



Issue: 3Q15

Letter from Bryan Ekus, President, Colonial Purchasing Co-op

Well summer is here, and we're still scratching our heads as to why the raw material suppliers are having such difficulties delivering materials and keeping prices under control? We hear that this likely since most material is going to China, the Euro declined and there were planned maintenances that have shorted the market.

I usually don't jump on the conspiracy bandwagon but are these really unlucky accidents? Or, has someone finally found a way to increase margins in physical media? I am going to yield to the side of optimism on the chance that we will also find a way to be more profitable.

On page 2 of this newsletter, read more about Colonial Purchasing's first webinar, which is available online for replay, in which IHS Chemicals experts explained the changing dynamics of the petrochemical market and impact on prices for polymers – obviously a lifeblood of our industry.

I look forward to your feedback.

Bryan

Colonial Hosts Hamburg Meeting

Hamburg – The night before the Media-Tech conference here on May 18, Colonial hosted a meeting for 22 European friends and acquaintances. Colonial president Bryan Ekus detailed Colonial's activities and plans in Europe. Erik van Stiphout, Symcon and Process Technologies & Services (PT&S), then made a presentation of his company's global capabilities. (see page 3)

(L-R) Laji Lali, The Masters Group, John Fitzgerald, EDC, Dieter Lubberich, Cinram, Albert Gamper, Sony DADC, and Erik van Stiphout, Symcon



Some DVD, Blu-ray Patents Expiring This Year

Manufacturing physical media requires tangibles like technology, materials and equipment, as well as intangibles like patent royalties.

Fortunately, there are parameters to license agreements, and some of those related to DVD technology will be expiring in the U.S., as Colonial Purchasing Cooperative has learned from representatives of various patent groups, who agreed to answer Physical World's questions.

But none of the organizations would disclose any financial information, such as how much money has been collected to date from such patents, or future savings by licensees as the result of the expirations.

604	US	Sony Corporation	SP118604	5889564	April 2, 2016
605	US	Sony Corporation	SP118128	5748256	March 21, 2016
606	US	Sony Corporation	SP112583	5793726	October 24, 2015
607	US	Sony Corporation	SP121323	5901127	June 18, 2016
608	US	Sony Corporation	SP120277	5805564	May 29, 2016
609	US	Sony Corporation	SP111282-5969651	5969651	July 7, 2015
610	US	Sony Corporation	SP111282-5818367	5818367	July 7, 2015
611	US	Sony Corporation	SP120179	5771357	August 22, 2016
612	US	Sony Corporation	SP121829	6009229	July 26, 2016
613	US	Sony Corporation	SP121855-6185687	6185687	July 19, 2016
614	US	Sony Corporation	SP121855-6256392	6256392	July 19, 2016
615	US	Sony Corporation	SP122055	6198877	August 1, 2016

DVD6C

Navigating the relevant patents is a complex process, which is why most holders have pooled their interests within various royalty collection groups, such as the DVD6C on whose website (<http://www.dvd6cla.com/list.html>) specifies which patents by pool member and the expiration date by country.

For example, among the dozens listed for a DVD-Video disc, Toshiba's patent No. 5,774,441 is set to expire in the U.S. on June 30, 2015. In contrast, Panasonic's No. 5,734,788 will expire in August 2016.

There are patents in various stages of coming due for other varieties of discs including: DVD-ROM, DVD-Audio, DVD-R, DVD-RW, DVD-RAM, DVD+R, and DVD R+W. So if you're involved with manufacturing any of these pre-recorded and blank media formats, it behooves you to examine closely the list [and website links of all the patent groups], as well as your own agreements, if you indeed signed one.

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Colonial Presents First Webinar on Plastics Trends

Colonial Purchasing Cooperative presented on May 11 the first of planned webinars dealing with topical issues facing the media industry.

Hosted by IHS Chemicals and Colonial Purchasing, the online event focused on the changing dynamics of the petrochemical market and impact on prices for polymers – specifically polycarbonate (used in optical discs) and Polypropylene (used in DVD cases).

IHS directors Paul Blanchard and Joel Morales explained why:

- Cheaper oil doesn't mean cheaper polycarbonate?
- The weak Euro makes it difficult for traders to source material?
- The availability of raw materials for physical media has tightened so severely?

"Everything plastic (such as optical discs and packaging) is dependent on petrochemicals, oil and natural gas liquids," Blanchard explained.

Benzene prices, for example, have recently started to rebound following a period of very low prices. Meanwhile, "polycarbonate suppliers have not passed all of their savings along the value chain in order to restore margins that have eroded globally during the past three years... Demand for polycarbonate is relatively inelastic in terms of price," Blanchard said.

"It's a partly cloudy sky for polycarbonate (PC)," Blanchard said. "Growth in step with global GDP growth is expected for the next couple of years and this will occur mostly in China." However, North America pricing has been fairly stable since 2010.

Blanchard noted that 95% of PC production comes from the Top 10 producers, of which No. 1 & 2 – Bayer and Sabic – account for 55%. He added that some new Chinese companies are entering the market using different technologies in a region used to historically low margins. Some producers are taking the relatively slow growth and new competition as a reason to reduce their polycarbonate capacity.

Geography plays a role, he pointed out. Asian prices have been the lowest and North America the highest, while Europe has seen a decline due to the unfavorable exchange rate with the Euro.

"Tighter supplies lead to a seller's market," Blanchard summed up the PC landscape.

IHS's Morales noted that polypropylene producers have seen an increase in margins, and in North America growth has been good.

"Meanwhile in Asia there is more additional polypropylene capacity coming on stream than demand growth. Due to tight supply and demand dynamics in the domestic market North America producers don't have to play in that sandbox," Morales said.

The webinar is available at: <http://tinyurl.com/qgd57de>

Paul and Joel can be contacted at paul.blanchard@ihs.com and joel.morales@ihs.com for more details.

Member News



CD Video Mfg. Betting On Bullish Future, Doubling Blu-Ray, DVD Disc Output

Colonial member CD Video Manufacturing, Inc., located in the heart of California's Orange County, CD Video Manufacturing, recently expanded substantially its DVD and Blu-ray capabilities, reports Charles Schredder, the replicator's Vice President of Sales and Marketing.

Purchasing a second Blu-ray line, stampers and packaging equipment, CD Video Manufacturing nearly doubling its Blu-ray and standard DVD daily replication volumes.

CD Video Manufacturing is poised to buy a third Blu-ray line, focused on becoming an advanced optical disc manufacturing company dedicated to efficiency and high quality standards.

"The Blu-ray stamper really sets apart from the competition," Schredder remarks.

Current customers include Fortune 500 companies, independent producers, advertising agencies, magazine publishers and religious organizations.

"We're looking for good salespeople," Schredder adds.

CD Video Manufacturing
12650 Westminster Ave.
Santa Ana, California. 92706
Office: 714-265-0770, Ext. 205
BLU RAY/CD/DVD Licensed
Replication
cdvideomfg.com

Some DVD, Blu-ray Patents Expiring This Year - continued from p1

MPEG LA

MPEG LA offers licenses of convenience under patents that are essential to various Standards, explains an MPEG LA spokesperson. "The patents included in its licenses and their expiration dates are a matter of public record," the spokesperson added, "but for easy reference, the lists of patents in our MPEG-2 License, AVC License, VC-1 License and MVC License can be found in the corresponding sections of our website."

As can be ascertained from the link providing a 25-page pdf listing by member, <http://www.mpegla.com/main/programs/m2/Documents/m2-att1.pdf>, hundreds of MPEG-2 patents have already expired throughout the world, and some in the U.S. claimed by Philips and Panasonic, for example, expired as recently as this past April and as long ago as 2007.

Similar trends are also found in the long document for VC -1 at <http://www.mpegla.com/main/programs/vc1/Documents/vc-1-att1.pdf>, but the expirations are listed on page 16 of the 21-page document.

That's not to say it's all over for patent collection. To the contrary, as evidenced by the 85-page document at <http://www.mpegla.com/main/programs/avc/Documents/avc-att1.pdf> containing still-in-effect patents for AVC throughout the world, although on page 82 some in U.S. expired as early as 2007.

On the MVC attachment at page 23 of 24 <<http://www.mpegla.com/main/programs/MVC/Documents/MVC-att1.pdf>>, the U.S. patent (5,617,334) held by "The Trustees of Columbia University in the City of New York" expires on July 20, 2015.

The MPEG LA spokesperson points out that "MPEG LA is authorized to offer single licenses for coverage under standard essential patents owned by multiple patent owners as an efficient alternative to negotiating separate licenses with individual patent owners. Therefore, users are free to negotiate with individual patent owners for other alternatives." In all cases, applicable royalties are payable whether one or more patents is used, the spokesperson notes.

AACS

An AACS spokesperson explains the group was founded by a group of stakeholders in the Blu-ray ecosystem who collectively wanted to facilitate the consumer adoption of the Blu-ray format. "As such, the founders agreed to develop an innovative encryption technology to protect the Blu-ray content, then to license that technology to all participants in the Blu-ray ecosystem on a cost recovery basis."

Licensing the technology in the AACS case means licensing specifications and the selling of the encryption keys that make the system work in an interactive fashion.

Interactive meaning that any Blu-ray disc should work in any Blu-ray device. This innovative encryption technology does rely on patents. However, AACS also has used an innovative technique to license those patents.

AACS does not own rights to the patents; the patents are owned by the AACS founders. The AACS founders license the patents directly to AACS licensees under a method called "Necessary Claims." That means the licensees can take advantage of whatever founder patents are necessary to implement the AACS Specifications within the scope of use defined in the license agreements. In return, the licensees agree not to take any actions against either the founders or any other AACS licenses, again to implement the AACS Specifications and within the scope of use defined in the AACS license agreements.

According to the AACS, this has the tremendous advantage for participants in the Blu-ray ecosystem, who are AACS licensees, to know that other participants in the ecosystem will not take action against them over the AACS technology. The "Necessary Claims" licensing technique, by its nature, implies that patents are not listed. And as stated previously, the patents are owned by the AACS Founders, not by AACS. Therefore, AACS could not enter into an agreement with Colonial to license patents it does not own, and the "Necessary Claims" methodology makes it impossible to speculate on when any of the patents may expire.

One-Red

A DVD disc's numerous varieties in terms of functionality (e.g., -ROM) or construction (e.g., single layer vs. double) also come with a multitude of patents. In 2012, a new collection body representing the patent interests of Philips, Sony, Pioneer, and LG formed known as One-Red.

As with the other collection agencies, One-Red has numerous expiring patents in the U.S. during the next 18 months that are too numerous to list specifics here.

But here's an example: Sony's U.S. patent No. 5969651 for "8/16 Modulation on a Single Layer DVD-" expires on July 7, 2015, the same day that the company's U.S. patents Nos. 5969651 & 5818367 expire, also covering 8/16 Modulation but for a Dual Layer DVD-ROM disc.

Interested parties can go directly to: <http://www.one-red.com/en/license-programs/one-red-dvd-disc-and-dvd-player-license-programs/dvd-disc>

The patents managed by One-Red's sister organization formed to cover Blu-ray disc technology are mostly much newer, and therefore don't expire for the most part for another eight years or later.

However, sandwiched among the data is this curio: Panasonic No. 5790487 for a Blu-ray disc as well as recordable Blu-ray disc's "Optical Information Recording Medium," which expired *June 6, 2015*.

See the complete One-Blue list at: <http://www.one-blue.com/license-programs/bd-r-re/>

DVD FLLC

Regarding the time left on the ubiquitous DVD logo, DVD FLLC's Masa Saito tells *Physical World*:

"We renew our logo periodically (e.g. every five years at patent and trademark offices in the world). So, I cannot tell how long."

Saito adds that each current license started from Jan. 1, 2015 and expires at Dec. 31, 2019 for all licensees no matter when they sign.

Member News

Vinyl press rebuilt by Rainbo Records

Rainbo Records, now in its 76th year, rebuilt a vinyl press – its 15th – and it's been up and running since April. "It took about a year to rebuild," reports Rainbo president Steve Sheldon. ***"This is one of three presses that I bought in 2003 up in Canada for parts, and we had pretty much stripped it bare of all parts. But thank goodness we kept the press itself and the control panel intact,"*** he added.

Rainbo's vinyl presses run six days a week, 24 hours a day, daily producing 25,000 records a day.

The Rainbo factory in Canoga Park, Calif., was used for the feature film opening in August *Straight Outta Compton* about rap music's golden age – the period spanning the late '80s to the mid-'90s – and actor Paul Giamatti took over Sheldon's office for a scene.

Media-Tech Speakers Espouse – Disc Resilience in Digital Age

Finding a place for physical media in the digital age dominated conference the MEDIA-TECH conference held in Hamburg in mid-May.



Approximately 100 participants from 18 countries discussed the latest industry trends in the European packaged media community.

Frank Hartwig, Chairman of MEDIA-TECH Association, called the event "an excellent chance to discuss new market opportunities." He cited relevant new market research presented, making it worthwhile to participate.

Jesper Schertiger, Executive Vice President of Sales and Marketing for Sony DADC International, delivered the opening keynote covering consumer engagement with new channels across the media lifecycle.

"Consumers will spend more on entertainment in the years to come but unfortunately not for the traditional home entertainment products," Schertiger admitted. "By understanding the consumer behavior and engagement during the entire life cycle of a title, this opens up great opportunities for presenting the physical products in non-traditional home entertainment window and by that grow our 'window of opportunities'. It's all about seeing the opportunities within a challenged market and start working even closer with our clients and the consumers," the DADC executive added.

His former DADC colleague Dieter Daum, who left the company earlier this year, then presented ideas and ways to discover new business opportunities for media replicators.

Sven Deutschmann, CEO of Arvato Replication, moderated a panel about the next generation of TV with input from Marcel Gonska, WLC, Paul Gray, IHS, Stephan Heimbecher, SKY and Yvonne Thomas, EBU.

Stephan Heimbecher, Director Innovations & Standards - Technology at Sky Deutschland Fernsehen, talked about Ultra HD-Live-Production and demonstrated 4K.

Business consultant Hannes Treichl invited participants to a journey through the world of creative thinking and innovation with his presentation: "Thinking Different – how to get out of the box."

The full conference program is available at:

<https://www.media-tech.net/europe15-hamburg/conference-program.html>

Presentations may be downloaded by using the password: Hamburg_MTA_2015

Industry News

JVC Getting Out of Blank Disc Biz

Leading blank media supplier Victor Advanced Media Co., Ltd. will be shutting down operations by the end of the year, the company's parent Taiyo Yuden Co., Ltd. of Japan announced. In a statement explaining the decision, Hiroki Okamatsu, President and Representative Director of Victor Advanced Media Co., Ltd., said: "Victor Advanced Media has developed businesses centered on optical recording media. As the larger storage capacity of hard disc drives (HDDs) and the use of cloud computing is driving changing market conditions, the market for optical media products has been diminishing. Due to the decline in demand in recent years and market outlook it has become increasingly difficult to expect improvement in the future business environment."

PcW Forecast: Digital Music Will Overtake CD in '15 Globally

Home video physical disc sales and rentals will continue to decline, according to the latest report from PricewaterhouseCoopers (PwC) "Global Entertainment and Media Outlook 2015-2019." DVD rentals' compound annual growth rate (CAGR) will decrease by 14% (\$730 million in revenue), while DVD sell-through will see a CAGR of -8.4% (\$4.54 billion) in 2019.

Over the forecast period, the sharp decline in global physical recorded music revenue will not be offset by total digital recorded music revenue's growth, PwC stated. However, consumer spending on digital music formats and services will overtake physical in 2015, the report projected.

Music streaming revenue is expected to hit \$1.9 billion in 2019, up from \$1.1 billion in 2014. By 2018, music streaming revenues are expected to surpass those from digital downloads.

Videogames will remain strong in the U.S., with total U.S. gaming revenues hitting nearly \$19.6 billion in 2019, up from just over \$15 billion in 2014. But online, mobile and PC gaming are taking their toll on traditional consoles: Traditional gaming revenue is forecast to represent 79.3% of total game revenue in 2019, down from than the 81% it accounted for in 2014.

For more info, visit:
<http://tinyurl.com/q3jesgk>

Bayer MaterialScience Getting Renamed 'Covestro'



Effective, Sept., 2015, Bayer MaterialScience, a leading supplier of plastics for optical media, will be separated from Bayer AG and officially renamed as Covestro. Bayer's plan is for Covestro to be traded on the stock market as a separate company by mid-2016 at the latest. Covestro will continue to be a leading producer of polymers. The move will enable Bayer MaterialScience to deploy its existing strengths even more rapidly, effectively and flexibly in the competitive global arena, Bayer stated.

Meet Global Supplier Symcom / PT&S

At Colonial's European meeting in May, Erik van Stiphout, General Manager, Symcon BV, based in Veldhoven, The Netherlands, made a presentation regarding the overall capabilities globally of Symcom and Process Technologies & Services (PT&S) in serving the equipment and materials needs of media manufacturers. PT&S operates an office on the west coast of the U.S.

Branding itself as a "one-stop supplier for optical media consumables," Symcon / PT&S also sells and installs pre-owned equipment (and spare parts) of all kinds, such as machines for mastering & galvanics, replication lines, printing machines and packaging machines (like overwrapping), with worldwide stock (1000 m2 in The Netherlands, 3000m2 in the USA) availability and delivery. Since 1995, Symcom has focused on raw materials, chemicals and consumables for mastering & galvanics (which are proven by the OEM), replication and printing. It has also developed private-label chemicals and other products, and provides bonder for DVD, Blu-ray glass masters, lacquer for CD, as well as ink and offset plates for printing.

Further they supply (aluminum and silver) sputtering targets, full service for mould parts (new, repair and exchange program) for all common brands.

The company's technically skilled staff specializes in mastering, all common replication lines and printing machines for as well installation and technical support.

For more information, visit www.symcongroup.com



Master Recycling: 'Sell Us Your Scrap Discs'

The adage "one person's trash is another's treasure" surely fits The Master Group's optical disc recycling program, which has been in place for over 10 years and used by large replicators such as Cinram and Sony DADC.

Now The Master Group will like to extend the program to Colonial members in North America and Europe.

What Master Recycling pays for the discs depends on volume.

Europe and USA-based Master Recycling will arrange for Colonial members to pick up all their scrap discs and overages no matter where in the world.

"We cover all the costs, and even send containers," explains Master Recycling's Laji Lalli. If the CDs or DVDs are fully packaged, his company arranges with other firms for the shrinkwrap to be removed, and the paper and plastic packaging to be separated from the optical discs. All of the components are then recycled and processed to produce new plastic materials, which are then supplied to its global customer base.

Lalli points out that such recycling also "helps the environment" by not having finished goods dumped into landfills, and used for other purposes that require the same plastics, he adds.

The company typically recycles 500 tons of polycarbonate per month in this manner.

The certified destruction process whereby all products brought into Master Recycling sites are destroyed under surveillance in secure conditions. CD and DVD materials are reprocessed so that they can again be supplied to replicators allowing them a significant saving on material costs.

Replicators are also issued with a destruction certificate so they can claim back royalties paid.

If you're interested in participating in Master Group's recycling program, contact:

Laji Lalli

The Master Group
King George's Place, 764 Eastern Avenue
Newbury Park, Essex. IG2 7HU
England

Tel: +44 208 865 1114
Fax: +44 208 518 4203

E mail: laji@master-group.com
Website: www.master-group.com



Classified / For Sale



Available:
ECODisc molds
2 Axxicon CD
moulds.

- Each is 120mm STD-ECO moulds for making thin discs
- Bought new in 2010 and have hardly been used.

S/N 5566 and 5567

kweber@duplium.com

Contact:

Kalman Weber,
Duplium

www.duplium.com



For Sale:
Guann YINN CD/DVD
Offset Printer

GFS-1001, 5 Color. With Harbor Chiller. ID# C-P-20-200; S/N-GFS191; Year 2004.

Price: \$7,500 plus shipping

90-100k A-grade Viva
Eco cases

.08 each, California pickup location. Want to move asap!

Contact: for both Guann printer & Viva cases: Charles Schredder, CD Video Manufacturing

Charles@cdvideomfg.com



For Sale:
Appx. 3.5 million DVD
Digitrays

We can offer a special price!

laji@master-group.com

Contact:

Laji Lalli, The Master Group

www.master-group.com



Let's Get Physical

By Larry Jaffee

An [online study](#) of U.S. Spotify users examined musical tastes and concluded that people stop listening to new music at 33.

"Listeners are returning to the music that was popular when they were coming of age – but which has since phased out of popularity," says the study's author Ajay Kalia of the website [skynetandebert.com](#).

I'm fairly certain in the 24 years since I turned 33 that I've listened to plenty of "new music," by which I generally mean artists who were at least 15 years younger than me. For example, my current favorite album is by Florence + The Machine, just ordered the \$35 vinyl version after checking it out on Spotify. Of course, also I had to special order the new two-record vinyl reissue of the Rolling Stones' *Sticky Fingers* to balance out the generation gap.

Being the parent of two kids, now almost 21 and 17, has kept me current on pop music trends for the past decade or so, but on the other hand, I never really needed their help. I found Florence on my own a few years ago.

Only a babyboomer would chuckle over Facebook postings of the original cover models of the Woodstock soundtrack album and Supertramp's *Breakfast in America*, and how they look now.

Still there might be something to Kalia's theory, as I assess my vinyl addiction. Recently I replaced once-had, used copies of, for example, The Who's *Live At Leeds* and *Quadrophenia*, the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (hey, it was just the anniversary), the B52s' first and second albums, The



Smiths' and New Order debuts, and obscure fare like Alan Price's *Oh, Lucky Man!* and *Performing Price*, to name a few recent purchases.



I remember when I bought my first CD player in late 1985 and my rule for purchasing discs was to get only new titles on the format and not stuff I already owned on record. Of course, within a few years I chucked that restriction and replaced most of them on CD in due time through the early 2000s.

Oddly enough, I bought a USB-equipped turntable in 2007 with the thinking that I would "digitize" my records, plug them into the laptop's iTunes and then burn CDs or move the tracks over to my iPod. That plan didn't go very far, and a few years later I purged a few thousand albums and a few thousand CDs to make some money and downsize.

What can I say? I'm format-agnostic. There are a few thousand pre-recorded cassettes in my basement too.

An online quiz at <http://tinyurl.com/ngxohs2> guesses your age based on your taste in music after answering a few multiple-choice questions.

How did I do? Well, it was 7 years off, but oh, to be 50 again! And the quiz concluded my favorite hit was Bonnie Tyler's "It's A Heartache." Truth be told, I always liked that song. Great, now I'm going to have to find that record too, as I put on a Jethro Tull album.

Recommended Reading:

Art of the Rolling Stones: Behind That Zipper and That Tongue

[http://mobile.nytimes.com/2015/06/08/arts/music/art-of-the-rolling-stones-behind-that-zipper-and-that-tongue.html?smid=fb-share&r=1&referrer=My pal Craig Braun, emcee of the Alex Awards for Packaging Excellence, reveals the truth behind the iconic Sticky Fingers cover.](http://mobile.nytimes.com/2015/06/08/arts/music/art-of-the-rolling-stones-behind-that-zipper-and-that-tongue.html?smid=fb-share&r=1&referrer=My%20pal%20Craig%20Braun,%20emcee%20of%20the%20Alex%20Awards%20for%20Packaging%20Excellence,%20reveals%20the%20truth%20behind%20the%20iconic%20Sticky%20Fingers%20cover.)

The Man Who Broke the Music Business

<http://www.newyorker.com/magazine/2015/04/27/the-man-who-broke-the-music-business>
Investigative piece delves into post-Napster piracy at a major U.S. CD replication plant.

Dust off the boombox, cassettes are having a comeback | The Sacramento Bee

http://www.sacbee.com/entertainment/music-news-reviews/article22245705.html?fb_action_ids=10153273250401278&fb_action_types=og_shares

Cassettes: This year's vinyl?

Solving The Vinyl Comeback's Big Problem, One Antique Machine At A Time

by C.J. Janovy

<http://www.npr.org/sections/therecord/2015/04/17/400364697/solving-the-vinyl-comebacks-big-problem-one-antique-machine-at-a-time?sc=21&f=100920965>

Vinyl records have made a small but forceful comeback in an age dominated by digital listening habits. But if there's one problem with the vinyl resurgence, it might be this: The machines that press vinyl records are decades old, and no one's building new ones, so keeping up with increased demand is hard.

Pressed to the Edge: Why vinyl hype is destroying the record

<http://www.factmag.com/2015/05/07/pressed-to-the-edge-vinyl/>

Iconic Manchester album covers - but not quite as you remember them

<http://www.manchestereveningnews.co.uk/whats-on/music-nightlife-news/iconic-manchester-album-covers--9350395>

Mini Documentary About Heavy Metal Covers

<http://www.metalunderground.com/news/details.cfm?newsid=113772>

The Utopia Of Records: Why Sound Archiving Is Important

<http://thequietus.com/articles/18004-sound-library-british-library>

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www.media-tech.net



MESA Alliance
www.mesalliance.org

Member Directory



ADO Mexico
www.aod-mexico.com



Alpha Authoring & Mastering Services Inc.
www.g3mastering.com



Audiobec Recording
www.audiobec.com



Blue Media Supply, Inc.
www.bluemediasupply.com



CD Video Manufacturing, Inc.
www.cdvideomfg.com



CDA GmbH
www.cda.de



CDA Inc. (Formerly OEM)
www.cda.us



CDI Media, Inc.
www.cdimedia.com



Cine Magnetics
www.cinemagnetics.com



Disc Makers
www.discmakers.com



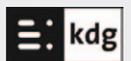
Duplium
www.duplium.com



Great Lakes Media Technology, Inc.
www.glmt.com



ISODISC
www.isodisc.com



kdg mediatech AG
www.kdg-mt.com



Media Industries – kdg France
www.kdgflash.com



MEDIA-TECH Association
www.media-tech.net



Music City Replication
www.newlifedigitalmedia.com



OK-Medien Service GmbH & Co. KG
www.okmedia.com



Optical Disc Solutions srl
www.ods-bs.ro



Promese Netherlands BV
www.promese.eu



Rainbo Records
www.rainborecords.com



RSB iMEDIA
www.rsbiimedia.com



SNAdisc
www.snadisc.com



SONY DADC
www.sonydadc.com



Spinergy
www.spinergymedia.com



Technicolor
www.technicolor.com



The ADS Group
www.theadsgroup.com



TSI CD Manufacturing



VDC Group
www.vdcgroup.com



Video Services Group, Inc.
www.vsginc.net



WTSmedia
www.wtsmedia.com