

MEDIATTECH



MAKING VINYL

&

THE WORLD OF PHYSICAL MEDIA CONFERENCE

MAY 2-3, 2019 | MEISTERSAAL | BERLIN

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WELCOME TO BERLIN & 'THE BIG HALL BY THE WALL'

By Larry Jaffee and Bryan Ekus



It's fitting that our first Making Vinyl conference in Europe takes place in Berlin, following two U.S. events in Detroit that also celebrated the manufacturing rebirth of the vinyl record. They're practically twin cities that had fallen in disrepair, but embraced its rich artistic culture to lift themselves out of their urban decay. Both Berlin and Detroit are globally recognized as leaders in the techno DJ genre, which helped keep vinyl alive when most even in the music industry thought the format was as good as dead and buried.

"There's been a Detroit-Berlin connection since the early 1990s," explains Detroit DJ Juan Atkins in a magazine article. Detroit's Cass Corridor 15 years ago wouldn't be a neighborhood that you would want to wander around, musician/entrepreneur Jack White told the first Making Vinyl audience in November 2017. Industrial-minded Jack helped to gentrify the area by putting his Third Man Pressing in his hometown of Detroit instead of his current base in Nashville.

We're so fortunate to be holding this event at the majestic Meistersaal, a one-time concert hall but more famously the same physical space that held Hansa Studios, some 200 meters from The Wall, inspiring David Bowie to write and record there in the studio "Heroes." Bowie moved to Berlin in 1997 because it was the capital of his childhood dreams and home of Expressionist art. There he produced new music that helped further develop him into "an artist of extraordinary brilliance and originality," writes Heroes: Bowie and Berlin author Tobias Ruther. Write academics Dominick Bartmanski and an Woodward in their book *Vinyl: The Analogue Record in the Digital Age* (Bloomsbury, 2015) of Berlin: "The city is often cited as an important ingredient in this cultural brew that had vinyl as one of its key totems, a benchmark of quality and authentic simplicity at the time when the mainstream thought in opposite ways or did not think at all ... In Berlin, vinyl is not just discussed and talked about as something extraordinary. Rather, it is lived, experienced, experimented with and enjoyed quite commonly."

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WELCOME TO THE LEGENDARY MEISTERSAAL

That's our goal with Making Vinyl and our friends at the MEDIA-TECH Association and their World of Physical Media program on Day One. Discerning consumers of all ages still relish the tactile nature of records, CDs and even cassettes, are and willing to pay much more for them even if the same music can be emanated from their smart-phones for a relatively nominal monthly subscription price. It defies all technological and economic logic that vinyl would be revived as a deluxe product.

But a dozen years after the first Record Store Day (RSD), it's clear that this global phenomenon has traction, as evidenced by Making Vinyl's opening panel with RSD representatives from Germany, Great Britain, Italy, France, and Holland.

As the late great Leonard Cohen sang, "First we take Manhattan, then we take Berlin."



Opened in 1913 as a concert hall, this majestic Meistersaal room became the home of Ariola Records in the 1960s when classical and opera artists took advantage of its famous acoustics. In 1976 rock musicians gravitated to the studio, then known as Hansa Studio 2, where Bowie in 1977 and 1978 recorded his groundbreaking albums *Low* and "*Heroes*" and produced his pal Iggy Pop's albums *The Idiot* and *Lust for Life*."

It was Bowie who called the recording studio "The big hall by the Wall." Hansa Tonstudio was also where Depeche Mode recorded their albums *Construction Time Again*,

Some Great Reward, and *Black Celebration* between 1983 and 1986.

In October and December 1990, the studio played host to U2 recorded parts of their album *Achtung Baby*, which turned out to be the last production there.

Thomas Meisel, co-founder of Hansa Studios and owner of the building, decided to reopen the Meistersaal in its original guise as a venue. Restoration began in March 1993 and lasted 18 months. The Meistersaal began hosting events again from October 1994. The program focused on piano and recitals, theatre and readings.

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MAY 2, 2019

Physical Media World Conference

hosted by Michael Hosp, Board Member, MEDIA-TECH ASSOCIATION

11 00

WELCOME MESSAGES

Sven Deutschmann & Michael Hosp, Board Members, MEDIA-TECH ASSOCIATION & Bryan Ekus, resident MAKING VINYL Berlin.

11 20

KEYNOTE: RENÉ RENNEFELD: GET INSPIRED: THE HIT FORMULA

How to use the power of music and the five major aspects of success to improve and develop creative leadership, team empowerment and sales performance

ONLY CREATIVITY HAS THE POWER TO CHANGE YOU, YOUR TEAM, THE WORLD

12 00

FORMATS IN NUMBERS

The panel will talk with experts in music, movie, media about the market, formats and the development to a "digital" line. We are living in an incredibly exciting time for recorded music and data.

Through the digital change, the physical media industry must preserve to ensure its journey benefits both content creators and consumers of today and the future. This status is a tremendous opportunity to rethink traditional processes in the industry and jointly develop new business models.

Moderator: Sabine-Lydia Schmidt, Designer, Cultural Manager, Label, Unbreakmyheart Records.

Speakers: Sara Valentino Tapedub, Tom Nieuweboer, !K7 Music GmbH; Mathias Strobel, Bundesverband Musiktechnologie; Dr. Birte Wiemann, VUT e.V.; Sigrid Herrenbrück, Head of Press and Public Relations, Bundesverband Musikindustrie e.V.

12 45

NETWORKING BREAK

13 45

FIRESIDE CHAT: HOW TO MAKE MONEY WITH PHYSICAL MEDIA

Moderator: Michael Hosp, CEO, kdg mediatech

Speakers: Sven Deutschmann, CEO, Sonopress; and Günter Loibl, Rebeat Innovation

14 30

HOME ENTERTAINMENT TRENDS ACCORDING TO THE JOURNALISTS

Journalists share their views on what is the next big thing for the way physical content is produced, distributed and consumed.

Moderator: Sabine-Lydia Schmidt, Designer, Cultural Manager, Label, Unbreakmyheart Records

Panelists: Michael Fremer, Analog Planet; Martin Burger, Mint Magazine; Knut Schlinger, Musikwoche; Frank Wonneberg, Author, The Vinyl Lexicon

15 15

NETWORKING BREAK

15 15

FUTURE DEVELOPMENT AND PERSPECTIVE IN MASTER RIGHTS AND ITS IMPACT TO PRODUCTION CYCLES

Streaming grows, digital & physical sales decrease. Will streaming revenues finance new master productions?

Recording quality increases as new sound formats are developed. Is there a future for an equivalent product to be sold? A future based on streaming will make physical media playback devices obsolete. A major risk to every physical format? The master right: essential in the future development of hardware and software sales.

Speaker: Christoph Diekmann, addvalue Consulting

16 00

PANEL SESSION: MARKETING PHYSICAL MEDIA IN THE WORLD OF DIGITAL CONTENT

Moderator: Christoph Diekmann, addvalue Consulting;

Panelists: Kim Bayley; Entertainment Retailers Association, Holger Wustlich, Senior Direct of Sales & Marketing, Universal Music Group; Seda Selin Parlak, Gfk; Steffen Gerlach, CEO, Capelight Pictures; Christian Winter, ulturkaufhaus Dussmann, Berlin; Connie Comeau, The ADS Group

16 45

THE BRILLIANT HISTORY OF THE MEISTERSAAL & HANSA STUDIOS

Built as a chamber concert hall in 1912 at the heart of Berlin in Potsdamer Platz, the Meistersaal occupies the same physical space when it was known Hansa Tonstudio, where brilliant recordings were made since the early 1960s from countless artists including David Bowie, Depeche Mode, U2, R.E.M., Peter Maffay, Nina Hagen, and Udo Jürgens.

Moderator: Rene Renefeld

Panelists: Eduard Meyer, former Hansa engineer (David Bowie, Iggy Pop); Thilo Schmied, Berlin Music Tours; Reiner Maillard, Emil Berliner Studio.

17 15

BERLIN TRANSPLANT, RECORDING ARTIST BOB MOULD

Bob Mould's musical career has spanned decades, from his pioneering early '80s work with Hüsker Dü to his solo work in singer-songwriter, electronic, and rock modes, to the deafening pop sparkle of Sugar. Originally from the U.S. state of Minnesota, Mould moved to Berlin since 2017. His latest album is *Sunshine Rock* (Merge Records). Bob will speak and perform.

18 00

NETWORKING PARTY HOSTED BY THE MEDIA-TECH ASSOCIATION AND MAKING VINYL

All registered participants are welcome to attend!



MAY 3, 2019
Making Vinyl Conference

9 00

WELCOME – BRYAN EKUS & LARRY JAFFEE, MAKING VINYL CO-FOUNDERS

9 15

RECORD STORE DAY IN EUROPE: THE GROWTH CONTINUES

A little more than a week after the annual global celebration, discover the winning formulas for record-breaking sales from RSD reps in Germany, France, Great Britain, Spain, and Italy in expanding the vinyl-buying audience.

Moderator: Michael Kurtz, RSD co-founder
Speakers: Kim Bayley, RSD Great Britain; Pascal Bussy, RSD France; Jan Köpke, RSD Germany; Danilo Durante, RSD Italy; Esther Vollebregt, RSD Netherlands

10 15

IN THE RIGHT PLACE AT THE RIGHT TIME

Buying up pressing equipment and lathes at auction decades ago proved to be prescient moves for these large European operations that are meeting continued customer demand for a quality product. Is more investment in technology needed to ensure future profits?

Moderator: Michael Fremer, Analog Planet
Speakers: Michal Sterba, GZ Media; Alban Pingeot, MPO; Peter Runge, Optimal Media; Ton Vermeulen, Record Industry; Mark Michaels, United Record Pressing

11 00

NETWORKING BREAK

11 30

PULSE ON THE VINYL PIPELINE

Where are the markets going? What are the future plans for release of new titles on vinyl and what plans are in place for the release of back catalog titles?

Moderator: Andreas Kohl, Optimal Media
Speakers: Nike Koch, Sony Music International; Chris Goss, Hospital Records Ltd.

NOON

KEYNOTER: GERHARD BLUM, SONY MUSIC INTERNATIONAL

As Senior Vice President of Global Distribution & Supply Chain, Gerhard Blum oversees manufacturing and distribution for Sony Music International. During his 24 years with the music major, he has witnessed dramatic changes in the music industry – from the rise of digital downloads and streaming, to the decline of the CD, and the surprising comeback of the vinyl record.

12 30

LUNCH

13 30

THE COMMUNICATIVE POWER OF KILLER PACKAGING

The vinyl record resurgence is being driven largely by the tactile nature of the format, a clear advantage over streaming and digital downloads. But how important is the packaging and presentation? Is the secret to continued vinyl growth merely recreating the original art for reissue, or should something new be designed? We speak to graphic designers in the field of album art to get their views and recommendations.

Moderator: Anouk Rijnders, Record Industry
Presenters: Torsten Posselt, FELD Design; Darrel Sheinman, Gearbox Records; Christian Knehans, Topac GmbH; Tanzy Burrill, Key Production

14 00

MASTERING & CUTTING MASTERCLASS

A great sounding record starts with a correctly mastered recording and meticulously cut lacquer. Europe's best artisans provide a "Best Practice" tutorial for both of these specialties, as well as other anecdotes for the production of a high-quality product.

Moderator: Michael Fremer, Analog Planet.
Speakers: Andreas LUPO Lubich, Loop-O; Rainer Maillard, Emil Berliner Studios; Casper Sutton-Jones, Gearbox Records

PROGRAM DAY 2

14 30

WHERE THE GROWTH IS HEADED

A cross-section from the "new" vinyl industry, including brokers, packagers and turntable manufacturer, will openly trade notes about what's expanding and importantly, sustaining the consumer market.

Moderator Larry Jaffee, Making Vinyl
Speakers: Karen Emanuel, Key Production; Gregory Pezard, Kairos Club; Chris Keats, VDC Group; Heinz Lichtenegger, Pro-ject Audio Systems

15 00

NETWORKING BREAK

15 30

HOW TO BUILD A VINYL PLANT IN THE DIGITAL AGE

Building a new pressing plant from scratch is quite an undertaking from both a financial and technological standpoint. Hear from newcomers in the market on what they learned along the way. Are these investments meeting their expectations?

Moderator: Andreas Kohl, Optimal Media
Speakers: Helge Sudau, My45; Henrik Damm Krogh, Nordso Records; Max Gössler, Intakt! Vinyl; Peter Wendler, Austrovinyl

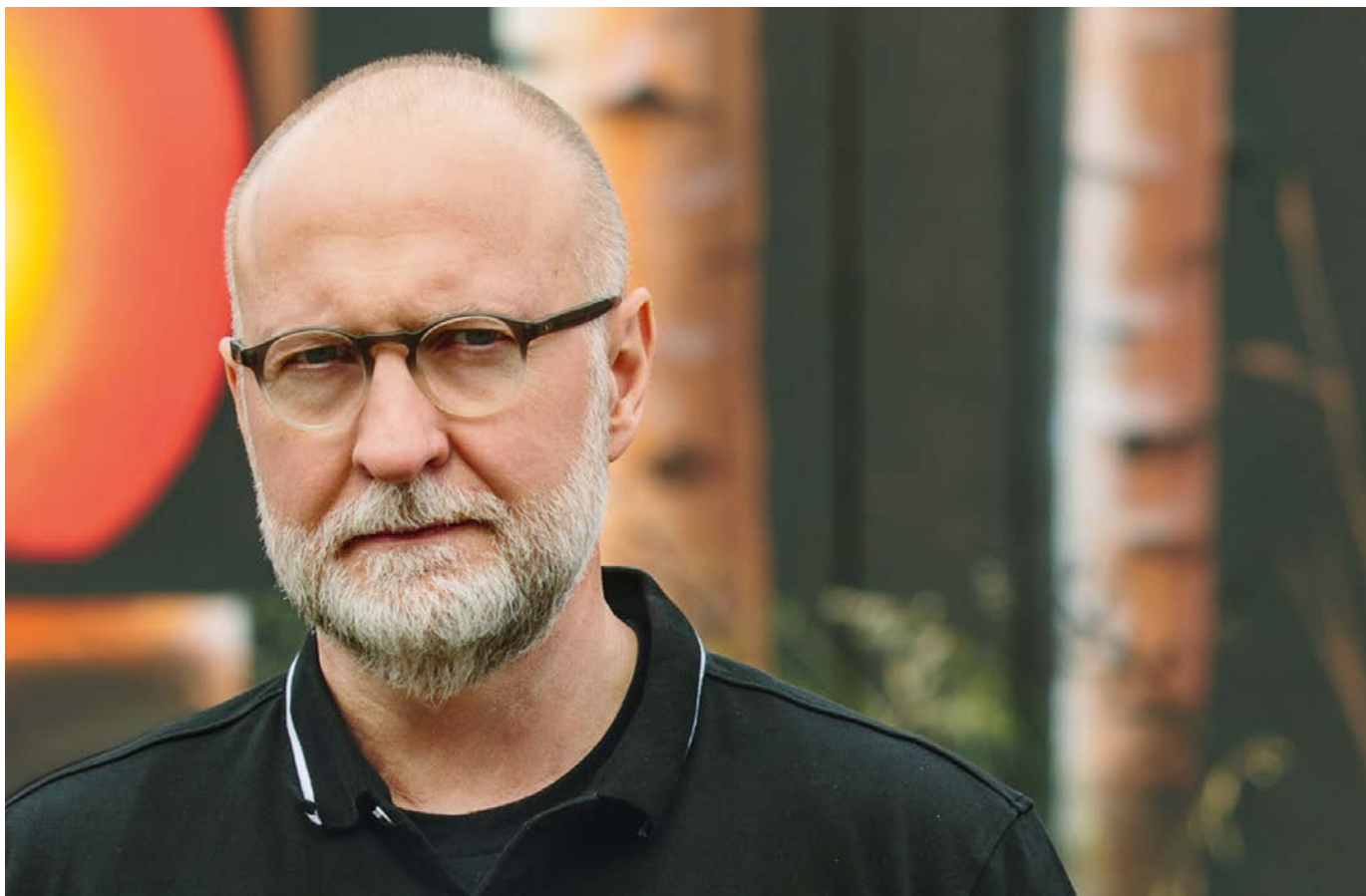
16 15

VINYL 4.0 THE NEXT GENERATION OF MAKING RECORDS

Innovations in the manufacturing process that yields not only better sounding and better quality pressings but many other advantages to increase profitability and process. Hear about innovations that will drive the record industry beyond the 21st century.

Moderator: Dave Hill, Making Vinyl
Speakers: Guenter Loibl, Rebeat Innovation; Harm Theunisse, Symcon; Chad Brown, Viryl Technologies; Niklas Poblentz, Pheenix Alpha; Paul Jessop, RIAA

BOB MOULD ON WHY I MOVED TO BERLIN



Bob Mould's musical career has spanned decades, from his pioneering early '80s work with Hüsker Dü to his solo work in singer-songwriter, electronic, and rock modes, to the deafening pop sparkle of Sugar.

The cliché that circulated after the 2016 U.S. presidential election foretold a new artistic golden age: Artists would transform their anger and anxiety into era-defining works of dissent in the face of authoritarianism.

Yet Bob Mould calls his new album *Sunshine Rock*.

It's not because Mould—whose face belongs on the Mount Rushmore of alternative music—likes the current administration. His decision to “write to the sunshine,” as he describes it, comes from a more personal place – a place found in Berlin, Germany, where he's spent the majority of the last three years. Here Mould would draw inspiration from the new environments.

“Almost four years ago, I made plans for an extended break,” Mould explains. “I started spending time in Berlin in 2015, found an apartment in 2016, and became a resident in 2017. My time in Berlin has been a life changing experience. The winter days are long and dark, but when the sun comes back, all spirits lift.”

These three years in Berlin would quite literally shed new light on Mould's everyday mindset.

“To go from [2011 autobiography] *See a Little Light* to the last three albums, two of which were informed by loss of each parent, respectively, at some point I had to put a Post-It note on my work station and say, ‘Try to think about good things.’ Otherwise I could really go down a long, dark hole,” he says. “I'm trying to keep things brighter these days as a way to stay alive.”

“I had this idea as we were right up on recording, ‘Why not take some of these extra melodies that I've got kicking around and build them all into string arrangements?’” Mould says. “I like really big, dense chordal structures and rhythm guitars, those layers that come at you. This time, I was just trying to be mindful of adding more melody.”

“I've heard this thing about ‘guitars are dead’ at least five times, and they always seem to come back,” he says. “For better or worse, this is what I do ... I'm humbled and grateful to still be making new music while celebrating my lifetime songbook.”

Merge Records released Sunshine Rock globally on February 8, 2019.

WHY IS PHYSICAL MEDIA IMPORTANT IN THE DIGITAL AGE?

Answers from our speakers

GERHARD BLUM, SONY MUSIC

A very good question. Ultimately, the consumer will have the final say on his preference to consume Music and Entertainment overall. Even in the worst days of vinyl, it was the consumer who had a preference on music consumption and kept the format alive. Right now, the consumer is still buying the format and the associated playing devices. Offering physical formats is part of our portfolio of offerings.

PETER RUNGE, OPTIMAL

I can think of a lot of things:

- 1) Physical media, done right, is sustainable. It consumes energy only once, lasts for a long time, storage does not constantly consume energy. If not in use, neither the playback device nor the physical media consume energy.
- 2) Physical media is not gone when some subscription ends. You own it. You can share it, re-sell it, play as often as you want. The way you want. On the device you want. Off-Line.
- 3) You do not pay for data or storage cost.
- 4) If you don't like authorities and data greedy corporations to know what you listen to or watch, physical media becomes a must, when bought at independent sources.
- 5) Slow down, contemplate, relax. By using Vinyl.
- 6) Vinyl is one of the best-recycled materials out there. Used or worn-out vinyls can be properly recycled into pipes and fittings or new vinyls. Vinyl binds of lot of hardly avoidable chlorine surplus of the chemical industry that would otherwise be difficult to handle. If handled as intended, it is very stable and not dangerous.
- 7) We are tactile beings. We want to touch something we value. Even download codes come on a physical, more and more nicely designed card. Media files are not sexy. We want to show off, what we have. Pride of ownership.
- 8) Physical media provides work opportunities for people. Copying or streaming files only provides work for computers.
- 9) The content of physical media does is change, when freedom of speech is in danger, especially with metastasizing political correctness or illiberal administrations. It is a cultural archive in itself.

But: it has to be special, not just a faceless standard music carrier.

KIM BAYLEY, ENTERTAINMENT RETAILERS ASSOCIATION

It is a fascinating cultural phenomenon that at the same time the mainstream music business is becoming more and more digital, there has been a reaction in favour of physical formats and the tangible social experience which record shops offer. There is an emotional value, a poignant story or special connection that fans have with their favourite artists on vinyl and CD. In particular, fans love the tangibility of vinyl, the artwork, the warm sound and the sleeve notes, which make it something to cherish. Physical media, both vinyl and CD keeps the music "real" and something to cherish forever

GÜNTER LOIBL, HD VINYL/REBEAT

Our lives are so streamlined, so focused on efficiency that we highly deserve the indulgence and passion that vinyl records let us experience. Vinyl is like love: when you finally find it, you never want to let it go again. Just imagine at the end of the evening, your date asks you: "Would you like to come up and take a look at my mp3 File collection?" That just doesn't work for me. Vinyl records are like people: each one is unique, you build a relationship with them and even if they are flawed, you love them.

KAREN EMANUEL, KEY PRODUCTION

We are humans, we are tactile. We like to hold and touch products. When we become a fan of an artist or band, we want something that will bring us closer to them – digital doesn't do that. We also like to collect and show off our collections.

I also think that when you listen to something physical, you have to make an effort – it becomes something special, something that tells a story.

NIKE KOCH, SONY MUSIC

For me, physical remains an important medium, as it adds an important dimension to experiencing music. The convenience and relatively low cost of streaming is one thing, but at least for me personally, I want something to stimulate the other senses too: great artwork, something to touch, smell, read, look through. And, of course, something to collect and cherish.

MICHAEL KURTZ, RECORD STORE DAY

There's the Texan joke that you can't roll a joint on a digital file, but I think the real reason having music in a physical format is important is because we love them. Life is short, and it's fun to create a community of like-minded people by owning and sharing physical things with kindred spirits. For artists, I think it's important because it's a way to ensure that their art is not lost dependent on who controls the rights to their work. I may not be able to stream some of my favorite albums on streaming platforms but I can always pull out their records and play them.

PASCAL BUSSY, CALIF / DISQUAIRE DAY

Good question, indeed!

I would say, because you can touch it, because it's sensual....

HENRIK DAMM KROGH, NORDSO RECORDS

Most people remember when they got their first record. No one remembers the first song they downloaded or streamed. Playlists disappear. Records stay.

We all have a history and records makes history. People, places, emotions – it's all linked with the music and the purchase of the record.

Recently, a teenager told me that a key reason for him to collect vinyl records was the history it tells about him. The history he wants to hand over to kids in his future.

We have been through tapes, vinyl records, CDs and ended with streaming before the comeback of vinyl records. Records simply stay.

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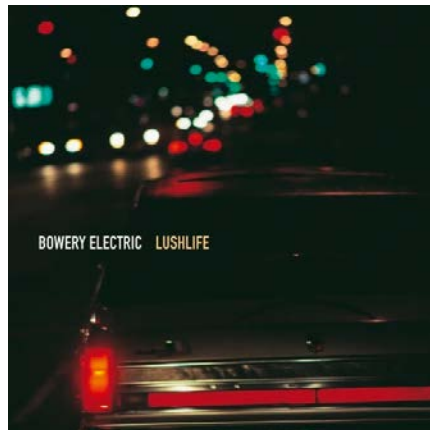
OPINION: WHEN REISSUING VINYL DON'T SKIMP

By Larry Jaffee

The vinyl revival has provided a new lease of life for countless underappreciated albums that originally fell through the cracks. When done right, such reissues are nothing short of revelatory, and can even bring out of retirement a construction worker, as was the case with Rodriguez, courtesy of Light in the Attic. Some reissue labels, such as Vinyl Me, Please, leave no tidbit of information uncovered about the initial release's reception and chart performance with their mini booklets. Others leave the consumer mostly with the music, albeit emanating from the grooves of a 12-inch record, skimp on the bells and whistles, by reproducing essentially what was put out the first time around.

To this discerning consumer always focused on music discovery, I'm looking for even more from the vinyl experience. Trip-hop was somewhat a familiar genre to me, with Portishead, Morcheeba and Zero 7 on repeated play in my CD changer during the mid-to-late 1990s when I became a new parent, keeping my clubgoing to a minimum.

Somehow Bowery Electric's Lushlife, originally released in early 2000 by Beggars Banquet, missed my radar, and a recent detail-filled press release piqued my interest with the following description of the album "teems with atomized sounds, each one opening a portal in the mix, importing a haze of space and history, evoking the distant buzz of the city beyond the studio. Throughout, gilded strings build, sway and exhale, plugging the music into the sumptuous melancholy of Philly soul, the emotive Mancini-inspired arrangements of Gaye and Mayfield and the edgy soundtrack scores of David Shire." Thankfully, to these ears, the 50-minute record lived up to the copywriter's hype.



Missed Opportunity

Although the striking photographic cover capturing the city never sleeps, the gatefold packaging is otherwise devoid of full credits or the backstory of Lawrence Chandler and Martha Schwendener meeting while working at Andy Warhol's Interview magazine and forming Bowery Electric in late 1993, and its subsequent "critical acclaim for experimentation across genres, mixing elements of ambient, drone, electronic, experimental, IDM, minimal and rock music with '70s soul soundtracks, disco, drum and bass, dub and hip hop." Come on Beggars, would have it broken the budget to include two-sided insert to inform the listener?



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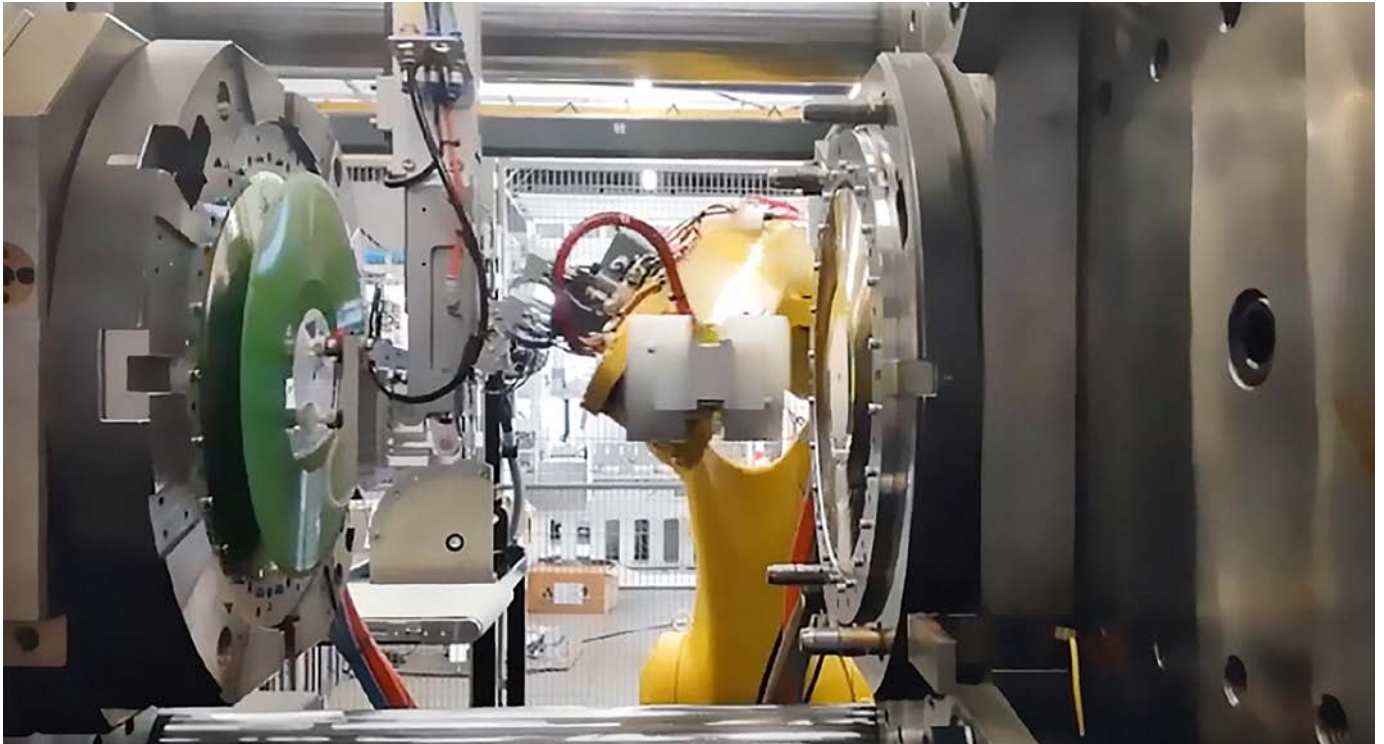
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GREEN VINYL RECORDS PRODUCTION PROCESS DEBUTS AT MAKING VINYL BERLIN



From 2014 on, Green Vinyl Records (Symcon) has been developing a new production process to manufacture vinyl records without chlorides. In this short interview, we ask Harm Theunisse, director of Symcon, to tell us more about this innovative development.

How far are you with the new product and its process?

We expect to have the technical sound aspects of the new vinyl records ready May 3 at Making Vinyl in Berlin. We will also present the innovative manufacturing process and attachment of the paper label on the records. The new procedure is less labor-intensive and will result in less waste when the printing of a label goes wrong.

How has the market reacted so far?

We have received many positive reactions. Most people really want to see and 'taste' the new LPs. In the past 40 years, practically nothing has changed in the manner that vinyl records are produced. But now many innovative techniques and this manufacturing process can produce a better sound and a more sustainable stable product. We are very much aware of the fact that our new vinyl records must be compatible with the old record players that people have stored away in the attic. People who have listened and tested our Green Vinyl Records are enthusiastic about the quality. In fact, the sound is better than on conventional records and the signal-to-noise ratio (background noise) on our newly produced LPs are more silent than the traditional process. Furthermore, Green Vinyl's scratch resistance is four times better than records using the regular manufacturing method.

Who in the record business has already reviewed your product?

Harry Coster (recipient of a Grammy Award and four Edison Awards for music production) was enthusiastic about Green Vinyl. And there are some other highly renowned people from the business who are interested, but for the moment we must keep this under wraps.

When do you think the new Green Vinyl Records are ready for the market?

We expect to have everything ready within five months.

How do you anticipate the market for Green Vinyl roll out?

We expect not to produce the new vinyl records ourselves. We will lease our production lines and services to others. Symcon is originally a trade and service company and seeks to associate with forward-thinking, established record producers and production companies. Both Symcon and the partners who developed the Green Vinyl record process agree that everybody should stick to their core business instead of competing with one another. It is the best solution for the entire commercial chain within the record manufacturing industry, especially because our production lines are cheaper (less energy costs, no waste, no chlorides) and faster. Last but not least, with minimal labor costs!

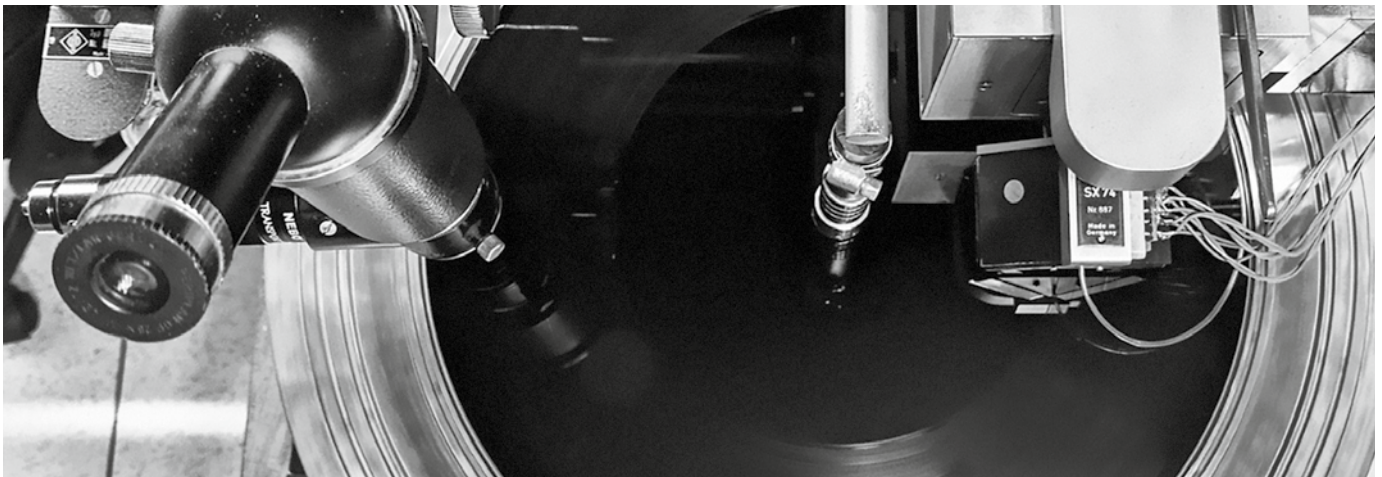
More information

<http://greenvinylrecords.com/>

<https://www.youtube.com/watch?v=r1IGSSw0Y4g>

MASTERING FOR VINYL: TIPS FOR DIGITAL MASTERING ENGINEERS

By Jett Galindo



Cutting a lacquer reference disc with a Neumann SX-74 cutterhead

With vinyl's return comes a new set of challenges for the aging medium, such as a major paradigm shift from analog to digital production.

Vinyl has notable characteristics that cutting and mastering engineers need to be aware of when mastering for the format. The strategies below have all been time-tested.

One such nuance is the relation between level and length of time. Simply put, the louder the signal, the bigger the groove ... the bigger the groove, the more space is used, hence less total time can be fit on a side. Other instances of vinyl-isms deal with factors such as sibilance, low-end stereo imaging, music programming, etc. which we'll explore in detail below.

The tips below serve as a guide and should not limit your workflow and production techniques. Depending on the music, any of these nuanced 'vinyl-isms' could behave differently and are best handled at the discretion of professional vinyl-cutting engineers.

Sibilance

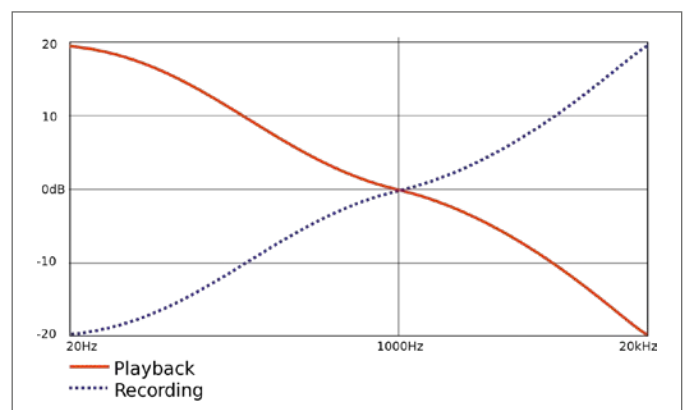
Due to the physical constraints of the format, severe sibilance on modern records tends to manifest itself as distortion on turntables. Sibilance distortion can also be caused by a worn stylus or cartridge misalignment, among other things. But if excessive sibilance in your music isn't properly addressed before the cutting of your vinyl master (also known as lacquer/acetate), you can expect your vinyl record to distort. Sibilance distortion happens when your playback cartridge can't physically keep up with the rapid, complex modulations of severely sibilant grooves. Turntables have an inverse EQ curve, which results in flat frequency response on playback. The RIAA curve allows for more music to fit on a vinyl record resulting in a longer runtime, among several other advantages. One downside, however, is that this boosted top end can also cause extremely fast, complex grooves that even the finest turntable can't accurately trace.

Vinyl mastering facilities rely on de-essers to avoid sibilance distortion. Several known outboard de-essers through the years include the Maselec MDS-2 and the Orban 536-A. But many vinyl cutters have been benefiting from the constant development and growing versatility of the plug-in world.

"I like the ease of being able to cut half-speed without needing to do a de-ess pass first," said Peter Hewitt-Dutton of The Bakery. "Real-time sibilance adjustments while the cutting lathe does its job keeps the session efficient." Manual de-essing of a digital cutting source is also a preferred method for many vinyl cutters and mastering engineers. iZotope RX 7's De-ess module does an excellent job of isolating harsh sibilance with a transparency that's suitably unobtrusive to the overall sound of the master. Nowadays, engineers have access to more digital options when mastering for vinyl.

Music programming (length & track order)

Even the duration and order of songs can greatly influence your record's sound quality. Both of these factors come into play in the inner diameter of the record, where sound quality starts to deteriorate. The farther in you are, the more brittle the highs sound. The overall sound becomes less pronounced at the top end compared to other parts of the disc. Music with a lot of energy and pronounced highs (e.g., fast upbeat songs, loud rock tracks, etc.) are more prone to these issues. Sound deterioration on the innermost grooves is caused by the slower groove speed as the stylus moves towards the



The RIAA EQ curve for recording/cutting vinyl masters and for playback on turntables

center of the record. A strategy to prevent the noticeable deterioration on the innermost diameter is by making sure that the last track on each side is less intense with a more mellow high-frequency range (e.g. a ballad, a laid-back instrumental track, acoustic song, etc.).

Ultimately, a quick and easy way to deal with these quirks in the vinyl format is to reduce the level from the cutting master. But it comes with major caveats if not done responsibly. Reducing the cutting level lessens the risk of sibilance distortion. Less amplitude means less stress on the playback stylus, giving it a better chance of tracing grooves more accurately and avoiding distortion. You can also avoid the undesirable characteristics of the innermost diameter. Reducing the cutting level decreases the overall groove width, requiring less space to cut, thus avoiding the inner surface of your record. Despite all these advantages, significantly lowering the cutting level can potentially bring down your record's signal-to-noise ratio to unacceptable levels. The surface noise could increase dramatically, therefore compromising the overall fidelity of your music.

It's worth noting that it's incredibly common for vinyl cutting facilities to cut lacquer masters straight from a standard digital master source. But taking these extra steps can only add to the efficiency and overall audio quality of the vinyl-cutting process:

- **Exporting:** Export fully-assembled SIDE A & SIDE B masters. Rather than delivering the individual files,

exporting each side as its own cutting master lessens the margin of error on both the sequence and spacing.

- **PQ Logs:** Including a proper PQ log for each side lessens the time it takes for the vinyl cutter to identify where the band marks (track starts) are throughout the record. You can obtain a PQ log from any standard mastering DAW or from DDP programs like the Sonoris DDP Creator.
- **Catalog/Scribe numbers:** Scribe numbers are a unique string of alphanumeric characters determined by the client that is etched on to the lacquer master to help identify a vinyl record throughout the manufacturing process. The sooner your clients have their scribe numbers ready, the smoother the vinyl manufacturing process will go.
- **Digital cutting master:** If the client's budget permits, having a separate digital cutting master that bypasses the limiter has added benefits in the vinyl world, where the loudness wars aren't as pervasive. The transients in your music would benefit from the headroom of the format.
- **Native sample rate:** Once again, if the client's budget permits, deliver your cutting master at the native sample rate the music was mixed at, but at 32-bit. This helps reduce the loss in quality moving from one system (the mix) to another (the master).

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TRADITION & INNOVATION

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SPEAKER BIOS

KIM BAYLEY is Chief Executive of the Entertainment Retailers Association (ERA), whose members include virtually every significant digital service and retailer selling music, video and games in the UK. Kim first joined ERA in 2002 as Director of Development before taking on the top job at the association in 2004. Under her stewardship the organisation has transformed itself from its former guise as the British Association of Record dealers (BARD) into a broad-based trade body whose members include independents (such as Sister Ray), specialists (HMV and Game), supermarkets (four of the top five), home delivery (Amazon) and digital and mobile providers (Netflix, 7digital, Spotify, Google). As well as being responsible for the day to day running of ERA and Record Store Day, Kim is a director of the Official Charts Company and a key participant in many entertainment industry forums. Kim started her business career as a lawyer with Lovell White Durrant

Solicitors, before switching to corporate finance at Coopers & Lybrand and later spending seven years in media investment banking with West LB Panmure.

As Sony Music International's Senior Vice President of Global Distribution & Supply Chain, **GERHARD BLUM** oversees the manufacturing and distribution side of the business. During his 24 years with the music major, he has witnessed dramatic changes in the music industry – from the rise of digital downloads and streaming, to the decline of the CD, and the surprising comeback of the vinyl record.

As a passionate music-loving 17-year-old, **TANZY BURRILL** will be eternally grateful to RCA Records for taking a Youth Training Scheme student into their production department. For two years, she absorbed the departments craft before moving onto EMI Records in varying fields of production, manufacturing, commercial and trade marketing, a touch of licensing and

compiling, but predominantly print production and Packaging. EMI enabled Tanzy to take her production knowledge to another level. After 18 privileged years of working with some of the finest artists, designers, managers and suppliers a new opportunity arose. Tanzy joined St Ives Multimedia, for whom she managed for five years print and packaging production for a variety of music and gaming clients. Seven years ago, she joined Key Production, a well-respected, well established independent purveyor of everything she loves.

Born in Paris, **PASCAL BUSSY** has worked for various record companies in France, including Island Records in the early 1990s. He then created and managed for 10 years Warner's Jazz and World departments, overseeing from labels like Atlantic, Warner Bros. and the Fantasy group. From 2007 to 2018, he worked for the independent label harmonia mundi, for whom he signed major artists and bands, among

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them Ahmad Jamal, Roberto Fonseca, Omar Sosa, Le Trio Joubran, Magma, Mulatu Astatke, Leyla McCalla, Jowee Omicil and Delgres. He is a journalist and author of various books on John Coltrane, Charles Trenet, Can and Kraftwerk. Bussy lectures about music topics, including blues, jazz, soul, reggae, disco, rock, pop, and electronic music. Since 2018, he has managed the CALIF (Club Action des Labels et des Disquaires Indépendants Français), an organization subsidized by the French Ministry of Culture to support independent record shops. CALIF is also in charge of the Disquaire Day, the French arm of the Record Store Day.

Growing up a "city girl" in a small rural town in Wisconsin, USA, **CONNIE COMEAU**, Chief Operating Officer of The ADS Group, was exposed to a wide variety of music. Some of her fondest memories were made around a bonfire, in an open field, a bottle of Southern Comfort and music blaring out of the

back end of a pickup—a mixture of music; Hendrix, Morrison, Ted Nugent, Creedence, Marley, REO, and Meatloaf. However, Connie's music tastes fell more in line with "Saturday Night Fever" versus "Cat Scratch Fever." Connie recalls her first 45 purchased was a single by Tony De Franco "It's a Heartbeat," De Franco's only hit. Her passion and lack of taste in music didn't get her into the industry; it was the need for a paycheck. Connie's been in or around the industry for 32 years and has been with ADS since 1999. A dream of Connie's is to be an active participant on a disco cruise.

SVEN DEUTSCHMANN has been Chairman of the Board of digital service provider Sonopress GmbH since 2005, and manages the group's business in Europe, Mexico and Hong Kong. He joined Bertelsmann AG in 1992. In 1996, he became Managing Director of print specialist Topac GmbH. In 2002, he was appointed Deputy Managing Director

of Sonopress GmbH, a manufacturer of digital media, and a year later he assumed responsibility for the group's business in Germany. In 2005, he expanded his portfolio by also becoming CEO, EMEA at the top of arvato Entertainment (today: Sonopress GmbH). Within this function, he manages the group's business in Germany, France, Spain, Russia, the UK and Australia. As part of his duties, he coordinates customers within the divisions of Audio, Games and Video in order to meet the demand – particularly internationally – for integrated service solutions. Since January 2014, as CEO he has also overseen the global business dealings and production sites of Sonopress GmbH in Mexico and Hong Kong.

Born and raised under the sunlight of Palermo, Italy, **DANILO DURANTE** is the founder of Good Ones, a boutique music PR agency based in Milan. Die-hard music passionate, radio sound engineer during his formative years and



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freelance collaborator for international press like Remix (Japan) and Jazid (UK), he moved to Milan in 1999 making his bones in the independent music industry, operating as Head of Promotion for a record distributor company for over a decade. From 2011 he provides public relations and marketing campaigns for major and indie, music-themed movies in the cinemas, tours and charities, offering his services across traditional and digital media, radio and TV. He is also proactive as local representative for Record Store Day, the worldwide annual celebration of record stores, and John Lennon Educational Tour Bus, the mobile recording studio created by Bag One Arts, the private firm of Yoko Ono.

BRYAN EKUS is President of Making Vinyl and Colonial Purchasing Co-op, started his career as an electronic technician at videotape duplication facility long before there was the Internet and when a fax machine was considered a revolution in information technology. He became fascinated with manufacturing technology when the company he worked for bought its first videocassette tape-winding machine from Italy. Not knowing how the machine worked and without access to YouTube videos, Bryan was forced into learning how to make international calls and spent months on the phone trying to understand what was supposed to happen when he pushed the power button. Out of pity, the Italians ultimately hired him, and I went on to run their western hemisphere sales and technology operations for nearly 15 years. Ekus then ran the MEDIA-TECH Association, and he currently serves as the president of Colonial Purchasing, and had the privilege to sit on multiple international boards influencing trade and industry. Bryan has many ideas and Making Vinyl was born out of the love of drinking Jack Daniels, zoning out to John Coltrane, and the need to do something before dementia sets in.

KAREN EMANUEL started off her music and entrepreneurial journey as Events Sec at Leeds University, DJ-ing and booking Indie bands. Her love of music led her to a short career at Rough Trade Distribution where she started as a receptionist and ended up as Head of Production. Karen started Key Production back in 1990. Through several acquisitions including Think Tank Media, and more recently Modo Design and

Production, Key has become the largest broker in the UK, a team of 50 people across various sites, specializing in bespoke packaging, global sourcing, project management and high-end promotional items for both music and other industries. Karen has also set up a small property company, and whilst on holiday in Nicaragua, bought an island on which she built a small sustainable hotel. Not content with just running her companies, Karen now mentors as well as working with the business school in Leeds, helping to inspire future entrepreneurs.

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. He's been on MTV, The Today Show, CNN, The Howard Stern Show and hundreds of other radio and television shows throughout the United States, talking about the high-end audio listening experience, home theater and the ongoing, unlikely resurgence of LP vinyl records. 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.

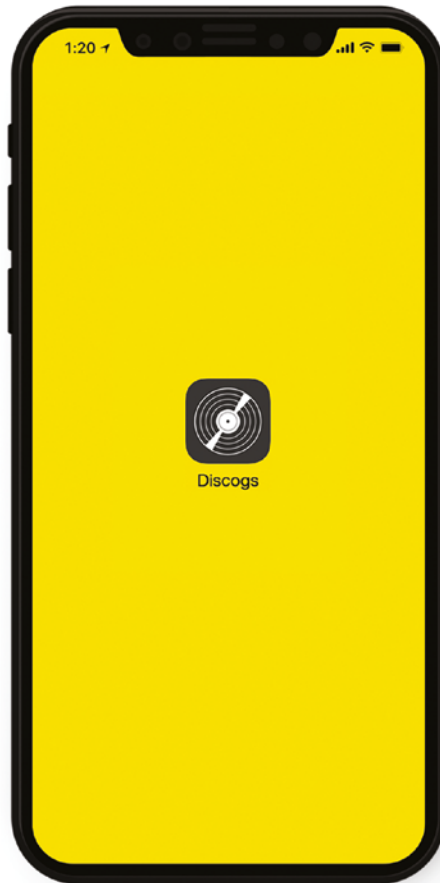
CHRIS GOSS is co-founder and managing director at Hospital Records, the leading brand in drum and bass music. Goss established the label in 1996 with Tony Colman. The pair made music as London Electricity until 2002 when Chris withdrew from music-making in 2002 to focus on building the company. Hospital pioneered artist development within the genre, discovering names such as High Contrast, Danny Byrd and Netsky, and in 2001 launched the club night "Hospitality," which has grown into the award-winning, park-partying, each-banging brand it is today. Hospital recently moved into its new premises in Herne Hill, England, to house its flourishing 23 staff, web shop, warehouse, studio and offices, alongside sister label Med School, booking agency Clinic Talent, and publishing wing Songs In The Key Of Knife.

MAX GOESSLER is the founder and directing manager of intakt!, the first vinyl pressing plant in Berlin. Together with his partner Alexander Terboven he began setting up the pressing plant in 2016. Intakt! started operation in May 2017 and is now in production for two years. The plant is offering all vinyl related services customers ask for and is also focusing on special products like splatter vinyl. For more than 15 years Max has been active as a music producer, label owner and DJ and is deeply involved in and passionate about the vinyl scene. He has been part of Somedate, an annual electronic music and theater festival, for which he is also running the vinyl only label. Furthermore, he has a deep passion for audio engineering, analog recording gear and modular synthesizers. He has studied economics in Munich and Vancouver before he moved to Berlin where he has worked at Native Instruments, as a business consultant and as a researcher at the German Institute for Economic Research.

SIGRID HERRENBRÜCK is Head of Communications at Bundesverband Musikindustrie (BVMI, German IFPI). Before joining BVMI in 2014, she was, among others, Head of Corporate Communications at UFA as well as Head of Communications at Medienboard Berlin-Brandenburg, the film and media funding agency in Germany's capital region. Sigrid holds a Master's Degree in Modern and Medieval History, American and Scandinavian Studies from the Georg August Universität Göttingen. She is a member of the advisory boards of the Erich Pommer Institut (EPI) and the Reeperbahn Festival.

An ugly child, so his mother would tie snags of meat around **DAVE HILL**'s neck to make the dog play with him.... No girlfriends then, meant Dave had more time to focus on other areas of interest with one such being the whole 70's HiFi scene. He would spend countless hours visiting London HiFi retailers, mesmerised by the walls of blue illuminated dials and flashing red "STEREO" indicators. Although academically educated, he chose to take 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. The works canteen was right next to the area they would "bake"

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the labels. A sausage roll combined with that revolting smell has damaged his senses for life. Knowing the vinyl business in detail from those early days he has continued to be involved in all avenues of media manufacturing for the last 38 years right up until today. As a director of Tapematic and being directly responsible for the growth in cassette that essentially removed vinyl records from the shelves, is a somewhat bitter-sweet history, and as he says "None of us saw the tactile nature of the vinyl format at that time". He now buys those unaffordable yet mesmerising bits of vintage HiFi from his youth, with a constant hobby of repairing and upgrading the same. He has continued to buy vinyl records for over 4 decades. He has always owned (and used) a turntable. He now has a girlfriend. He is still ugly.

MICHAEL HOSP is CEO of kdg Media-tech GmbH, where he has worked since 1992. What excites him is when dreams and visions become reality and when supposedly small things like a great piece of music gets under your skin. During his free time, you will find him at home with his family or in nature, or having good conversations with friends. His passions are good food, art, and music.

LARRY JAFFEE, Making Vinyl co-founder, bought his first record as a 14-year-old (the Rolling Stones' Hot Rocks), the start of a lifelong obsession. Based in New York, Jaffee first wrote about the music industry professionally while he was still in college. His writing has appeared in The New York Times, Rolling Stone, Vibe, Record Collector, Wax Poetics, Wire, The Word, The Audiophile Voice, Billboard, Tower Records' Pulse, Popular Music & Society, BMI Music World, Hollywood Reporter, and High Fidelity, among other publications. He is a contributor to Rock's Backpages. Jaffee edited a CD/DVD trade magazine called Medialine from 1998-2005. He's worked publicity and promotion for musicians, dating back to 1978 when he stocked Long Island, NY bar jukeboxes and radio stations with a local band's 45-single that was later signed to Elektra Records but dropped before the album's release. He also wrote the liner notes to the surround/Monster Music release of George Benson/Al Jarreau's Grammy-winning album Givin' It Up.

PAUL JESSOP is founder and director of County Analytics Ltd, an independent consulting firm named for his 400-year-old home and office in rural England – County Cottage. After a career in engineering and strategy with British Telecom, Paul was for 13 years CTO at the International Federation of the Phonographic Industry (IFPI) and subsequently at the Recording Industry Association of America (RIAA). He continues his work as Executive Director of the US Registration Agency for the International Standard Recording Code (ISRC) under contract to RIAA and represents the recording industry's interests in ISRC and other identifiers at the International Organization for Standardization (ISO). Paul acts as Technology Adviser to the International DOI Foundation, which supervises the Digital Object Identifier, working closely with its Registration Agencies working in diverse fields and focusing on new applications and standardisation issues. He works with the board of the International Standard Name Identifier (ISNI-IA) focusing on bringing robust name identification to the entertainment industries.

CHRIS KEATS is Head of Business Development of VDC Group. Chris has worked within the music industry for more than 20 years. A product of the '70s and having older siblings has meant he has an eclectic music taste from blues, rock, pop to hip-hop and grime. Chris has a passion for helping labels, artists and bands, helping develop new concepts and creative ideas to realize the maximum potential for any release, from inception to delivery. Chris is the head of VDC's business development in the UK, offering project management services in vinyl pressing, CD, DVD, and Blu-ray manufacturing, special creative packaging and more.

CHRISTIAN KNEHANS is Director of Business Development for Topac, GmbH, a Sonopress company. He started in 1984 his graphics career and became a print specialist. In 1995, Christian joined Sonopress GmbH as a Purchasing Manager of Print and Packaging, and in February 2018 the company promoted him to Director of Purchasing Materials. Since March 2018, he has been Topac's Director of Business Development.

NIKE KOCH is Senior Manager Product Compliance & Supply Chain of Sony Music Entertainment. Flying the flag for Global Operations at Sony Music's London office, Nike has been part of the team for 12 years in a wide variety of operational roles. From classical music to metal, independent to major label, Nike's background and career are as diverse as her taste in music. Her background in manufacturing coordination, and an initial three-year stint at an independent distributor specializing in Black Metal (where "digital" was a dirty word, while vinyl and merchandise were all the rage), fuelled a life-long passion and appreciation for special packaging and vinyl records. Outside of work, Nike is most often found in remote locations at ungodly hours with a camera in front of her eyes.

JAN KOEPKE has run RECORD STORE DAY in Germany, Austria, and Switzerland since 2011.

Starting the project highly motivated (and probably a bit ingenious, too) with one assistant only, Jan meanwhile has a team of six music enthusiasts on his side to coordinate the annual Record Store Day, as well as "Black Friday" in November, in the three countries (with a total population of about 100 million inhabitants). Koepke started in the music business freelancing for numerous major and indie labels and music companies in the 1990s before he founded his own business in 2001: the label- and PR service company POPUP-RECORDS, whose clients include The Orchard, Cooking Vinyl, Because Music, among many others

Growing up behind the iron curtain but in a household with a deep admiration for rock 'n' roll, **ANDREAS KOHL**'s earliest memories date back to his father turning up the volume of a Gene Vincent tape after his mom claimed the boy was listening to too much music. When the wall came down in 1989, Andreas spent his welcome money given out by the West German government on a record by the Californian Doom band Saint Vitus – whose singer Scott "Wino" Weinrich he later would manage. Andreas then kicked off his career with booking underground shows and publishing music fanzines in the early 1990s, as

well as a PR manager at EFA Distribution. He then started his own label Exile On Mainstream and Southern Records Germany, a sister company to the UK distribution, label management, PR and tour agency. In 2013 Andreas closed Southern Records and joined Optimal Media, one of the biggest pressing plants on the planet, now manufacturing almost 30 million records per year as well as CDs. Andreas works mainly in the vinyl department as senior manager in sales, customer service and quality assurance. He still runs Exile On Mainstream Records, which has released more than 90 albums in the past 20 years. He also writes as freelance journalist for MINT, a magazine dedicated to everything vinyl.

HENRIK DAMM KROGH is Founder and Owner of Nordsø Records, based in Copenhagen, Denmark. Nordsø is a boutique vinyl pressing plant, one of the first plants in Europe with new machinery in the new era of vinyl. A true entrepreneur, Henrik possesses a life-long passion for vinyl. Collecting records has been in his blood since childhood

when he developed a great passion for the magic of vinyl meeting art; he was doomed to start his own pressing plant. Nordsø Records is more than a plant. It's a culture hub open to visitors, where local bands host release parties for their LPs and the aesthetics of vinyl art exhibited. Henrik opened Nordsø back in 2015, installed Newbilt machinery in 2016 and soon became the talk of the town, or Northern Europe actually. Even The Economist stopped by to check it out.

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 stores participate in Record Store Day currently on every continent except Antarctica. 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 72 independent record stores in North America. The DORS has 72 storefronts in the USA. In 2013, Michael Kurtz was honored "Chavale 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 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.

In a time when vinyl was declared as outdated and dead, **HEINZ LICHTENEGGER**, as Project Audio Systems' President, kept his belief in the simple but best way to enjoy music: turntables. Project was founded in 1991 during the onslaught of the compact disc players, with the mission to offer the



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best analogue experience for reasonable prices. All Project turntables are produced in the Czech Republic from scratch, by hand and in house. In Slovakia, it manufactures micro-sized, high-end audio components. Project creates special limited-edition products with music industry partners, including Universal Music Group (The Beatles), Third Man Records (Jack White), The Rolling Stones, Parovoz Stelara, Hard Rock Café the Vienna Philharmonic Orchestra or Ortofon for their jubilees.

Born and raised in Tulln, a small town near Vienna, Austria, **GUENTER LOIBL** is the CEO of Rebeat and founder of HD Vinyl. Loibl founded Rebeat back in 2001. Originally, Rebeat was a distributor for CDs and DVDs in Germany and Austria. In 2006, Guenter started Rebeat Digital, a digital music distributor with a focus on artist accounting. Rebeat Digital recognized early that digital accounting would become a critical part of the music business, due to the sheer amount of reporting data generated by streaming platforms. In 2012, Rebeat launched MES, the first integrated distribution and accounting software solution for labels and content owners. In 2013, Guenter acquired Preiser Records, one of Austria's most traditional music labels. The first release on Preiser under Rebeat was Seiler & Speer, the most successful Austrian production in decades. Guenter's latest venture is HD Vinyl, a next generation vinyl technology that offers a universal improvement to the industry's most classic format.

As a former engineer and co-owner of the renowned Dubplates & Mastering, **ANDREAS [LUPO] LUBICH** has been mastering and cutting master lacquer discs since 1999. He signs his mastercuts as "Loop-O." In 2013, he moved on to the esteemed Calyx Mastering as a Senior Mastering Engineer. He's been working cross-genre at several thousands records for artists including: Matthew Herbert, Ellen Allien, Mode-selektor, Ben Klock, Gerd Janson, BoyzNoize, Extrawelt, Demdike Stare, Roman Flügel, Todd Terje, Nils Frahm, Michael Price, Ben Frost, Carsten Nicolai, Clark, Sylvain Chauveau, Black To Comm, James Leyland Kirby, Goodiepal, Ben Lukas Boysen, Lawrence English, Iceage, Moon

Duo, Mats Gustafsson, Stephan Mathieu, Oren Ambarchi, Sven Ake Johansson, to name a few. After 20 years in the ever-changing music business, Andreas [LUPO] Lubich founded Loop-O Mastering in 2019.

RAINER MAILLARD is a producer, an engineer and General Manager of Emil Berliner Studios. As a recording engineer, he has won four GRAMMY Awards. He works with well-known artists, such as Anna Netrebko, Rolando Villazón and Lang Lang. The Emil Berliner Studios are taking an almost retro-futuristic approach: in addition to state-of-the-art analogue and high-end digital technology, Direct-to-Disc also offers the most original of all recording methods for Vinyl. Using analogue studio technology only, recordings are cut directly on lacquer discs.

EDUARD MEYER, born in 1943, worked as sound engineer for other studios before he became sound engineer at Hansa Studios Berlin in 1976 and worked for more than 100 productions there including productions for David Bowie, Iggy Pop, Tangerine Dream, Can, Hildgard Knef, David Byrne, Nina Hagen, Udo Jürgens, Roland Kaiser and many others.

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 Mr. 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. Mark earned a BA in economics from DePauw University, and an MBA from Stanford University. When Mark isn't making vinyl records, he enjoys spending time with his two sons, training for triathlons, and listening to live music.

TOM NIEUWBOER is Chief Operating Officer at !K7 Music since 2011. He is responsible for the day-to-day operations of the company across the three offices in Berlin, New York and London, HR, process management as well as financial reporting to the board and other stakeholders. One other focus is IT project management to fulfil !K7's needs to be on top of the challenges of a modern music company. Tom is member of the Board of AFEM. Until the end of 2013 he was also heading the digital department at the !K7 label group. This includes being key account manager digital distribution and being responsible for new business development in terms of exploiting master rights in the digital environment. !K7 is a multi-faceted music company working out of offices in Berlin, London and New York. !K7's group of in-house labels includes !K7 (Michael Mayer, Tosca, Hundred Waters) Strut (Sun Ra, Ebo Taylor, Mulatu Astatke), Aus (Midland, Bicep, Huxley) DJ-Kicks (Marcel Dettman, Matthew Dear, Jackmaster, Seth Troxler, Nina Kraviz, Moodyman) and 7K (Luca D'Alberto, Martyn Heyne, Niklas Paschburg) !K7 provides global marketing, sales and distribution services to a like-minded group of labels from around the globe including BBE, Luaka Bop, R&S, Rush Hour, Hypercolour, Glitterbeat, Mobilee, Turbo, Correspondant, Beats In Space, Planet E, and Sonar Kollektiv. !K7 also provides artist direct services to manage all aspects of a release (Fat Freddy's Drop, Nouvelle Vague, The Pop Group and Crazy P) !K7 Management looks after artists including Tricky, Mykki Blanco, DJ Tennis, Deetron, and Luca D'Alberto.

GREGORY PEZARD is Managing Director of the Kairos Club. Gregory has 15 years of experience in the music industry offering solutions ranging from manufacturing, publishing, worldwide distribution and direct to consumer. Now grouped around the KAIROS CLUB group, the SQUEEZER, BIGWAX DISTRIBUTION, BIGWAX.FR and BIGWAX RECORDS entities serve the independent market with a team of 22 people offering a unique set of services in France and beyond.

ALBAN PINGEOT is President & CEO of MPO International. Alban has more than 25 years experience in the media industry delivering services and solutions to the software, music, games, and

entertainment markets. MPO founded in 1957 in France is one of the largest vinyl pressing plant. With a revenue of M\$ 100, MPO International is organised around three divisions: MPO providing vinyl and optical disc, MPack providing print & packaging and MLink dedicates to logistic services. For the last 5 years MPO has been diversified his customer based to the beauty & luxury markets through packaging and services. For the conference, MPO will be pleased to introduce the first connected vinyl in the world, providing direct access to the music content and/or website just by placing a phone close to a record.

NIKLAS POBLENS, CEO and co-founder of Phenix Alpha AB, is a B.Sc.M.E. graduate from the Royal Institute of Technology, Stockholm Sweden. Niklas was introduced to the record pressing industry in 1986 at the age of 11 while working extra at Toolex Alpha during the school summer break. After graduation, Niklas was recruited by Toolex Alpha in 1998 working directly with installation projects worldwide. After Toolex Alpha and the successor lpha Sweden bankruptcy, Niklas co-founded Phenix Alpha AB in 2006. Phenix Alpha acquired all IP from the former Toolex Alpha (Swedish branch) and Alpha Sweden, thus securing the legacy of Toolex Alpha AB.

TORSTEN POSSELT co-founded FELD in 2011 as the specialist for graphic, interface and UX design. His award-winning artwork (including three Making Vinyl Packaging Awards in 2018) has accompanied the music of world-famous artists like Nils Frahm and Ólafur Arnalds for many years. Since training as a graphic designer with a diploma in printmaking and studying visual communication, he has developed a unique design language which transcends traditional graphic design with the power of ever-changing modern media technologies. FELD is a multidisciplinary design studio specialized in combining the creative potential of new technologies with the advantages of established media formats.

RENÉ RENNEFELD presents events inspired by and motivated through music. He has spoke at more than 275 events reaching audiences totaling 40,000 people. As a music entrepreneur, publisher and producer, Rennefeld has

75 worldwide gold and platinum awards for Lou Bega's Mambo No5, H-Blockx, Falco, ATC, among others. He has worked at the Hansa recording studio, and has provided management to five of the top European recording studios. He has been a lecturer at the University of Popular Arts, Berlin (HDPK). He has been a creative consultant to General Electric (GE), NH Hotels and Nhow. He studied jazz, has played the drums as a touring musician for the first cast of Starlight Express and worked at thye Musikschule Köln Studio.

ANOUK RIJNDERS graduated in 1996 at the Art Academy Utrecht (documentary and television making). After working as a producer and director in the television and advertisement industry for a few years, Anouk joined in 2000 Record Industry, a vinyl pressing plant in the Netherlands. In addition to her role as a Sales Manager for the company, she has produced two books, Passion For Vinyl, released 6 years ago, and in 2018 Passion For Vinyl Part II. Anouk is also the Project Manager of Artone Studio, Record Industry's brand new mastering room and studio, offering direct-to-disc recording amongst other services, utilizing high quality modern and unique vintage analog recording and mastering techniques and equipment.

PETER RUNGE 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.

KNUT SCHLINGER started at MusikWoche in 1999 as a member of its editorial staff and is nowadays working at the trade paper as senior editor. Before joining MusikWoche, Knut worked at record store Das Ohr in Münster, which won the very first retailers' partners Echo trophy, and as a freelancer for a music and entertainment magazine. He holds a M.A. in Literature, History and Politics from the WWU Münster. MusikWoche is a B2B trade paper covering all aspects of the music business with a focus on the German music market. Founded 1993 by

Entertainment Media Verlag in Munich, MusikWoche is nowadays published by Busch Group. MusikWoche is run by a small but dedicated team.

Founded in 2011 by **SABINE-LYDIA SCHMIDT**, a designer, cultural entrepreneur and DJ, »unbreakmyheart« is an independent record label that accommodates 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.

THILO SCHMIED, born in 1973, has owned Berlin Music Tours since 2005 and has worked as an engineer, talent scout, promoter, booker and in publishing before in music industry. Thilo is an expert of Hansa Studios' history and he organises tours and special music events in Berlin.

DARREL SHEINMAN, Founder of Gearbox Records Ltd., is an award-winning entrepreneur. After a career as a financial and commodities derivatives trader with blue chip banks including Morgan Stanley, Credit Suisse and Societe Generale, as well as an independent trader on various futures exchanges, he founded Pole Star Global, the world's leading maritime electronic surveillance system. During this time he was a finalist for Entrepreneur of the Year (Ernst & Young) and the company was listed in the UK's Tech Track list of 100 fastest growing companies on four occasions. More recently, he has founded Gearbox Records Ltd., the UK's leading vinyl record label with technical production house, where he has created a revolutionary turntable, which is being recognised as a design icon. Darrel also plays drums.

MICHAL ŠTĚRBA is President of GZ Media, the world largest vinyl pressing plant, working for the company for more than 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\$110 million in revenue. Stands behind company

expansion to printing and packaging business, which enables to offer customers not only from music industry unique solution for complete product sourcing including mastering, pressing, printing and packing. The only supplier of vinyl records with global footprint and manufacturing capabilities both in Europe and North America.

MATTHIAS STROBEL is President of MusicTech Germany and a serial entrepreneur in the creative industries. He co-founded the music-tech company Nagual Sounds in 2011, realized unique interdisciplinary art projects for humanitarian causes with his Social Startup ZwischenWerk and started the project Creative Coding School to teach socially disadvantaged people skills in emerging technologies. His passion for music and the great opportunities of new technologies led him to join Music Tech Fest in summer 2016 for which he worked until he founded the world's first Federal Association for Music Technology, MusicTech Germany in July 2017. Matthias is a consultant to artists and startups who work at the intersection of art and technology and runs the creative-tech innovation catalyst WickedWork. He recently started the Music Unchained event series, which focuses on the identification of new value creation opportunities for music and artists through emerging technologies.

HELGE SUDAU was born in 1977. He is CEO and 50 % partner of MY45 GmbH & Co. KG Vinyl Pressing Plant in Tiefenbach. In addition, he is a lawyer and runs his own law and consulting firm in Munich, Germany. Helge's beloved wife Lena also works for MY45; they have two sons, 5 and 9 years old.

CASPAR SUTTON-JONES is Mastering Engineer at Gearbox Records – a record label with its own full-analogue mastering and disc cutting facility, specialising in reel-to-reel tape mastering, vinyl cuts and direct-to-disc recordings. Recently work includes disc mastering for The Prodigy's chart-topping album No Tourists, Bryan Ferry's Bitter Sweet (from the TV series "Babylon Berlin") and restoring and mastering the 'lost' 1963 tapes for the Thelonious Monk album Mønck. In the past he has worked with a great selection of artists which include Nitin Sawhney, Shirley Collins, Albert Hammond, Hak Baker, Abdullah Ibrahim (Dollar Brand), Gabrielle Aplin, Richard

Thompson, Shpongole, Moses Boyd, Louis VI, Dele Sosimi, Emily Barker, Jeff Babko, Chelou, A.K. Paul, Ashley Henry, as well as other record labels such as BMG, Decca, RAK, Domino, Warp, Brownswood, Funkiwala, Dot Time and recording, mixing and mastering Gearbox Records' own releases. Besides studio work, Caspar is also a saxophonist and session musician, having studied jazz performance at Guildhall School of Music, he has been recording in and touring the UK and Europe for many years, playing with artists such as Akala, Mahalia, Benny Page, Dawn Penn, The Upsetters, Ragga Twins and Engelbert Humperdinck. His love of music extends from jazz across a number of genres from experimental electronica all the way to neo-soul, reggae & metal. He looks forward to every day in the studio.

HARM THEUNISSE, one of the owners of Symcon, which has several offices in the world. Symcon is serves the CD, DVD, BD and vinyl industry, supplying chemicals, consumables, spare parts and (used) equipment. Harm's project www.greenvinylrecords.com introduces a new injection-molding process to produce vinyl, instead of old school pressing. The goal: to reduce the amount of energy within the vinyl record manufacturing process. This by developing durable plastics and clean, low-energy injection molding processes. Maintaining the familiar vinyl record feeling is key within this process. And that's the biggest challenge: to create and maintain the same feeling, with new materials and manufacturing processes.

After studying in China, **SARA VALENTINO** moved to Berlin and together with Analogcut Mastering studio started exploring the cassette world. After 4 years of research and experiments on tape, Sara is working as Manager at Tapedub, the Berlin-based cassette duplication studio. The Tapedub project is collaborating and supporting independent labels all over the world.

TON VERMEULEN is the proud owner of Record Industry, vinyl pressing plant in the Netherlands, together with his wife Mieke. Record Industry, which roots go back to the fifties and started as Artone, is known for pressing high quality vinyl and is one of the most automated vinyl pressing plants in the world. Ton is also co-owner of the highly

successful vinyl only label Music On Vinyl. Before he took over the pressing plant in 1998 from Sony Music, he already knew the music industry inside out. He was a deejay, worked for radio stations and co-owned a successful dance label and music distributor. In 2018 Record Industry opened Artone Studio, a brand new mastering room and studio, offering direct-to-disc recording amongst other services, utilizing high quality modern and unique vintage analog recording and mastering techniques and equipment.

ESTHER VOLLEBREGT started her career while studying Marketing Management handing out flyers at concerts for Sony Music, in exchange for free concerts. She did an internship for a chain of record stores and wrote her thesis for a music magazine. After her studies, she first started at Sony Music and thereafter worked for several large consumer magazines. For the past four years, Esther has been in charge of Record Store Day Netherlands. RSD Netherlands is one of the main activities of the NVER, the Dutch Association of Entertainment Retailers.

After successfully finishing her studies in English and German, **BIRTE WIEMANN** started working at German independent music distributor Cargo Records in 2005. In the 14 years of her career at Cargo, Birte was a label manager for labels such as Rise Records, Trustkill or Revelation, was closely involved when Cargo launched Record Store Day in Germany in 2009 and is currently a project manager for content management, digital B2B solutions and D2C fulfillment services for physical product. In 2016, Birte was elected onto the board of VUT e.V., the German association of independent music companies representing 1,300 labels, distributors, publishers and artists, and was re-elected for another two-year-term in 2018. She is the speaker of VUT's economic committee and a strong supporter of the "Music Industry Women" network launched by VUT. In 2013, Birte was awarded a doctorate degree in English literature at the University of Hull. Despite the accepted opinion, Birte will freely admit her weakness for coloured vinyl variants and was amazed by the "scratch 'n' sniff" artwork of the Lemonheads' latest album: It smelt of banana.



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FRANK WONNEBERG has been working for various publishing houses since 1975, and from 1991 as freelance author. With extensive expertise in the production of vinyl projects. His work ranges from magazines, books, record covers, posters, etc. Since 1985, he also writes for radio and hosted a radio show, "ONLY VINYL" in 1994-96 and 2017. After starting up a high-end vinyl magazine LIVING VINYL in 1995 (4 issues), Wonneberg turned to researching the history of the LP, releasing his VINYL LEXIKON as a paperback in 2000; the most recent edition was released as a large-format, well illustrated hard-cover coffee table

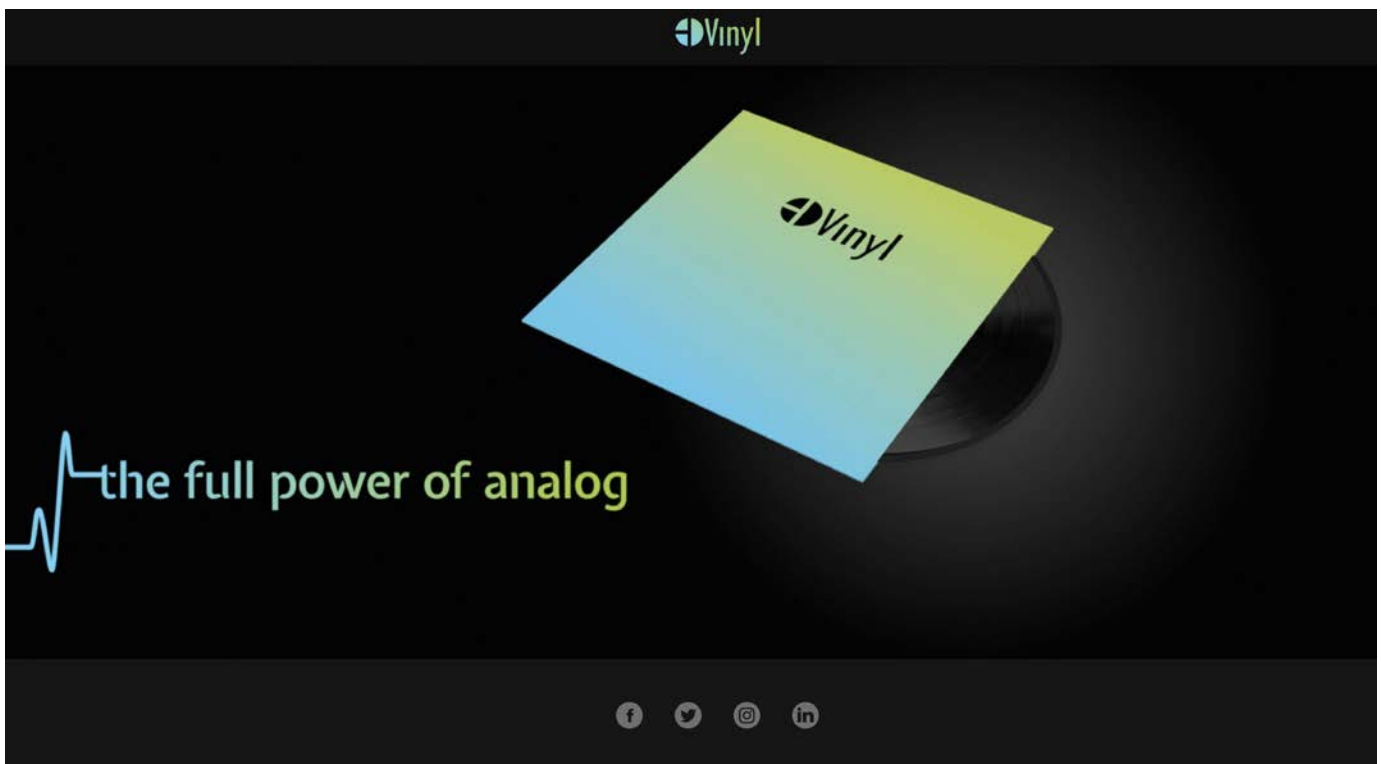
book in 2016. His LABELKUNDE VINYL (2008), a labelography reference book with over 500 pages and 4,500 images, shows label pedigrees and matrix codes of all relevant countries and markets. With GRAND ZAPPA (2010), he transfers this global view of the medium to a singular case's critical vinyl discography. Since 2014, co-editor of the publication series THE LINDSTRÖM PROJECT (Contributions to the History of Record Industry). Volume 8, a discographic documentation to TWO THOUSAND YEARS OF MUSIC (Curt Sachs/Parlophon), recently won the Deutscher Musikeditionspreis „BEST EDITION 2019“ (German award for music edition). He is

a member of the Gesellschaft für Historische Tonträger (Society for Historical Recording Media, Vienna), IASA (Frankfurt), Arf-Society (Bad Doberan).

After finishing his degree in Business Administration in Cologne, **HOLGER WUSTLICH** joined Polygram GmbH 1998 in Hamburg. He went through various roles and responsibilities in Sales while the company transformed into Universal Music. Today he is Senior Director Sales & Marketing responsible for Universal Music's physical sales force and the sales marketing for physical and digital products.

HD VINYL TAKES NEXT STEP WITH DEBUT OF 3D TOPOGRAPHY SOFTWARE PERFECT GROOVE

By Larry Jaffee



HD Vinyl, the next generation of vinyl records, promises a better, faster, and more eco-friendly production process, as well as higher audio quality and longer playing time. Rebeat Innovation, the company behind HD Vinyl, is now unveiling the software that creates 3D topographies required for laser-cutting HD Vinyl stampers. Called 'Perfect Groove,' the software is being unveiled at Making Vinyl in Berlin in May.

Tulln, March 2019 – HD Vinyl, the patented technology from Rebeat Innovation, is set to transform the production of vinyl stampers completely. Now an important milestone was reached with the development of the so called "Perfect Groove" software. It allows mastering engineers not only to transform recordings into 3D topographies required for HD Vinyl stamper production. It also enables them to minimize the space between grooves and thus gain room for higher dynamics, a larger frequency range or longer play time. "I am proud to introduce Perfect Groove at Making Vinyl" says Rebeat CEO Günter Loibl. "It was there that I initially presented my crazy idea of producing record stampers with lasers."

First audio simulation of HD Vinyl

Participants at Making Vinyl in Berlin will not only have the opportunity to see the software in action, but also to hear the first audio simulations of HD Vinyl. With the first HD Vinyl stampers still months down the road, this will be the premier to experience improvements in dynamics and frequency range.

Collaboration with world-renowned mastering engineers

In order to shape the software to modern mastering needs Rebeat approached Scott Hull, vinyl mastering legend from New York and 4-times Grammy winner Darcy Proper, based in the Netherlands. "Their vast experience and deep knowledge were invaluable to our software" explains Loibl, "they gave us an understanding of what mastering engineers want and need."

Loibl at Making Vinyl, May 3 in Berlin

With its focus on the record industry, Making Vinyl has been a platform for HD Vinyl from day one. Now the B2B event comes to Berlin and Loibl was invited to speak about "Vinyl 4.0 The next generation of making records". "There is a lot happening in the industry" tells Loibl, "and I am excited to discuss with Vinyl Technologies, Green Vinyl and others what the future of records will look like".

About Rebeat and HD Vinyl

Rebeat Innovation GmbH is based in Tulln, Austria, also home to Rebeat Digital GmbH, a worldwide music distributor, royalty accounting specialist and content management platform. Rebeat incubated HD Vinyl in 2015 with the aim to completely transform stamper production and radically upgrade the traditional vinyl record. The format introduces a faster, better and more environmentally friendly manufacturing process. HD Vinyl's optimized grooves will contain 30% more audio information, a higher frequency response, and 30% longer playing time. The next-generation format will be backwards-compatible and playable on every standard turntable.

www.hdvinyl.org

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REFURBISHING THIS VINTAGE SCULLY LATHE TOOK 4 YEARS, \$25,000+



Lathes are an integral piece of equipment that determines whether or not a vinyl record in 2019 can be manufactured using a new stamper.

The problem is no manufacturer in the world has made a lathe since the early 1980s, which is why the item is a hot commodity any time one surfaces for auction.

Eric Conn, of Nashville, TN-based Independent Mastering, in 2014 jumped on the listing of three main components of a Scully fixed pitch model 501 lathe (serial no. 336) – including the bath tub, sled and original platter – that appears to be from the early 1940s, for which he paid \$3,000.

“They came out of a warehouse in New Jersey,” Conn tells Making Vinyl. “I knew what I was getting into.”

Conn had been mastering for vinyl, CDs and streaming for 22 years, but this was the first time he took the plunge to do his own cutting as an additional revenue stream for the Independent Mastering business he runs with recording/mixing/mastering veteran Don Cobb.

The two partners’ collective credits include a who’s who of popular music, including Willie Nelson, Neil Young, James Taylor, The Pointer Sisters, Quincy Jones, Garth Brooks, Sheryl Crow, Alison Krauss, Sheryl Crow, George Strait, and Trisha Yearwood, among numerous other artists.

The “long road” to rebuild the lathe to its current functional state ultimately took four years.

“I found the [lathe] community helpful to source some of what was needed,” he said, citing expert help from California, New York and Switzerland. In particular, he cited help from Los Angeles-based lathe guru Len Horowitz, of the History of Recorded Sound.

Key missing pieces, among them included a vacuum system for the platter, electronics, microscope, light, and a table, among them. Some parts needed to be recreated from machine shops, and he found other spare parts on eBay, some culled from other lathe manufacturers, such as Westrex and Neumann.

“I’m a mastering engineer, not a machinist,” said Conn, yet he ended up building himself the lathe’s drive system.

Ultimately, Conn spent \$25,000 to \$30,000 on getting all the ingredients to rebuild the lathe. It’s not lost on him he could have saved a lot of heartache working on the project. First in 2005 and then again in 2010, Conn contemplated buying an intact lathe for sale locally in Nashville, but he didn’t have the cash flow either time to support such a purchase.

Conn started cutting with his rebuilt lathe in the summer of 2018, the first being a rockabilly record for musician Paul Burch.

Anyone contemplating such a lathe-building endeavor – which Conn termed “therapeutic” – must never lose his or her “curiosity and must never give up.”

Asked whether he gave the lathe a nickname, Conn quips: “Yeah, FrankenScully.” Herman Melville’s Moby Dick character Ahab, the whale hunter, was also an inspiration.

MAKING VINYL – THE WORLD OF PHYSICAL MEDIA CONFERENCE

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