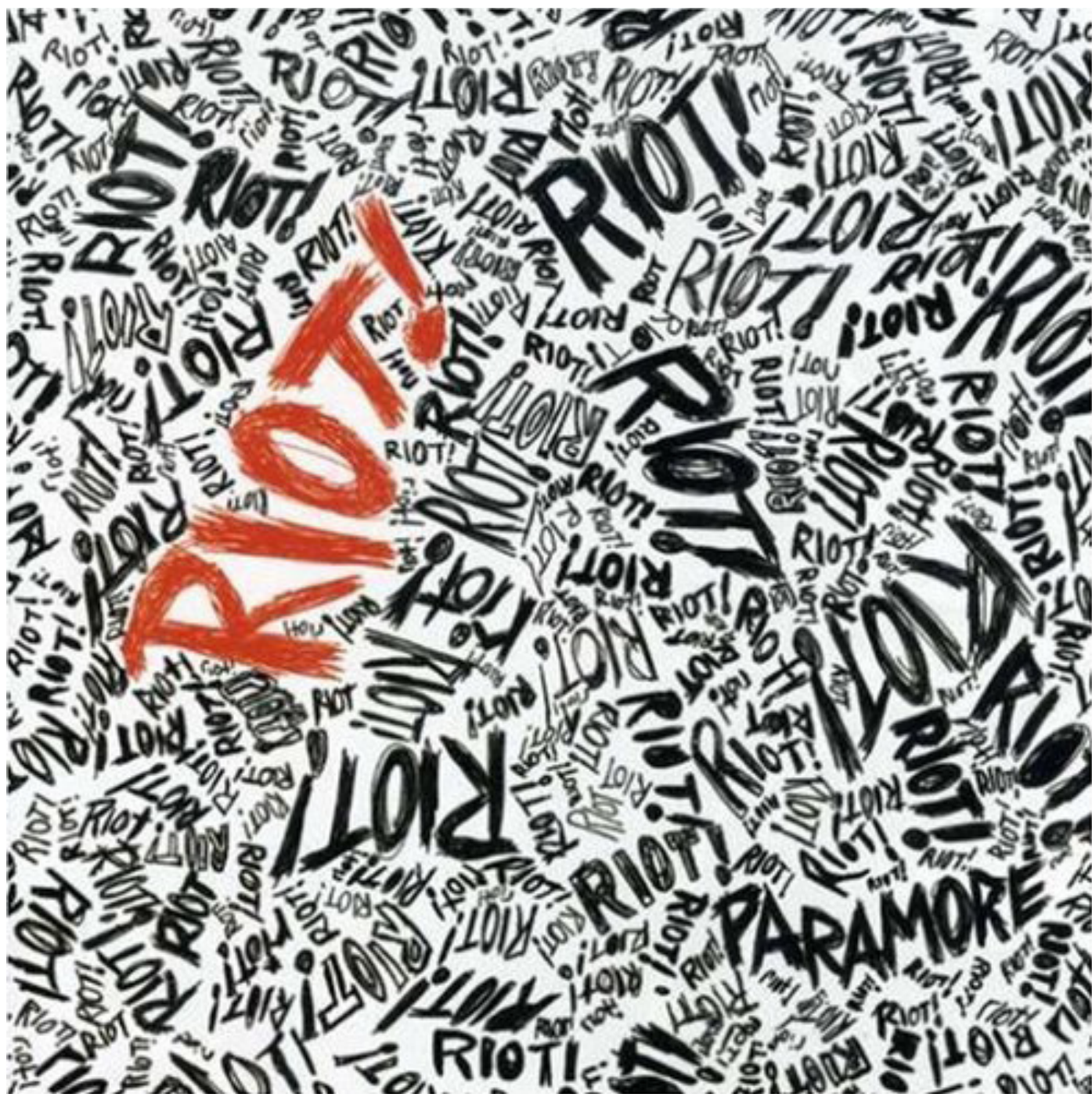




nealki
CHAINSAW

The logo features the brand name 'nealki' in a stylized, rounded white font, with the 'i' having a dot. Below it, the word 'CHAINSAW' is written in a clean, uppercase, sans-serif white font. The entire text is centered on a dark background that has a repeating pattern of the 'nealki' logo in a lighter shade.





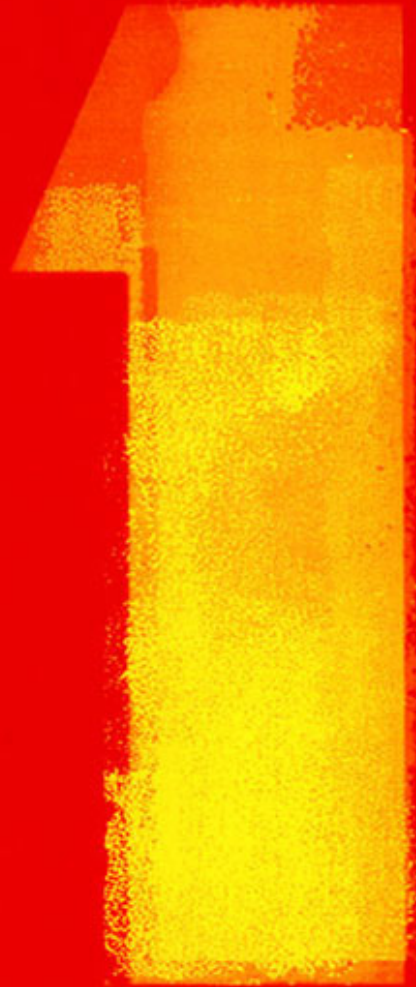


underwor
ld 1992
— 2002

AC/DC

BACK IN BLACK

THE
BEATLES





COLDPLAY X6Y



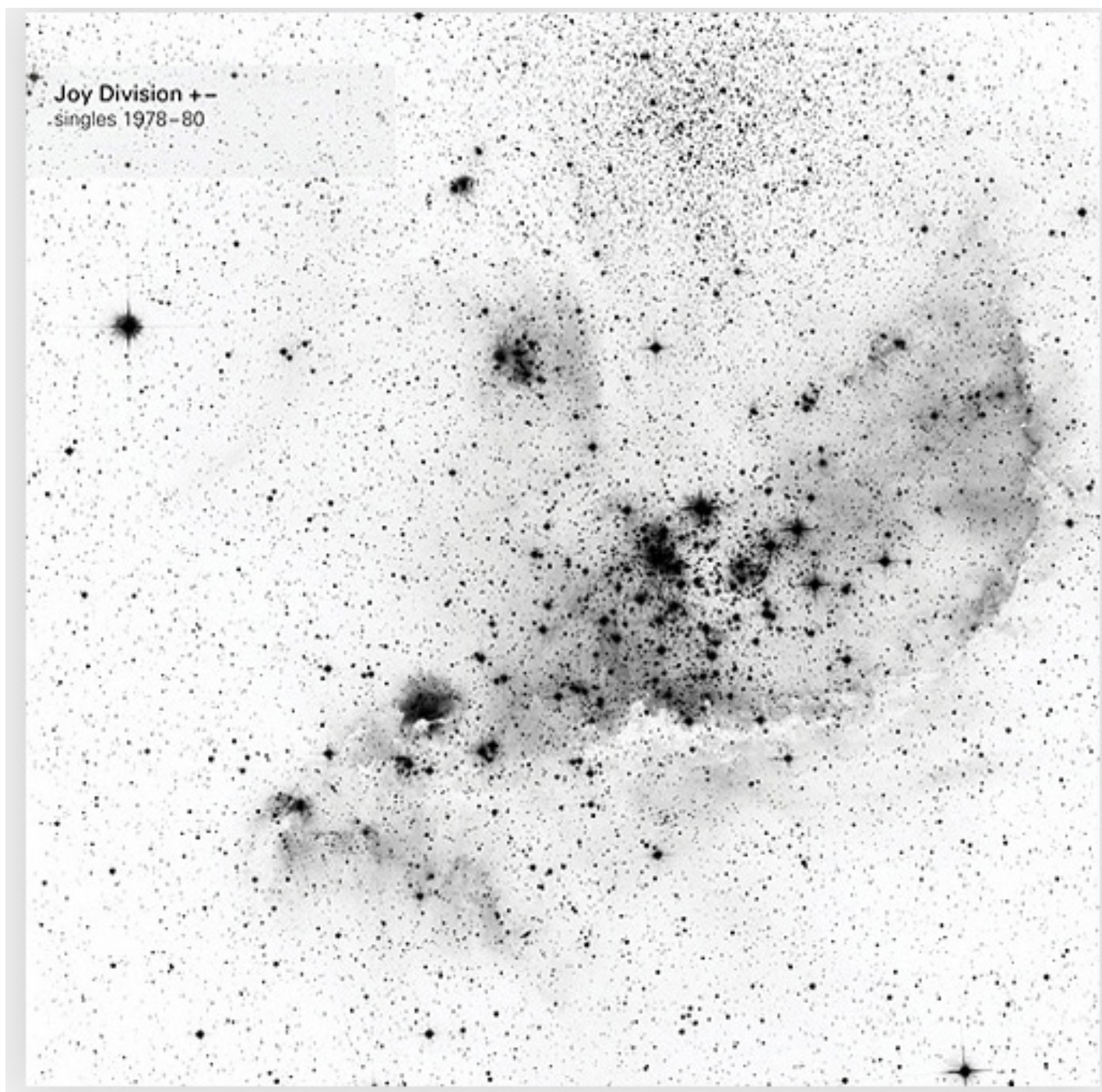
**An image of
children chasing
after an ice-cream
van from an
Orange™ TV
commercial
advertising Text
Messaging.**

HARD-FI
ONCE UPON A TIME
IN THE WEST

**NO
COVER
ART.**

The logo features the word "INFORMER" in a white, sans-serif, all-caps font. The letter "O" is replaced by a red circle with a white crosshair. The logo is centered on a gray square background that is divided into four quadrants by a white horizontal and vertical line.

INFORMER





THE
J. ROCC
EDITS
VOL. 1

THE FOLLOWING ARE EDITS OF SELECTIONS
FROM THE MINIMAL WAVE TAPES: VOL. 1 & 2.
ORIGINALLY RECORDED BETWEEN 1981
AND 1985, THE VERSIONS PRESENTED
HERE WERE CREATED BY J. ROCC IN 2012.

NEW ORDER
FACD. 50 1981
MOVEMENT

The image features a minimalist design on a teal background. It includes two vertical dark blue bars on the left, two horizontal dark blue bars framing the text, and two dark blue circles on the right. The text is in a bold, black, sans-serif font.

NEW order
WAITING FOR THE SIRENS' CALL

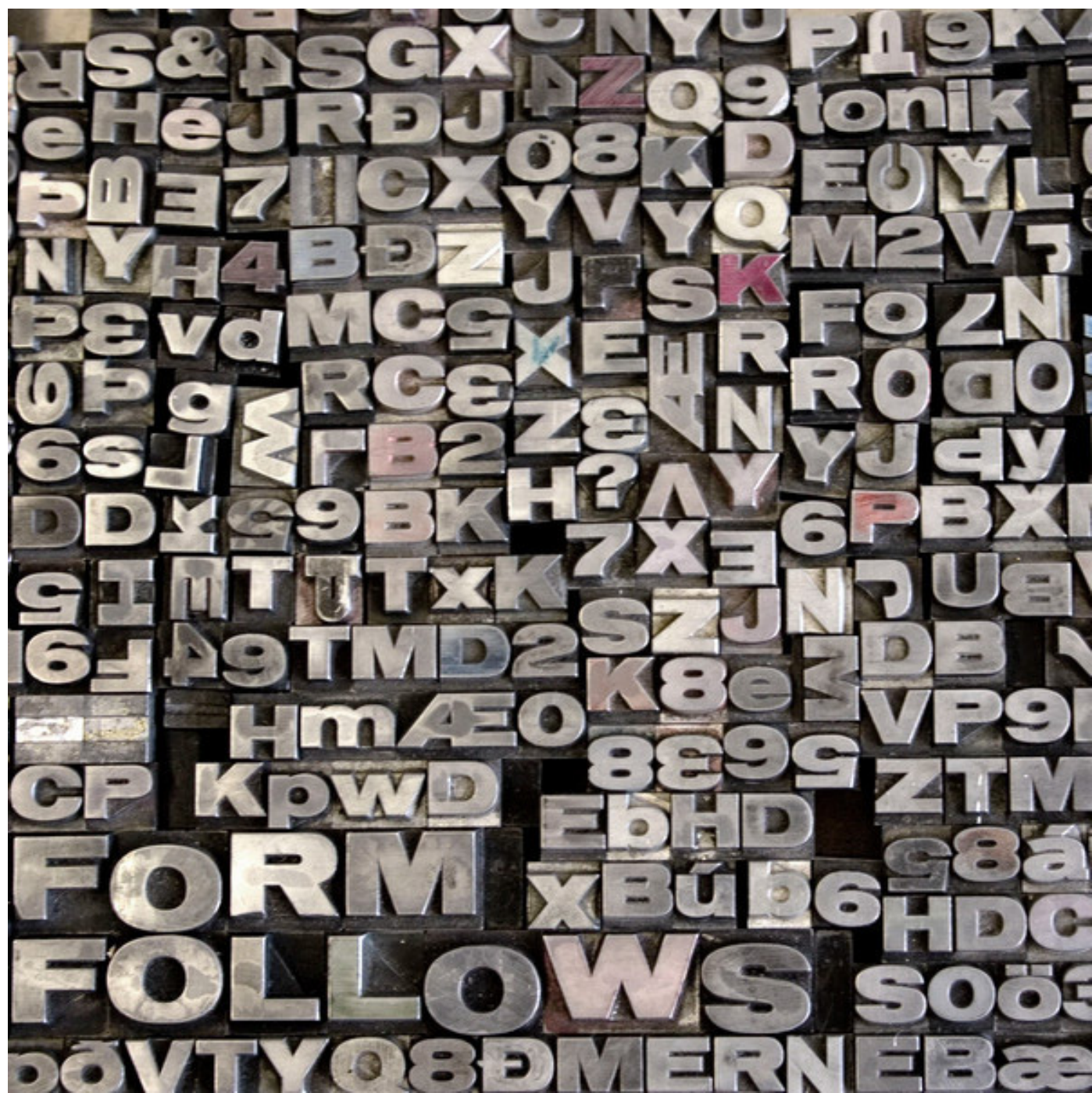
No



album

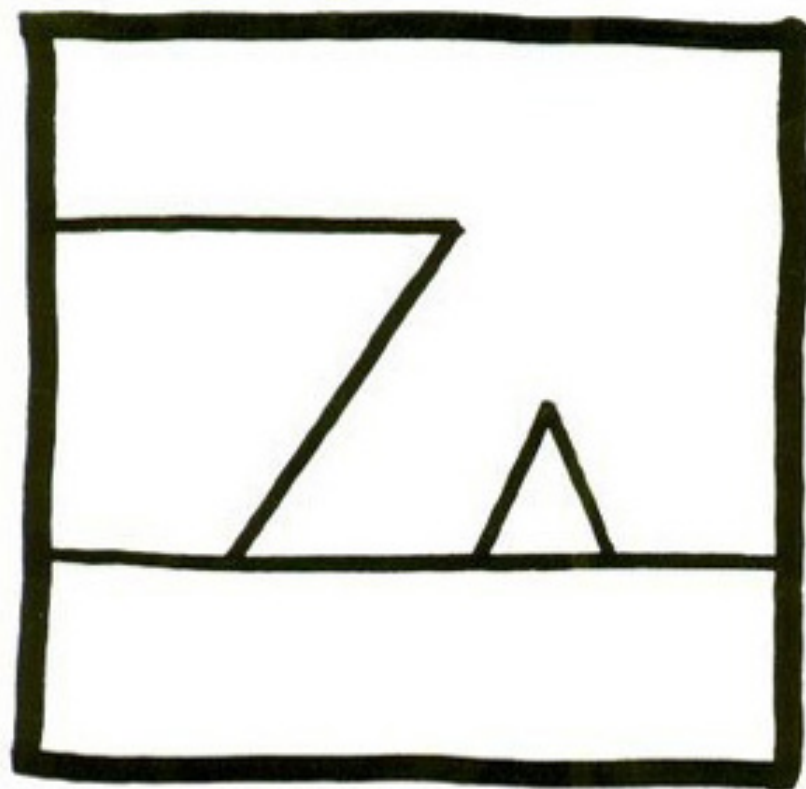
Public Image Ltd.





This is a RECORD COVER. This writing is the DESIGN upon the record cover. The DESIGN is to help SELL the record. We hope to draw your attention to it and encourage you to pick it up. When you have done that maybe you'll be persuaded to listen to the music - in this case XTC's Go 2 album. Then we want you to BUY it. The idea being that the more of you that buy this record the more money Virgin Records, the manager Ian Reid and XTC themselves will make. To the aforementioned this is known as PLEASURE. A good cover DESIGN is one that attracts more buyers and gives more pleasure. This writing is trying to pull you in much like an eye-catching picture. It is designed to get you to READ IT. This is called luring the VICTIM, and you are the VICTIM. But if you have a free mind you should STOP READING NOW! because all we are attempting to do is to get you to read on. Yet this is a DOUBLE BIND because if you indeed stop you'll be doing what we tell you, and if you read on you'll be doing what we've wanted all along. And the more you read on the more you're falling for this simple device of telling you exactly how a good commercial design works. They're TRICKS and this is the worst TRICK of all since it's describing the TRICK whilst trying to TRICK you, and if you've read this far then you're TRICKED but you wouldn't have known this unless you'd read this far. At least we're telling you directly instead of seducing you with a beautiful or haunting visual that may never tell you. We're letting you know that you ought to buy this record because in essence it's a PRODUCT and PRODUCTS are to be consumed and you are a consumer and this is a good PRODUCT. We could have written the band's name in special lettering so that it stood out and you'd see it before you'd read any of this writing and possibly have bought it anyway. What we are really suggesting is that you are FOOLISH to buy or not buy an album merely as a consequence of the design on its cover. This is a con because if you agree then you'll probably like this writing - which is the cover design - and hence the album inside. But we've just warned you against that. The con is a con. A good cover design could be considered as one that gets you to buy the record, but that never actually happens to YOU because YOU know it's just a design for the cover. And this is the RECORD COVER.

Z Δ ρ ρ Δ



Ship arriving too late to save a drowning witch

Phonica

Book Review
African Drum - The Book CP







History of Modern





JAY-Z

THE BLUEPRINT 3 



www.jay-z.com

- 01 WHAT WE TALKIN' ABOUT JAY-Z + LUKE STEELE (OF EMPIRE OF THE SUN)
- 02 THANK YOU
- 03 D.O.A. (DEATH OF AUTO-TUNE)
- 04 RUN THIS TOWN JAY-Z + RIHANNA + KANYE WEST
- 05 EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS
- 06 REAL AS IT GETS JAY-Z + YOUNG JEEZY
- 07 ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ
- 08 OFF THAT JAY-Z + DRAKE
- 09 A STAR IS BORN JAY-Z + J. COLE
- 10 VENUS VS. MARS
- 11 ALREADY HOME JAY-Z + KID CUDI
- 12 HATE JAY-Z + KANYE WEST
- 13 REMINDER
- 14 SO AMBITIOUS JAY-Z + PHARRELL
- 15 YOUNG FOREVER JAY-Z + MR HUDSON

EXECUTIVE PRODUCERS: SHAWN CARTER AND KANYE WEST

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MIDNIGHT SUN





FACT 14

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Devastatin' Dave

The Turntable Slave

ZIP RAP
ZIP

