

PASSION FOR VINYL

A TRIBUTE TO ALL
WHO DIG THE GROOVE

BY ROBERT HAAGSMA

artone
RECORDS

Written and produced by Jacco Gardner
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45 RPM
STEREO

JACCO GARDNER

CHAMELEON

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FOREWORD

Other than a love of vinyl and of course a passion for music, what do record collectors have in common? Very little, actually. Record fanatics come in all shapes, sizes, ages, ethnicities, religions, sexual orientations, professions, political persuasions, educational backgrounds and income strata.

You can bump into on the sidewalk, as I did a few years ago one hot, humid New York City summer day, the CEO of a major record label schlepping home in both hands bags of records so heavy his arms looked as if they'd been stretched nearly to the ground.

Or encounter on the same street but a few minutes later a disheveled homeless person offering to sell you for a dollar a clean copy of a Helen Humes album on the Contemporary label, accompanied by a toothless, slightly pickled but encyclopaedic telling of the jazz vocalist's back story from her birth in Louisville, Kentucky to her death in California at age 81.

You can stand in a line waiting to enter a record convention, library ‘sell-off’ yard sale, or Record Store Day event, sharing ‘vinyl war stories’ with members of the clergy, young men not old enough to shave or some who just don’t bother, grizzled, white-haired vinyl veterans, college girls you’d have been lucky to date when you matriculated, or even a cop in uniform freely admitting that he liked arriving at garage sales with his patrol car lights flashing asking in a slightly menacing voice, ‘Any records you want to sell?’

That the vinyl market exists at all in the middle of the 21st century’s second decade, no less that it’s thriving and growing worldwide is the result of this incredibly diverse vinyl universe, without which in the early 1990s record production might have ceased and all of the presses scrapped.

Coming to vinyl’s rescue was an unlikely coalition of rappers and hip-hoppers, gay dance club DJs, audiophiles, European metal-heads, jazz and blues purists, Northwest America-based grunge-rockers and even The Church of Scientology (which is a whole other story). Rock star vinyl enthusiasts like Neil Young sounded the alarm while insisting that their new records get released and their back catalogue remain available on vinyl.

Orders for 12” rap and dance singles, all-analogue 180g reissues of legendary classical, blues and jazz titles and a few new rock releases trickled into the remaining vinyl factories sufficient to keep the boilers heated, the biscuits warm and the presses squeezing out the records. Factories run by veterans and newcomers alike, driven by passion more than profits, survived and even began to prosper.

Meanwhile, the used record market aided by of all things, the Internet that spawned the sonic awfulness of the MP3 age, also heated up. You could buy, sell and trade worldwide from your living room, home office or even while commuting. You could communicate and commiserate with vinyl enthusiasts worldwide!

A generation brought up on ‘free music’ stripped of its heart, soul and emotional content placeheld by a tiny computer screen icon began experiencing first-hand the tactile and even the olfactory pleasures of holding in one’s hand a record jacket.

Like older vinyl fans, so many of whom recall in this book their first, life-changing vinyl listening experience, members of this new generation of young vinyl enthusiasts happily volunteer where they were, what they were doing, what they heard and how it changed their life when a friend first sat them down, lowered the stylus onto a record and said ‘listen to this!’

What is the magic contained in a record’s grooves delivered by no other recorded music format? Is it just vinyl’s oft-described ‘warmth’ and ‘richness’ that clueless detractors label ‘euphonic colorations’?

Is it the supposed ‘pleasures’ of vinyl’s imperfections like occasional ‘pops’ ‘clicks and hisses’ as is often posited in dreadful mainstream media vinyl stories? Hell no! Those are about as welcome as a rotten cherry in a bag of plump juicy ones. Maybe the ‘magic’ is, as one musician-friend once described it, the creation every time you lower the stylus onto the record, of ‘an actual live musical performance’ no data dump of ‘1’ ‘s and ‘0’ ‘s can produce.

Appearing on the Jimmy Fallon Show a few years ago, Keith Richards was asked by the young host, which was his favorite recorded format. ‘Is it 78s, vinyl, cassette, 8-track, CD, which?’

‘Oh, it’s definitely vinyl’ Richards replied without hesitation. The audience burst into rapturous applause. Had his answer been ‘Oh, it’s definitely CD’ do you think the audience would have applauded like that, or at all? Will a book like this one ever be written about the magical sonic and tactile pleasures of the CD or the fun of collecting them? You don’t expect me to answer do you?

Michael Fremer

August 21st, 2013

Editor, analogplanet.com

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**How
records
are
made**

**VINYL SINGLES AND ALBUMS
HAVE BEEN AROUND FOR
MORE THAN SEVEN DECADES.
ALTHOUGH THE PRODUCTION
PROCESS HAS BEEN IMPROVED
OVER THE YEARS, THE BASIC
PRINCIPLE IS STILL THE SAME.
MUSIC IS TRANSFORMED INTO
GROOVES, WAITING FOR THE
NEEDLE TO DROP**

HENRY ROLLINS

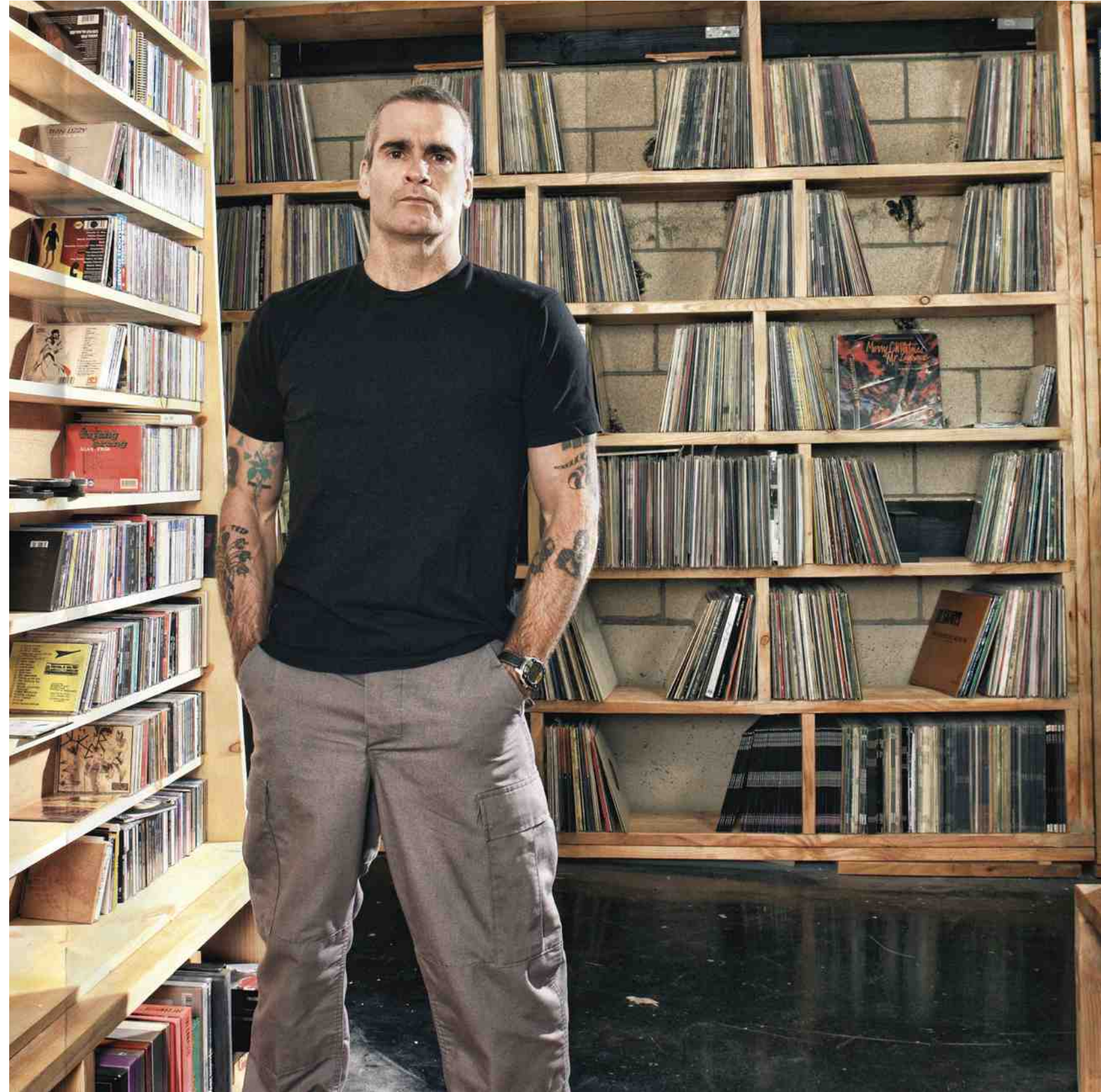
Henry Rollins stormed the world as the singer of hardcore band Black Flag. He continued his music career with his own Henry Rollins Band. In recent years he is selling out theaters with his spoken word performances. He is also an actor, writer, publisher, journalist, activist and radio host. Whatever he does, he does it with total dedication. It's with this same passion he collects records. He often shares his love for vinyl in his column in the LA Weekly, encouraging his readers to get into the grooves as well. 'So, before your ears are too far gone, show them you love them and get a turntable plugged into your system immediately. Get some good records and get down with it!'

Was there any particular record in your youth that grabbed you and started your love for music?

'No. It was the opportunity to sit alone in my room and listen to music. So, it was more the thing of the music rather than one particular record.'

What was the best record store in your neighborhood back then - and why?

'Yesterday & Today Records. 1217 J Rockville Pike, Rockville, Maryland. Skip, the owner had all the cool imports. Me and Ian MacKaye would go there almost every Sunday. It's how we got a lot of our first punk records. I still have those records I got from there. Many years ago, the lease came up and Skip didn't want to go on. I promised him that I would be there on that last day to close it out with him. Ian and I showed up that day, helped carry out some of the boxes, etc. Seeing all those walls empty, I must say, was really heavy.'



Do you still have all the records you bought, or did you lose some over the years?

‘I have most of them. I tossed out a lot of records after I saw the Clash in 1979.

They seemed insignificant. Too bad I did that, there were some good records in there.

I probably have all of them now. Living in the places I have, I have lost records over the years.’

Were you tempted to abandon vinyl when the CD was introduced?

‘I bought a lot of CDs. They sounded good to me at first, then they didn’t. I sold some records when CDs came out, mainly to pay rent and consolidate space. I bought replacements later.’

Did you always make sure that your own releases were available on vinyl?

‘Not all of them are on vinyl but most of them are. If I were to make a record now, there would have to be a vinyl edition.’

Do you still have all the albums or singles you appeared on?

‘I think I have them. There might be a few that slipped by me. Now and then someone shows me something I am on that I have never seen. I would like to have one of everything I have done. I have had to go on e-bay and discogs to get a few that perhaps got spirited away over the years. I am not so stuck on my own stuff, really. I am far more interested in what others are doing.’

Have there been moments in your past when you spent money on records while you should have used it for bills, rent, etc.?

‘No. I’ve walked because I spent the bus fare or went without things to get the funds together.’

Vinyl sounds much better, it sounds like life. Digital is a computer’s version of it. I like the ritual of putting the record on, taking it off. It connects you with the experience more.

With a Rega turntable, McIntosh Amps and Wilson speakers you have an impressive stereo set. How important is sound quality for you to be able to enjoy music? Has it always been that way, or did this grow throughout the years?

‘I have a few stereo systems, five actually. The one you mention is one of them. I have a Wilson Alexandria XLF/VTL/Grand Prix Monaco 1.5 set up that is the main listening station. Good gear is nice but it’s not everything. The music is the most important thing. That being said, with good playback, you can make a pretty deep connection with the music.’

Tell me about your collector’s habits? Are there any particular genres and/or bands that you collect?

‘There are a few bands that I am very focused on where I have different pressings, test pressings, acetates, promotional photos, news clippings, etc. I collect some labels to listen to as well as archive it. So, there are a lot of pieces.’

Did this expand over the years?

‘Yes. I have never had a situation where I just sold off. I am usually in acquisition mode. At this point, I am building something that I am leaving for the next guy to carry on with. Hopefully that will happen.’

Are you fond of particular labels?

‘Very much. There are a few labels I try to get one of every release. Chondritic Sound, American Tapes, Teenbeat, Castle Face, In The Red, U Sound Archive to name a few. Also, certain eras of some labels are interesting to me. Bands on United Artists before it dissolved into EMI, that was a great label.’

Where do you buy most of your stuff: internet, record fairs, shops...?

‘I go online a lot, private collectors, shops whenever possible. That’s one of the upsides of touring. You can have access to a lot of record stores in several countries.’

Do you buy a lot while on tour?

‘I often get a lot of records on the road. Not always easy to carry around but always worth it when you get them back to the pad.’

How many records do you approximately have?

‘I don’t know. A lot, but not nearly as many as I have seen in other collections.’

How do you file them, by genre, alphabetically?

‘Alphabetically by genre and some by label.’

Do you have multiple copies of one particular title? If so why?

‘Multiple copies of many records. Different pressings from different territories, test pressings, acetates, etc. Why? I guess I want to know the whole story, or at least see what the labels were thinking.’

Do you hunt and pay for originals, or do you in some cases settle for a good reissue?

‘There is a lot of music I want to hear but don’t really need to spend hundreds of dollars on an original, so a well done re-issue is fine. If I have the re-issue and then come upon an original, I will get that one as well.’

Is there any particular rare or special album you are very proud to own?

‘I have quite a few “rare” records as well but I don’t take pride in any of it, I am just interested in the record. Perhaps the first record I would run out of the house with if the place was burning down is not the rarest record I have, per se. It is the second pressing of a friend’s band’s record but it was his mother’s copy and he gave it to me as a gift, so that one’s very important to me.’

Are you a mint freak – do you aim for the highest quality possible?

‘I will always try to find a good copy of something. Now and then, I upgrade if it makes sense.’

Are you a completist - in other words, do you continue to buy records out of loyalty, even if a once great band or an artist starts to lose it?

‘Sadly, yes. To the bitter end!’

Which record is still missing from your collection?

‘There are a lot small label singles I am after, UK Post Punk and DIY stuff, some Australian garage stuff, a lot of test pressings and acetates. I just picked up three acetates last week.’

Suppose somebody would flip through your collection. Is there a record in there that would embarrass you slightly if he or she stumbled on it?

‘Absolutely not. I don’t do guilty pleasure listening. If I like it, I like it. So uninterested in what anybody thinks of what I like to listen to. Life’s too short.’

What was your latest vinyl purchase that you truly enjoyed?

‘The Superior Viaduct re-issue of Craig Leon’s Nommos album is excellent.’

Is there any particular album that blows you away, always, no matter where or when you play it?

‘Zeppelin IV.’



The cover of Led Zeppelin IV was designed as a response to the music critics who maintained that the success of their first three albums was driven by hype and not talent. So they decided to strip everything away, and let the music do the talking.

Vinyl is making a minor come back these days. What is your explanation?

‘I think that bands and labels have made vinyl fun again. Stereo companies have realized that there’s a revenue stream that they had been missing out on. When the digital consumer freak out settled and when enough young people heard real analog play back, hearing their favorite bands talking about it, as well as hearing their fathers bemoan the old days or whatever, that is when vinyl started making a come-back. I don’t think it’s going to decrease. Hopefully the opposite will be the case.’



NIGEL HOUSE

The Rough Trade record store opened in 1976. After all these years it is still London's hotspot for countless music fanatics looking for the latest and the greatest metal, punk, indie, hip hop and reggae albums. While other shops disappeared, Rough Trade thrives. According to co-owner Nigel House there is no secret behind its success. 'Know what you do and stay passionate about it.'

The Rough Trade record store was founded in 1976 by Geoff Travis, a young Londoner who wanted to sell his favorite reggae and punk rock singles. In just a few years the little shop on 202 Kensington Park Road spawned a record label and a publishing company, eventually launching the careers of The Smiths, The Strokes, The Libertines, Belle & Sebastian and Anthony & the Johnsons. It was not always an easy ride though. During one of its earliest crises, Geoff Travis even considered to close the record store.

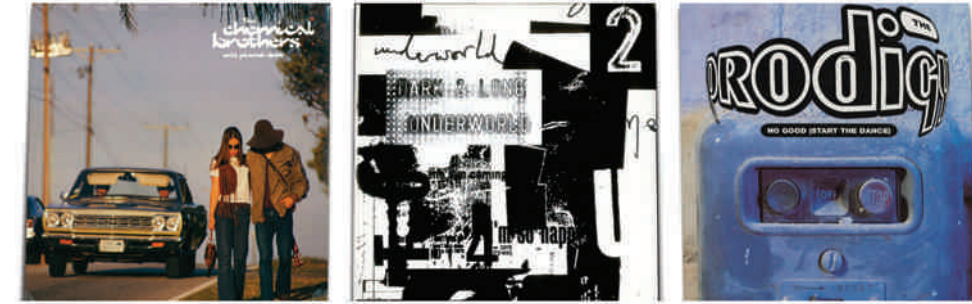
'This happened around 1982', says Nigel House. 'I just started working at Rough Trade a few months earlier. Accountants advised Geoff to get rid of the shop, to keep the label afloat. That's when the three employees, including myself, decided to buy the place. There was one problem though. The landlord saw this as a perfect opportunity to get rid of us. He refused to renew the lease, so we moved in to our current location on 130 Talbot Road. It was a blessing in disguise, because the new place was considerably bigger.'

The shop still oozes a genuine love for music. The walls behind the counter are plastered with the sleeves of old singles and 12"es, often obscure ones. Elsewhere in the store new albums carry cards with hand-written recommendations, encouraging customers to give this particular album a try. 'I think we are probably one of the first record stores that began doing this', explains Nigel. 'Some new records are great, but the sleeves can be a bit nondescript. It would be a shame if it would be ignored because of that. We play a lot of new releases in the store and advise customers if needed.'

Even after over 30 years behind the counter Nigel House clearly has not lost any of his love for music. 'Every day when I head for the store, I think: what's this day's new record going to be? I love to be able to pass that on to people who drop by. We have a great selection of music. Rough Trade never limited itself to a particular genre. It just has to be good. We sell good metal, punk, indie, hip hop and reggae. And lots more. The great thing is that it attracts music lovers of all ages. Just the other day we had a father, his son and his grandchild in the store. The little one didn't buy anything obviously, but seeing these three generations here really made my day.'

Nigel agrees that the prosperity of Rough Trade is partly due to the revival of vinyl. Although he stresses that records and singles always have been a core of his business. 'Of course in the late '80s CDs came along. I kept them at a distance until Zen Arcade by Hüsker Dü was released, a favorite album of mine. I still have nothing against CDs. They are convenient. They are just another medium. But music should be most important. And I do understand why people go back to vinyl. It's the antithesis of the digital world that we live in. An increasing number of people appreciate the experience of going to a shop, have a chat and return home with a few nice records. A vinyl album is tangible. It's an artifact. It's great to own. You buy vinyl, if you want to distinguish yourself from the bored mass of people that watches X-Factor. It has an edge. It sets you apart. And that counts, especially when you are young. A download is also completely impersonal. I mean, it works for the latest single by Katie Perry. You download it, after a week you don't like it anymore and you wipe it from your hard disc. The music we sell has a longer life span. It will last. At least, that's what I like to think.

'In the so called dark ages of vinyl, the pressing plants kept busy thanks to the dance scene. We sold loads of maxi's by acts like **Chemical Brothers and Underworld**. In just a few years vinyl disappeared almost completely in the dance world. Vinyl was taken over by rock, indie and metal bands. And we also sell lots of classic pop albums. Older people



Nigel House believes that vinyl is here to stay, thanks to the enthusiasm of the new generations and the loyalty of older buyers. At the same time he firmly believes that some things need to change. Especially major labels seem to have forgotten how to deal with vinyl. The vinyl version of the latest Daft Punk album sold out on the first day of release, because the record company completely underestimated it's demand. 'There are way too many releases', he continues. 'The market is flooded with new titles and reissues. I also think albums are too expensive. A vinyl record with an enclosed cd should cost no more than 20 pounds. Now four albums can sometimes cost you a hundred pounds, while all these titles on CD are about 40 quid. That starts people thinking. And I can't blame them. To keep the interest in vinyl alive the price has to come down.'

A VINYL ALBUM IS TANGIBLE. IT'S AN ARTIFACT. IT'S GREAT TO OWN.

replace their scratched originals with brand new reissues. It's fantastic to see young buyers discovering The Doors, Led Zeppelin and The Beatles. Recent research showed that 50 percent of all new vinyl is sold to kids between 18 and 24. Although I see a lot of youngsters buying vinyl, I think that's an excessive number. That same inquiry made clear that a substantial number of people never played their records. They keep them sealed and buy them just for collector's purposes. I found that rather worrying. An album should be played.'

While many record stores have disappeared, especially in London, the future looks bright for the shop that almost closed its doors in 1982. 'There is no secret behind the success of Rough Trade', he insists. 'I love my job and I hope that comes across to our customers. Know what you do and stay passionate about it, that's my motto. I am surrounded by music all day. When I come home at the end of a long day in the store, the first thing I do is put on a record.'

BERNIE GRUNDMAN

Award winning mastering engineer Bernie Grundman was involved with hundreds of gold and platinum records. He was part of the A&M staff during the labels' heyday and opened his own mastering facilities in 1984. He still runs a studio in Los Angeles and Tokyo. After close to 50 years in the business his motto is still: 'keep it as simple as possible'.



'My parents had a very nice record collection', recalls Bernie Grundman. 'Benny Goodman and other artists of that era. I loved to listen to them. At the age of 14 I experienced something that would change my life. We lived in Phoenix, Arizona at the time. I used to walk past a local hi-fi store every day. Usually I would stop for a few minutes and look at all this amazing gear in the window. For a long time I didn't have the courage to go in, but one day I pulled myself together and opened the door. It was like walking into modern day paradise. Shiny tube amps and big speakers everywhere I looked. A record was playing. A jazz album. It blew me away. The sound was so great. It was something I never heard before. I knew right there and then that I wanted to be involved with music and technique for the rest of my life. From then on I was obsessed by it all.'



In 1951 Lester Koenig ventured into modern jazz with Contemporary Records. The Los Angeles-based company quickly set industry standards with its superb audio, quiet pressings, striking album graphics, and informative liner notes. In 1956 Contemporary Records was the first to record jazz in stereo.

'Of course I had a very long way to go. I started to experiment with electronics in my bedroom, playing records and building some very simple amplifiers. After high school I joined the US Air Force, where I got involved with electronic warfare. Following my service I managed to get a job at a local recording studio in Phoenix, while going to the Arizona State University to study electrical engineering. One of my favorite labels was Contemporary Records. I loved their artists, and the recordings usually sounded fantastic. So it was great to get my first proper job at that particular label, getting involved in all aspects of recording and releasing jazz records.'

'Two years later, in 1968, I became the head of the mastering department of A&M Records. It was another big step. The label was doing very well with the likes of Herb Alpert & the Tijuana Brass, Sérgio Mendes & Brasil '66, Burt Bacharach, Quincy Jones and a little later The Carpenters. I have a lot of fond memories. Working with Richard Carpenter was always a pleasure. He was such a perfectionist, always wanted to get the best out of a performance. These were also exciting times because recording techniques were changing at a breakneck speed. Artists could use more tracks. A lot of additional recording gear was introduced.'

'It was also in the late '60s that the essence of mastering went through a major change. For decades a mastering engineer simply prepared a recording so it could be delivered to a pressing plant. There was relatively little that could be done with a track. Once studios became much better equipped, I discovered that subtle changes could make the sound of a performance so much better. Sometimes a change in volume would do the trick. In other cases adjustment of the equalizer would help the song, a little more high or low end. I never wanted to interfere with the artistic process. My intention was to heighten the experience of the listener. I want the listener to have the best connection possible with the music. That is still the basic idea.'

'In the early '80s I realized it was time for a new challenge. I wanted to work under my own terms and in 1983 I opened my own mastering facility in Hollywood. Later on I also opened one in Tokyo, Japan. It allowed me to take my philosophy one step further.'

We designed our own gear or made major adjustments to the equipment we bought. Our entire mastering studio is custom made. One of my basic principles has always been: keep it as simple as possible. A lot of people have the misconception that you can change digital recordings without any negative side effects. Wrong! Everything that you change or add, degrades the signal. Our gear is designed to interfere as little as possible with the signal path. That is also our approach in general. If it's already good, we change as little as possible.



Tapestry by Carole King is one of the best-selling albums of all-time, with over 25 million copies sold worldwide. King wrote or co-wrote all of the songs on the album, several of which had already been hits for other artists such as Aretha Franklin. On the cover photograph she is holding a tapestry she hand-stitched herself.

'I've had the privilege to work on many great albums over the years. Classic records by The Doors, Quincy Jones, Fleetwood Mac, Joni Mitchell and Macy Grey. I am quite proud of The Chronic by Dr. Dre and Purple Rain by Prince. People often ask which album is my favorite. It's a tough choice. I have to say **Tapestry by Carol King** is absolutely one of them. It is a very pure recording. The songs are beautiful. And so is the performance. When I heard Aja by Steely Dan for the first time I knew this would be a legendary album. Such great songs! The sound quality is breathtaking. It's still a reference for many audiophiles. I also worked on Thriller by Michael Jackson, another great album of course. I've always felt that Off The Wall, which I also mastered, was musically even more interesting. I am still working on albums and individual tracks on a daily basis. One of the latest was the recent Rod Stewart record. I loved that one. It's great that he finally made a rock album again.

'I've mastered music for all purposes - CD, DVD, vinyl and MP3. I still have a soft spot for vinyl. It holds up very well compared to everything that followed. My fondness even grew the last few years, which has a lot to do with mastering. Everything has to be loud these days. It happens all the time that a band delivers a nice sounding recording. We master it properly. Often the artists drop by to have a listen. They are always happy. And then the same thing happens every time. A few days later the phone rings. "We compared our music with that of some other bands and they sound so much louder. Could you get us on the same level?" Usually I try to explain what I did and why, but in the end the customer pays. So he decides.

Artists or record companies don't feel that the vinyl version has to compete with other titles. That's why a lot of current albums sound much better on vinyl than on CD.

'Every now and then I manage to convince an artist. I worked on a record by the American singer Melody Gardot, her management loved the way I mastered her songs. That made my day, especially because I love her work. Like I said, most of the time we have to raise the volume and add compression, because nowadays music is played on smartphones or on car radios. I kind of understand how an artist wants his songs to come across. When you play his music on a regular stereo set, your ears start to bleed. The music is loud, aggressive. It literally screams for attention. Some artists even use clipping - recording a track so hot that it causes the digital signal to distort. It's part of the creative process, so I am told. I hate it, but I don't see it changing anytime soon. With vinyl the options to go crazy are a little more limited, because of the nature of the format. And artists or record companies don't feel that the vinyl version has to compete with other titles. That's why a lot of current albums sound much better on vinyl than on CD.

'I do try to make people aware of these technological challenges. That's why I started to give workshops and seminars at universities all over the world. I can only hope it will have some kind of impact on future generation mastering engineers. In the meantime I enjoy the music of my youth. At home I listen to jazz, mostly from the bebop era. I still think jazz is the highest form of music. It's a very demanding genre. The musicians have to be exquisite. To be able to improvise they have to be very creative and be able to communicate with each other on an almost telepathic level. At the same time they have to express their deepest feelings, because jazz is all about emotion. Very few people have what it takes to become a great jazz musician. Every time I put a record on the turntable it reminds me how great music can be. And how stunning it can sound.'

ED MOTTA

Ed Motta is one of Brazil's most successful singers and musicians of the last decade. He performs regularly in America, Asia and Europe. His style, a smooth cocktail of jazz, rock, soul, blues and bossa nova, reflects the variety in his ever growing music collection. An avid collector, he has surrounded himself with thousands of vinyl records, comic books and DVDs. 'My house has become a bit claustrophobic.'

'I am totally paranoid about the condition of my records', confesses singer and musician Ed Motta. 'After I buy an album I never play it before it's thoroughly cleaned. I use one of my two Clearaudio record-cleaning machines. I put the record in a Nagaoka poly lined inner sleeve and the cover in a PVC protective outer sleeve. After this ritual, the record never leaves the house again. I will never take them to a club or to a friend's party to play. It would freak me out. Imagine what could happen to my precious records? I once made an exception. One of my best friends was working on a music book and needed pictures of album covers. He borrowed a thousand of my records. I trusted him completely, but I still called him every ten minutes. How are my albums doing? Are you taking proper care of



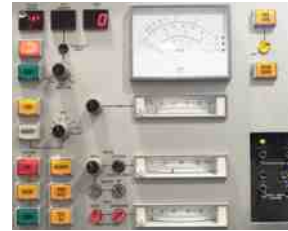


RECORD INDUSTRY STARTED IN 1998, BUT ITS ROOTS GO MUCH DEEPER. THE FOUNDATION WAS LAID IN THE MID-FIFTIES IN THE DUTCH CITY OF HAARLEM BY A COMPANY CALLED ARTONE. AFTER BEING TAKEN OVER BY CBS AND LATER SONY IT BECAME ONE OF THE MAJOR PLAYERS IN THE DUTCH AND INTERNATIONAL MUSIC INDUSTRY. WHAT ONCE BEGAN AS THE PET PROJECT OF TWO JAZZ LOVING BROTHERS IS NOW ONE OF THE WORLD'S LARGEST VINYL PRESSING PLANTS.

RECORD INDUSTRY PAST, PRESENT & FUTURE



Fifteen years after Record Industry took over the plant, the company is doing very well. It is by now one of the largest vinyl plants in the world, with 33 fully functioning record presses. **The machines are often decades old.** Most were built in the late '60s or early '70s. It's getting harder to find replacements for worn or broken parts. Record Industry has a dedicated workshop in which those parts are made.



Over five million records leave the warehouse every year. The quality of the releases meet worldwide acclaim, also among the hard-to-please audiophile public. Record Industry is also blooming thanks to the current revival of vinyl.

'It is spreading fast', says Ton. 'We have a client in Italy that sells jazz and classic albums to subscribers. It's a massive success. We're talking about tens of thousands of copies. They may even start a similar business in Germany and the UK. At the same time I noticed that some DJs are returning to vinyl again. Additionally Record Store Day is becoming more important every year. We press a lot of exclusive items for other record companies, but also add our own titles under the Music On Vinyl banner. The most

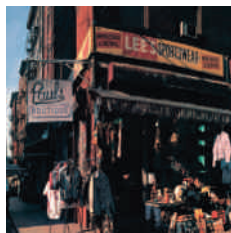
recent Record Store Day was madness. We had to work really hard to get all the items ready in time.'

Just a few years ago the big question was: will there be enough demand for vinyl? Now the lack of capacity is becoming a problem. In a few decades many major pressing plants closed. 'Some time ago the EMI plant in the UK closed', says Ton Vermeulen. 'It had a huge share in the production of vinyl worldwide. They have since re-opened, but it isn't near its old capacity. We may consider introducing shifts again, so that the plant stays open for twelve or sixteen hours, instead of the current eight hours. We even consider adding extra pressing machines.'

The future is looking great for Record Industry, concludes the owner. 'I don't think that the increasing popularity of vinyl is a passing thing. I don't have any proof, it's a gut feeling I have. I expect it to stay for at least another ten or fifteen years. And most likely much longer. And we will continue pressing vinyl, no matter what.'

He smiles: 'I once made a promise to myself: the last record ever will be pressed here in Haarlem.'

2009



Beastie Boys - Paul's Boutique Capitol

Paul's Boutique was originally released in 1989 and reissued in 2009 as a 20th anniversary package with remastered audio in 24-bit packed in a four panel gatefold sleeve with the famous panoramic picture of Ludow Street by Jeremy Shatan.

2009



Miles Davis - Kind Of Blue Columbia

Kind of Blue was originally released in 1957 by Columbia and has been reissued many times. In 2009 another reissue was released on blue vinyl as a limited double album and has been repressed many times after that, being the most pressed record in the history of Record Industry (over 200,000 to this date).

2010



Eddie vedder - Into The Wild Music On Vinyl

The original version of this soundtrack made by Pearl Jam singer Eddie Vedder sold out within weeks and became an instant collector's item. A classy reissue became one of the most successful releases of the Music On Vinyl label.

2011



Radiohead - King Of Limbs

This album was self-released by the band on 18 February 2011 through their website and was followed by a physical retail release on CD and vinyl formats in March, and a special "newspaper album" edition in May.



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