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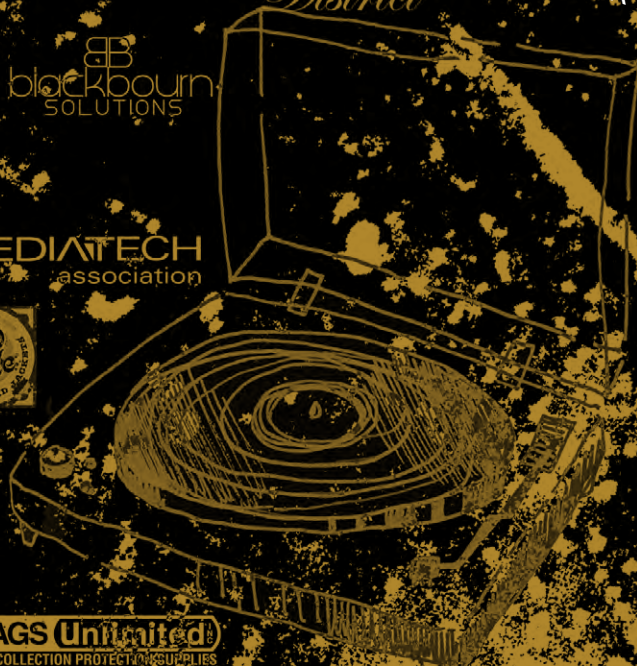
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GLOSSARY OF VINYL TERMS



MAKING VINYL DETROIT 2017

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WELCOME TO MAKING VINYL

*By Bryan Ekus, President & Executive Producer
and Larry Jaffee Conference Director*

You can't make this stuff up.

Home entertainment format gets quickly replaced by supposed advanced technologies in fast succession (i.e., Compact Disc, digital downloads, and streaming), only to re-emerge as a deluxe product that consumers are willing today to pay twice as much for a newly pressed vinyl record than they did for a CD!?!

Yes, that sums up vinyl's comeback, although it doesn't acknowledge that it never really went away, thanks to old-school DJs spinning dance records, purists with their thousand-dollar-plus stereos catered to by a handful of audiophile labels, and flea-market crate diggers looking for collectibles. One person's trash is another's treasure, indeed.

Nor does all the commercial activity surrounding vinyl – a \$1 billion global business, estimates Deloitte – give enough credit to the dozen or so pressing plants around the world that never quite gave up manufacturing records with their antiquated equipment.

But Vinyl 2.0 is not your father's record business. New machinery and materials suppliers have perfected nearly century-old processes with higher yields, sustainability and better-sounding records!

It's no wonder that for the past two months since the conference began taking registrations, a week didn't go by that we learned of a *new* pressing plant already operational or soon to be online.

Making Vinyl is bringing together the great minds all along the vinyl value chain – from the pressing plants to the mastering facilities and PVC

manufacturers to the plater/stamper makers and lathe cutters to the labels and indie retailers – who perhaps didn't have the opportunity to meet each other in person previously.

We've gathered in this great music city of Detroit – the culture that produced MOTOWN and its stellar artist roster in the 1960s, as well as everyone from John Lee Hooker, Bob Seger and Iggy & The Stooges to Madonna, Eminem and The White Stripes – to celebrate the rebirth of the global record manufacturing.

We especially thank Day 2 Keynoter Darryl ("DMC") McDaniels and Karl Groeger's help in securing the rap legend, as well as Fellow Keynoter/Detroit Favorite Son Jack White for opening up his spanking new Third Man Pressing to all **Making Vinyl** delegates, and especially TMP's Ben Blackwell and Roe Peterhans for helping us figure out the logistics, and making available other TMP staff for the panel sessions. You guys are the best!

It takes a village to mount a first-time event like this one (see thank you's on page 38), but we'd be remiss not to acknowledge Rainbo Records and Colonial Purchasing Co-op board member Steve Sheldon for his guidance and encouragement in getting the ball rolling, as well as Opening Keynoter Michael Kurtz and Carrie Colliton for coming up with Record Store Day. Without RSD, you probably wouldn't be reading this **Making Vinyl** program guide.

We're already planning future editions of this event. We have no doubt this fascinating industry is only getting started.

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SPECIAL THANKS...

The inaugural Making Vinyl would not have been possible without the help from...

Steve Sheldon
Jack White
Ben Blackwell
Roe Peterhans
Darryl “DMC” McDaniels
Connie Comeau
Anna Depater
Brandon Chrzanowski
Michael Kurtz
Carrie Colliton
Karl Groeger
Michael Hosp
Frank Hartwig
Pat Reagan
William (Tony) Van Veen
Sylvia Doolittle
David Hill
Lucy Wykes
Lyndsey Nice
Darren Stacey
Aaron Eaddy
Doug Coombe
Adam Stanfel
Patrick Ferrell
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MAKING VINYL SCHEDULE OF EVENTS

DAY 1 – MORNING SESSION

8:00 am
Registration opens
9:00 am - 9:10 am
Welcome: Bryan Ekus & Larry Jaffee, Program Chair
9:10 am - 9:30 am
Opening Keynote Speaker: Michael Kurtz, Record Store Day Co-Founder on 10 Years of Double-Digit Growth What started as a lark ended up being one of the most fascinating rebirths in the history of business.
9:30 am - 9:50 am
The LP’s Return Is Real: By the Numbers Vinyl’s resurgence is much greater than what the mainstream media reports. Market analyses by Chris Muratore, BuzzAngle/Border City Media and Chad Dahlstrom, Discogs.com
9:50 am - 10:50 am
Panel: Why We Never Gave Up on Vinyl Leading global vinyl manufacturers explain they never gave up hope on making records, and how the business has changed compared to the old days. <i>Moderator: Randy Cholewa,Third Man Pressing / Speakers: Don MacInnis, Record Technology Inc. / Steve Sheldon, Rainbo Records / Peter Runge, Optimal Media / Alban Pingoet, MPO / Michal Štěřba, GZ Vinyl</i>
10:50 am - 11:20 am
NETWORKING BREAK
11:20 am-12:20 pm
Panel: What It Takes to Set Up a New Vinyl Plant Newly opened vinyl manufacturers trade notes on why they recently took the plunge of starting a pressing plant from scratch and what they learned along the way. <i>Moderator: Donny Eastland, RecordPressingMachines.com / Speakers: Noble Musa, Microforum Vinyl Record Pressing / Gary Salstrom, Quality Record Pressings / Mark Rainey, Cascade Record Pressing / Brandon Seavers, Memphis Record Pressing / Patrick George, Third Man Pressing / Dan Yashiv, SunPress Vinyl / Eric Astor, Furnace Mfg.</i>

DAY 1 – AFTERNOON SESSION

12:30 pm – 1:45 pm
LUNCH BREAK
1:45 pm -2:45 pm
Presentations: New Machinery and Materials Suppliers No longer must vinyl manufacturers comb eBay for scrap parts to get antiquated lines operating, thanks new suppliers of state-of-the-art, more efficient equipment. <i>Moderator: Brandon Chrzanowski,Third Man Pressing / Speakers: Chad Brown, Vinyl Technologies / Pierre-Henri Constant, RESINOPLAST / Per-Olof Ragnerius, Pheenix Alpha AB / Alex Greenspan, Digital Matrix Systems</i>
2:45pm - 3:45 pm
Panel: The Audiophile Vinyl Workflow Audiophiles never abandoned vinyl. Trace the production cycle of a state-of-the-art release from the perspectives of a label, analog tape archivist, mastering engineer, and a pressing plant that specializes in audiophile cutting. <i>Moderator: Michael Fremer, Analog Planet / Speakers: Greg Parkin, Iron Mountain / Mark Piro, Analog Planet / Ryan Smith, Sterling Sound / Don MacInnis, Record Technology Inc.</i>
3:45 pm - 4:05 pm
AFTERNOON COFFEE BREAK
4:05 pm - 5:00 pm
Panel: Packaging Makes Music Sound Better One of the reasons vinyl returned is its 12” x 12” canvas. Art directors and packaging suppliers discuss album aesthetics, creativity and eye-catching printing and paper. <i>Moderator: Gail Marowitz, The Visual Strategist / Speakers: Jack Stoughton, Jr , Stoughton Printing / Ross-Ellis Printing, Inc., Nina Palmer / Dorado Music Packaging, Jennifer Freund / 344 Design, Stefan Bucher</i>
6:00 pm
COCKTAIL NETWORKING HOUR
7:00 pm
ALEX AWARDS Last presented in 2006, the “Alex Awards” are in honor of Alex Steinweiss, who commercialized the concept of album graphics in 1939 for Columbia Records. Hosted by actor Craig Braun, also a Grammy-winning album designer. Awards ceremony to 9 pm.

MAKING VINYL SCHEDULE OF EVENTS

DAY 2 – ALL SESSIONS

8:30 am - 8:50 am
Morning Keynote: Darryl “DMC” McDaniels Co-founder of the legendary 1980s rap group RUN-DMC explains how important vinyl has been to his career.
8:50 am - 9:35 am
Panel: The Fine Art of Mastering & Lathe Cutting Learn why a great-sounding vinyl record “sounds warmer” from the skilled artisans, who know how to cut a master plate with a lathe. <i>Moderator: Eric Bloulanger, The Bakery / Speakers: Matt Earley, Gotta Groove Records / Ryan Smith, Sterling Sound / Adam Gonsalves,Telegraph Mastering / Michael Dixon, Mobile Vinyl Recorders / Chris Mara, Welcome to 1979 Studios</i>
9:35 am - 10:20 am
Panel: What’s Happening at Retail With the collapse of the brick-and-mortar CD market, independent record stores are more important than ever. Hear from them how vinyl has saved their businesses. <i>Moderator: Michael Bunnell, Coalition of Independent Music Stores / Speakers: Karl Groeger, Looney Tunes / Andrea Paschal, ThinkIndie Distribution / Lisa Foster, Guestroom Records, / Carrie Colliton, Record Store Day / Chad Dahlstrom, Discogs</i>
10:20 am - 11:00 am
MORNING COFFEE BREAK

11:00 am - 11:45 am
Panel: Big & Small Labels Talk Vinyl The resurgence of vinyl records caught major labels by surprise, but now they’re behind it fully with releasing newly recorded albums on LP, as well as sprucing up back catalogs. Indie labels fueled the growth. <i>Moderator: Karl Groeger, Brookvale Records / Billy Fields, WEA / Andrew Rossiter, Org Music / Bob Irwin, Sundazed Music / Sabine-Lydia Schmidt,Unbreakmyheart / Ben Blackwell,Third Man Records</i>
11:45 am - 12:15 pm
Presentations: Vinyl 2.0 Innovations The fundamental processes of making records hasn’t changed that much since the 1950s, but new technologies such as more environment-friendly materials to press discs usher in digital age considerations. <i>Moderators: David Hill, Tapematic / Qrates, Taishi Fukuyama / PT&S/Symcon, Harm Theunisse / Rebeat Digital, Günter Loibl</i>
12:15 pm - 1:00 pm
Closing Panel: Where Do We Go from Here Summing up the conference, this session features a cross-section of industry leaders who will discuss the market’s future. <i>Moderator: Bryan Ekus, Colonial Purchasing Co-Op & Making Vinyl / Michael Kurtz, Record Store Day / James Donio, Music Business Association / Matt Earley, Gotta Groove / Jeffrey Smith, Discogs / Lisa Hresko, American Association of Independent Music</i>
1:00 pm
Conference End
1:30 pm - 2:30 pm
Lunch on your on in the Cass Corridor Neighborhood (buses leave from Cadillac Westin)
2:00 pm
Third Man Pressing Tour

DAY ONE KEYNOTER

JACK WHITE

There's no bigger champion of vinyl than Jack White, whose Third Man Pressing is 'Making Vinyl's' hometown sponsor.

All delegates will be given the opportunity to tour the new vinyl factory, which opened this past February.

"Jack White is the perfect keynoter for 'Making Vinyl' because he knows first-hand what it takes to set up a new vinyl factory," commented Bryan Ekus, president of Colonial Purchasing Co-op, the producer of Making Vinyl.

Third Man Pressing is the latest piece of White's vertically integrated music-making empire. He's ushered in such "nothing-can-stop-us" innovations as the "fastest record ever made" (Record Store Day 2014) to shooting a playing phonograph into space for Third Man Records' 7th anniversary in July 2016. The record? TMR's 45-rpm single release of Carl Sagan's "A Glorious Dawn."

Always achieving new levels of vinyl manufacturing ingenuity, White's solo album *Lazaretto* – the biggest selling vinyl album of 2014, at various places on the record played at 33, 45 and 78-rpm, among other astounding features.

Jack is also a member of The White Stripes, The Raconteurs, and The Dead Weather, in addition to his vibrant solo career. His talents have garnered 12

Grammy Awards and 35 career nominations.

Jack's achievements extend far beyond music. His White Stripes song, "We're Going To Be Friends," has inspired a new children's book, published by Third Man Books, of the same name.

As the 2013 ambassador of Record Store Day (a sponsor of 'Making Vinyl'), Jack explained, "We need to re-educate ourselves about human interaction and the difference between downloading a track on a computer and talking to other people in person and getting turned onto music that you can hold in your hands and share with others. The size, shape, smell, texture and sound of a vinyl record; how do you explain to that teenager who doesn't know that it's a more beautiful musical experience than a mouse click? ... You put the record in their hands. You make them drop the needle on the platter. Then they'll know. Let's wake each other up ... As Record Store Day Ambassador of 2013 I'm proud to help in any way I can to invigorate whoever will listen with the idea that there is beauty and romance in the act of visiting a record shop and getting turned on to something new that could change the way they look

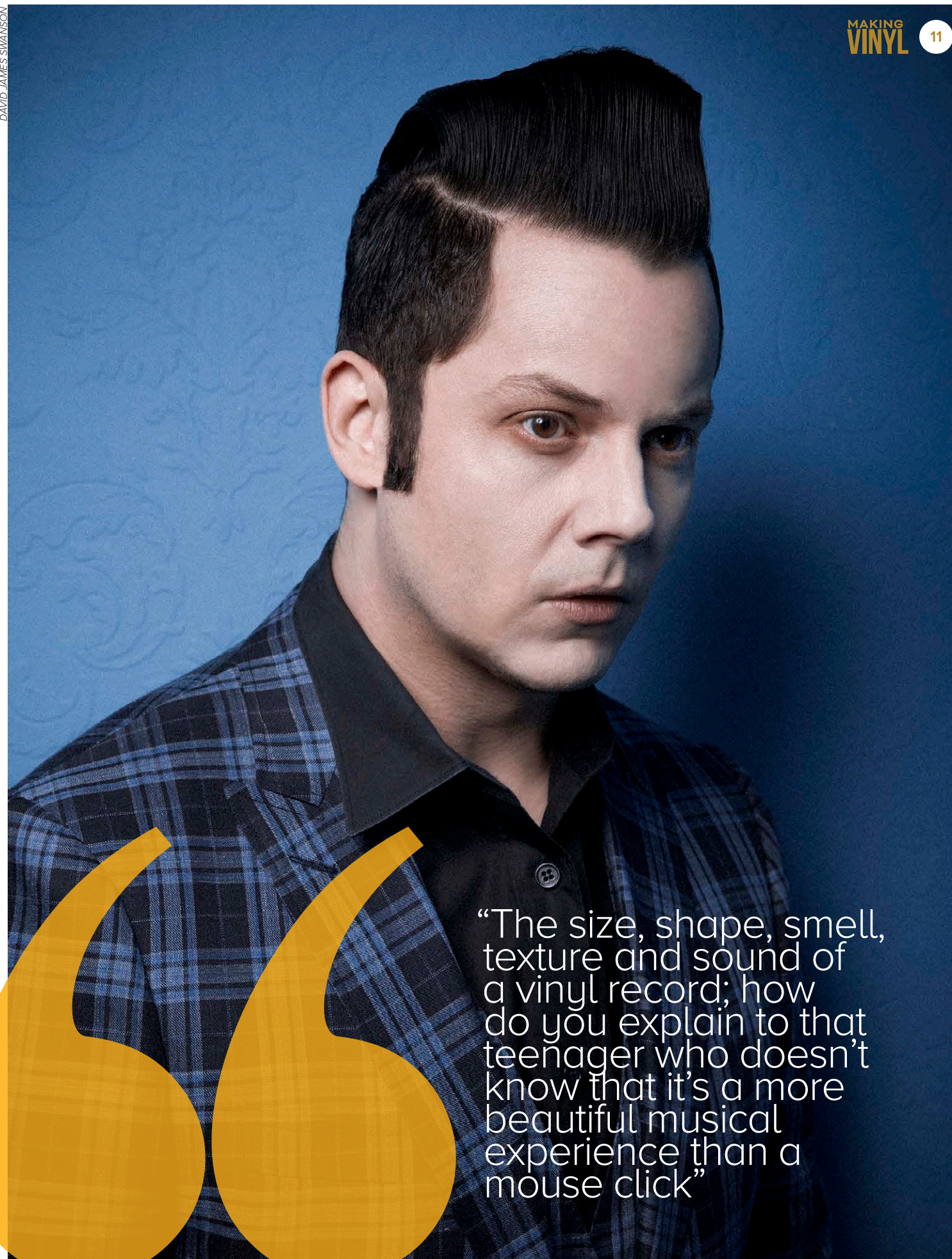
at the world, other people, art, and ultimately, themselves."

"There seems to be no limit to Jack's pioneering creativity and unbridled passion," recently commented Neil Portnow, President/CEO of The Recording Academy, whose Producers & Engineers Wing honored White at the Grammy's in January. "It's with great pride that we honor such a talent who is committed to working diligently to ensure that the quality and integrity of recorded music are captured and preserved," Portnow added.

Jack debuted with The White Stripes in 1997. Their album *Elephant* in 2003, produced the hit "Seven Nation Army," which has arguably become among the most popular chants in sports stadiums around the world.

In 2009, White opened the doors to his own Nashville-based label, Third Man Records, which has released more than 300 records, with a catalogue from artists as varied as Jerry Lee Lewis to Stephen Colbert and wildly innovative vinyl configurations, including the GRAMMY-winning *Rise & Fall of Paramount Records* Volumes 1 & 2 box sets.

Third Man Records has pressed 3.5 million vinyl units since its inception in 2009. ●



"The size, shape, smell, texture and sound of a vinyl record; how do you explain to that teenager who doesn't know that it's a more beautiful musical experience than a mouse click"



DMC

“From the first rap group to grace the cover of *Rolling Stone* magazine to the first to appear on MTV... It would be hard to overstate his influence on popular culture.”

DAY TWO KEYNOTER DARRYL “DMC” MCDANIELS

Innovator, Motivator, Philanthropist, Darryl “DMC” McDaniels changed music and made history when he broke down cultural barriers 30 years ago with his legendary band Run-DMC. Thirty-five million record sales later he continues to inspire & impact the world...

Darryl “DMC” McDaniels is a legendary music icon, who first impacted the world more than 30 years ago. From the first rap group to grace the cover of *Rolling Stone* magazine to the first to appear on MTV, Grammy-nominated Run-DMC changed music, culture, fashion, language and made American history. It would be hard to overstate his influence on popular culture.

Thirty-five million record sales later, and more than 10 years after the untimely death of his bandmate Jam Master Jay, DMC still continues to create, inspire and motivate. In fact, McDaniels’s new release, an EP, *Back From the Dead: The Legend Lives*, gets released next month Black Friday as a Record Store Day exclusive from Brookvale Records.

In 2009, as a member of Run-DMC, he was inducted into the Rock and Roll Hall of Fame and in 2016 he received a Grammy Lifetime Achievement Award from the Recording Academy given to “performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording.”

In 2014 he launched a comic book company called *Darryl Makes Comics*, a new journey that helps bridge the gap between the worlds of hip-hop and the fantastic adventures he got wrapped up in

as a youth. The company’s first full-length graphic novel hit stores in October 2014 and has since followed up with a new release annually. www.dmc-comics.com

Darryl is also the co-author of two critically acclaimed books: his recent memoir entitled, *Ten Ways Not to Commit Suicide* (2016/Harpers/Amistad), and an autobiography *King of Rock: Respect, Responsibility and My Life with Run-DMC* (2001, Thomas Dunne Books/St. Martins).

Musically, DMC’s recently released single “Flames” takes on the apropos topic of gun violence. His award-winning solo album *Checks, Thugs & Rock and Roll*, produced the hit single “Just like Me” featuring Sarah McLachlan, a song DMC wrote after discovering he was adopted, that spoke to his new revelation and began his journey down another life path, in search of his birth mother. While his search struggle was captured in the 2007 Emmy-Winning VH1 documentary *DMC: My Adoption Journey*, the process gave DMC tremendous insight and purpose, prompting him to become an advocate for adoption and children in foster care.

In 2006 he co-founded the Felix Organization with Sheila Jaffe – a nonprofit that works to provide inspiring opportunities and new experiences to enrich the lives of

children who are growing in the foster care system. www.thefelixorganization.org

When DMC is not in the studio recording he’s on the road with his rock band performing around the globe, including sold-out shows across the U.S., Europe, Hong Kong and Bahrain and elsewhere.

In between his work as a musical artist and producer, published author and speaker, or his work with his nonprofit, McDaniels has been invited around the globe to address various youth groups on respect, responsibility and self-awareness, including an invitation to the White House by President Obama.

Darryl has also appeared before Congress and various State legislatures in support of adoptees and foster children, worked with First Lady Michelle Obama on part of her “Get Fit” Campaign, was a featured speaker at the 2016 Kennedy Forum #Young Minds Matter event on Mental Health, and a featured speaker at the 2017 SXSW Music Festival to name a few. ●



OPENING KEYNOTER MICHAEL KURTZ

Michael Kurtz is the co-founder of “Record Store Day,” conceived in 2007 at a gathering of independent record store owners as a way to celebrate and spread the word about the unique culture surrounding nearly 1,400 independently owned record stores in the U.S. and thousands of similar stores internationally.

The first Record Store Day was launched with Metallica on April 19, 2008 and has presided over ten straight years of epic growth in vinyl and turntable sales. Today there are Record Store Day participating stores on every continent except Antarctica, and it is the largest music event in terms of worldwide participation in history.

In addition to co-founding Record Store Day, Michael Kurtz serves as the President of The Department of Record Stores (The DORS), the largest coalition of independent record stores in North America. As President, Michael works with a board of dynamic record storeowners, artist managers, iconic brands, as well as record labels and music and film distributors. The DORS has 72 storefronts in the USA.

In 2013, Michael Kurtz was given the honor of “Chavalie De L’Ordre Des Arts Et Des Lettres” by the French Ministry of Culture. The receipt of this honor is the equivalent of being knighted and was an acknowledgment of contributions to music culture worldwide.

In 2014, Michael Kurtz was given the Independent Spirit Award by the National Association of Retail Merchandisers for his work with Record Store Day, and in 2015 Michael Kurtz was given a Libby Award by the American Association of Independent Music (A2IM) for being the best ally of independent record labels.

“The timing for Making Vinyl is perfect as new pressing plants are springing up all over the U.S. and around the world to meet the demand,” notes Michael Kurtz, co-founder of Record Store Day, which in April celebrated its 10th consecutive year of double-digit growth. “New vinyl factories going into production will help reduce the backlogs of orders, as independent record stores and labels have experienced in recent years,” Kurtz adds.



VINYL FORECASTS FACTS & FIGURES

The \$1 Billion Global Comeback

Deloitte predicts that vinyl in 2017 will approach \$1 billion in sales

Mostly from new records, but also from used discs and record players

15% of ALL physical music sales

It will generate globally

6% of ALL recorded music revenues

How new vinyl prices have changed

Data from How to Make & Sell Your Own Recording (1992)

DISTRIBUTOR WHOLESAL PRICE	STORE WHOLESAL PRICE	RETAIL LIST PRICE
LP or Cassette		
\$3.75 - \$4.49	\$5.38 - \$5.83	\$8.98
\$4.00 - \$5.48	\$5.98 - \$6.48	\$9.98
Compact Disc		
\$8.35 - \$10.00	\$11.15 - \$11.75	\$15.98
\$8.80 - \$10.75	\$11.80 - \$12.50	\$16.98
LP in 2017*		
\$13 - \$17	\$15 - \$19	\$24 - \$29

* based on anecdotal reports

Most Popular Formats

Year-over-year comparison of the most popular formats sold in the Discogs Marketplace.

	2017	2016	% CHANGE
VINYL	3,617,192	3,222,618	13.92 %
CD	841,368	682,760	23.23 %
CASSETTE	72,077	60,070	19.99 %
TOTAL	4,584,637	3,965,448	15.61 %

Most popular Catalog* vs New

Year-over-year figures for Catalog and New Release Sales sold in the Discogs Marketplace.

	2017	2016	% CHANGE
CATALOG	670,592	599,220	11.91%
NEW	90,453	40,415	123.81%

* Catalog sales (releases 18-month and older) have increased (+11.91%) over last year, but New Release sales have really broken the mold with an astounding increase over 2016 (+123.81%)

14%

VINYL ALBUM SALES

14% UP on Record Store Day 2017 at Independent Music Stores compared to Record Store Day 2016

Source: Buzzangle/Border City Media
2017 Music U.S. Mid-Year Report

20.4%

Vinyl Album Sales were up 20.4% over 2016 YTD while CD album sales were down 3.9%.

Vinyl Album sales accounted for 4.9% of all physical sales, up from 3.5% in 2016 YTD

Source: Buzzangle/Border City Media
2017 Music U.S. Mid-Year Report

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ERIC ASTOR has three decades of experience running record labels, distribution companies, and as a touring musician. He founded Furnace Record Pressing in 1996 with the mission of providing high quality, customer focused record pressing services to independent artists and labels. Furnace is currently busy building a brand new vinyl pressing plant in Virginia. Once complete in Q4 of '17, the 50,000 square-foot facility will house 14 new and completely refurbished record presses with the potential of producing 9 million records a year. In 2013 Astor co-founded VinylStyl, a world leader in vinyl record cleaning and archival products. Eric helped Shinola Detroit launch an audio division, which kicked off with their Runwell turntable launched in late 2016.

BEN BLACKWELL, co-founder of Third Man Pressing, was born and raised on the tony streets of Detroit, Michigan. A reluctant participant in the overhyped underground rock and roll community, he nevertheless became a performer in the Dirtbombs and on the label side in his work through Third Man Records and his own imprint Cass Records since 1999, literally half his life. He miraculously won *Rolling Stone's* 2004 College Journalism Award and has contributed writing to countless rags and dog cage liners. He ate his first salad at the age of 21, has never gone to the bathroom on an airplane and on average buys two records a day. He falls asleep nightly

on a couch in Nashville, Tennessee, while his frustrated wife Malissa wonders why he won't just go to bed.

CRAIG BRAUN, host of the Alex Awards, has been a professional actor on stage, film and television since taking early retirement from the Warner Music Group in 2001, where he was a Creative and Marketing Director. Craig executed such iconic album covers as the Rolling Stones' *Sticky Fingers* (declared by VH1 as the "No. 1 Greatest Album Cover of All Time"), *The Velvet Underground & Nico*, and Alice Cooper's *School's Out*. With Tom Wilkes, Craig won a Grammy Award for packaging in 1974 for the London Symphony Orchestra's version of The Who's *Tommy*!

ERIC BOULANGER is founder and Mastering Engineer of his facility The Bakery, which he opened in 2015 on the Sony Pictures lot in Culver City, Calif, and features a patent-pending digital vinyl cutting system. Working behind the console, Eric has mastered GRAMMY-winning/nominated projects including work with Green Day, Hozier, Selena Gomez, Colbie Caillat, OneRepublic, Eric Burdon, Imagine Dragons, Neil Young, Amos Lee, The Doors, Rufus Wainwright, and Rachel Platten's "Fight Song," a No. 1 hit that earned a Platinum certification. Eric interned at Capitol Studios in Hollywood, Calif., under the tutelage of producer/engineer Al Schmitt. Eric's next mentor was the late legendary

mastering engineer Doug Sax, with whom he worked at Doug's The Mastering Lab and in 2009, designed and built its Ojai vinyl mastering room.

CHAD BROWN entered the world of vinyl manufacturing in 2001 as the owner of greater Toronto-area pressing plant, ACME Vinyl. After closing his plant to pursue a role in a medical device startup that engineered MRI equipment, he soon found himself eager to re-enter the vinyl industry. Chad alongside the team at Viryl Technologies created and brought to market the world's first modern, fully automatic record press. Viryl Technologies' signature product, the WarmTone, has become one of the most reliable and productive machines in the industry, and is being used in existing and new pressing plants all over the world. Since its inception and under Chad's direction Viryl Technologies has grown to 20-plus employees and is proud to work with clients across North America, Europe, and Asia.

STEFAN G. BUCHER has created album artwork for Capitol Records, DreamWorks Records, Interscope/ Geffen/A&M, Warner Bros Records and Maverick Recording Co., as well as for independent labels. His design credit (<http://344design.com>) appears on albums for Sting, Whitney Houston, and the soundtracks for *The Matrix* and *Minority Report*. He is the author of seven books, including

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But mostly design.

MY NAME IS STEFAN G. BUCHER

[SHTEH-fawn BOO-ker. The G is silent.]

This is my work: 344design.com



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the best-selling *344 Questions—The Creative Person's Do-It-Yourself Guide to Insight, Survival, and Artistic Fulfillment*. He has created designs and illustrations for David Hockney, Judd Apatow, and *The New York Times*. His new book “Stefan G. Bucher’s *LETTERHEADS: An Eccentric Alphabet*” will hit bookstores in November.

MICHAEL BUNNELL is Executive Director and a founding member of the Coalition of Independent Record Stores (CIMS). He began his career in the music business over 40 years ago when he opened The Record Exchange in Boise, Idaho. As a founding member of CIMS, Bunnell had a significant role in the creation of the organization, helping develop and revise the organization’s operating agreement. Bunnell also helped the launch of Think Indie Distribution, which handles distribution of unique physical goods to the independent music store sector. He also helps manage Record Store Day.

RANDY CHOLEWA, Detroit native, after a brief retirement as a manufacturing manager with a Michigan based automotive supplier, joined Third Man Records and Third Man Pressing in August 2015. Randy brought 32 years of production experience to lead a team of engineers and designers in the installation of the TMP plant in Detroit.

BRANDON CHRZANOWSKI has been with Third Man Pressing from the beginning. He’s played a significant role in developing each department within the plant using his expertise from his previous role as COO for a plastics company. He continues to pour his passion for the industry into TMP as Operations Manager each and every day and strives to produce the best records possible.

CARRIE COLLITON is a Co-Founder of Record Store Day, handling detail organization and the flow of information to stores and the public. She has worked for indie record stores since college, and her day job is Director of Marketing for The Department of Record Stores, a nationwide coalition of indie record stores.

PIERRE-HENRI CONSTANT was born in Bordeaux (France), and got married in the Graceland chapel at Elvis Presley’s house in Memphis, Tennessee. His daughter is named Priscilla after Elvis’s wife. He studied chemistry in Brittany, France. Today, he runs Resinoplast Vietnam in Saigon, continuing a 22-year career in vinyl compounds sales and production.

CHAD DAHLSTROM is the Chief Executive Officer of Zink Media Inc., owner of Discogs, the most extensive physical music database and leading music marketplace in the world. Dahlstrom, who has been with the company for nearly four years, recently held the position of Chief Operations Officer until September 2017. Before Discogs, Dahlstrom held Director positions at ShiftWise and CD Baby.

MICHAEL DIXON runs five companies (www.michaeldixonvinylart.com) that focus on the tangible beauty and artistic possibilities of vinyl records and their packaging. With Mobile Vinyl Recorders, he travels the world cutting records on vintage record lathes, educates children and teens about the history and science of recorded sound, produces short run lathe cuts for bands, and has released over 250 records on his label, PIAPTK, over the last 12 years.

JAMES DONIO is President of the Music Business Association (Music Biz), the U.S. trade organization focused on building the future of music commerce. Since becoming President in 2004, Donio has evolved the organization from being primarily physical retail-centric to a diverse and inclusive community representing the breadth of today’s business. He has also revitalized Music Biz’s annual convention, making it the definitive gathering for about 2,000 executives engaged in the business of music in the United States.

MATT EARLEY has worked in every link of the vinyl record supply chain. He formerly worked for music wholesalers Arrow/ATM, EDGE Entertainment, and Alliance Entertainment, building the vinyl selections and presence at independent retailers nationally; and as an attorney, he has advised regional artist and recording companies. As Vice President, Sales & Marketing, Matt currently directs sales and project management for vinyl record pressing plant Gotta Groove Records in Cleveland, Ohio.

DONNY EASTLAND, owner of RecordPressingMachines.com, is currently the go-to person for many of the record pressing factories when technical assistance is needed. Clients include Memphis Record Pressing (MRP), Sunpress Vinyl, Brooklyn Vinyl Works, Josey Records, and Gotta Groove Records. His expertise is the results of an Engineering degree, 45 years of experience as an Industrial Engineer, 20 of those years in the record pressing industry. During his time at Southern Machine and Tool (SMT) as Assistant Plant Manager and Installation Engineer, he assisted in fabrication and installation of over 200 record pressing machines.

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BRYAN EKUS serves as President of Colonial Purchasing Co-Op, LLC and also serves on a number of International Management Boards. His experience includes early stage venture capital fundraising and developing and executing government relation strategies. Bryan has more than 25-years of experience in the media manufacturing, data storage, and video entertainment sectors.

BILLY FIELDS is Vice President, Sales, Account Management for WEA, the artist & label services arm of Warner Music Group. As the company's resident vinyl expert, Fields serves as the day-to-day conduit for independent retailers and the three major independent music coalitions; overseeing all aspects of vinyl production, planning, marketing, sales forecasts, projections and strategy.

LISA FOSTER is a General Manager and Director of Media, Marketing & Public Programs at Guestroom Records in Louisville, KY. Foster works to sell both product and place —balancing the commercial nature of the indie record store with its unique ability to be a vital citizen within its scene and community. An award-winning independent scholar and author, most recently Lisa has spoken on increasing women's visibility in record store culture and the significance of vinyl's resurgence to material culture as a whole. Guestroom Records was founded in 2002 and has 3 locations in Norman and Oklahoma City, OK and Louisville, KY.

MICHAEL FREMER is the Editor of Analogplanet.com, a Senior Contributing Editor at *Stereophile* Magazine and Contributing Editor at *Sound&Vision* magazine. He's also contributed to *The New York*

Times, *The San Francisco Chronicle*, *Consumer Digest*, and *The Bergen Record* (New Jersey), among other publications and periodicals. Fremer has also appeared on the oft-run 'History of Audio' documentary on The History Channel. His other credits include supervising the Academy Award nominated soundtrack to the 1982 Disney science fiction feature film *TRON* and co-writing the animated feature film *Animalympics*.

JENNIFER FREUND is the founder and CEO of Dorado Music Packaging, providing the music industry with quality album cover printing, CD and vinyl record packaging products. In 2003 ImpressionsLA became the printing arm of DoradoPkg and in 2009 the entire operations were merged into a single company, Dorado Music Packaging.

TAISHI FUKUYAMA is Chief Marketing Officer at Qrates, an On-Demand Vinyl service that works with musicians who crowdfund their projects to produce as few as 100 records. Previous to his current role, he was the market development representative in Japan for various industry leading music technology companies including the Echo Nest/ Spotify and more.

PATRICK GEORGE has been with the Third Man Pressing team since its inception and played an integral roll with the build-out of the pressing plant. Previous to his current role at TMP as Production Manager, he was a film and entertainment lighting designer. His knowledge and technical expertise has enabled him to guide and manage the plant to run effectively and efficiently. As this industry continues to grow, Patrick is dedicated in keeping the direction focused on high quality standards

ADAM GONSALVES owns and is Senior Mastering Engineer at Telegraph Mastering in Portland, Oregon. He has mastered and cut records for Elliott Smith, Willie Nelson, Peter Dinklage, The Dandy Warhols, Dead Moon, Vampire Weekend, Sufjan Stevens, Rogue Wave, Blitzen Trapper, and thousands more.

ALEX GREENSPAN is founder of New York-based Digital Matrix, is a veteran technologist of the optical disc manufacturing industry who helped pioneer some of the earliest CD-stamper equipment by adapting the electroplating process used in vinyl record manufacturing. Digital Matrix has provided micro-technology equipment and services to some of the world's largest companies and research institutes, as well as an array of media manufacturers in dozens of countries. With the current growing popularity of vinyl as a specialty audio medium, much of the newer manufacturing techniques can now be applied in the production of high-performance analog media.

KARL GROEGER, JR. is the President and CEO of both Looney Tunes Record Store in West Babylon and Brookvale Records. Karl Jr. started working at his father's record store at the age of 6 years old and has never looked back. Looney Tunes was opened in 1971 by Karl Groeger Sr. In 1988 Karl Jr. took over the reigns. Brookvale Records started in 2007 and is distributed by The Orchard/ SONY Music. With an emphasis on deluxe packaging and superior sound mastering for vinyl, Brookvale Records has reissued more than 70 highly acclaimed releases, including albums from such artists as Janis Joplin, The Grateful Dead, Howlin' Wolf, Maroon 5, Brandi Carlisle, Blues Traveler and various soundtracks to name a few. Brookvale has 20 releases scheduled for fall 2017 and 2018.

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DAVID HILL spent countless hours during the 1970s visiting London HiFi retailers. He took a career path in Audio Engineering and started work in 1979 as a junior engineer in a large independent record factory in London; making vinyl and 8-track cartridges before moving “upstairs” to be involved in cassette production. That was four decades ago, and the current Director of Tapematic never stopped buying vinyl records all along.

LISA HRESKO is the associate member relations manager at A2IM (American Association of Independent Music), the not-for-profit trade association representing over 500 independently owned record labels. She was previously editor-in-chief at CMJ, and she programed CMJ Music Marathon’s daytime events.

BOB IRWIN, Founder of Sundazed Records, in 1989, packed a tape machine into his road-weary VW and drove 19 straight hours to Nashville. The result was “Presenting The Fabulous Knickerbockers,” the debut release on his new Sundazed imprint. Bob then began a 25-year relationship as a producer for Sony Music. Irwin quickly learned the ins and outs of mastering, vault research, and the care and feeding of corporate sharks. He curated restored the catalogs Bob curated and restored for Sony include Santana, Janis Joplin, The Byrds, Sly & The Family Stone, Simon & Garfunkel, Stevie Ray Vaughan, Jefferson Airplane, Donovan, and Carole King. Sundazed, meanwhile, grew and prospered. Now based in both Upstate New York and Nashville, the roster includes artists such as The Velvet Underground, Buck Owens, Link Wray, Byrds, Meters, Bob Dylan, Love, MC5, Leonard Cohen, Johnny Cash, and hundreds more. His new imprint, Modern Harmonic, focuses on bringing niche music (e.g., Sun Ra, et. al.) to new and enthusiastic audiences.

LARRY JAFFEE, Program Director, Making Vinyl, bought at 14 years old his first record (the Rolling Stones’ *Hot Rocks*), the start of a lifelong obsession. His music writing has appeared in *Long Live Vinyl*, *Billboard*, *Vibe*, *Record Collector*, *Pro Sound News*, *Wax Poetics*, *Wire*, *The Audiophile Voice*, *Tower Records’ Pulse*, *BMI Music World*, and *High Fidelity*. He is a Contributing Writer to *RocksBackpages.com*. Jaffee founded the Alex Awards packaging competition in 2003 while he was Editor of *Medialine* magazine, which covered CD and DVD production. He’s worked publicity and promotion for various musicians since his college days when he furnished Long Island jukeboxes and radio stations with a local band’s 7-inch single. Jaffee wrote the liner notes to the Surround/Monster Music release of George Benson/Al Jarreau’s Grammy-winning album *Givin’ It Up*, and was a consultant to esteemed attorney Bill Krasilovsky (co-author of *This Business of Music*).

MICHAEL KURTZ is Co-Founder of Record Store Day, conceived in 2007 at a gathering of independent record store owners as a way to celebrate and spread the word about the unique culture surrounding nearly 1,400 independently owned record stores in the U.S. and thousands of similar stores internationally. RSD has presided over 10 straight years of epic growth in vinyl and turntable sales and participating stores on every continent except Antarctica. Kurtz also serves as the President of The Department of Record Stores (The DORS), a coalition of 72 independent storefronts in North America. In 2013, Kurtz was given the honor of Chavalie De L’Ordre Des Arts Et Des Lettres by the French Ministry of Culture.

GÜENTER LOIBL, CEO of Rebeat and founder of HD Vinyl, was born and raised in Tulln, a small town

near Vienna, Austria. Loibl founded Rebeat in 2001 as a distributor of CDs and DVDs in Germany and Austria, and in 2006 he added a digital music distribution company. In 2013, Guenter acquired Preiser Records, one of Austria’s most traditional music labels. His latest venture is HD Vinyl, a next general vinyl technology that offers a universal improvement to the industry’s most classic format.

DON MACINNIS, President of Record Technology, Inc. in Camarillo, Calif., showed up at RTI as a temp in 1983 for a three-day assignment, and he never left. He and his wife purchased the company from founder Bill Bauer in March 1992. RTI has grown into an around-the-clock operation producing over four million units per year while maintaining its reputation as manufacturer of vinyl record pressings of the highest quality. The company also provides metalwork (nickel masters, mothers and stampers) to pressing plants worldwide.

CHRIS MARA is a recording engineer, owner of Nashville’s Welcome To 1979 recording studio, and owner of Mara Machines; the largest analog tape machine restoration company in the world. Welcome To 1979 clients include Pete Townshend, Eric Burdon and Third Man Records. Welcome To 1979 also cuts vinyl masters for Sony Records, Warner Records, Compass Records and Concord Records, among many independent artists. In early 2016, Mara launched a vinyl electroplating facility featuring all new equipment with modern technological advances.

GAIL MAROWITZ is a New York-based designer and creative director. After overseeing design at various record labels for more than 25 years, she left the major label system in 2012 to start her own design studio (thevisualstrategist.com). Since the

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studio's inception, Gail has designed vinyl for a diverse roster of musicians including Aimee Mann (whose LP package designs have garnered three Grammy nominations and one win for "Best Recording Package"), Garland Jeffreys, Betty Buckley, Panic! at the Disco, Gojira, Ted Leo, and The Bacon Brothers. Her work has been featured in *Print's* Regional Design Annual and *Graphis Magazine Design Annual*. She has served as a juror for both *American Illustration* and *American Photography* as well as for the Society of Illustrators. This year, the studio has been awarded a *Graphis* Silver Medal and was shortlisted for the *Communication Arts Design Annual*.

MARK MICHAELS is the CEO & Chairman of United Record Pressing, LLC, the largest manufacturer of vinyl records in North America, based in Nashville, Tennessee, and its sister company, URP Music Distributors, LLC, a leading one-stop wholesaler of vinyl records serving retailers around the world. Recently Michaels has led United's efforts in building its new 143,000 square foot manufacturing facility – one of the largest and most modern record pressing plants in the world. Prior to his involvement with United, Mark's 30+ year career included working as a partner in two multi-billion-dollar private equity firms in Chicago and New York, and as a senior consultant at McKinsey & Company, the international management consulting firm, in its offices in Chicago, Stockholm, and Prague.

CHRIS MURATORE is Chief Business Development Officer and Co-Founder of Border City Media, the company that developed the innovative music measurement and analytics service BuzzAngle Music, the only industry service that analyzes daily music consumption. Muratore has 20-plus years experience covering many segments

of the music industry. Over that time, he developed and managed relationships with many Fortune 500 media and entertainment companies like Apple, Amazon, Google, Wal-Mart, Target, among others. He oversaw the global acquisition and integrity of entertainment data from more than 40,000 outlets across 30-plus countries. BuzzAngle recently was cited by the media as the trusted and most comprehensive service for music consumption data.

NOBLE MUSA is Vice President of Microforum Inc., an optical disc manufacturing company that is capitalizing on the vinyl resurgence. Microforum has recently added Vinyl record manufacturing to its service offering (January 2017). With over 20 years of experience in the multimedia industry, Musa oversees new business opportunities as one of the Managing Directors of Microforum. Musa's responsibilities include analysis, identification and implementation of new media business initiatives.

NINA PALMER grew up in the vinyl industry. Her dad was the co-inventor of the Lened press. She co-owned a pressing plant in South Jersey for a short time. Here she learned all about manufacturing and scheduling and customer service and independent labels. Nina's pressing plant was a big consignee for Canadian printer Ross-Ellis, for whom she was among the inaugural staff of a new US office. The rest is history, from jackets, to cassette inserts, to CD packaging – long boxes (remember them) to Digipak and right back to record jackets. Currently she manages a team of sales reps and CSRs with the title National Sales Director.

GREG PARKIN has been a music industry veteran for over 25 years. Beginning as a touring musician, Greg managed global tours with his various bands. Eventually a student of

engineering, Greg was hired at Capitol Records in 2001, where he went on to become Vice President of Capitol Studios, Mastering, and EMI Archives for 10 years. During his time at Capitol he was in charge of all production as it related to Catalog Vinyl efforts, working with producers and estates to deliver audio of the highest caliber. Greg has since joined Iron Mountain Entertainment Services, where he oversees Studio Operations within IMES's vaults across North America.

ANDREA PASCHAL is the General Manager of ThinkIndie Distribution and the Coalition of Independent Music Stores, a nationwide organization of independently owned record stores and one of the co-founders of Record Store Day. She organizes and oversees the day-to-day operations of both companies, and works with Record Store Day on special projects and helped implement as well as plan their annual conventions. Throughout her life, she has logged thousands of hours on both sides of the music counter.

ALBAN PINGEOT has more than 25 years experience in the media industry delivering services and solutions to the software, music, games, and entertainment markets. He's currently President & CEO of MPO International, which was founded in 1957 in France, one of the largest vinyl pressing plants. At Making Vinyl, MPO will introduce the world's first connected vinyl, providing direct access to music content and/or website via a mobile phone.

MARK PIRO is the founder of Analog Spark, the audiophile imprint of Razor & Tie focused on the reissue of classic and acclaimed albums on 180-gram vinyl and SACD. The label insists on using the original master tapes, best mastering engineers and pressing plants to ensure that their releases are of the highest

quality. In doing so, Analog Spark has established itself as one of the preeminent audiophile reissue labels in the country. Recent releases have included Blind Melon's *Soup*, Ben Folds Five's *The Unauthorized Biography of Reinhold Messner*, The Cranberries' *Everybody Else Is Doing It, So Why Can't We?* and the 60th anniversary reissue of *Ella Fitzgerald Sings The Cole Porter Song Book*.

PER-OLOF RAGNERIUS is an M. Sc. E.E graduate from Chalmers University of Technology located in Gothenburg Sweden. He designed the electronics and software of the original Toolex Alpha AD12 LP-Press in 1976. From 1980 until 2005, he ran his own business designing and manufacturing industrial electronic control units. One of its customers was Toolex Alpha, later Toolex International and Alpha Sweden. Per-Olof's company made all the controls for Toolex CD and DVD injection molding machines and production lines. Since 2006 he has been part owner of Pheenix Alpha, the new company that was formed after the bankruptcy of Alpha Sweden and acquired all machines, parts and intellectual property of the former Toolex Alpha and Alpha Sweden.

MARK RAINEY is the owner, CEO and co-founder of Cascade Record Pressing in Milwaukie, OR. Prior to establishing Cascade, he spent the previous two decades working in independent music, most notably as the founder and owner of the seminal punk record label TKO Records. At Cascade, Rainey oversees the daily operations of the Pacific Northwest's only automated record pressing plant.

ANDREW ROSSITER is General Manager and co-owner of ORG Music, a vinyl-focused label, which has reissued albums from a broad range of catalogs including Atlantic Records, Sun Records, Columbia, Black Lion,

and CTI, among many others, in addition to working with current artists like Mike Watt, Tav Falco's Panther Burns, and Dot Hacker. ORG Music has been a consistent label partner to Record Store Day, collaborating on the annual "Sun Records Curated by Record Store Day" series and offering various exclusives for RSD and Black Friday. Rossiter has also managed a number of developing artists, helped organize events like WAX Record Fair at Capitol Records, and serves as a project manager for the Record Store Day Vinyl Club program. Prior to his role at ORG Music, Andrew worked in marketing at Warner Brothers Records.

PETER RUNGE, of Optimal Media, was born in Rostock, East Germany in 1968. He studied Electronics and Industrial Engineering at University of Rostock, where he earned a PhD. He's been working for Optimal Media since 1997, where he has been Director of Operations, and Head of Production and Logistics. Lately, he's been responsible for capacity planning, process optimization, and acquisition of Vinyl equipment.

GARY SALSTROM is General Manager of Quality Record Pressings in Salina, KS where he oversees the plating, quality control and pressing departments. His first gig in 1979 was as a stamper finisher at Wakefield Manufacturing in Phoenix, where in 10 years he rose to plant manager. After that plant closed in 1989, RTI hired Salstrom to revamp its plating operation in Camarillo, Calif., making it state-of-the-art. In 2011 Chad Kassem launched Quality Record Pressings with Salstrom as general manager.

SABINE-LYDIA SCHMIDT, a designer, cultural entrepreneur and DJ, founded in 2011 »unbreakmyheart« as an independent record label to accommodate Frankfurt- and Berlin-based artists.

»unbreakmyheart« releases vinyl to stem the increasing tide of digitalization in music, reclaiming the ethics of DIY and pushing back to the tangible physical experience of sound and live performances. The label hosts several club nights and showcases in collective structures all over Germany. <http://www.unbreakmyheart.de>

BRANDON SEAVERS is Co-Founder and CEO of Memphis Record Pressing in Memphis, TN. He brings to MRP over 20 years of experience in media manufacturing with AudioGraphic Masterworks, a Memphis-based CD & DVD Manufacturing facility that he co-founded with MRP partner & COO Mark Yoshida. Brandon oversees vinyl production, sales, and customer service for MRP, and is proud to play an integral part in the resurgence not only of vinyl, but of the music industry in his hometown of Memphis.

STEVE SHELDON has spent virtually his entire professional life in manufacturing for the entertainment industry. He started his career in the music business in the print shop at Rainbo Records while attending college in 1971. As the years progressed he played many roles at Rainbo. He was named CEO/General Manager in 1986 and President in 2003. Along with Jack Brown, the founder of Rainbo Records (circa 1939), Steve has led Rainbo from strictly a vinyl pressing plant in the 1970s to a cassette manufacturer in the 1980s, transitioned to compact disc in the 1990s, and DVDs in the early 2000s. Today, Rainbo is enjoying the resurgence of vinyl while continuing to replicate CDs, DVDs and believe it or not, cassettes in the Canoga Park, Calif. plant.

JEFFREY SMITH is the Public Relations and Strategic Partnerships Lead at Discogs, the most extensive physical music database and leading music marketplace in the world. Smith, who has been with the company since February 2017 comes to Discogs after 13 years as Founder and Principle Publicist of Crash Avenue, a boutique music public relations firm.

RYAN SMITH in 2002 joined New York-based Sterling Sound, after several years working as a recording engineer at Right Track Recording. Initially, he worked under Chief Mastering Engineer Ted Jensen on projects and reissues ranging from Green Day and Slip Knot to Talking Heads and The Beatles. In 2006, Ryan was promoted to Senior Mastering Engineer and began a collaboration with the late George Marino. Under George's tutelage, Ryan learned the craft of vinyl mastering. After George's passing in 2012, Ryan became Sterling's sole mastering engineer to continue cutting pure analog vinyl (cut directly from analog tape). He has cut numerous projects for leading audiophile labels such as Analogue Productions, Analog Spark, Intervention Records, Sony Legacy and Speakers Corners.

MICHAL ŠTĚRBA is President & CEO of GZ Media, among the world's largest vinyl pressing plants. Working for the company over 14 years. Started in procurement then joined customer service team, since 2007 member of company management as Commercial Director, in 2013 promoted to CEO position. Leads company with more than 1,600 employees and USD 110m in annual revenue. Its global footprint and manufacturing capabilities extends beyond Europe to North America

JACK STOUGHTON JR. is the President of Stoughton Printing Co., a Southern California firm that has been serving the recording industry since 1965, at a time when 27 pressing plants operated in the Greater Los Angeles area. Initially founded as a label supplier, within a couple of years, Stoughton was supplying slicks for the jacket manufacturers in Southern California, including Modern Album, Globe Album, Imperial Pacific, United, KM Records, Ivy Hill Litho. Even at the "young" age of 65, Jack has been involved in the record industry for seven decades. As President of Stoughton since 1990, he has seen his business (and this industry) through the toughest of times.

HARM THEUNISSE is a co-owner of Symcon, which has several offices in the world. Symcon is a total service supplier for the CD, DVD, BD and vinyl industry. We supply: chemicals, consumables, spare parts and (used) equipment. Harm started a project called www.greenvinylrecords.com, a new injection molding process with the goal of reducing the amount of energy within the vinyl record manufacturing process.

DAN YASHIV, co-founder and Managing Partner of SunPress Vinyl in Miami, is a seasoned music and media industry professional with over 15 years of professional experience as a recording engineer and producer. Credits include Britney Spears, George Michael, Natalie Imbruglia, Pet Shop Boys, De La Soul, George Benson, Arto Lindsay, DJ Spooky, more. Prior roles include managing partner of a top mobile music app company (Musicsoft Arts), and creative director of multiple entertainment products for music, TV, mobile, and web.

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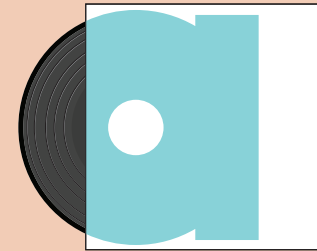
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ALEX AWARDS FINALISTS

Judges reviewed 124 entries, marking the first time the media packaging competition had been held since 2006. But it returns as a vinyl-only competition.

BEST ILLUSTRATED LP COVER

- Aimee Mann, Mental Illness
- Father John Mistry, Pure Comedy
- Gillian Welch, The Harrows and the Harvest
- Queens of the Stone Age, Villains
- Record Store Day Celebrates Leonard Cohen

BEST PHOTO LP COVER

- Alejandro Escovdeo, Burn Something Beautiful
- Common, The Light
- The Protomen, A Night of Queen
- Waxahatchee, Out in the Storm
- Willie Nile, Positively Bob

BEST 45 SINGLE COVER

- Alice Cooper, Live From the Astroturf
- Chris Un Tina, Incognito
- Jack White, Love Is The Truth
- Margo Price, Weakness
- Sun Ra, El Is A Sound of Joy

BEST GATEFOLD

- Dead Weather, Live at the Mayan
- Polyvinyl Plays Polyvinyl
- The National, Sleep Well Beast
- UNKLE, The Road, Part 1
- Yaz Ahmed, La Saboteur

BEST RECORD ART

- Blowfly, Forever Fly
- The Monks, Hamburg Recordings 1967
- My Chemical Romance, Welcome to the Black Parade
- Weather Warlock
- Yautja, Dead Soil

BEST REISSUE PACKAGE

- Andromeda Strain Soundtrack
- John Cale, The Academy in Peril
- Rolling Stones, Their Satanic Majesties Request
- T.Rex, Electric Warrior
- The White Stripes

BEST OVERALL PACKAGE

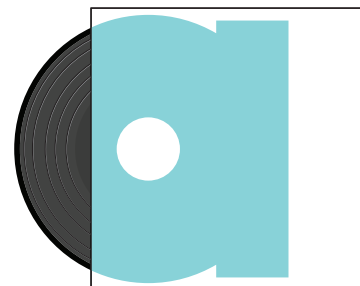
- AKATRE, BLCK RCK
- Alejando Escovedo, Burn Something Beautiful
- Margo Price, Live at the Hamilton
- Pet Symmetry, Vision
- White Stripes, Vault 33, X, Icky Thump

BEST BOXED SET

- Blondie, Pollinator
- Kate Bush, Before the Dawn
- Rolling Stones, Their Satanic Majesties Request
- Voyager, 40th Anniversary Edition
- White Stripes, Vault 33, X, Icky Thump

ABOUT ALEX STEINWEISS & THE ALEX AWARDS

By Larry Jaffee



The Alex Awards are named after Alex Steinweiss, who is widely credited with being “the father of album graphics” during the second half of the 78-rpm record era and inventor of the LP jacket in 1948.

His majestic illustrations adorned more than a thousand covers for the Columbia, Decca, London and Everest labels through the 1960s for a who's who of American popular music. The artist roster includes: Louis Armstrong, Duke Ellington, Count Basie, George and Ira Gershwin, Benny Goodman, Desi Arnaz, Billie Holiday, Paul Robeson, Leonard Bernstein, Dave Brubeck and Igor Stravinsky, among numerous others. Steinweiss' cover for the 1949 Broadway score of *South Pacific* is still in print on Sony's current CD.

As the tale goes, a few months into his new job in 1939 at Columbia in Bridgeport, Connecticut, Steinweiss convinced his bosses to let him illustrate a cover rather than the plain “tombstone” covers that had been typically used. Sales skyrocketed.

Steinweiss's own tastes ran classical, but that didn't stop his first cover for Columbia in April 1940 from being *Rodgers & Hart Smash Song Hits*, for which Steinweiss had a photograph taken of a theatre marquee, which was then superimposed over a graphic rendering of a record's grooves, accentuated in red.

A script font with Steinweiss's name was placed in a corner of each cover he designed. It's an example of how Steinweiss took pride in his work, which he viewed no differently from a painting. The cover was his canvas. For labels other than Columbia, Steinweiss sometimes used the pseudonym “Piedra Blanca.”

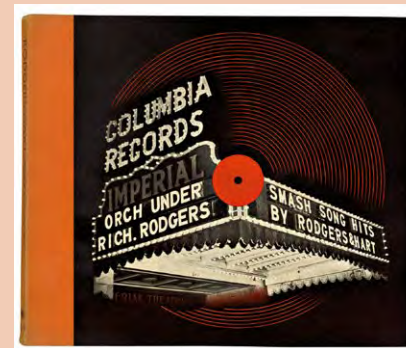
Setting the bar in terms of cover aesthetics, Steinweiss conceived his covers with the music in mind. And he could be sublimely political, as he was with a 1942 release titled *Boogie Woogie*, with a large black hand and a large white hand looming over a piano, meanwhile the music inside featured talented musicians of both races, Count Basie and Harry James Trio, among them.

In 1948 Columbia president Ted Wallerstein, who hired Steinweiss in 1939, turned to him to design a packaging system for the then new LP. He came up with the folded cardboard, taped on the top and bottom, which became the industry standard for the following four decades, and still today to some

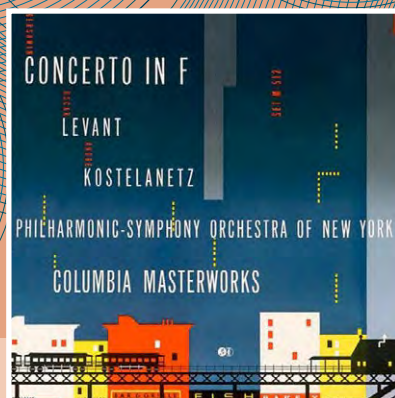
extent considering vinyl's recent renaissance. But as a consultant, Steinweiss was forced to assign his patent rights over to Columbia, which he left in 1954 after a corporate shakeup. He sold his trademark script lettering, the Steinweiss scrawl, to a font company in the mid-1950s. As photographs became more in vogue for LP covers than illustrations during the early 1960s pop era, Steinweiss left the music business, concentrating on creating graphics for liquor companies and other clients. He also on painted and made ceramics.

In March 2001 I found him retired in Sarasota, Florida, where he had moved in 1974 with his wife Blanche. In a phone interview, he explained the goal of his covers was to sell the music. He told me how in the 1940s he would observe how people looked through record store bins. Subsequently, he began to place text listing performer, composer and music higher up.

In 2003 my former magazine *Medialine* decided to establish a media packaging competition, which I called the “Alex Awards” in Steinweiss's honor. He was touched that I was aware of his legacy, drawing a correlation between what he did more than six decades ago for 78s and CDs, DVDs and videogames in the 21st century.



Steinweiss's first cover for Columbia Records



1948
Steinweiss
cover

Although he won numerous graphic arts awards from the likes of the Art Directors Club and AIGA, Steinweiss felt slighted that he never won a Grammy or any kind of recognition from the National Association of Recording Arts & Sciences.

Subsequently, at the first “Alex Awards” in 2003 in Universal City, California, at 86 he gladly accepted a Lifetime Achievement Award. It was presented by Kevin Reagan, the packaging conference’s keynoter, Madonna’s former art director and winner of best packaging Grammy three of the previous five years. At a post-awards dinner, I sat between Kevin and Alex, who traded stories about crazy assistants stealing their tools and taking credit for work that they didn’t do.

The first 100 limited-edition copies of a coffee-table book, edited by Reagan, about Steinweiss’s work sold for \$1,500 was published in early 2011 by Taschen, and signed by Steinweiss himself. (A later trade edition listed for \$69.99.) Alex died in July 2011 in Sarasota, Florida.

Music runs in the family. His son Leslie is in the jewelry business but composes music as a hobby, while Alex’s grandson (and Leslie’s son) Homer Steinweiss played drums with Sharon Jones and the Dap-Kings, which backed up Amy Winehouse on *Back to Black*.



ABOUT CRAIG BRAUN, ‘ALEX AWARDS’ HOST

Returning to host the Alex Awards, as he did 2003–2006, is Grammy Award-winning Craig Braun, renowned for executing such groundbreaking album covers conceived by Andy Warhol as the Rolling Stones’ *Sticky Fingers* (selected by VH1 as the “Greatest Album Cover of All Time”) the *Velvet Underground & Nico*, as well as his own Grammy-nominated Alice Cooper’s *School’s Out*.

In 1972 Craig partnered with legendary art director Tom Wilkes, Wilkes & Braun, won a Grammy Award for packaging in 1974 for the London Symphony Orchestra’s version of The Who’s *Tommy*.

Braun shifted careers to full-time acting about 15 years ago, chalking up with a long list of feature film, television and theater credits.

Craig’s New York stage credits include *Other Desert Cities*, *Macbeth*, *‘Tis A Pity She’s A Whore*, *Deathtrap* and *Merchant of Venice*. In Los Angeles he appeared in the world premieres of *Damages* and *The Million Bells of Ocean*, *Proof*, *Vivien*, and *Our Lady of 12th Street*. He is a lifetime member of The Actors Studio.

Among his many TV guest star roles are *Cold Case*, *ER*, *The Practice*, *Third Watch* and *Law & Order*, as well as the lead role in the acclaimed ZDF miniseries, *Ums Paradies Betrogn*.

Film work includes *Swordfish*, *Great Expectations*, *Flawless*, *The Associate*, to mention a few.

PERFORMER ARUM RAE

Bouncing between states, “indie soul” singer and songwriter Arum Rae went from performing on any stage possible—including dive bars, mental hospitals, and organic produce markets—to landing a high-profile placement on ABC’s *Nashville*, touring with the likes of Gary Clark, Jr., Rodriguez and B.B. King, and independently releasing her 2014 *Warranted Queen* EP acclaimed by Noisey, *Spin*, *Paste*, and other publications.

On that road, she came face-to-face with addiction, loss, heartbreak, and everything in between. Her inspiration derives from a diverse musical palette including Nina Simone, Bob Dylan, Outkast, Bill Withers and ultimately creating a multi-faceted musical experience for the listener. On the heels of her recent *Loners EP* (a 10-inch manufactured by Memphis Record Pressing) and forthcoming unplugged collection entitled *Sub Rosa*, produced by Ken Lewis (Kanye West, Alicia Keys, Kendrick Lamar), Arum’s debut full-length album is slated for release in late 2017.

Growing up in Colorado Springs, she found herself enrolled in school music programs at a young age. Kicked out of her first high school and quickly leaving the second, a music teacher at the third school recognized her gift. He eventually helped the budding songstress receive a scholarship to Boston’s prestigious Berklee College of Music.

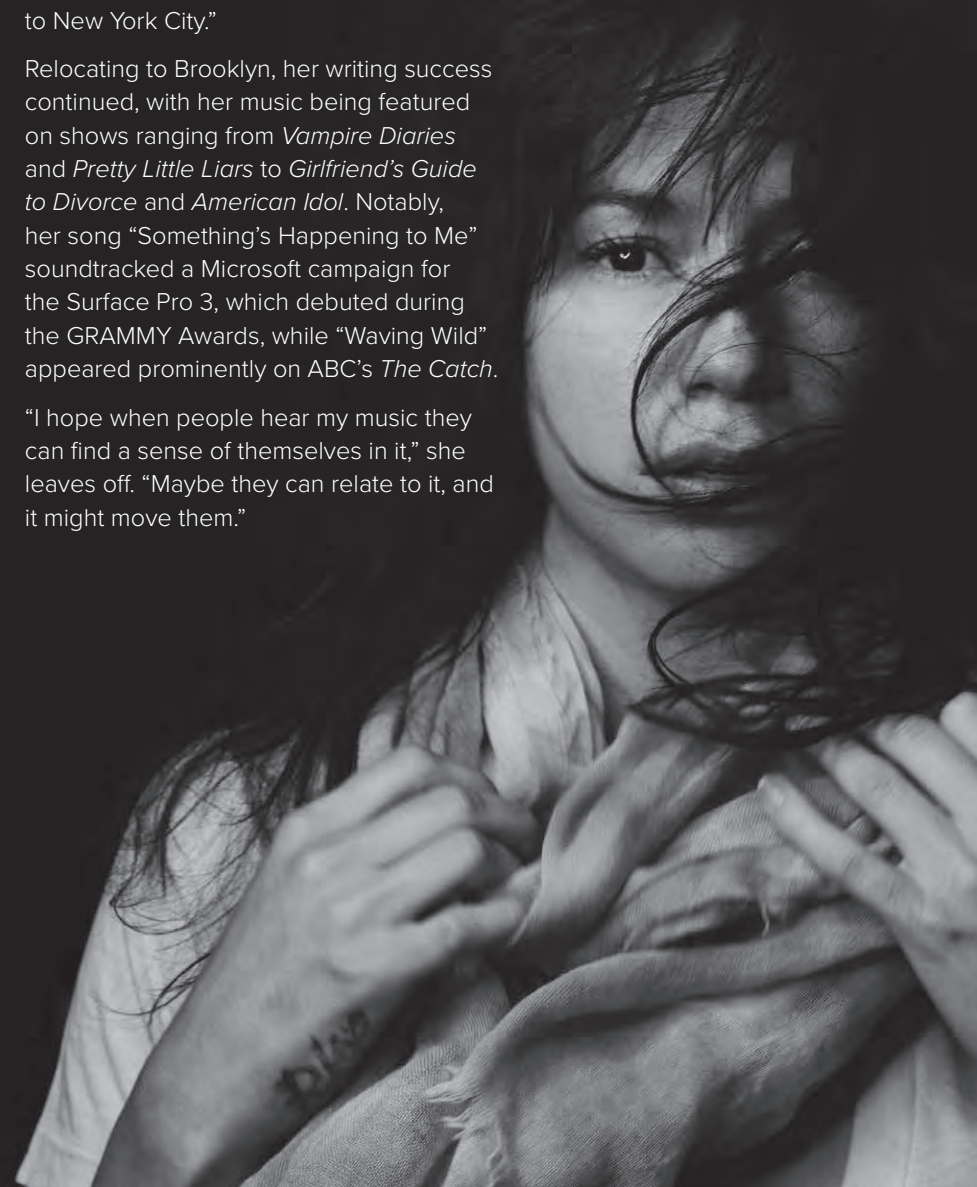
Upon graduating, she cut her teeth on the road and penned what would become 2005’s *Arum Rae* inside a tiny Virginia cabin. She quietly honed her craft and toured under the name White Dress, alongside Clark and The Civil Wars in addition to gracing bills with Willie Nelson, Dan Auerbach, and more. During a break in 2012, she received a serendipitous call.

“I was waitressing at a diner in Austin, a little bummed out because that was my first job and now here I was again,” she goes on. “I got a call from Disney that they

wanted to use ‘If I Didn’t Know Better’—which I wrote years before with John Paul White [The Civil Wars]—on *Nashville*. It was enough money that I could quit and move to New York City.”

Relocating to Brooklyn, her writing success continued, with her music being featured on shows ranging from *Vampire Diaries* and *Pretty Little Liars* to *Girlfriend’s Guide to Divorce* and *American Idol*. Notably, her song “Something’s Happening to Me” soundtracked a Microsoft campaign for the Surface Pro 3, which debuted during the GRAMMY Awards, while “Waving Wild” appeared prominently on ABC’s *The Catch*.

“I hope when people hear my music they can find a sense of themselves in it,” she leaves off. “Maybe they can relate to it, and it might move them.”



ANATOMY OF A DELUXE REISSUE: **NIGEL LIVES!**

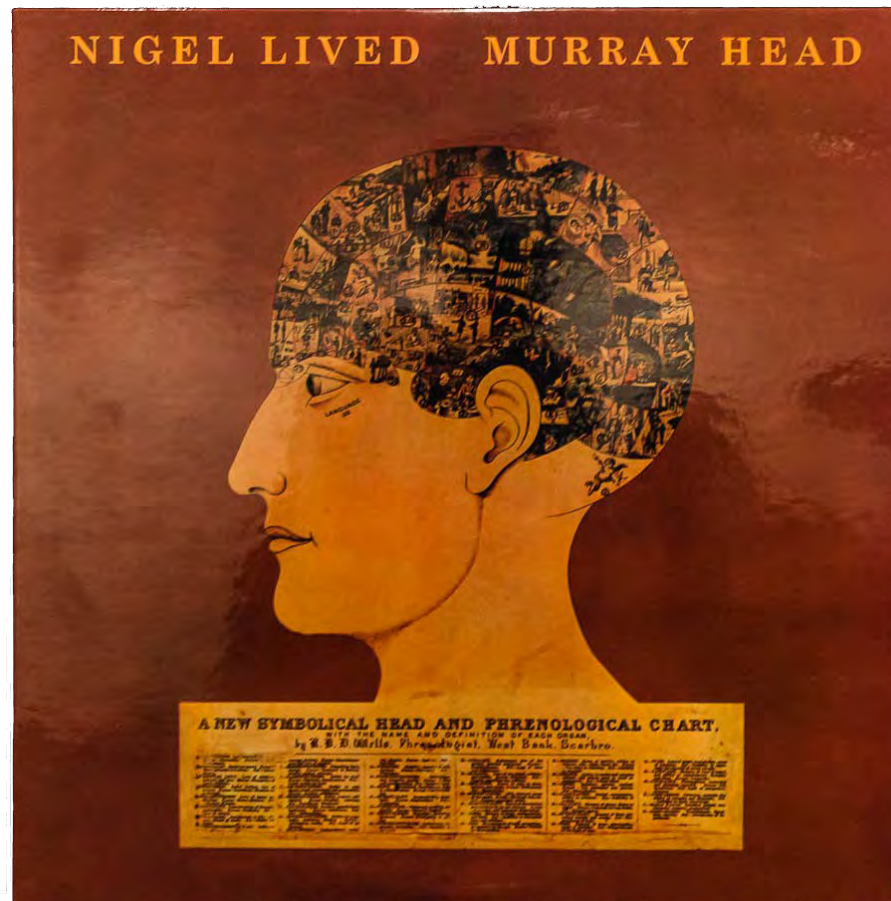
By Shane Buettner

"Concept album" only begins to describe Murray Head's remarkable 1972 debut *Nigel Lived*, which my record label, Intervention Records, has reissued as an "Artist-Approved" 45th Anniversary Edition on 180-Gram vinyl. There is a deep story behind this LP release.

Nigel's cover art, gatefold and book, which represent the fictional Nigel's diary, are truly crucial to Nigel's story. Murray in 1972 was coming off a smash hit on the British charts with "Superstar" from *Jesus Christ Superstar*, along with major successes on stage (*Hair*) and screen (*Sunday, Bloody Sunday*). It's no surprise that Murray's debut album would be a project that would combine all of his dramatic talents.

Murray didn't just write songs about someone named Nigel leaving a small town and finding fame and fortune in 1960s London before succumbing to addiction and despair. Murray wanted more "realism." Much like the "found footage" device clever filmmakers employ today, Murray wrote a diary for Nigel, which is then "found" by Murray the minstrel, who put the life to song.

Murray's concept for *Nigel* is beautifully illustrated in the jacket and the 8-page book in the gatefold interior, which juxtaposes heart-wrenching pages from the diary with the lyrics for the entire album. While Susan Ellis Jones is credited with the cover design, Nigel's 8-page diary is credited to Murray who supplied the photos in the gatefold interior.



Murray believed this jacket art treatment was so important to the Nigel's story that when CBS balked at incurring the extra printing costs Murray agreed to alter his deal, lowering his points on the album!

As no original art elements survived, Intervention's art director, Tom Vadakan, restored the art from carefully prepared high-res scans of the original UK jacket. Weeks of cleanup and tweaks were required. Stoughton Printing worked just as tirelessly, identifying paper stock that's a dead ringer for the original diary, save for being heavier, and worked for hours on press to get all the colors just right.

This boutique process is finished by printing as an "Old Style" gatefold, printed first as flat, heavy paper then adhered to heavy gatefold "blanks." The front and back are film laminated for a beauty and longevity. Murray

is thrilled with the final product, agreeing that he could have only dreamed of achieving this quality level in 1972 for mass market.

I sent an original U.K. LP to my partners at Dorado Music Packaging, who used that LP to spot match the center label colors to the original. This is the kind of authenticity that's required at every step for serious vinyl reissues.

For mastering the original recording engineer Phill Brown supplied his own 1/4" 15-ips analog masters. Kevin Gray at CoHEARent Audio mastered 100% analog at 45 RPM over two 180-gram LPs, which were pressed at RTI. As a single 33, side 2 was originally over 27 minutes, which undoubtedly forced sonic compromises in cutting.

Thanks to all of this obsessive attention to detail by all parties, *Nigel Lived* isn't just reissued but reborn in 2017, on his 45th birthday!

"When CBS balked at incurring the extra printing costs Murray agreed to alter his deal, lowering his points on the album!"

WHAT GOES AROUND COMES AROUND AT MIAMI'S SUNPRESS VINYL

By Dan Yashiv

Reggae superstar Bob Marley's first early 1960s recordings with The Wailers in Jamaica were cut to vinyl at the legendary Studio One facility owned by the impresario Clement "Sir Coxsone" Dodd.

In the 1970s, Final Vinyl, a vinyl pressing plant owned and operated by reggae pioneer Joe Gibbs just north of Miami, Florida, issued classic Studio One records by Marley, as well as genre luminaries Toots and the Maytals, the Skatalites, Dennis Brown, and Sugar Minott.

And today, with the global rebirth of the record manufacturing industry, reggae pressing has come full circle, as SunPress Vinyl is housed in the former Final Vinyl factory, and three

of Gibbs's original presses are in use once again. In fact, Headley Haslam, who pressed almost every record during the Gibbs and Studio One years, is now back at the pressing post he first filled in the 1970s.

Among the records getting pressed for customer Tuff Gong International are brand new releases of Bob Marley and the Wailers reissues of classic albums *Exodus*, *Legend*, *Burnin'* and *Catch a Fire*, as well as blues great B.B. King, among many others.

SunPress Vinyl is proud to continue this rich tradition, honoring the history of its location with bespoke record pressing services. The facility's founders are musicians,

producers, and engineers. The manufacturing team includes engineers with more than 40 years of experience pressing vinyl records, and ensures that the machinery is performing at top form under the most demanding quality control.

SunPress Vinyl is committed to extending the long vinyl legacy in Miami, and restoring a vibrant hub for the production of beautiful, analogue music.

Personally, after working for more than 15 years as a recording engineer and music producer with a variety of artists ranging from Britney Spears and George Michael to De La Soul and George Benson, I came to the realization that the music

format that matters most to me and most music lovers I knew is and has always been vinyl records.

So about 3 years ago, with the surprising renaissance of vinyl records, and after learning that vinyl pressing plants are back-ordered 4 to 6 months trying to keep up with the exploding demand, I decided to start my own vinyl pressing plant.

But it was certainly not going to be easy. Until recently no new record pressing machines had been built since the mid 1980s, so I set out on a journey around the country in search of pressing machines and the very few people who knew how to operate them.

My travels took me to Los Angeles, Nashville, Dallas, Toronto and Miami, where I finally found what I was looking for: a dormant pressing plant with an amazing history and the pressing professionals who previously ran it.

I put together a group of vinyl enthusiasts who secured the required financing, and we set out to acquire the equipment and bring it to New York.

Eventually however, we realized that renovating the Miami plant and refurbishing the machinery is going to be way faster and less expensive than moving everything to New York and starting from scratch there.

Add to the equation that the plant was formerly owned by legendary reggae pioneers Joe Gibbs and Studio One, and the decision to fire up the old pressing plant and keep it in Miami became obvious.

After about six months of intense renovation and repair work by an amazing team of engineers and machinists, we launched a full service vinyl record pressing plant in January 2017.

www.sunpressvinyl.com

Dan Yashiv is among the panelists on the Day 1 session, 11:20 am-12:20 pm: What It Takes to Set Up a New Vinyl Plant.

Pressing engineer Headley Haslam for Sunpress Vinyl is working the same machines he used in the 1970s when the Miami-based reggae record factory was known as Final Vinyl.



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NOTABLE BOOK

VINYL . ALBUM . COVER . ART

Brilliant Minds Think Alike

The U.K. design studio Hipgnosis set the bar for 1970s rock packaging ingenuity, widely lauded for its iconic album covers for Pink Floyd, as well as dozens of other popular artists.

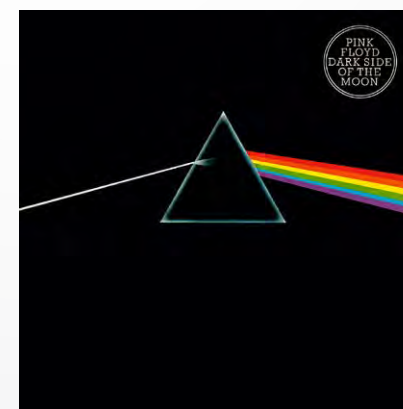
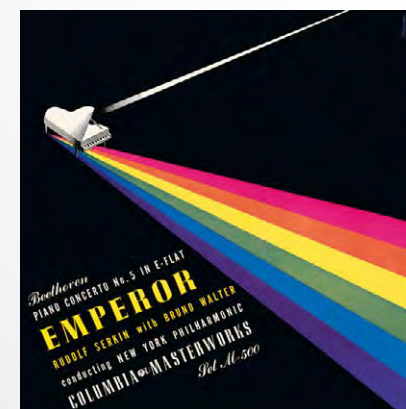
A new book, *Vinyl . Album . Cover . Art: The Complete Hipgnosis Catalogue* (Thames & Hudson), displays chronologically all 373 Hipgnosis covers, such as the classic *Wish You Were Here* (1975), in which two men shaking hands — one on fire — makes a comment on capitalism and inside image of a faceless businessman.

That record's predecessor was *Dark Side of the Moon* (1973), which bears more than a passing resemblance to Alex Steinweiss's 1942 cover for Columbia Masterworks' release of Beethoven's *Piano Concerto No. 5 in E-flat (Emperor)*, as performed by Rudolf Serkin, piano and Bruno Walter conducting the New York Philharmonic.

"The Steinweiss cover was not the inspiration for DSOTM," comments Hipgnosis co-founder Aubrey ("Po") Powell in an email to me. "Until you sent me Steinweiss's cover, it had never crossed my mind that anything remotely similar had been done. I had not seen it before so thank you for that."

Po, who started Hipgnosis with the late Storm Thorgerson in 1967, says the Pink Floyd cover concept "came from my perusing through a French physics book on light refraction and seeing a photograph of light streaming through a window onto a glass paperweight, which in turn spread a rainbow onto a piece of paper. I showed it to Storm who immediately said to me 'I've got it!' And DSOTM was conceived."

— Larry Jaffee



GLOSSARY OF COMMON VINYL TERMS

(Courtesy of Gotta Groove Records, www.gottagrooverecords.com, Cleveland, Ohio)

These are some common terms used in vinyl manufacturing. If you don't see a term that you are looking for, please contact us and we'll help you out (and maybe even add it to the list below).

2-Step Plating: The **Electroforming** process which yields a set of **Mothers** and a set of **Stampers**. At Gotta Groove, other than 180 Gram vinyl, the default plating option is 2-step (and is included in our record pricing). Mothers are able to make additional stampers, as needed.

3-Step Plating: The **Electroforming** process which yields a set of **Fathers**, **Mothers**, and set of **Stampers**. At Gotta Groove, 180 Gram vinyl pressings of 500 or more units include 3-step plating by default, as well as orders of larger quantities of 7inch or 12" Standard weight records. Fathers are able to make additional Mothers. Mothers are able to make additional stampers.

4/4, 4/0, 1/1, 1/0 Print: In commercial offset printing (not just record-related printing), you will find numerical descriptions like this pertaining to print items. We use these terms on our price cards for the various insert printing options. The numbers refer to the print plates being used to print the image onto the sheets. In process offset printing, there are four print plates — Cyan (C), Magenta (M), Yellow (Y), and Black (K). When you see a "4" or the acronym "CMYK", it means full color print. When you see a "1" or "K" only, it means black and white (B&W) print [when printing B&W, the

printing press is only using the K (black ink) printing plate — no C, M, or Y]. So, when you see "4/4", it means full color print on both sides of the sheet; "1/1" means B&W print on both sides of the sheet.

Biscuit: The sandwich that is ultimately pressed into a record. A biscuit consists of a hockey-puck shaped piece of extruded vinyl between a **Label** on the top and bottom. The biscuit is compressed by the Record Press into the shape of a vinyl record. You can view biscuits being pressed into records in our **company video**.

Downloads / Download Codes: Many modern records include a coupon inside the record jacket with a unique code enabling the consumer to redeem a digital version of the **Program Material** embodied on the record, and/or other bonus material. Gotta Groove provides an inclusive download hosting service for digital audio and video content as an add-on item to orders.

Electroforming: The forming (or growing) of a metal onto the face of a substrate. This process is used in many industries where very accurate replicas of a substrate are a requirement. In record manufacturing,

the substrate is the cut **Lacquer**. The cut lacquer is cleaned and then sprayed with a silver solution. This sprayed lacquer is then put into a bath of nickel sulfamate solution. When an electric current is run through the bath, nickel atoms are drawn to the face of the silvered lacquer, and a nickel layer "grows" on the face. When this nickel layer is removed from the lacquer, the removed layer becomes the **father** or **stamper**.

Fathers: A **Father** is the inverse of a cut lacquer — instead of playable grooves the face of the father consists of the inverse of grooves — peaks. A father is used to create a **Mother**, and is then either stored for future use (in 3-step plating) or, converted to a **Stamper** (in 2-step plating). Fathers are sometimes called the Metal Master.

Innersleeve: Also referred to as a "dust sleeve" or "bag", this is the paper sleeve that the record is directly inserted into. Gotta Groove Records record pricing includes blank innersleeves by default. But, you can also order printed artwork and/or text on innersleeves. Blank innersleeves most commonly have a diecut hole on each side so the record **Label** can show through. Printed innersleeves can be produced with our without diecut holes. Plain paper innersleeves can cause surface scratches to the

MAKING VINYL GLOSSARY

face of the record, which over time can sound. Cardstock innersleeves exacerbate this surface scratch propensity, and therefore are not recommended by Gotta Groove.

Insert: At Gotta Groove, we refer to anything that is being inserted into a record jacket other than the sleeved record and download codes as an insert. Our standard inserts are 11×11" (for 12" records) or 7×7" (for 7" records). But, inserts can really be many different sizes and formats — stickers inserted into jackets, postcards, cds or dvds stuffed into a jacket, etc. Some folks refer to Innersleeves as inserts, but we prefer to use the term "insert" for anything that is not an innersleeve but is going into a record jacket.

Jackets: Also commonly referred to as a "cover" a jacket is the outer pocket that records are inserted into — records first go into an **Innersleeve**, and are then inserted into the record jacket. Jackets are most commonly made of cardstock, with the printing done directly onto the white cardstock (this is called Direct To Board print— also see **Tip-On Jackets** below).

Label: The paper circle in the middle of a pressed record. Sometimes referred to as a "sticker", a record label is actually not adhered to the face of the disc after pressing — it is an integral part of the pressing process, and serves to cool the middle of the record while it is being pressed.

Lacquers: A blank lacquer is an aluminum disc that is coated with a nitrocellulose lacquer layer. There are currently two manufacturers of blank lacquers in the world — Apollo/Transco and MDC. A lacquer is also the first step in the vinyl manufacturing process — grooves are cut into the face of the blank lacquer via a machine called a **lathe**. While a lacquer can be

played on a turntable, master lacquers that are going to be used for a real pressing job are never played — they are sent directly to an electroplating facility to be used as the substrate in the **Electroforming** process that makes the metal parts which are eventually used to press records. Cut lacquers are sometimes called the Master.

Lathe: A record lathe is a machine used to cut the grooves into the face of a blank **lacquer**. This machine is not a record press — this is a machine designed to make single cuts of master recordings into blank lacquers, not to mass produce pressed records.

Matrix Inscription / Matrix Number: Sometimes also referred to as a "scribe" or "scribe number". The alphanumeric identifier that is etched into the lead-out (matrix) area of the record. Most frequently, this number matches the "Catalog Number" or "Selection Number", but it is actually arbitrary — it just has to be something that is somewhat unique. The matrix inscription is important to both the plating dept and the pressing dept, because it is the only way of visually identifying lacquers and metal parts.

Mothers: The metal plate that is two steps removed from a cut **Lacquer** — a mother has grooves on its face, and can be played on a turntable. A mother is used to make **Stampers**.

Nonfill: (See also, **Stitching**) — Nonfill is a PVC molding-related challenge when pressing some records. Nonfill is difficult to see with the naked eye, but can be visible under magnification. When it is audible, nonfill can cause a crackly type sound. Some records are more susceptible to issues such as stitching and nonfill than others, depending upon the program material and the physical characteristics of the grooves.

Polybags: No-Flap polybags are clear plastic "sleeves" which a jacketed record is inserted into. Most record stores will polybag their used records. No-Flap polybags are open at the top. Resealable polybags have a flap at the top and an adhesive strip which enables the end purchaser to open and re-seal the flap at the top of the polybag.

Polylined Innersleeve: An innersleeve with a plastic liner on the inside, designed to better protect the face of the record from surface scratches.

Premaster: In the digital age, many records are cut from a digital source. In most cases, a high resolution source is eq'd / mastered specifically for vinyl. This new file is called the vinyl premaster. Gotta Groove strongly urges all customers to have a vinyl premaster made by a reputable professional who regularly works with the vinyl format before submitting audio to be cut.

Program / Program Material: The underlying subject source audio embodied in a record.

Record Press: A hydraulic press that compresses the vinyl **Biscuit** between two stampers and produces pressed records. Pressed records are not made from blank discs.

Reference Lacquers: Similar to lacquers above in that these are aluminum discs with a nitrocellulose coating, grooves are cut with a lathe into the face of these for listening instead of for electroforming. Reference lacquers are used to ensure that the program material is translating to the phonograph medium in an acceptable manner. (Also, see Test Cuts below). Neither test cuts or reference lacquers are a substitute for **Test Pressings**.



Shrinkwrap: The clear plastic wrap that, when ordered, seals the record.

Stampers: The metal part that is affixed to a record press, which stamps grooves into melted vinyl **Biscuits**. Stampers are the inverse of grooves — peaks instead of grooves.

Stitching: (See also, **Nonfill**) — Stitching is a PVC molding-related challenge when pressing some records. Visually, it appears like lines perpendicular to grooves, sometimes even resembling a scratch. When it is audible, stitching can cause a “zip” type sound. Some records are more susceptible to issues such as stitching and nonfill than others, depending upon the program material and the physical characteristics of the grooves.

Stock Marks: Sometimes also referred to as “dimples”, these are visual blemishes sometimes on the face of a record. Many are purely visual and do not cause a sound issue. Some may cause a “heartbeat” type thump when the stylus travels over them.

Test Cuts: This is a service offered by Gotta Groove for 12” orders, similar to Reference Lacquers in that they are used to ensure that the program material is translating to the phonograph medium in an acceptable manner. However, instead of being a physical lacquer disc embodying the entire program material sent out for approval, instead only samples of the program are cut into a lacquer and then played back and recorded into a wav file to be emailed for approval. Neither test cuts or reference lacquers are a substitute for **Test Pressings**.

Test Pressings: These are actual pressed records, but typically are the first time that records are being pressed from a set of **Stampers**. They are made from the same material

as production records, and have the same groove information. They typically have labels which designate them as test pressings. They are the “final approval” mechanism before productions copies of a particular program are produced.

Tip-On Jackets: This type of record jacket is commonly viewed as a deluxe upgrade. In this type of printing, the actual print is done on a separate sheet of text paper which is ultimately wrapped and glued to a thick corrugated core. Gotta Groove tip-on jackets use 30pt cores, and include matte or gloss lamination.

UPC/Bar Code: As with most any consumer product, many records have bar codes. You can order these from GGR. If you have a bar code on your record at all (some records do not), it does need to be unique to that record — not the same as your CD release. Also, if you work with a distributor, most distributors prefer each color/variant of the same release to have its own unique bar code.

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