



Celebrating the rebirth of the
global record industry

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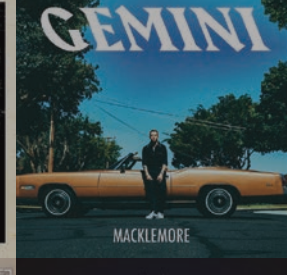
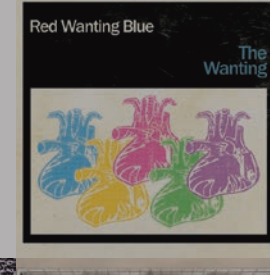
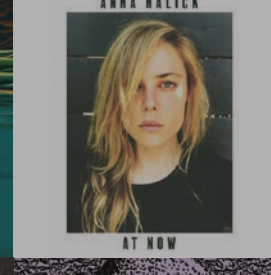
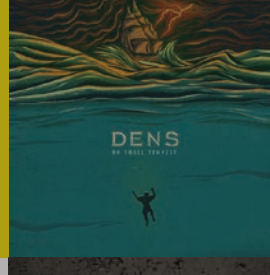
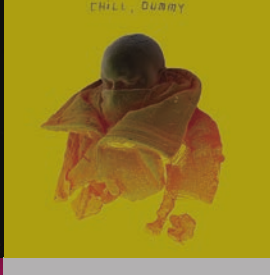
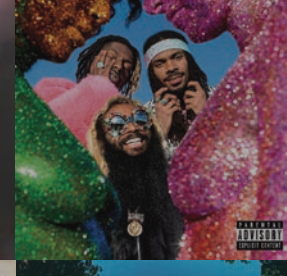
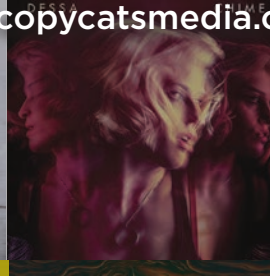
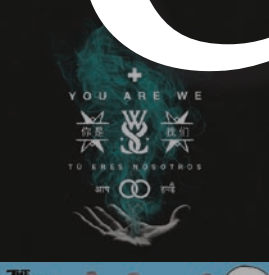
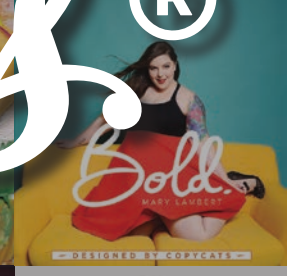
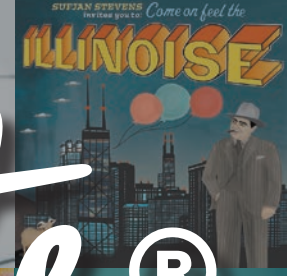
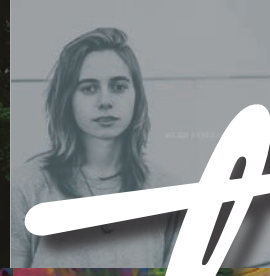
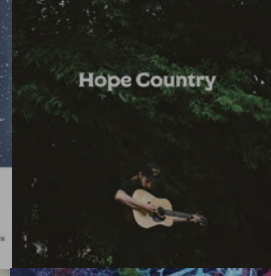
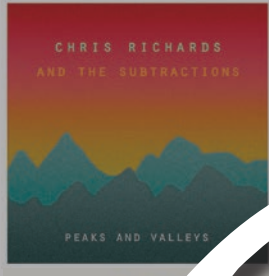
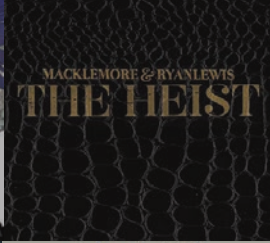


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MAKING VINYL DETROIT 2018

Produced by
Colonial Purchasing Co-Op LLC
Bryan Ekus
President & Executive Producer of
'Making Vinyl'

Larry Jaffee
Conference Director

Aaron Eaddy, AE3 Media
Webmaster

Steve Sheldon, Michael Kurtz
Conference Advisors

Anna DePagter
Conference Design

Aimee Eaddy, AE3 Media
Packaging Awards Coordinator

Bryan Ekus, Lucy Wykes
Sponsorship Sales

Larry Jaffee
Program Guide Editor

Darren Stacey
Program Guide Designer

Anna DePagter, David Hill,
Malissa Sole, Corey Nester
Social Media

Mitch Anderson
Podcast Producer

Kaytea Moreno
xo Publicity



Bryan Ekus, President & Executive Producer



Larry Jaffee, Conference Director

WELCOME TO MAKING VINYL 2018

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

Welcome back to Detroit for the second edition of Making Vinyl.

Last November, we sort of proved the concept: the rebirth of the record manufacturing industry was not a fluke, that it had traction and was going to continue to grow.

The proof lies in the nearly 300 professionals from 16 countries who traded notes last fall on why they believe vinyl is an important piece of their business plans to distribute prerecorded music in the digital age.

This year the proof also lies in how we're presenting seven new pressing plants on why they decided to get into record manufacturing, on top of the seven fairly new pressing plants who spoke about their experiences at last year's conference.

We're heartened by the continued growth of Record Store Day (RSD), a partner in Making Vinyl. RSD co-founder Michael Kurtz kicks off MV 2018 with a panel discussion of labels, distribution companies and retailers who will attest to the fact that vinyl is continuing to grow.

Special thanks to our keynote speaker "Little Steven" Van Zandt, an incomparable music industry renaissance man – not to mention terrific actor (*The Sopranos*, *Lillyhammer*) – who managed to fit us Making Vinyl in his busy recording and performing schedule with his aptly named band "The Disciples of Soul," which is back in Detroit for a concert on Nov. 9 at the Detroit Music Hall.

Thank you to all our sponsors, exhibitors and speakers for helping us bring Making Vinyl to fruition. And also thanks to all the submitters to the 2018 Making Vinyl Packaging Awards, which received a total of 237 entries, up from last year's 124! The quality of the work – as you will see Monday night – blew away our panel of award-winning judges. Congratulations in advance to all the winners and runners-up.

In putting together this year's conference program, we were mindful to not repeat topics as much as possible, and focus on important subjects that will move the industry forward, such as economic models and women in vinyl. This also includes the establishment of manufacturing guidelines, which we are developing in collaboration with the Recording Industry Association of America (RIAA), which had not touch the relevant documents since 1978, and the Media-Tech Association.

Few will dispute that today's records – with 180-gram vinyl being commonplace – are generally better made and better sounding. It's not your father's record industry to be sure. And part of the reason for that everyone along the vinyl value chain is working smarter and leaner, perhaps with greater cooperation than what existed in the past.

Finally, stay tuned for announcements regarding our 2019 plans for Making Vinyl in Europe in June and back in the U.S. next November. Enjoy all that's going on the next two days, and thanks again for coming!

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MAKING VINYL

VENUE INFO

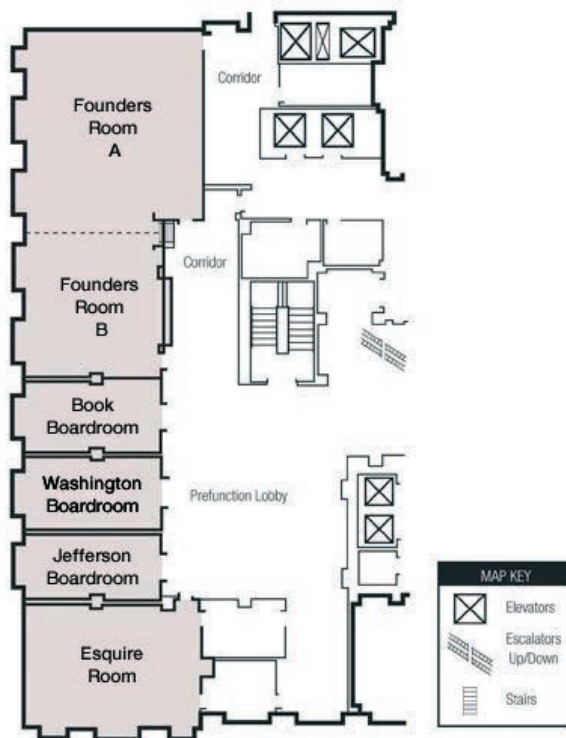
Westin Book Cadillac Detroit
1114 Washington Boulevard
Detroit, Michigan 48226
Tel: 313-442-1600

Most of Making Vinyl will be taking place on Level 4 in the Venetian Ballroom of the Book Cadillac Westin.

On Monday afternoon, there will be breakout sessions at 2:00 – 5:00 pm in both the Venetian Ballroom and Crystal Ballroom (on the other end of the 4th floor).

In the 3rd floor's Founder's Room starting at 2:00pm on Monday, there will be a high-end audio set-up spinning audiophile caliber records, including the return of Quadrophonic at 4:00 pm. All attendees may show off the aural quality of their LPs during that time period.

Level Three



Level Four

SIDE A



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SPECIAL THANKS...

Making Vinyl 2018 would not have been possible without the help from...

- Steven Van Zandt
- Jeremy Tufano
- Louis Arzonico
- Connie Comeau
- Steve Sheldon
- Michael Hosp
- Frank Hartwig
- Pat Reagan
- William (Tony) Van Veen
- David Hill
- Lyndsey Nice
- Darren Stacey
- Aaron Eaddy
- Aimee Eaddy
- Lucy Wykes
- Corey Nester
- Michael Kurtz
- Carrie Colliton
- Lisa Hresko
- A2IM
- Lawrence Azzerad
- AIGA
- RIAA
- Jonathan Lamy
- Doug Coombe
- Malissa Sole
- Kaytea Moreno
- Mitch Anderson
- Eric Shapiro
- Rosemary Shapiro
- Cindy Ekus
- Miriah Ekus
- Sylvia Doolittle
- Cindi Peters
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KEYNOTER

‘LITTLE STEVEN’ VAN ZANDT

Steven Van Zandt is a musician, performer, label owner, songwriter, arranger, music producer, radio broadcaster, TV producer, actor, director, Broadway producer, activist, and education advocate.

And on Monday Oct. 1, this member of the Rock and Roll Hall of Famer who goes by "Little Steven" will serve as "Little Steven," will serve as keynote speaker of Making Vinyl 2018 at the Westin Book Cadillac Hotel in Detroit. The conference, which debuted in November 2017 attended by nearly 300 industry professionals from 16 countries, celebrates the global rebirth of the record manufacturing industry.

Known for his starring role as "Silvio Dante" in all seven seasons of HBO's television drama *The Sopranos*, Van Zandt also helped create the "Jersey Shore" sound with the Asbury Jukes, and became a founding member of Bruce Springsteen & The E-Street Band (Co-Producing the band's seminal albums "The River" and "Born in the U.S.A.", and with whom he was inducted into the Rock and Roll Hall of Fame in 2014). In 2018, Van Zandt's own band, Little Steven and the Disciples of Soul, has been on the road in the U.S. and Europe currently on the road in Europe with their "Soulfire TeachRock Teacher Appreciation Tour," his first solo tour in 20 years.

Van Zandt's album *Soulfire LIVE!*, initially out digitally and on 3 CDs, will be released soon as a seven-LP boxed set. The live album comes on the heels of *Soulfire*, Van Zandt's first studio album in more than 15 years.

Van Zandt launched Wicked Cool Records in 2007 to support new rock 'n' roll bands. Among the label's releases are 11 critically acclaimed compilations featuring music from "Little Steven's Underground Garage" (*CBGB Forever*, *Christmas A Go-Go*, *Halloween A Go-Go*, and *Coolest Songs In The World Volumes 1-8*), and is distributed with The Orchard.

As a music business impresario, Van Zandt founded Renegade Nation in 1999, which led to "Little Steven's Underground Garage," his syndicated radio show

launched in 2002 and now broadcast on more than 130 terrestrial stations, including internationally in Canada, London, Italy, Spain, Ireland, Sweden, Belgium, Peru, and Australia, as well as worldwide on the American Forces Network and Voice of America.

Each week on the radio, Van Zandt takes audiences on a two-hour trip through all six decades of rock 'n' roll, and also features the best emerging bands worldwide. Little Steven writes a 25-page script for every new weekly radio show, which is nearing 850 consecutive weekly episodes and has introduced more than 1,000 new bands.

The success of the radio show has allowed Little Steven's Underground Garage to expand into television, live events, albums, charitable endeavors, and satellite radio - creating and Producing SiriusXM's first 24/7 branded music channels, Channel 21: Underground Garage and Channel 60: Outlaw Country.

Among Van Zandt's many activist efforts was his formation in 1985 of Artists United Against Apartheid, for which he wrote "Sun City," the rock/hip hop/R&B anthem protesting the apartheid system symbolized by the South African resort, Sun City. More than 50 artists including Gil Scott-Heron, Ringo Starr, Bob Dylan, Bono, Keith Richards, Run-DMC (whose Darryl McDaniels gave a keynote speech at the first Making Vinyl), and Miles Davis, performed on the track that spawned a conscious-raising album of the same name. He has twice been honored by the United Nations for his political activism, including the "Sun City" project and film, and his involvement in "International Peace Day" along with Peter Gabriel.

He wrote, directed and co-produced with his wife Maureen *The Rascals: Once Upon A Dream*, the critically acclaimed theatrical event/reunion concert tour that included a 15-night, sold-out run on Broadway. He keynoted SXSW in 2009.

Van Zandt's acting credits also include the award-winning *Lilyhammer*, the FIRST original series on Netflix, in which he starred, was co-writer, executive producer, music supervisor and scored, as well as directed the final episode.

TeachRock: Reaching Young People with Music History

Steven Van Zandt's current "Soulfire" tour benefits The Rock and Roll Forever Foundation's TeachRock program, which Dr. Van Zandt established. (He received an honorary Doctor of Fine Arts Degree from Rutgers University.) The Foundation creates education materials that use the history of popular music to create engaging, multicultural lesson plans for history, social studies, language arts, music, and science classrooms, all of which are available to educators at NO COST. At each stop of the tour TeachRock hosts free Professional Development Workshops and all teachers that attend receive a complimentary ticket to that evening's concert.

"Music will forever be humanity's most effective and consistent source of inspiration and motivation, and, we have learned, music turns out to be our most solid common ground for establishing communication between teachers and students, which is where education begins," Van Zandt said.

"[Little Steven's] TeachRock program brings an essential curriculum of music and culture into school and makes it available at no cost to educators," Bruce Springsteen said while recently inducting Van Zandt into the New Jersey Hall of Fame. "In a time of cutbacks in arts funding, Steve's programs are keeping kids engaged in the arts, and in school – this is his greatest legacy."

Bill Carbone, TeachRock's director, will speak at Making Vinyl Monday at 4:15 pm to explain how the vinyl industry can get involved in the foundation.



"Little Stevie Van Zandt might currently be the planet's most charismatic, dedicated and visible crusader scrapping to preserve the dirty purity of rock 'n' roll." — BruceSpringsteen.net

MAKING VINYL SCHEDULE OF EVENTS

DAY ONE

9:00 am – 9:10 am

WELCOME / INTRODUCTION

Bryan Ekus & Larry Jaffee, Co-Founders, Making Vinyl

9:10 am – 9:55 am

(General Session)

PANEL DISCUSSION:

RECORD STORE DAY, 11 YEARS LATER

RSD Co-founder Michael Kurtz leads a panel to explain why and how nearly three-quarters of a million new records were sold in the U.S. on April 21, and what's in store for RSD Black Friday next month to keep the momentum going.

Participants: Billy Fields, Warner Music Group; Ryan Kerr, RSD Canada; Bruce Ogilvie, Alliance Entertainment; Bryan Burkert, The Sound Garden

10:00 am – 10:45 am

(General Session)

PANEL DISCUSSION: NEW VINYL PLANTS FIRE UP THE PRESSES

Not for the faint-hearted, building a new pressing plant from scratch is quite an undertaking from both a financial and technology standpoint. Hear from newbies on whether the early performance is meeting their expectations.

Moderator: Michael Fremer, Analog Planet. Panelists: Sean Rutkowski, Independent Record Pressing (New Jersey); Jeff Truhn, Cascade Record Pressing (Oregon); Gator Russo, Gold Rush Vinyl (Texas); Justin Crowther, Burlington Record Plant (Vermont); Dustin Blocker, Hand Drawn Pressing (Texas); Zane Howard, Second Line Vinyl (California); Ryan Lewis, Kindercore Vinyl (Georgia)

10:45 am – 11:15 am

NETWORKING BREAK

11:15 am – 11:30 am

VINYL'S GROWTH BY THE NUMBERS

BuzzAngle's Chris Muratore provides statistical evidence the format's growth from near oblivion is not a fad

11:30 am – 12:15 pm

PANEL DISCUSSION: WOMEN IN VINYL

James Brown once sang "It's A Man's World," but women are playing a major role in vinyl's rebirth in every job category.

Moderator: Carrie Colliton (Record Store Day, retail). Panelists: Connie Comeau (ADS Group media mfg.); Speakers: Jessa Zapor-Gray, Intervention Records (label); Karen Emanuel, Key Production (packaging firm owner); Ali Miller, Furnace Record Pressing (pressing plant VP); Caren Kelleher, Gold Rush Vinyl (pressing plant owner); Lori Hines, Welcome to 1979 (mastering engineer)

12:15 pm – 1:00 pm

KEYNOTE: STEVEN VAN ZANDT, FOUNDER, RENEGADE NATION

In conversation with Gary Graff, music journalist. Colloquially known as "Little Steven," this Rock and Roll Hall of Famer is a true renaissance man: actor (The Sopranos, Lillyhammer); musician/producer (Bruce Springsteen & the E Street Band); radio broadcaster (internationally syndicated "Little Steven's Underground Garage" & two SiriusXM channels); band leader/recording artist (Little Steven & The Disciples of Soul); and label owner (Cool Wicked Records).

1:00 – 2:00 pm

LUNCH

MONDAY AFTERNOON BREAKOUT SESSIONS

SIDE A – Venetian Ballroom, Level 4

2:00 pm – 2:45 pm

PANEL DISCUSSION: THE IMPORTANCE OF KILLER PACKAGING

Moderator: Sean Mosher-Smith, Echosmith Lab. Speakers: Sean Mosher-Smith, Echosmith Lab. Panelists: Nina Palmer, Ross-Ellis; Maribeth Poalson, Bertelsmann/Coral Graphics; David Gorman, 1021 Creative; Rob Maushund, Stoughton Printing

3:00 pm – 3:30 pm

HD VINYL ARRIVES

Guenter Loibl, Founder, HD Vinyl. Find out how Rebeat Digital's mastering technology will reduce the time needed to produce a master disc by 60%.

3:45 – 4:30 pm

PANEL DISCUSSION: VINYL MASTERING & CUTTING INTRICACIES

Moderator: Michael Fremer, Analog Planet. Panelists: Scott Hull, Masterdisk; Clint Holley, Well Made Music; Jeff Powell, Take Out Vinyl, Mandy Parnell, Black Lagoon Studios; Lori Hines, Welcome to 1979

4:30 pm – 5:00 pm

REACHING KIDS THROUGH MUSIC EDUCATION

Keynoter Steven Van Zandt's TeachRock project (teachrock.org) provides lesson plans and teaching resources on a monthly basis at no charge. Presenter: Bill Carbone, Rock and Roll Forever Foundation.

SIDE B – Crystal Ballroom, Level 4

2:00 pm – 2:45 pm

PANEL DISCUSSION: BROKERS KEEP THE ORDERS COMING

Moderator: Connie Comeau, The ADS Group. Panelists: Sarah Robertson, AtoZ; Tony Van Veen, Discmakers; Yash Bedi, VDC Group; Alexis Castiel, Diggers Factory, Steve Sheldon, Rainbo Records

2:45 pm – 3:15 pm

PANEL DISCUSSION: HOW PRESSING PLANTS CAN AVOID MAKING UNAUTHORIZED RECORDS

Bootlegs and counterfeits are showing up in the vinyl supply chain. Also, RIAA reveals its anti-piracy efforts, and a recent interview with the original rock bootlegger in 1969 explains how he made his records back in the day. *Presenters: Marcus Cohen, RIAA Sr. Vice President of Anti-Counterfeiting, Investigations & Enforcement; and Larry Jaffee, Making Vinyl*

MAKING VINYL SCHEDULE OF EVENTS

3:45 pm – 4:30 pm

REPORT:

RAW MATERIAL SUPPLIES, EQUIPMENT TRENDS

Moderator: Dave Hill, Tapematic.

Panelists: Alban Pingeot, MPO International; Per-Olof Ragnerius, Pheenix Alpha; Joe Helfrich, RPA, Inc.; Rob Brown, Vinyl Technologies

2:00 pm – 5:00 pm

LISTENING ROOM – FOUNDERS ROOM, LEVEL 3

(Sponsored by Paragon Sight & Sound, Inc.) Listen to your records on a great audio system, and at 4 pm hear a demonstration of the Return of Quadraphonic by KamranV of CyKIK, which recently produced the first quadraphonic vinyl release in more than 30 years: Suzanne Ciani's LIVE Quadraphonic

6:00pm – 7:00 pm

PRE-AWARDS COCKTAIL RECEPTION

7:00 pm – 9:00 pm

MAKING VINYL AWARDS: HOSTED BY CRAIG BRAUN

Returning to host the Making Vinyl Awards, is Grammy Award-winning Craig Braun, renown for executing such groundbreaking album covers conceived by Andy Warhol as the Rolling Stones' *Sticky Fingers* and the Velvet Underground & Nico, as well his own Alice Cooper's *School's Out*. About 15 years ago, Braun shifted careers to full-time acting, since then chalking up a long list of feature film, television and theater credits.

DAY TWO

8:30 am – 9:10 am

(General Session)

PANEL DISCUSSION: THE POWER OF CRATE DIGGERS

Vinyl's re-emergence as the preferred physical music carrier is keeping at least 50 pressing plants around the world pumping out new records purchased by vlogging enthusiasts who are individually reaching via social media audiences numbering hundreds of thousand loyal followers.

Moderator: Jeffrey Smith, Discogs.

Panelists: Sam Pennachio, Vinyl Junkies; Jessa Zapor-Gray, Vinyl Reviews; Mitch Anderson, Black Circle Radio; Brian McCollum, Detroit Free Press

9:10 am – 9:15 am

LIFETIME ACHIEVEMENT AWARD

Making Vinyl is proud to honor Ron McMasters, who recently retired from Capitol Mastering after 38 years of service. Award presented by Third Man Pressing, hometown sponsor of Making Vinyl 2018.

9:15 am – 9:45 am

THE NEW VINYL ENTREPRENEURS

Hear from the heads of 2 vinyl-based, e-commerce startups on why they're even more bullish on the market than when their companies launched.

Speakers: Matt Fiedler, CEO/Co-Founder, Vinyl Me, Please; and Dan Melnick, President, Reverb LP

9:45 am – 10:30 am

INDIE LABELS STILL CATALYST FOR SUSTAINED GROWTH

Finding Success in a Crowded Vinyl Marketplace

The vinyl marketplace has become increasingly competitive with renewed interest from major labels and a rise in re-issues. While the increase in vinyl sales is exciting for the independent community, we are now challenged to compete within the vinyl release cycle. This session will unveil exclusive and compelling marketing strategies designed for independents who can move the needle.

(Organized by A2IM) Moderator: Lisa Hresko, A2IM. Speakers: Mason Williams, Concord Music Group; Patrick McCarthy, Light in the Attic; Matt Sawin, Caroline Distribution

10:30 am – 11:00 am **NETWORKING BREAK**

11:00 am – 11:45 am

THE NEW BUSINESS MODEL FILLING THE VINYL PIPELINE

Entrepreneurial thinking by labels prove short runs of limited editions can still be profitable. Production managers combing tape vaults for unreleased gems and direct-to-consumer vinyl clubs defy long-accepted notions of economies of scale.

Moderator: Michael Fremer, Analog Planet. Panelists include: Chad Kassem, Acoustic Sounds/Quality Record Pressing; Matt Block, Runout Groove; Josh Bizar, Music Direct/Mobile Fidelity; Cameron Schaefer, Vinyl Me, Please; Jay Millar, Sundazed

11:45 am – 12:45 pm

STANDARDS & QUALITY: OUR FUTURE DEPENDS ON IT

To ensure that all the momentum the vinyl value chain we achieved over the past decade, Making Vinyl announces guidelines to making records.

Moderator: Eric Astor, Furnace Record Pressing. Panelists: Chris Mara, Welcome to 1979; Matt Earley, Gotta Groove Records; Billy Fields, Warner Music Group; Don MacInnis, RTI; Dorin Sauerbier, RTI;

CONFERENCE ENDS

1:00pm

*Buses leave from Cadillac Westin for Cass Corridor.

1:30 pm – 2:00 pm

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2:00 pm

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LIFETIME ACHIEVEMENT AWARD

Ron McMaster, Capitol Mastering

For over three decades, Grammy Award winner Ron McMaster has been one of the mastering industry's most respected and sought-after engineers. A former drummer and vocalist for 60's garage rock group Public Nuisance, Ron has spent a significant part of his career working in the hallowed halls of Capitol Studios Mastering. During his tenure, he has worked on a diverse portfolio of projects for artists like The Rolling Stones, LeAnn Rimes, Frank Sinatra, R.E.M, Robert Plant & Alison Krauss, Jackson Browne, Tom Waits, Red Hot Chili Peppers, Miles Davis, Pat Benatar, Elvis Costello, as well as many other seminal recordings.

Raised in Northern California, Ron graduated from Sacramento State College with a degree in Business. He has been a voting member of the Los Angeles Chapter of The Recording Academy for over 20 years and is widely recognized as one of the preeminent jazz mastering engineers in the world. He won a Grammy award and has received four additional Grammy nominations, and at Making Vinyl 2018 a Lifetime Achievement Award.

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MAKING VINYL, RIAA TO COLLABORATE ON MANUFACTURING STANDARDS

RECORD GUIDELINES HADN'T BEEN UPDATED SINCE 1978

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

Making Vinyl is pleased to announce its collaboration with the Recording Industry Association of America (RIAA) to update the global standards for vinyl record manufacturing, including pressing, mastering and packaging, for the first time since 1978.

More details about the collaboration, which is also being supported by the Media-Tech Association, will be given at a closing panel discussion on Oct. 2 at Making Vinyl in Detroit. David Hughes, the RIAA's chief technology officer, will explain why he thinks it's a good idea during the session.

Vinyl's exponential growth over the past decade prompted a need to update the guidelines, which will be voluntary. Although nearly extinct 15 years ago, newly pressed vinyl records are now regarded as a deluxe consumer product with appeal that cuts across age demographics. As such, there's a concern within the industry that the best possible record be for sale in the marketplace, sustaining vinyl's momentum for the future.

"There's no doubt that many of today's records are better manufactured, thanks to new technology," said Bryan Ekus, president of Making Vinyl/ Colonial Purchasing Cooperative, a buying collective for media manufacturers that is the producer of the conference. "But we're at a critical point to make sure that the overall

industry doesn't suffer from bad PR on social media due to some shoddy products being purchased," he added.

Frank Hartwig, Chief Executive Officer CDA and President of Media-Tech Association, commented: "Our Media-Tech Association has a great deal of experience in setting standards. We have accompanied this process in optical media formats with the CD all the way to the Blu-ray Disc. With our vinyl working group, we can certainly help to ensure that global standards for vinyl are also adapted to today's needs."

The goal of the project is to provide labels, mastering engineers and pressing plants with best practices to follow in their own operations.

"We thought it was important to work with the RIAA with them being the holders of the standard-bearers in this area during vinyl's original heyday, yet reflect the differences taking place in the 21st century," Ekus said.

Comments Eric Astor, owner of Furnace Record Pressing in Alexandria, Vir., who's been active in the early discussions for updated standards: "Is it possible to set universal 'standards' for an industry that's as much about craft as it is about manufacturing? Maybe, maybe not. But I am confident that this conversation will spark new ideas, identify areas that need improvement, and lay the groundwork

for better cooperation between all vinyl disciplines."

Why such standards are needed?

- Vinyl records are a premium product, so it's crucial to meet consumer expectations in terms of quality.
- The vinyl record business is showing sustained growth year-on-year.
- A standardized worldwide code of quality will retain consumer confidence.

Workgroups will be formed in the near future. Guidelines are expected by early 2019. For more information, contact bryan@makingvinyl.com.

MEDIATECH association



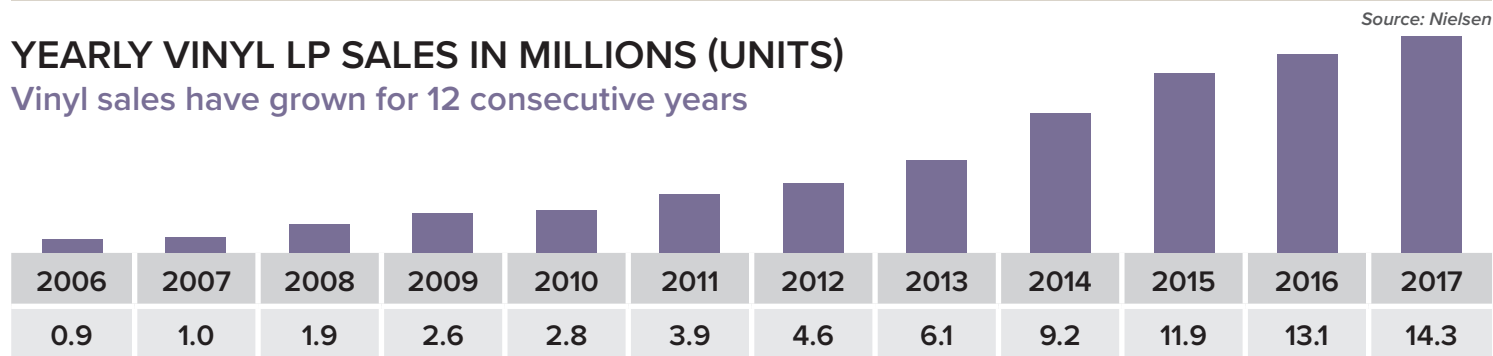
VINYL FACTS & FIGURES

	2017	2016	% GROWTH
ALBUM SALES	148,129,632	173,358,201	- 14.6%
- Digital Album Sales	64,941,711	83,950,764	- 22.6%
- Physical Album Sales	83,187,921	89,407,437	- 7.0%
- CD Sales	74,450,769	82,170,808	- 9.4%
- Vinyl Sales	8,637,759	7,194,531	+ 20.1%
- Cassette Sales	99,393	42,098	+ 136.1%

Source: BuzzAngle. BuzzAngle Music does not provide any weighting factors on the physical album sales market. All units are exactly as reported from the retailers.

YEARLY VINYL LP SALES IN MILLIONS (UNITS)

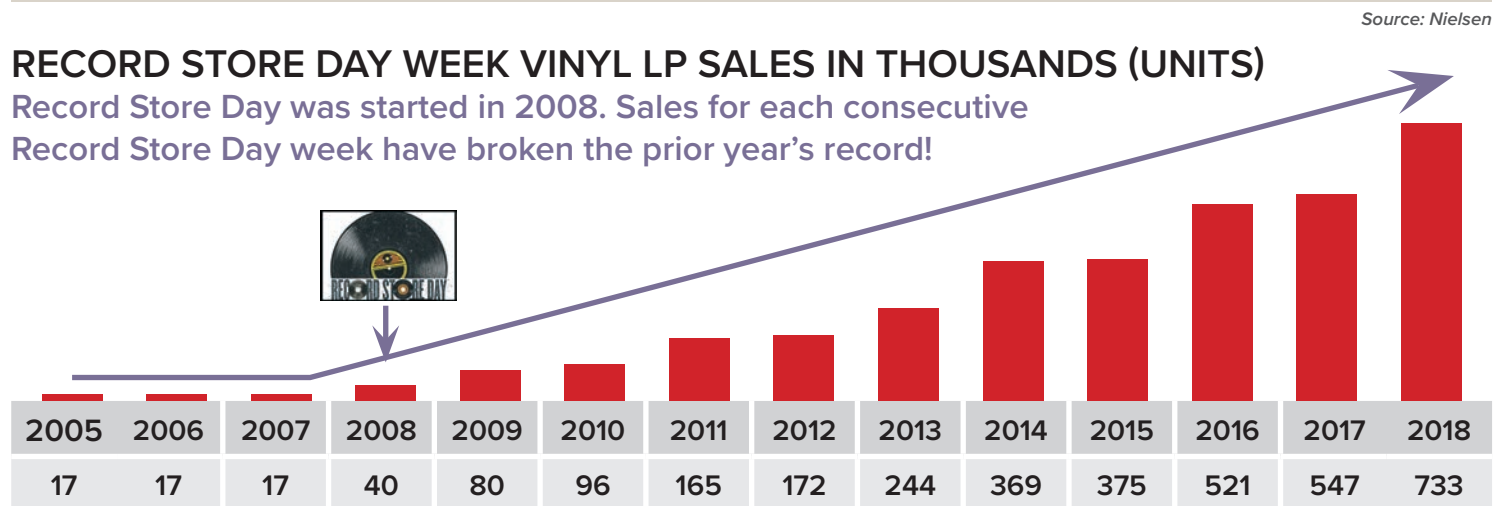
Vinyl sales have grown for 12 consecutive years



Source: Nielsen

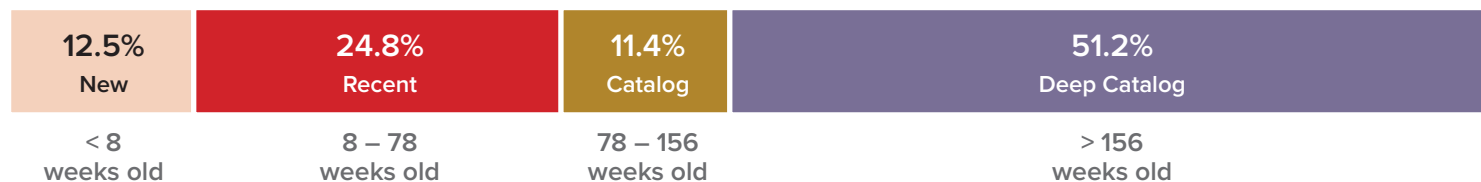
RECORD STORE DAY WEEK VINYL LP SALES IN THOUSANDS (UNITS)

Record Store Day was started in 2008. Sales for each consecutive Record Store Day week have broken the prior year's record!



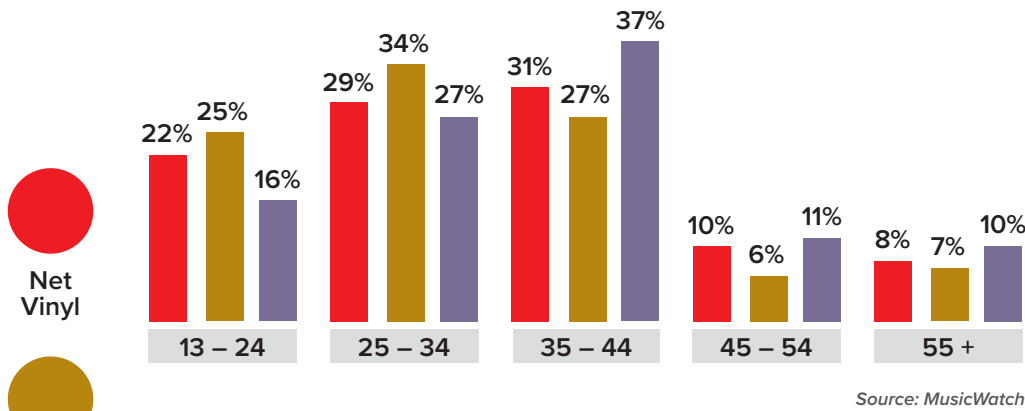
Source: Nielsen

TOTAL ALBUM CONSUMPTION

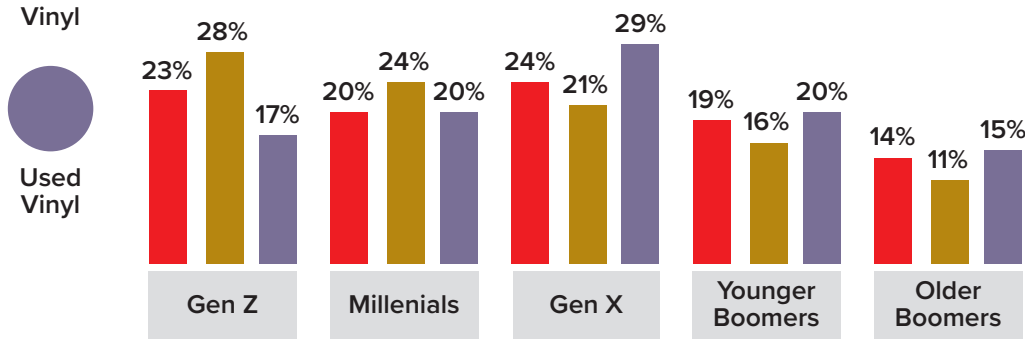


Source: BuzzAngle. This table represents total album consumption broken down by release period. For example 12.5% of total album consumption is from New Releases. Total album consumption (album project units = album sales (song sales/10) + (on-demand stream/1500).

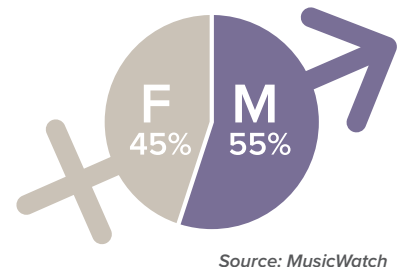
DISTRIBUTION BY GENERATION



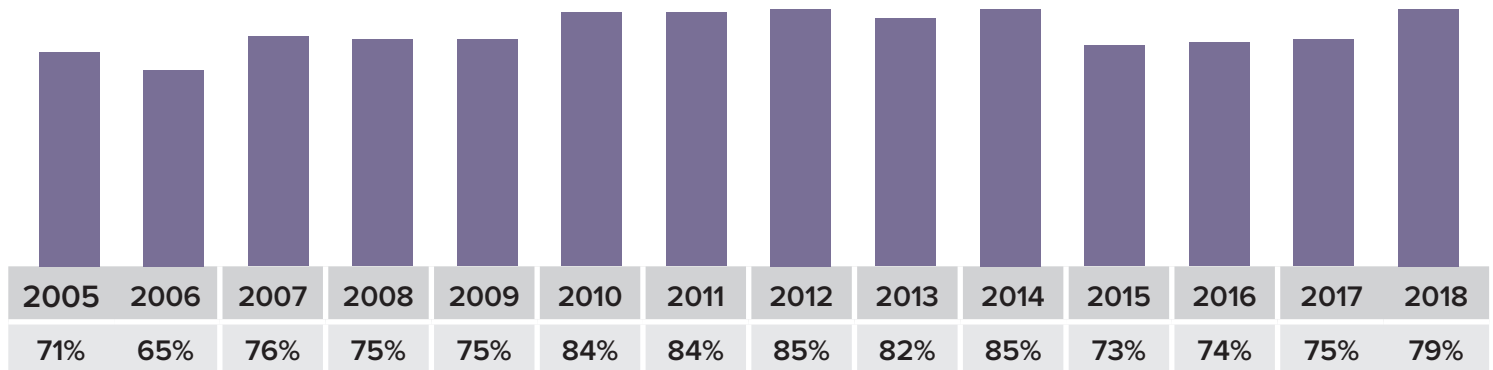
DISTRIBUTION BY AGE



GENDER Net Vinyl



INDEPENDENT RECORD STORE SHARE OF TOTAL VINYL LP SALES DURING RECORD STORE DAY WEEK



TURNTABLES SURGING TOO

- 1 million turntables shipped to U.S. dealers in 2017 for a wholesale value of \$152 million, reports the Consumer Technology Association (CTA)
- “We saw a significant resurgence in the category over the past five years. We expect over a million turntables to ship annually for the next several years,” forecasts CTA
- Worldwide turntable sales rose in 2017 by 7% globally last year to 3.2 million units, estimates Futuresource Consulting
- 57% of these sales in North America, 37% in Europe
- 3% turntable growth anticipated for 2018

MAKING VINYL 2018

SPECIAL EVENTS



Scene from "RS 24" staged production at Anacostia Playhouse, Washington, DC]

SUNDAY PRE-SHOW EVENT:

Reading of New Original Play "RS/24"

When: Sunday, Sept. 30, 10 pm

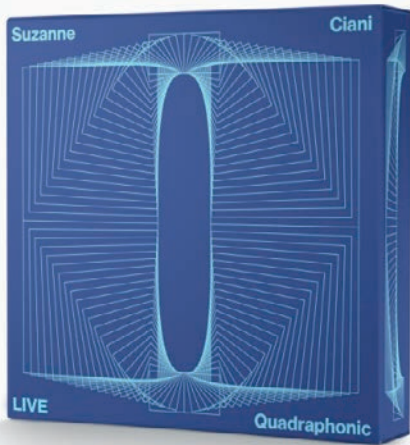
Where: Westin Cadillac Detroit, Venetian Ballroom, 4th floor

What: Reading of new play about a 24-hour record store, in which the owner tries to help a despondent streetwalker who is wary of street life. RS/24 celebrates vintage vinyl music and ancestral wisdom.

Cost: \$15 suggested donation at door, but pay what you can

Producer/Playwright/Actor: Clayton LeBouef

Before landing recurring roles in critically acclaimed network and HBO series, including "Homicide: Life on the Street" and "The Wire." In the early 1970s and 1980s, he was a DJ /MC spinning vinyl in Yonkers, NY, and in the top "dance spots" in Washington, DC. "RS/24" ("Record Store 24") is his latest work for the stage.



MONDAY VINYL LISTENING ROOM AND THE RETURN OF QUADROPHONIC

When: Monday, Oct. 1, 1-5 pm

Where: Book Cadillac Westin Detroit, Founders Room, Third Floor

What: Bring your records to listen to on a great audio system & check the live demonstration of the Sponsored by the Paragon Sight and Sound, an Ann Arbor, Michigan high-end audio dealer (paragonsns.com) At 4 pm, CyKiK founder KamranV will demonstrate the recently released Quadraphonic vinyl release, a limited edition of only numbered 227 LPs, pressed in 45 rpm, 180-gram by Third Man Pressing in Detroit. Each album comes with a hardware decoder.

MOTOWN MUSIC CRAWL

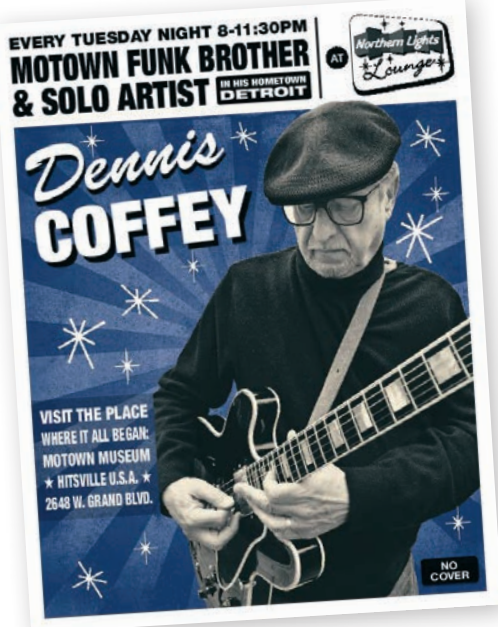
MOTOWN MUSIC CRAWL*

When: Tuesday, Oct. 2, 1-6 pm

Where: Cass Corridor; Third Man Pressing; Motown Museum; Detroit record stores; Northern Lights Lounge

What: Separate advanced tickets* required (available at conference check-in), buses will leave outside the Book Cadillac Westin Detroit at 1 pm for an afternoon of music

- Get tours of Third Man Pressing (441 West Canfield St., Detroit, MI 48201) and the Motown Museum, 2648 West Grant Blvd., Detroit, MI 48202).
- Shopping: 20% Discount on used merchandise at People Records; 20% Discount on used merchandise at Hello Records; 10% Discount on all purchases at Third Man Records.



MEET AND SEE PERFORM LEGENDARY MOTOWN SESSION GUITARIST

When: Tuesday, Oct. 2, 7 pm

Where: Northern Lights Lounge (600 W. Baltimore St., Detroit, MI 48202)

What: Meet-and-greet with legendary Motown session guitarist Dennis Coffey (The Temptations' "Ball of Confusion," "Cloud Nine" and "Just My Imagination," as well as "War" by Edwin Starr and "Band Of Gold" by Freda Payne).

- Coffey's own million-seller single "Scorpio" in 1971 made it to #6 on the pop charts. Its recognizable riff has been sampled by scores of hip-rock records over the years.
- Dennis will perform 8 pm-11 pm.

RECORD STORE DAY

Record Store Day salutes a few of our partners-in-vinyl who get that beautiful wax (and more!) from Maker to Market



With their new 50,000 square foot facility in Alexandria VA, Furny and his human pals at **FURNACE RECORD PRESSING** can get even more vinyl into record stores. And that's definitely something to celebrate!

TAKING VINYL TO THE NEXT LEVEL

By Michael Kurtz, Co-Founder, Record Store Day



In 2007, when I first discussed the idea for **Record Store Day** with then-Warner Bros. Records president Tom “Grover” Biery, almost no one was interested in talking about making vinyl.

They could not see a future where millions of people would passionately seek it, much less one where it would become a billion-dollar-a-year business. To make the future some of us could see a reality would take passion and an ability to work outside the system, enveloping and rewarding every person or company, large or small, that saw the possibilities and chose to partner with independent

record stores to reignite the love for a high-quality product, by-and-large made by actual human beings, that celebrates every aspect of the artist’s vision.

For music business leaders it meant rethinking the commonly held vision of a future in which music was digital, quick, cheap, ubiquitous and driven by commercial hits, not albums. Thankfully many did rethink this vision and continue to innovate now.

Artists desire a commitment from their fans to sit down and listen to an album from beginning to end, taking in the art and packaging that are part of the experience.

Record Store Day not only celebrates this vinyl experience, it helps foster a massive new community of those committed fans. There really had been

nothing like it before, and nothing else like it even now.

On a single Saturday around the world, Record Store Day brings over one million people to stand in line together to buy music. It’s not convenient but it is fun. And for 11 years straight, Record Store Day has broken the previous year’s record for most vinyl sold in a single day, creating commerce for multiple layers of the industry.

The **Making Vinyl** conference takes this movement to the next level, bringing together another community, one of smart, experienced, motivated business partners. This is exciting to me as I think that making vinyl is a big part of the future of music as an artform and as a vibrant business. That is why I am glad to be here among all of you – the people who actually make things.



MAKING VINYL PACKAGING AWARDS

FINALISTS

BEST 'RECORD STORE DAY' – VINYL RELEASE

- **Stay Gold Collectors Jewel Box** – Run The Jewels
- **Feast of Panthers** – Ensign Broderick
- **Boxer Live In Brussels** – The National
- **Anywhere II** – Anywhere
- **Exotica** – Sun Ra

BEST 45-RPM SINGLE PACKAGE

- **"Second Wind"** – Sock-Tight
- **"An Ambulance" b/w "Never Know"** – Mike Krol
- **"Libraries Rock!"** – Kishi Bashi / Blacknerdtrain
- **"Ring the Alarm" / "White Iris"** – Doe Paora
- **"What a Time to Be Alive (Acoustic)" b/w "Erasure (Acoustic)"** – Superchunk

BEST VINYL ALBUM REISSUE PACKAGE

- **Eulogy for Evolution 2017** – Ólafur Arnalds
- **Black Moses** – Isaac Hayes
- **What Another Man Spills** – Lambchop
- **The Final Tour Bootleg Series** – Miles Davis & John Coltrane
- **Devotion** – Beach House

BEST VINYL ALBUM COVER (PHOTOGRAPH)

- **Cocoa Sugar** – Young Fathers
- **Sleep Well Beast** – The National
- **Heaven And Earth** – Kamasi Washington
- **Milano** – Daniele Luppi & Parquet Courts
- **Children of Paradise** – Willie Nile

BEST VINYL ALBUM COVER (ILLUSTRATION)

- **Act II: The Father of Death** – The Protomen
- **The Worms Heart** – The Shins
- **Every Country's Sun** – Mogwai
- **2064: Read Only Memories Vinyl Soundtrack** – 2 Mello
- **Babelsberg** – Gruff Rhys

BEST CD BOX SET PACKAGE (AT LEAST 3 CDS)

- **The Goldberg Variations: The Complete Unreleased Recording Sessions June 1955** – Glenn Gould
- **Listen Without Prejudice** – George Michael
- **Blistered Bags Of Fodder Swaying: Works 1980** – Controlled Bleeding
- **Radio Cineola: Trilogy** – a Broadcast by THE THE – THE THE
- **Manchester North Of England: A Story Of Independent Music Greater Manchester 1977–1993** – Various Artists

BEST RECORD ART (LP SIZE)

- **August Burns Red – Phantom Anthem** – Ryan Clark
- **"Double Trouble"** – Wax Mage (compilation)
- **Waffles, Triangles & Jesus** – White
- **The Desaturating Seven** – Primus
- **'Luxure en Vain'** – Deche

BEST VINYL GATEFOLD

- **Act II: The Father of Death** – The Protomen
- **Kaiho** – Kauan
- **A Moment Apart** – ODESZA
- **Smash Hit / PinOut 2xLP Vinyl Soundtracks** – Holmquist
- **Loversity** – Sam Lewis

BEST VINYL PICTURE DISC

- **She Taught Me How To Fly** – Noel Gallagher's High Flying Birds
- **Goodbye Road EP** – JOHNNYSWIM and Drew Holcomb and The Neighbors
- **140 Vinyl Soundtrack** – Schmid
- **Cheech & Chong Up In Smoke 40th Anniversary** – Cheech & Chong
- **Torn Down (Mixed Up Extra)** – The Cure

BEST VINYL BOX SET (AT LEAST 3 RECORDS)

- **Squeeze Box: The Complete Works of "Weird Al"** Yankovic – "Weird Al" Yankovic
- **I'll Be Your Girl** – The Decemberists
- **1 + 1 = X** – Erased Tapes Records Artists
- **Steven Universe Complete Volume 1 Soundtrack** – Sugar
- **Cuphead 4xLP Deluxe Vinyl Soundtrack** – Maddigan

THEY SAID IT COULDN'T BE DONE – VINYL

- **I'll Be Your Girl** – The Decemberists
- **Act II: The Father of Death** – The Protomen
- **Portal (Soundtrack)** – Aperture Science Psychoacoustics Laboratory
- **Plunge** – Fever Ray
- **Steven Universe Complete Volume 1 Soundtrack** – Sugar

THE ALEX STEINWEISS AWARD (BEST IN SHOW)

- **I'll Be Your Girl** – The Decemberists
- **Sleep Well Beast** – The National
- **Sad Clown Bad Year (#9–#12 Collection)** – Atmosphere
- **Too Many Bad Habits** – Johnny Nicholas
- **Act II: The Father of Death** – The Protomen



(L-R) Front row: Jennifer Freund; Spencer Drate. Back row: Lilly Smith; Maribeth Paulson; Sean Mosher-Smith; Stefan Sagemister; Craig Braun; David Calderley; and Larry Jaffee

Photo: Bill Kelly



MAKING VINYL PACKAGING AWARDS METHODOLOGY

The 2018 Making Vinyl Packaging Awards submissions and judging processes were much different from last year's competition.

This time, the first phase required entries' digital photos to be uploaded; 237 entries were received – up from last year's 124.

We had more than 20 art directors, designers and media packaging professionals on both sides of the Atlantic go through all the submissions to come up with 5 finalists in 12 categories.

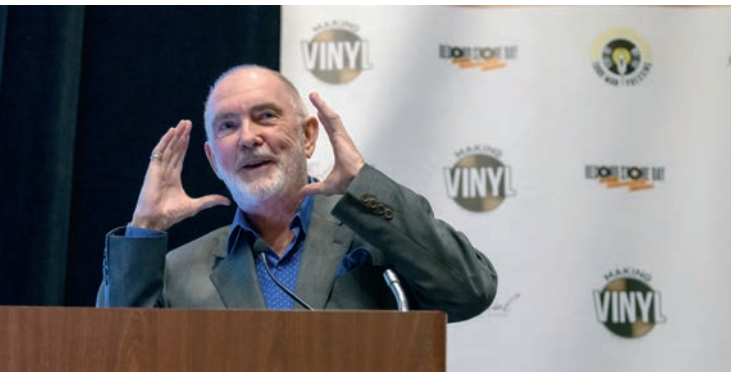
Then 8 judges (pictured here) examined in person the finalists' physical packages from which the winners and runners-up were selected on Aug. 30 at the prestigious design organization AIGA at its New York headquarters. We thank all the judges listed to the right, as well as especially AIGA's Lilly Smith for hosting the occasion, her terrific hospitality and help in receiving all the packages.

THE JURY PANEL

Christopher Austopchuk	Mike Goldstein
Dave Bett	David Gorman
Craig Braun	Julian Klein
Hugh Brown	Gail Marowitz
Stefan Bucher	Rob O'Connor
David Calderley	Maribeth Poalson
Jeff Chenault	Walter Rossman
Roger Dean	Stefan Sagmeister
Spencer Drate	Judith Salavetz
John Foster	Lilly Smith
Jennifer Freund	Jack Stoughton

Visit <https://makingvinyl.com/packaging-awards-judges/> for their backgrounds.

MAKING VINYL PACKAGING AWARDS HOST COVER STAR CRAIG BRAUN



*He worked with Warhol, Hendrix and Zeppelin, created the famous Velvet Underground banana sleeve and co-designed the Rolling Stones' tongue and lips logo. **Teri Saccone** meets Craig Braun in New York to discuss a seismic career.*

Craig Braun helped transform the album sleeve from humble vinyl vessel to an interactive experience. Neither purely a graphic designer nor artist, but a self-described “unique packager,” he revolutionized album covers with innovation and subversion. His concepts and designs were not merely two-dimensional pieces of art: they did something.

Braun both radicalized sleeves and co-designed the most recognizable logo in rock 'n' roll history. It's immediately apparent that Braun is devoid of the egotistical trappings one might anticipate from an industry titan; he's warm, laid back and funny.

Braun grew up in Chicago and, after university, went into the print industry in New York in 1964. “I created a gimmick, which was a self-adhesive label on albums emblazoned with ‘includes the hit single,’” he says.

“The first was for an Elvis album, so if you had this sticker on the upper third of an LP's shrinkwrap, it sold a lot more albums. I took it to every record company and started my own business as a broker.

“We expanded into merchandising; point-of-sale displays, self-shipper counter units for the stores, banners, mobiles, etc. I hired a team of designers and illustrators to do the artwork. In the

mid 60s, I got a call from the production manager of London Records/USA to do a cover, and although I didn't have a background in album design, without hesitation, I said ‘Yes’ before I even knew what to do. I learnt fast, by going to mass merchandisers like Sears and Mom+Pop record shops.

“I saw there was an opportunity to take the conventional format of a 12”x12” album way beyond the ordinary. I formed a new company with two partners in Chicago – Album Graphics (AGI). I set up a West Coast studio and, soon, we were creating and manufacturing unique album packaging with most major labels, along with the independents: Chess, Motown, Shelter, A&M and Mercury Records. That early partnership of ours didn't work out, so I broke away and set up my own Sound Packaging Division.”

FORBIDDEN FRUIT

Braun's landmark collaboration with Andy Warhol on The Velvet Underground & Nico was notorious for its phallic-symbolic banana cover (painted by Warhol). Braun remembers creating the design: “Andy wanted to take that banana painting and put it on a cover for the first Velvets album, but didn't know how to best accomplish that, so I was quickly recruited by MGM Records. I developed a special



pre-coated label stock with removable adhesive, so when the banana was ‘peeled’, the shocking-pink fruit was revealed! Andy and I became good friends, fast.”

As Braun's career ascended, so did 60s youth culture. “London was on fire musically, fashion-wise, everything,” he remembers. “The world was changing and there was a real sense of freedom. If you were creative, you could express it in many forms; we could break down barriers and it was really fun, rebellious. The prior generation of parents never encouraged that. ‘Fucking uptight’, was how we described the voices of middle America.”

Remembering another key moment in the history of sleeve art, Braun continues: “One night at a New York nightclub with Jagger and Warhol, Andy suggested that Mick put a zipper on a sleeve, planting that seed.” Marshall Chess, a lifelong friend of Braun's



from Chicago, was now running the nascent Rolling Stones Records: “So I started to put together mock-ups with zippers on them and loved the idea of a triptych folding it all out to full size. But we settled on just doing the front of the jeans on the cover. I got the concept mock-up approved by Chess and Atlantic Records. I’d devised many different ideas, but Mick wanted the zipper. Although I knew it would be problematic getting a zipper on the cover, this album-cover construction and zipper application gave me a leg-up for my Sound Packaging Division to get the production of the entire album!

“I went to Talon Zippers and said I needed a couple of million small custom-made zippers. I told them I needed them for free, as they would be on the next Stones album. But suffice it to say, there were lots of negotiations with the Ertegun Brothers [Atlantic Records’ founders].

“It was a challenging production and I needed the time to set up the assembly lines: making the packaging, hand-gluing those two fabric pieces on the sides of the zippers and making corrugated inserts and stacking them like shirts in a Chinese laundry. This was a complicated deal, in every respect.”

ZIPPERS TO ZEPPELINS

Sticky Fingers coincided with the launch of the aforementioned Stones’ new label, which necessitated a striking logo. It was conceived in part by London art student John Pasche, then developed and refined by Braun. As his album sleeves are provocative and contemporaneous of the era, so was the hedonism: sex, drugs and decadence in

all its forms were endemic to those days. Braun indulged vigorously, and the hedonism fuelled his designs. One example is Cheech & Chong’s Big Bambú, a giant cigarette paper packet (with actual papers) was conceived effortlessly. “That quickly came to me, because I got high a lot and used Big Bambú papers. I had a pack on my desk and one day thought, ‘Why can’t this be an album cover?’.

“My real contribution during that period was that an album didn’t have to be inside a normal package, although I also designed conventional covers, such as the posthumous Hendrix ones, *Crash Landing* and *Midnight Lightning*, which stand out graphically, but the unique, concept covers that actually did stuff were my signature.”

Because Braun’s sleeves required various accoutrements, but at extra cost, label executives could be wary of him: “Whenever a band would tell their label they wanted me as the designer, the labels would respond with, ‘Oh no! Braun always does expensive covers that he insists on producing,’ because I’d always adversely affect their budgets. I would tell the band managers and producers I needed a minimum quantity of a half million, as I had to be competitive with conventional packaging budgets. So start-up acts were out of the question.”

However, legendary manager Peter Grant sought out Braun for input on the Led Zeppelin III sleeve. Braun worked with London designer Zacron, but takes minimal credit – for the construction, the wheel and eyeletting, and manufacturing the sleeve. It’s notable that Braun had both the creative process and business acumen down to an artform. “My business model was simple: I didn’t want to get £2,000 for all the artwork for an album, or any of the marketing and promotional materials. Instead, I gave away the design, but I manufactured everything that I designed with my staff. In a sense, for

our contribution, we got royalties, just like the act.

“The Stones didn’t pay me a nickel for the design of the *Sticky...* jacket, or the logo. I got the licensing of that logo through my Rockreations division for a period of three years with the Stones’ Musidor N.V., and made key rings, jewellery, belt buckles, badges, watches, canvas bags... all with my ‘Licks’ version of the ‘tongue and lips’ logo.” The logo licensing reverted back to The Stones and, as they say, the rest is history... after several decades and a billion-dollar licensing/merchandising venture.

In the late 1980s, as the music industry grew increasingly corporate, Braun was recruited as head of marketing for three of the world’s biggest labels: Warner, Elektra and Atlantic. “I was involved with the packaging, advertising and promotion for WEA,” he says. “But they really wanted me for my special packaging prowess for limited-edition CDs, boxed sets... I see this phase of my career as a totally separate iteration from the first half, when I was younger, and focused solely on the creative challenges and fun of having my own company.”

Two decades ago Braun reinvented himself as a trained actor working in film, TV and theater. Wholly embracing the inherent challenges of that world, he retains his innate humor when pondering the vicissitudes of a charmed-but-flawed life thus far. “It was all worth it,” he reflects on the highs and lows. “In life, there’s always rabbit shit mixed in with the jelly beans.”

Editor’s note: This profile of the Making Vinyl Packaging Awards host was condensed from an article originally published by Long Live Vinyl magazine, a Making Vinyl media sponsor, and reprinted here with permission.

RECORD STORE DAY

Record Store Day salutes a few of our partners-in-vinyl who get that beautiful wax (and more!) from Maker to Market

**THINK
INDIE**

A distribution company **FOUNDED** by indie record stores **FOR** indie record stores—it's no surprise that **THINK INDIE** has been side by side with Record Store Day since the beginning.



RECORD STORE TEES

Want to show YOUR love for indie record stores on your sleeve (well, maybe on your chest?) Record store t-shirts and more from around the world. Shop or subscribe: recordstoretees.com

AWARDS MUSICAL GUESTS: BRAUN

Craig Braun's talented sons Nicholas and Deyo Braun will provide musical entertainment to kick off the 2018 Making Vinyl Packaging Awards, which their dad is hosting.

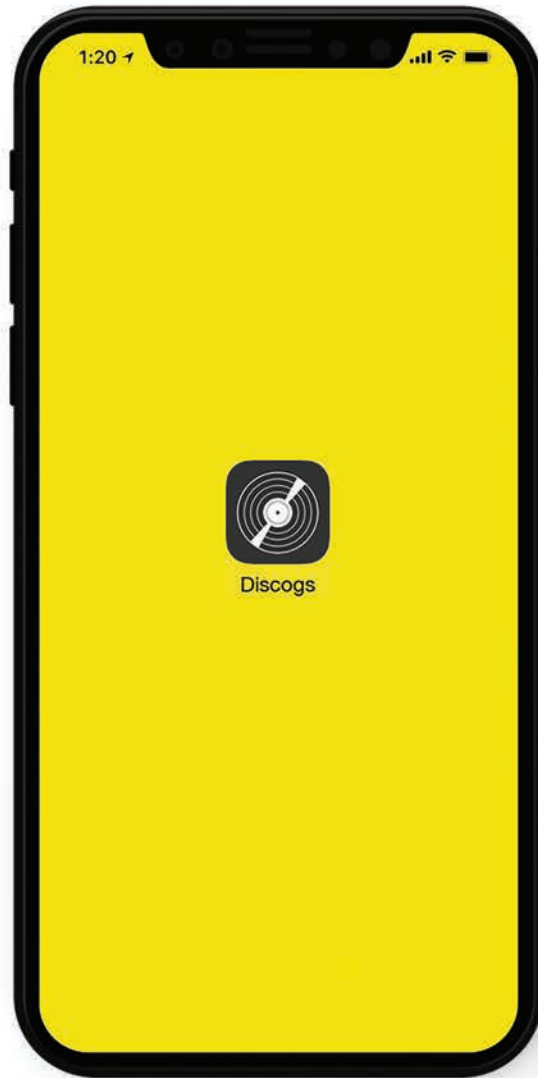
Nicholas Braun, an R&B vocalist and producer, has over 700,000 streams on a handful of songs released on SoundCloud and over 1 million on Spotify, some of which he produced alongside his brother *Deyo* and the electronic-pop duo *Phantoms*. He aims to complete his debut album by the end of the year. In addition to a career in music, Nicholas works as an actor and can be seen as Greg in the HBO show *Succession* (below), which just completed its first season run and was renewed for a second season to air in 2019.

Deyo Braun's first instrument was a set of turntables and a crate of vinyl records at age 7, mixing 1990s hip-hop and early techno music. At 9, he migrated to the guitar, practicing daily behind closed doors for over a decade before being recruited to play lead guitar on a stage. A few years and a few bands later, he formed the group *Hibbity Dibbity*, a funk-rock band, touring across the U.S. and playing major music festivals. Between tours, while bartending in a dark and dingy jazz club, he learned to play the keyboard. He went on to build

Tropical Hideout Sound Studio in San Francisco, CA taking on the roles of producer, engineer and session musician. In 2018, he finished work on his debut solo record with co-producer, Jeremy Black (Apollo Sunshine, AWEFEKT, Geographer, Langhorne Slim). This year he also composed, produced, engineered and mixed *Hibbity Dibbity's* third album. Alongside his brother Nicholas, Deyo also writes and produces electronic R&B music under the name BRAUN.



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RIGHT IN THE PALM OF YOUR HAND**

Discogs



WHY I AM AT MAKING VINYL

By **Michael Fremer**, *Analog Planet*

“Are you going?”

“That’s what I was going to ask you! Are you?”

“I don’t know. Who are these people?”

“I don’t know. Never heard of them.”

“Me neither”

“I might go in case it’s good, just not sure.”

“Me too. They’re claiming pressing plant owners will be flying in from around the world.”

“Yeah, I read that. Do you believe it? I find that highly suspicious. Why would they fly all the way to Detroit not knowing who or what they’ll find there?”

“Beats me.”

“Me too.”

“Just heard some confirmed names. If they’re going so will I.”

“Me too.”



Michael Fremer is the Editor of analogplanet.com, a senior contributing editor at Stereophile magazine and contributing editor at Sound & Vision magazine

And so, the unlikely came to pass November 6th and 7th, 2017: the first “Making Vinyl” B2B conference dedicated to an even more unlikely event – the rebirth of the global vinyl manufacturing business.

Every year the vinyl haters keep hating and predicting the vinyl resurgence will soon end. A *Wall Street Journal* reporter last years famously wrote that no one will invest in new record presses because they are too expensive, so the clogged pressing pipeline and the long waits for records will doom the industry. Wrong.

You’ve heard all the reasons why vinyl sales must soon slide like “kids just buy records to hang on the wall.” Yet they continue to grow, which is not to say the industry, like all businesses, doesn’t face its share of problems.

“Making Vinyl 2017” was the first opportunity for the worldwide “vinyl community” to gather and discuss successes and concerns, opportunities and roadblocks. Attendees representing the vinyl mastering, pressing, packaging distribution and retail sectors as well as folks from the indie and “major” labels participated in well-attended panel discussions as well as an informal but very useful “meet and greet” socializing and networking.

Rivals broke bread. Audiophile attendees learned that not all vinyl enthusiasts care about sound quality. Other vinyl fans learned what it was to be an audiophile. Statistics and databases were divulged, dreamers guided on a clear path towards opening a new pressing plant or getting involved in another aspect of this unlikely “growth industry.”

Awards were presented, inspirational speeches given, field trips taken and off-site parties thrown. In the conference’s final few hours, wherever you turned and whomever you asked, all said “Making Vinyl 2017” had been a spectacular, well-organized success and that they’d return in 2018.

Here we are again!



Colonial Purchasing a Revolution for the Optical Disc and Vinyl Record Industry

The Colonial Purchasing Group enables companies to purchase raw materials at fair market value, across the board. By doing so, we hope that we can equip our members to better serve the media manufacturing industry.

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HOW I REISSUED MY UNCLE'S 1975 FREE JAZZ ALBUM

By Nabil Ayers

(Editor's note: The following article comes courtesy of the author and Discogs.com, which published it first.)

In December 2017, I wrote a blog post about my favorite musical moments of 2017. I was surprised by the amount of feedback I received about a show I'd seen by the New York multi-instrumentalist Cooper-Moore, my godfather who had moved with my uncle Alan Braufman from Boston to New York City in 1973.

Alan — a jazz saxophonist — Cooper-Moore and David S. Ware once occupied a dilapidated loft building at 501 Canal Street in Lower Manhattan. They practiced all day and put on Friday night shows, making the space a seminal part of New York City's loft jazz

scene. It's where Alan recorded his debut album, *Valley of Search*, backed by pianist Cooper-Moore, bassist Cecil McBee, drummer David Lee and percussionist Ralph Williams. The indie label India Navigation released the album in 1975, documenting a young musician who had grown up listening to Coltrane and felt more immediately influenced by the experimentation of Albert Ayler and Ornette Coleman.

A few years ago, Alan mailed me a copy of *Valley of Search*, which quickly re-emerged as one of my favorite albums, reminding me of my childhood when it had been played often in my house. But it never occurred to me that others might be interested in it. The response to

my KEXP post inadvertently planted the seed to reissue the album on my own small label, The Control Group, where I've reissued albums including Giorgio Moroder's 1978 dark soundtrack to *Midnight Express* and the soundtrack to the 1984 mockumentary *This Is Spinal Tap*.

Valley of Search has been a more involved and more gratifying process than other reissues I've released. After an unsuccessful search for the masters, I hopped on the subway with my only copy of the LP to Joe Lambert's mastering studio in Jersey City. I'd had limited expectations about remastering from an existing LP, but Joe felt confident he could good results.



Photo: Ally-Jane Grossan

I emerged with an album that somehow sounded better than the original pressing. The lows feel more present. The percussion less brittle. Alan's saxophone remains a commanding presence at the forefront. (If you're curious about Joe's process, I've included his notes at the end of this post).

The beautiful album art is faithfully updated. Alan and I chose to release the album under the label Valley of Search with the new catalog number VOS001. New York writer Clifford Allen contributed new liner notes after recent conversations with Alan and Cooper-Moore, who can claim *Valley of Search* as his first ever recording.

It's been a pleasure to have record company conversations with a close relative, and to make decisions about an album that is so close to me. Do we put it on streaming platforms? Yes. Do we make the LP look old? No, *it is old*, let's make it look new.

Forty-three years after its original release, *Valley of Search* is available again on its intended format: **Two sides of vinyl**, each recorded live in one take. The album sounds better and more relevant than ever and I am proud to be involved.

Nabil Ayers is a Brooklyn, N.Y.-based writer and U.S. head of 4AD.

Joe Lambert's notes for *Valley of Search* transfer / remaster

Step 1. *Nabil had brought me a copy of the original vinyl record. It was played but in good shape. I cleaned it up, put it on our Technics SL 1200 M turntable, and gave it a listen. I tried a couple different cartridges and chose an Ortofon that sounded really nice. From the table, I ran it through my Rogue Pre Amp, out of that into my Maselec MTC-2 mastering console. I adjusted the level and some minor tweaks to re capture at 96K 24bit via a Lavry AD converter into my Soundblade workstation.*

Step 2. *I ran a de-click pass on the files to get rid of the clicks and pops from the transfer. It works really well but I still had to go through the whole record again and make sure it didn't miss anything and also listen to make sure it didn't do too much. This is a laborious process but makes a huge difference.*

Step 3. *Was to make sure the EQ was as good as it could be. Like most vinyl records it benefited from me adding a little low end to give it some weight and depth. This is a live recording, I believe each side is one take. (I would love to know how it was mic-ed up.) Like most live recordings, it's not perfect and that to me is part of the charm. There were a few spots that were distorted. It may have happened in the recording/mixing process or the original cut. I cleaned them up as best I could. It has a omni directional feel to me. Very wide. So wide that the bottom end wasn't really coupling between the two speakers which made it difficult to get a solid bass foundation. I used an elliptical filter on the low end, and that really helped get that to lock better. It's still very wide and true to the recording, but now is a more enjoyable listen.*

Step 4. *Once I had the EQ'd files, I created a new digital master sequence. We used the 96K24 bit master sequence and cut the new lacquers and bring it full circle.*

It's a great record and hopefully this will allow a new generation of people to enjoy it. I'm looking forward to hearing the test pressings!



*Well Made Music's second VMS-70
Mastering Lathe on floating air table*

WHY VINYL SOUNDS BETTER

By Clint Holley, Well Made Music

It has become clear in the past five years that consumers love vinyl records. The artwork, the lyrics and personal interaction are all reasons that this once “dead” format has catapulted back into the mainstream consciousness, but when asked, most people would respond that the biggest reason they love vinyl is the SOUND. Terms like “warm” and “analog” are used by many a fan to describe the unique and musical sound of vinyl records. There are a few very important reasons that records sound the way that they do and why they sound vastly DIFFERENT from pure digital recordings.

The first and possibly most important reason that records sound different from MP3s and CDs is that in the digital realm, the artist can create just about any sound that they want and it will be faithfully reproduced in the digital world. Records, and

specifically the machines used to make the master recordings (cutting lathe) do not have the luxury of unlimited dynamic range and frequency response.

A cutting lathe used to create professional master recordings is a precise and complex machine that at one time represented the pinnacle of high fidelity recording. That being said, the delicate cutter head (the precise transducer that “cuts” the grooves) can only handle a certain level of high frequency information before the coils literally melt inside the head due to overheating. For this reason and also because high frequencies tend to distort on playback before other frequencies, a vinyl mastering engineer will “round” off some high frequencies with special tools if it seems they might be too present or could cause a problem on playback.

Clint Holley
at work



Secondly, it is important to note that a record is a physical medium and is bound by certain laws and principles that do not constrain digital medium. For example, a digital file can represent unusual “spaces” with wide stereo images and unnatural panning configurations. Records on the other hand need to have a groove and within those groove walls the waveforms of the audio are cut by the mechanical cutter head. Because of this physical grounding, it becomes necessary for the information to be cut to be generally in phase and centered around the bass frequencies and sometimes this requires the use of special filters that will “center” the bass to avoid the cutter head lifting off of the surface of the lacquer which would cause skips. These filters will slightly change the overall sound of the audio cut to disc, but will ensure that the disc plays without skipping.

Lastly, it is important to consider that each record is a physical artifact played by a diamond stylus attached to a playback cartridge. Playback cartridges vary in type and quality and can sound vastly different from one another. It is important to understand and investigate different types of cartridges in order to find one in your price range that presents the playback of audio in a way that you personally find flattering. During my personal research, I found that some carts can boost or cut certain parts of the audio spectrum by +/- 6db (That’s a LOT!). It would be unwise to compare a digital source (which will play the same no matter what the playback device) with a record because the record can sound infinitely different given the playback device.

When listening to a test pressing of your music on record for the first time, I would suggest closing your eyes and asking “Does this sound like a great record?” more than “How does this compare to the digital masters?” In the end, a record reveals great musicality and depth but they will rarely if ever sound exactly like the digital masters provided due to the reasons list above.

When listening to a test pressing of your music on record for the first time, I would suggest closing your eyes and asking “Does this sound like a great record?”



RECOMMENDED READING FOR THE VINYL ENTHUSIAST

By Larry Jaffee



***Passion for Vinyl Vol. 2 (Record Industry)*
by Robert Haagsma**

***Why Vinyl Matters (Acc Publishing Group)*
by Jennifer Otter Bickerdike**

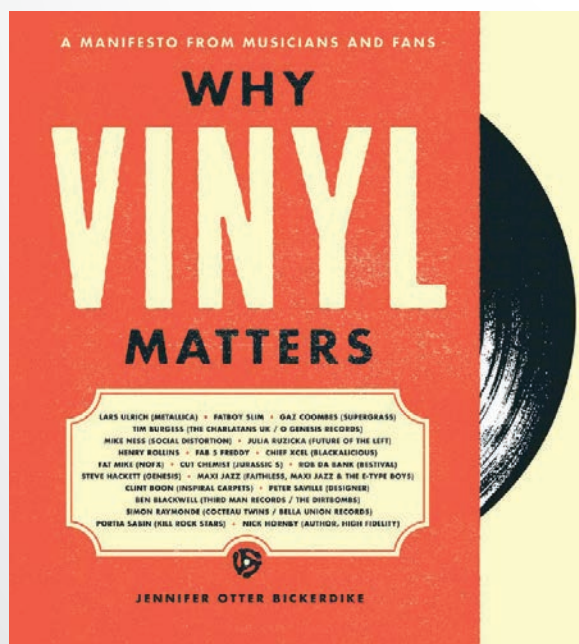
Both of these books provide profiles of vinyl industry professionals and record enthusiasts about how they fell under the vinyl spell or devoted their livelihood to the format.

In *Passion for Vinyl 2*, Making Vinyl speakers, including keynoter “Little Steven” Van Zandt, as well as Billy Fields, Michael Kurtz (who wrote the foreword), Eric Astor, and Mandy Parnell, among others, explain why they prefer picking up a needle and dropping in in a record to streaming off their mobile phone. (*The book is available for sale at Making Vinyl.*)

Analog Planet’s Michael Fremer, a Making Vinyl moderator last year and this, wrote the foreword for volume 1 of *Passion for Vinyl*, which was also published in 2013 by the Dutch pressing plant Record Industry.

Why Vinyl Matters, published in 2017, includes snapshots of last year’s featured speakers Ben Blackwell, Adam Gonsalves, Terry Currier, Michael Kurtz, Michael Dixon, and this year’s Karen Emanuel.

Jennifer Otter Bickerdike and her subjects make a strong case that vinyl does indeed matter.





Album Art: New Music Graphics (Thames & Hudson) by John Foster

Not since Hipgnosis partners Storm Thorgerson and Aubrey Powell's *100 Best Album Covers* in 1999 had there been such a comprehensive study of stellar cover art. John Foster, who assisted with judging the 2018 'Making Vinyl Packaging Awards' (MVPA), profiles the most talented contemporary designers throughout the world. Among the several dozen interviewees are fellow MVPA judges Stefan Sagmeister and the Spencer Drate/Judith Salavetz partnership.

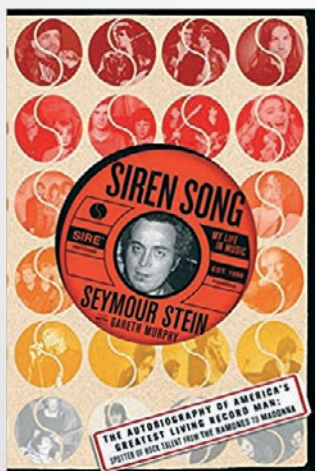
Album Art's subtitle tells the real story with most of its focus on music released in the past 20 years, whereas the Hipgnosis partners (best known for their Pink Floyd covers) concentrated heavily on their work and of their contemporaries from the 1960s and 1970s.

Of course, *Album Art* is well designed with full-color reproductions. Format agnostic, the book provides examples of art directors who work in both vinyl and CD packaging, reflecting that physical media creativity exists in the digital age. Especially instructive is the chapter devoted to Chris Bigg, who designs for the influential indie label 4AD. Bigg divulges who had final approval on some of his cover projects and how many revisions they went through. (Shoe-gazer band Lush's *Blind Spot* finished first with 30 revisions; Lush, not the label, was the client.)



Vinyl (Calida Lux) by Sophia Elaine Hanson

Millennials and the even younger Generation X continue to buy new LPs at a healthy rate, an important revenue stream factoring prominently in the vinyl comeback of the past decade. It's with that backdrop that I encountered this best-selling, self-published Young Adult/sci-fi novel at the New York book convention this past June. After a conversation with the college-age author, I learned that Hanson didn't mean vinyl in the same context that we use the word. She was thinking vinyl as a symbol – not literally. Conceptually, playback of analog records fit her book's dystopian theme of a future society where real music is outlawed. Who are we to argue with kids' love affair with retro technology and popular culture? As Graham Nash sang, teach your children well.



Siren Song (St. Martin's Press) by Seymour Stein

Legendary Sire Records co-founder Seymour Stein, who launched the careers of Madonna, The Ramones, and the Talking Heads, among others, delivers a tell-all memoir of his love affair with the record business that began when he was a teenage intern at *Billboard* in the late 1950s working on its charts.

At the trade magazine, he met Syd Nathan, owner of King Records, the Cincinnati, Ohio-based vertically integrated record company that handled not only A&R (acts included soul singer James Brown), but also in-house distribution and manufacturing.

Especially of interest to attendees of "Making Vinyl" is the memorable tale of Nathan insisting that Stein learn all aspects of his business, and one of the first King jobs he had was at a plating station. The slightly built Stein was afraid he was going to burn off his hands, pleading with the boss to give him something else to do. Even to this day, he cannot listen the same way to Nina Simone's "I Loves You, Porgy," which was getting pressed at the time.



Our initial focus is to first supply Green Vinyl Records with vinyl stampers to operate their new injection molding process. We are weeks away from having all the tooling and equipment needed to be able to supply a finished vinyl stamper. We will then in early 2019 add more equipment to increase our capacity to offer other clients who may need an alternate source for vinyl stampers.



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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 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.

Direct Metal Mastering (DMM): (see also **Lacquers** and **Lathe** below). This is a technology developed in the mid-1980s for cutting masters for record manufacturing. Instead of cutting into a blank **lacquer**, grooves are cut into a blank copper disc via a specially equipped **lathe**. Since DMM was developed during the time period when vinyl was being overtaken by cassette tapes (and ultimately, compact discs) as the dominant consumer music formats, use and R&D work was not extensively implemented in the technology. Most of the DMM lathes that were built have since been converted to cut lacquers instead of copper discs. In the United States, there are no currently operating mastering facilities using the DMM method of cutting masters.

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 die-cut hole on each side so the record **Label** can show through. Printed innersleeves can be produced with or without diecut holes. Plain paper

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innersleeves can cause surface scratches to the 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 11x11" (for 12" records) or 7x7" (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.

Overrun / Underrun: In the vinyl manufacturing world (and in the manufacturing world in general), you will see terms like "10% Overrun or Underrun Constitutes A Complete/Acceptable Order." This means that the final shipment

quantity make be 10% more or 10% less than the purchase order quantity that you order. The reason for this common policy is that scrap rates can vary at each point in the manufacturing process. Each "part" in your record project (the term "part" meaning the separate components – records, jackets, inserts, etc) may have different scrap rates. So, after final assembly/inspection, there may be plenty of good records done, but jacket scrap was a bit higher than normal, so there are more records than jackets. Or, there may be something in final inspection that causes records to be scrapped which were initially passed in the pressing stage. Efforts are made to run extra of each component, when each component is in its own unique manufacturing process. But, the final count is never known until all inspection/assembly is complete. A very common example is when there are multiple color variants run in a single order. For example, and order for 200 black / 200 green / 100 blue – each color may have its own individual scrap rate, and the final count would be 225 black / 195 green / 105 blue. This would be considered a complete and acceptable order. At Gotta Groove, we make strong efforts to always ship at least the purchase order quantity. In most cases, there will also be extra copies. GGR does **not** charge for these extra copies (with the exception of assembly tasks, such as shrinkwrap or stickering- you are charged per-unit based upon the actual quantity assembled for these items). There are some cases where slightly less than the ordered quantity may be shipped. While these situations are extremely rare, they are a possibility in the manufacturing world, and should be taken into account when ordering vinyl record manufacturing.

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.



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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-ed / 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 production 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 extremely thick corrugated 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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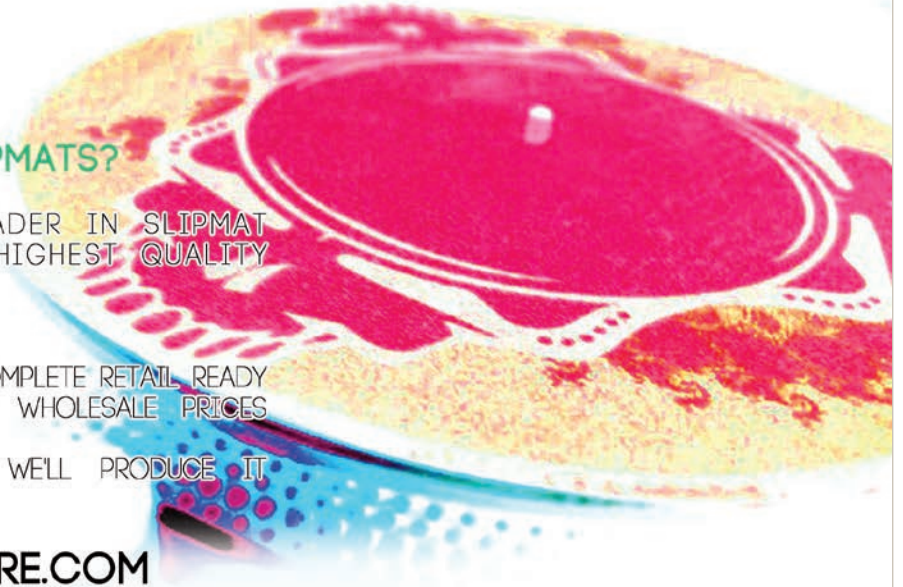
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MITCH ANDERSON is a radio disc jockey, vinyl record nut, vintage gear enthusiast, audio engineer, and someone who likes to play loud rock 'n' roll in his free time. He has been the voice behind the all-vinyl radio program, Black Circle Radio since 2009. Black Circle Radio is live on Monday nights on Muskegon 100.9 WFFR-LP FM out of his hometown of Muskegon, Michigan. He also hosts a program live every Wednesday morning from his home studio, which he broadcasts on the online radio station SoR Radio. Mitch has hosted over 40 episodes of all-vinyl music programming for the vinyl subscription company Vinyl Me, Please called, "Stax of Wax." Most recently Mitch has started a YouTube video series titled "How Was that Not a Hit," which provides a deep dive into songs that were never given the 15 minutes of fame that he believes they deserve.

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. When complete, 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. Eric is also a partner in ORG Music, a record label focused on vinyl reissues for artists including: Nirvana, Sonic Youth, Tom Petty, Johnny Cash,

John Coltrane, Sonny Rollins, Ornette Coleman and Mike Watt. 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.

YASH BEDI was born into the media manufacturing world way back when Kris Kross' "Jump" was No. 1. As an avid music fan, it was inevitable he would find himself making vinyl for a living. With a record collection spanning from underground hip-hop to smooth jazz, Yash has a passion for helping artists and labels with their music releases, as well as working on his own music production in his spare time. Yash heads up VDC Group's New York division, offering project management services in vinyl pressing, CD, DVD and Blu-Ray manufacturing, special creative packaging and more.

JOSH BIZAR has seen tremendous growth in the audiophile industry since 1999, when he started working for Music Direct, the online retailer of high-end audio, audiophile music (Mobile Fidelity), and accessories. Josh is now Vice President at Music Direct, represented the company as a speaker at a recent industry conference. During that discussion, industry experts confirmed that vinyl sales continue to spike, and Mobile Fidelity has definitely played a key role in that resurgence.

MATT BLOCK is Director of Content Development at Warner Music Group and founder of Run Out Groove, a vinyl-only imprint under the WMG-umbrella that allows fans the opportunity to vote on the next modern day collectible. Run Out Groove releases limited, high quality recordings of new custom collections, unreleased masters from the vault and out of print reissues pressed to demand. In less than 2 years the label has issued titles from MC5, The Stooges, Morphine, Dr. John, Dream Syndicate, Ministry, Echo and the Bunnymen, and many more. A WMG employee for almost 20 years, Matt also handles third-party catalog licensing and vinyl exclusives for Barnes & Noble.

DUSTIN BLOCKER, a former musician and singer for 15 years, founded North Texas-based artist-centric record label Hand Drawn Records in April of 2011. In December 2014, he started Hand Drawn Pressing as the vinyl record manufacturing arm for the company. **Dustin** is Chief Creative Officer of Hand Drawn Records and Hand Drawn Pressing.

CRAIG BRAUN, host of the Making Vinyl Packaging 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 designed and produced such iconic album covers as the Rolling Stones' *Sticky Fingers* (declared by VH1 as the "No. 1 Greatest Album Cover of All Time"), and Alice Cooper's *School's Out*, in which the record was

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wrapped in a pair of women's panties. With Tom Wilkes, Craig won a Grammy Award for packaging in 1974 for the London Symphony Orchestra's version of The Who's *Tommy*, *The Rock Opera!*

ROB BROWN is owner and chief operating officer of Viryl Technologies, and runs the company's day-to-day operations. A professional engineer by trade Rob has decades of experience in startup companies and bringing innovative machinery to the market place. Under Rob's guidance, Viryl has successfully installed modern record pressing equipment in 15 countries while being recognized with awards for export development and innovation. Outside of work Rob enjoys bluegrass music, craft beer, and, of course, Canada's favorite pastime, hockey.

BRYAN BURKERT is proprietor of the Sound Garden Record Store (SGRecordshop.com), former Solid-Gold Dancer and owner of Baltimore's most groovy taverns: The Rockwell & Sir Duke.

BILL CARBONE is the Director of Education and Partnerships at Steven Van Zandt's Rock and Roll Forever Foundation (RFFF), a dream job at which all of his skills as an ethnomusicologist, educator, and musician coalesce. At the RFFF, Carbone has developed educational materials to accompany Ron Howard's *The Beatles: Eight Days A Week* film, the PBS *Soundbreaking* series, the Dave Grohl HBO *Sonic Highways* series, and now for *RUMBLE: Indians Who Rocked the World*. You may also find him singing from behind the drums with Max Creek, The Z3, and many others.

ALEXIS CASTIEL is the CEO and co-founder of Diggers Factory. After a diploma in Mathematics and Informatics from Dauphine University in France, he went to the EDHEC Business School for a MsC Marketing & Business Development. He worked in communication and in different festivals and associations specialized in music before he decided to create his own business. Why? Because he wanted to

create a useful tool for artists and labels in the vinyl industry.

MARCUS COHEN is Sr. Vice President, Anti-Counterfeiting Investigations and Enforcement, with the Recording Industry Association of America (RIAA). In this position Marcus supervises the investigation and enforcement activities for the RIAA targeting the manufacture, distribution and sale of unauthorized sound recordings in physical formats.

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.

CONNIE COMEAU is Chief Operating Officer of The ADS Group, a media manufacturer in Plymouth, MN. Growing up a "city girl" in a small rural town in Wisconsin, Connie 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 backend of a pickup – a mixture of music; Hendrix, Morrison, Ted Nugent, Creedence, Marley, REO, and Meatloaf. However, Connie's music taste 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," it was 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.

JUSTIN CROWTHER is the owner and founder of Burlington Record Plant, Inc., the northeast's premier record pressing plant in Burlington, VT. He is a multi-instrumentalist, and the drummer for the band Blowtorch. He has toured the U.S. extensively with bands such as Chuch and Waylon Speed. Justin is an innovator, and

a first-generation record plant owner who has collaborated with industry veterans to build a plant from the ground up.

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. Matt currently directs sales and project management at vinyl record pressing plant Gotta Groove Records in Cleveland, Ohio.

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.

KAREN EMANUEL started off her music and entrepreneurial journey as Events Secretary at Leeds University, deejaying 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.

MATT FIEDLER is the CEO/Co-Founder of Vinyl Me, Please. Launching in 2012, Matt and his team have scaled Vinyl Me, Please to serve more than 30,000 subscribers across 40-plus countries. Vinyl Me, Please currently ships more than 40,000 records a month and more than 1 million records since its inception. Matt graduated from



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Belmont University with a dual degree in Music Business & Entrepreneurship. He lives in Arvada, CO with his wife (Ester), two daughters (Kinzie, Audrey), and two dogs (Wilco, Wrigley) and is a loyal Chicago Cubs fan.

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.

MICHAEL FREMER is the Editor of analogplanet.com, a Sr. 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 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.

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.

DAVID GORMAN is equally comfortable working with artists and algorithms, and has made a career of cooking up new ways to connect folks to things they'll love. Whether that means rolling up his sleeves to create Grammy-winning packages and click-worthy posts himself

or commanding an army of creators and curators to put a human stamp on code-based platforms, David has spent more than 20 years turning curious fans in to profitable customers. Along the way, Gorman has fulfilled childhood dreams by seeing his name on albums by Otis Redding, Willie Nelson, Sam Cooke, David Ruffin, and The Rolling Stones. He recently co-founded 1021 Creative, a content curation and consulting agency whose clients include Amazon, Apple Music, and YouTube. A Detroit native, Gorman is currently hiding out in Topanga Canyon, where he remains a fanatical record collector, reluctant audiophile, and amateur automobile design critic.

GARY GRAFF is an award-winning music journalist based in Detroit. He writes regular for Billboard, the New York Times Syndicate, Digital First Media, Music Connection and other publications and is heard weekly on WHQG-FM in Milwaukee. Gary has written books on Bruce Springsteen, Bob Seger, Neil Young and other topics. He is a co-founder of the annual Detroit Music Awards and the Front Porch festival in Ferndale, Mich.

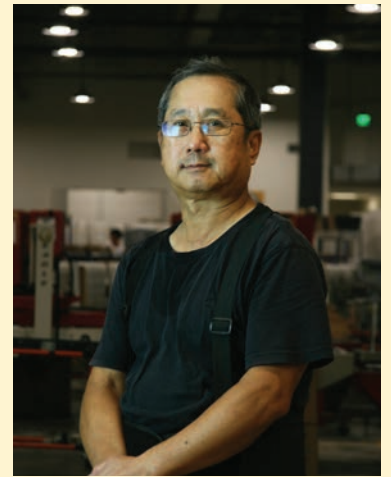
JOE HELFRICH purchased Record Products of America (RPA) in August of 2017. While an engineering student in the early 80's, he produced several independent vinyl pressings for a popular regional band. In addition to his lifelong love of music, Joe brings over thirty years of precision manufacturing and automation industry experience to RPA. After receiving degrees in electrical and mechanical engineering, Joe had a successful career at industry leading metals and manufacturing companies. He holds multiple patents in energy management, mechatronics and hydraulics.

DAVID HILL was an ugly child. No girlfriends meant he had more time to focus on other areas of interest with one such being the whole 70's HiFi scene. Dave would spend

countless hours visiting London HiFi retailers, mesmerized 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. 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 bittersweet history. He has always owned (and used) a turntable. He now has a girlfriend. He is still ugly.

LORI HINES is a Partner of Welcome to 1979 Industries, an electroplating business started in 2016. She is owner of LHines Consulting, including business development, strategic planning and financial guidance. Lori has 28 years of manufacturing operational and financial experience, including senior management roles (CFO, SVP & executive director) with Cummins Inc., Schneider Electric, Carlex Glass and automotive suppliers.

CLINT HOLLEY began a love affair with records at the age of 12 when the vinyl format was being replaced by CDs and Clint's parents routinely took him to early morning flea markets. With a few dollars in his pocket from mowing neighbors' lawns, Clint was able to come home each week with stacks of classic vinyl and was instantly hooked. After many years working in the live sound industry, Clint was introduced to Albert Grundy (Former AES President) and contracted Albert to restore and Neumann VMS70 lathe. Four month after picking the lathe up from Albert, Clint cut his first master and founded Well Made Music in May of 2009. Closely associated with Gotta Groove Records in Cleveland, unlike most mastering engineers, Clint focuses on disc cutting alone, allowing him the time needed to look into the deepest parts



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of this sometimes mysterious craft.

ZANE HOWARD founded Second Line Vinyl in 2016, a state-of-the-art record pressing plant based in Oakland, California. As CEO, Zane is leading Second Line Vinyl to be a technologically advanced music product company that delivers the artist's intended experience. Howard has over a decade of branding and marketing (Del Monte), data analysis (Nielsen), and manufacturing (Columbus). In that time, Zane managed award-winning brand marketing campaigns and developed dozens of new products from concept to commercialization with current market value over \$175MM. In 2015, Zane wanted to pivot his experience toward his passion for music. Second Line Vinyl is using modern machinery, modern supply chain, and quality control systems to transform the industry. Howard assembled a diverse group of co-founders with experience ranging between mastering, technology, musicians, producers, record labels and vinyl brokering. Second Line Vinyl is making it easier for artists to make the products that make them money through modernization of the vinyl manufacturing process.

LISA HRESKO is A2IM's Associate Member Relations Manager. Lisa may be familiar to many of you from her nearly ten-year tenure at CMJ during, which time she held several positions. These included Director of Industry Relations and Manager of College Day for the CMJ Music Marathon as well as Editor-in-Chief and Editor/Radio Relations Manager for CMJ. Her responsibilities encompassed booking the daytime programming for CMJ Music Marathon, leading the radio department, and developing international programming.

DAVID HUGHES has more than 20 years of experience in music technology, standards and new formats and has been involved with the online distribution of music since 1996. He joined the RIAA in Washington, DC in 2006, where he is currently the Chief Technology Officer. David represents the recording industry's technology interests and coordinates

technology efforts. His responsibilities include the development and promotion of technical standards, emerging technologies and new formats, as well as outreach to the broader technology community. Prior to the RIAA, David was at Sony Music where, as Vice President of Technology Strategies and Digital Policy, he created and headed the industry's first Global Digital Business department. David has contributed to a number of formats and standards including MPEG, DVD-Audio, SACD, Blu-ray, and UltraViolet. He has also been instrumental in the promotion of Hi-Resolution Music.

SCOTT HULL is a 35-year veteran mastering engineer and owner of Masterdisk studios in New York. He is widely regarded as an expert in vinyl mastering. Since starting his storied career in 1983, Scott has mastered hit records and classic albums for an incredible cross-section of legendary artists including Sting, Dave Matthews, Steely Dan, and Bruce Springsteen. The experience of mastering thousands of albums has given Scott a deep field of reference. He often refers to the unique perspective that a great mastering engineer can bring to a record. Skill, talent, sensitivity, experience, and a passion for music — these are the reasons artists from all over the world entrust their music to Scott Hull.

LARRY JAFFEE gets to pursue his music industry passion as Conference Director of Making Vinyl. His music writing has appeared in *Long Live Vinyl*, *Billboard*, *Goldmine*, *Vibe*, *Record Collector*, *Pro Sound News*, *Reverb LP*, *Wax Poetics*, *Wire*, *The Audiophile Voice*, *Tower Records' Pulse*, *BMI Music World*, and *High Fidelity*. He is a Contributing Writer to *RocksBackpages.com*. For eight years, Jaffee served as 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, see them signed to Elektra Records, and then shelved, as his sobering welcome to the music

industry. Jaffee wrote the liner notes to the Surround/Monster Music release of George Benson/AI Jarreau's Grammy-winning album *Givin' It Up*, and was a consultant to esteemed attorney Bill Krasilovsky (co-author of *This Business of Music*).

KAMRANV, who builds bridges between technology and artistry; initially in the early 2000s creating Interscope's mobile business and web platform, serving as producer for spatial DVD-Audio projects of Nine Inch Nails, Sting and Beck while simultaneously managing artists such as the Nervous return. In 2006, KamranV co-founded the on-demand, live concert album label Spaceland Recordings. Since then, CyKiK has worked global partners recently producing Moogfest and technical direction SONOS Studio. KamranV has produced thousands of concert films, webcasts and live albums with artists and organizations, many times in collaboration with KamranV's music studio Bedrock. LA in Echo Park (Los Angeles) where he also serves as the Echo Park Chamber of Commerce President.

CHAD KASSEM is an audiophile pioneer and among the foremost champions of the vinyl LP. Chad's the founder and owner of both Acoustic Sounds, Inc., the world's largest source for audiophile recordings, and Quality Record Pressings, the world's finest LP pressing plant. There's also Analogue Productions, Chad's audiophile reissue label, which includes a catalog of more than 500 titles, almost all mastered from the original analog master tapes. Additionally, Chad has a hi-res download service, Super HiRez, and reissues reel-to-reel analog tape under the Ultra Tape brand. Finally, there's Blue Heaven Studios, Chad's church-turned-recording studio and concert hall where he's recorded and showcased the last of the pioneering blues legends and where he's for 20 years hosted the two-night Blues Masters at the Crossroads concert series. It's also in Blue Heaven where for nearly 20 years Chad has recorded direct to disc and where the recently purchased Doug Sax's The Mastering Lab equipment resides. Chad started his business precisely when the CD

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was eclipsing the LP in the mainstream. He knew that LPs sounded better and that there would always be a market for those who wanted to achieve the best sounding playback. His mission has remained to produce and sell the highest quality products

CAREN KELLEHER is Founder & President of Gold Rush Vinyl. When Caren was thirteen, she had her first music startup idea: a Beatles-themed restaurant called The Octopus' Garden. It was such a good idea that the band's lawyers threatened to sue her over it, which only went to further her interest in the music industry. Today, Caren is the founder and president of Gold Rush Vinyl in Austin, Texas. Before starting Gold Rush, Caren was Head of Music App Partnerships at Google, after launching both Google Music and Google Play. She also led business development efforts at Songkick and Paste magazine, and worked as a band manager, which helped her see the vinyl opportunity. Caren holds an MBA from Harvard Business School and a BBA from Emory University. The Beatles are still her favorite band of all time.

RYAN KERR is Record Store Day Canada's Director of Marketing and Strategy. He comes armed with years of practical experience in the entertainment industry that he brings to the table. He got his start at Virgin Records Canada, where he was the youngest sales rep the company had ever hired. He grew his position as a customer service representative into a marketing juggernaut eventually working at EMI and a holding a long tenure at Capitol Records. Ryan was also an integral part of liaising with artists and creating lasting relationships between stores, artists, fans and the label. Taking his expertise in promotions and seeing an underserved corner in the market, Ryan founded and ran Hit N' Run, Canada's leading full-service street level marketing company, creating memorable band and brand association for consumers nationwide for over a decade. With RSDC, Ryan thrives on

fresh ways to involve the general public in the growing vinyl market.

MICHAEL KURTZ is the co-founder of "Record Store Day," launched in April 19, 2008 and resulted in 11 straight years of epic growth in new 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, including 72 U.S. storefronts. In recognition of his work for RSD, in 2013 Michael Kurtz was given the honor of "Chavale De L'Ordre Des Arts Et Des Lettres" by the French Ministry of Culture, the equivalent of being knighted with acknowledgment of contributions to music culture worldwide.

RYAN LEWIS is president and co-founder of Kindercore Vinyl, a modern vinyl record pressing plant located in Athens, Georgia. He has been a touring musician since the mid-90s when he co-founded the Kindercore Records label. Ryan lives in Athens with his wife, six-year-old daughter, two dogs, a cat and too many comic books and records.

GÜENTER LOIBL 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 was sent in 1983, a temp agency sent to Record Technology Inc. (RTI) on 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 4 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. Mara's passion for recording led to founding the analog-centric Welcome To 1979, which includes a vinyl mastering department that cuts masters for Sony Records, Warner Records, Compass Records and Concord Records, along with many, many independent artists. In early 2016, Mara launched a vinyl electroplating facility featuring all new equipment with modern technological advances. Having vinyl mastering and electroplating under the same roof allows for the highest quality vinyl to be produced.

ROB MAUSHUND is Production Planner for Stoughton Printing. He was raised on music, skate boarding and hot rods. A product of the 1960s, his keen sense of music has led him from punk to jazz to blues to storytellers like Tom Waits or Lee Hazelwood. Experience has led him to become a bit of a structural designer – always looking for ways to push the envelope in packaging.

PATRICK MCCARTHY serves as Project Manager and Reissue Producer for Light In The Attic, which since 2002 Records has released more than 300 titles known for their keen focus on quality restoration, gorgeous presentation and respectfully archiving artists' work. In this capacity Patrick oversees every step of the process from initial concept to a finished release. He was Project Manager and co-producer of the Grammy-nominated CD/LP box set *There's A Dream I've Been Saving*:



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BRIAN MCCOLLUM is the pop critic of the Detroit Free Press.

DAN MELNICK is President at Reverb LP, Reverb.com's marketplace for buying and selling records. A record collector of more than 20 years, Dan wanted to create an easier and more cost-efficient option for buying and selling records online. Using what they learned while building music gear marketplace Reverb.com, Dan and his team created a platform that provides record stores, collectors, and fans with a painless selling experience. Since launching in January 2018, the marketplace has more than 2 million records for sale, thousands of sellers, and artists like Moby using the website to sell their own records. Dan holds a bachelor's degree in ethnomusicology from the University of Chicago and a master's degree in information systems from Northwestern University. He is a classically trained jazz guitarist, and has played in several bands before playing exclusively for his two-year-old daughter.

JAY MILLAR is a 20-plus year veteran in the music industry, having spent time with Polygram, BMG, Sony, Universal, and United Record Pressing. He currently runs the Nashville office of Sundazed Music & Modern Harmonic, early pioneers and leaders in the music reissue business. In addition to Jay's work in music, he also hosts a weekly radio show on Nashville's local low-power station WXNA. In his current role with Sundazed & Modern Harmonic he works in all aspects of most projects, from locating the artists, masters, & art, finding the right designer or art restoration expert, to developing the marketing plan and launch strategy.

ALI MILLER is the Vice President and not the Production Manager of Furnace Mfg. She interviewed and accepted this job in 2008 because she was bored at her corporate office job. She's never been bored since and is excited to see what the next ten years brings. She handles a little

bit of everything at Furnace if you have a problem, she can fix it. Though surrounded by music every day, Ali used iTunes for the very first time (for non-work related purposes) in July 2013. She has not used it since.

SEAN MOSHER-SMITH over his 20-plus year career has designed for numerous notable artists including Iggy Pop, Lenny Kravitz, ThirtySecondsToMars, Rolling Stones, Gorillaz, Courtney Love, Christina Aguilera, ZZ Top, KT Tunstall, Dave Matthews Band, Janet Jackson, Beastie Boys, Tori Amos and Joss Stone to name a few. Before starting his companies theConspiracy and Echo Designlab, Sean served as Vice President/Creative Director for Virgin and Capitol Records, overseeing all artist global imaging, packaging and branding and creative direction for both Labels rosters. After leaving Virgin/Capitol, his clients have included Remy Martin, Google, Virgin, Sony, Burberry, Sirius Satellite Radio, Nickelodeon, Victoria Secret, Johnson & Johnson, Warner Brothers, Universal, Sephora, ESPN XGames and Kyocera.

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.

BRUCE OGILVIE has been Chairman of Alliance Entertainment, the vinyl distributor, since September 2013. He previously was CEO of Super D, a post he held since 2001.

In a reverse merger, Super D purchased Alliance Entertainment. Ogilvie founded Abbey Road Distributors in 1980.

NINA PALMER grew up in the vinyl industry. Living in New Jersey, dinner-table conversations centered on swing arms and cake cups, demonstrated by silverware and dishes. She went to college for as long as possible, graduated with several degrees; German lit, library science. She found out those subjects were not too practical and started working for her dad, the co-inventor of the Lened record press. That was the beginning of a life long journey in the music business. She co-owned a pressing plant in South Jersey for a short time, learning all about manufacturing and scheduling and customer service and independent labels. Nina's pressing plant was a big consignee for big Canadian printer Ross Ellis, and fate struck: Nina opened a U.S. office for Ross Ellis, for whom she currently manages a team of sales reps and CSRs with the title National Sales Director.

MANDY PARNELL became interested in recorded music at the age of 5, listening to records on a portable Dansette player. She studied music and music technology in school, trained at recording studios and interned at a mastering studio, working her way up through the ranks. She eventually became a world renowned mastering engineer, and launched her facility, Black Saloon Studios. Her 24 years of experience have allowed her to discover and develop her philosophies in analogue and digital audio, while working with an amazing array of artists. She has been nominated and won numerous awards, Grammy, Tech Awards, MPG and various others. She is also an active member of the AES, Grammys, APRS and MPG, and lectures on mastering and the music industry across the globe.

SAM PENNACHIO launched Vinyl Junkies from Montreal as a blog in 2011, and it has grown into an active online community of 50,000-plus members. Vinyl Junkies' weekly live broadcasts on Facebook, YouTube and vinyljunkies.co enjoy an average viewership of more than 400k every month.

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ALBAN PINGEOT has more than 25 years experience in the media industry delivering services and solutions to the software, music, games, and entertainment markets. MPO was founded in 1957 in France, and is one of the largest vinyl pressing plants in the world. With annual revenue of \$100 million, MPO International is organized around three divisions: MPO providing vinyl and optical disc; MPack providing printing and packaging services; and MLink dedicated to logistic services. MPO recently introduced the first connected vinyl record in the world. The technology provides direct access to the music content and/or website just by presenting a mobile phone close to the record.

MARIBETH POALSON grew up in Indianapolis. She had no idea her career path would end up in print packaging. Being a part of the artistic process of album art never entered her mind. After receiving an Arvin record player for her 16th birthday along with the Aretha Franklin album, *I Never Loved A Man The Way I Love You*. Music became a significant part of her. During her senior year of high school, her dad lost his job and she had to find an employer that would pay/reimburse for a college degree. Queens Litho, a pioneer in music packaging, was the answer to her prayers and her career path. She started at Queens in 1982 as the receptionist and worked her way through customer service, production, administration and ultimately sales and sales management. Last year she was lucky enough to work on Beyoncé's limited-edition *Lemonade* project, which included a 600-page coffee table book, rigid box, LP jacket and other printed pieces.

JEFF POWELL has been recording, mixing and producing records for more than 30 years, working with a who's who of musical legends, from Bob Dylan and B.B. King to Glyn Johns and Eddie Kramer. His company is called Take Out Vinyl, and he has cut over a thousand records to date. Powell served as staff

assistant engineer, then engineer/mixer and finally producer at Memphis' legendary Ardent Studios from '89-'97. He has been working independently since then, and now makes his home base at Sam Phillips Recording Service. Powell also worked closely on half a dozen records with the late great Tom Dowd. Jeff has worked on multiple gold and platinum records and six different Grammy award-winning projects. Beyond his work as a producer and engineer, Jeff has expanded his horizons over the last 10 years and is now cutting vinyl records on his Neumann VMS 70 lathe at Sam Phillips Recording Service.

PER-OLOF RAGNERIUS 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. He graduated with a master's degree in electrical engineering from Chalmers University of Technology in Gothenburg Sweden.

SARAH ROBERTSON is the Founder and Chief Executive Officer of A to Z Media, Inc., which is to celebrate its 25th anniversary in 2019. The company maintains extensive relationships with many of A2IM's leading labels and distributors and has become among the industry's most trusted and valued independent client advocates by providing creative, cost-effective, vendor-agnostic Vinyl Record Pressing, Packaging and Optical Media solutions with a customer service ethos bordering on the fanatical. Sarah is proud to be a founding associate member of

A2IM and Platinum-level member of the Women's President's Organization (WPO). She looks forward to inspiring and mentoring the next generation of Women-Owned Businesses in the Music Industry.

GATOR RUSSO specializes in streamlining startup operations for rapid growth and scale. A huge music fan, he jumped on the opportunity to work in the music industry and launch Gold Rush Vinyl. Prior to joining Gold Rush as the Director of Operations, Gator worked to grow an Austin startup to \$100MM+ in annual revenue. Gator also consults for businesses in multiple industries focusing on product development, process improvement, and general operations support.

SEAN RUTKOWSKI is General Manager of Independent Record Pressing. Founded in 2015, Independent Record Pressing manufactures vinyl records for a select group of independent labels and is tucked neatly between New York City and Philadelphia in Bordentown, New Jersey. Sean oversees the day to day operations of the plant and brings over 25 years of supply chain experience in the music industry, holding roles in management, marketing, sales, and purchasing at Alternative Distribution Alliance (ADA), WEA, Atlantic Records, Blockbuster Music and National Record Mart.

DORIN SAUERBIER began working as a press operator in 1986 at Record Technology Inc. (RTI) after serving four years in the military. He also duplicated audiocassettes before shifting into the electroforming department. Plating piqued his interest above all the other jobs involved with manufacturing vinyl records. The combination of machinery, processes, chemicals and problem solving makes Sauerbier's job as RTI's Plating Supervisor producing record stampers still interesting to him on a daily basis.

MATT SAWIN is Executive Vice



PRESSINGMATTERS@VIRYLTECH.COM

President of Caroline Distribution, overseeing strategy and day-to-day operations across its North American business unit, including the marketing, commercial development and production teams. Matt has been integral in Caroline's doubling of market share over the past year with a strategic focus on business development and global growth with sister company Caroline International.

CAMERON SCHAEFER is Head of Music & Brand for Vinyl Me, Please, recently named one of Fast Company's Top 10 Most Innovative Music Companies in the World. Overseeing music, content & brand strategy he has helped VMP become the world's premier record club with over 30,000 paying subscribers and an innovative, high-impact partner to artists, labels & managers. He has formed brand partnerships with HBO, Sonos, Ace Hotel, Mastercard, and BMW where Cameron's understanding of culture, marketing & tech were critical to ensuring their success. Previous to Vinyl Me, Please Cameron started a popular Tumblr music blog (Vinyl + Cocktails) while serving as a pilot in the U.S. Air Force.

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.

HARM THEUNISSE, one of the owners 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's Green Vinyl Records project involves a new injection molding process to produce vinyl, instead of old school pressing. The goal is to reduce the amount of energy within the vinyl record manufacturing process by coupling durable plastics with clean, low-energy injection molding.

JEFF TRUHN is the Operations Manager and co-founder of Cascade Record Pressing in Milwaukie, OR. Prior to helping establishing Cascade, he spent the previous two decades splitting time between working in the motorcycle industry and touring as a musician. At Cascade, Truhn oversees and maintains the mechanical operations for the Pacific Northwest's only automated record pressing plant. Truhn is a lifelong resident of Portland, OR.

TONY VAN VEEN is CEO of AVL Digital Group, the parent company of CD Baby and Disc Makers. He has spent 30 years helping independent artists release, distribute, and promote their own music globally. In the mid-1980s Disc Makers pioneered the complete vinyl package for independent musicians, growing the company into the undisputed disc manufacturing leader for DIY musicians. CD Baby, the largest independent digital distributor in the world, representing 650,000 independent artists worldwide, provides a catalog of almost 8 million tracks to Spotify, Apple Music, iTunes, Amazon, and other streaming service providers. The company has LatAm reps in Argentina, Brazil, Chile, Colombia, and Mexico. AVL Digital Group companies also offer web hosting (HostBaby), book publishing (BookBaby), and band merch (Merchly) services to artists, filmmakers, and authors.

MASON WILLIAMS is a Grammy-nominated producer who oversees A&R for Craft Recordings, the catalog division of Concord Music. Craft is home to such iconic labels as Stax, Prestige, Riverside, Fantasy, Vanguard, Takoma, HighTone, and Specialty among many others, featuring legendary artists including Creedence Clearwater Revival, Isaac Hayes, John Coltrane, John Lee Hooker, The Staple Singers, Miles Davis, Nine Inch Nails, The Pharcyde, Joan Baez, R.E.M. and more. Mason got his start at Rhino Records where he worked for nearly 13 years, before leaving to help create and launch Beats Music and later Apple Music.

JESSA ZAPOR-GRAY is the Vice President of Marketing for Gig Harbor, Wash.-based vinyl reissue label Intervention Records and a content creator and data analyst for the vinyl-centric website Vinyl Reviews. Before joining Intervention Records, Jessa worked for high-end audio manufacturer AudioQuest as a member of the product development and communications team for the award-winning NightHawk and NightOwl headphones.

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