

**ACETATE (Lacquer) CUTTING FORM**

Please complete the form, and save with the **catalogue number**. (ie. VCR-081.doc)

**Upload it with the Audio & Artwork**.

**One** digital Audio file per side only (ie. **VCR-081 side A.WAV** + **VCR-081 side B.WAV**)

**One** Zipped File for all the artwork print (ie. **VCR-081\_Artwork.zip)**

We accept all audio formats and bit rates, but prefer WAV 24bit (44.1khz-192khz)

Each side **cannot exceed 22min**. We recommend not exceeding 20min.

**Pease read our info files on** [**audio**](http://www.mlvrecordpressing.com/#!audio-preparation/c1urh) **and** [**artwork**](http://www.mlvrecordpressing.com/#!artwork-preparation/crwb) **preparation for more detail.**

|  |  |
| --- | --- |
| Artist |  |
| Title |  |
| Catalogue No |  |
| File Type | WAV /AIFF/OTHER **(Choose)** |
| Audio Sample Rate | 44.1 / 48 / 88.2 / 96 kHz **(Choose)** |
| Bit Resolution | 16 / 24 / 32 bit **(Choose)** |
| RPM / Diameter | 33rpm or 45rpm / 7” or 12” **(Choose)** |
| Cut Type | Standard or Loud (May contain distortions)**(Choose)** |
| Visual Track Marks | YES or NO **(Choose)** |

|  |  |  |
| --- | --- | --- |
| TRACK | NAME OF FILE | LENGTH |
| Side A  |  | : |

|  |  |  |
| --- | --- | --- |
| TRACK | NAME OF FILE | LENGTH |
| Side B  |  | : |

|  |  |  |
| --- | --- | --- |
| TRACK | NAME OF FILE | LENGTH |
| Side C  |  | : |

|  |  |  |
| --- | --- | --- |
| TRACK | NAME OF FILE | LENGTH |
| Side D  |  | : |

**AUDIO SPECIFICATIONS & INFORMATION**

We accept all digital & analogue audio formats but prefer WAV 24bit (44khz-192khz) for digital, and ½” or ¼” tape for analogue.

Please provide your digital audio as one complete file for each side of the record (eg. VCR-081\_SideA.WAV + VCR-081\_Side B.WAV) and upload it with the above completed acetate cutting form to our secure server [HERE](https://www.hightail.com/u/Masterlabs).

Please provide analogue tapes on one spool per side, with leader tape as track markers, and clear indications of speed, EQ and noise reduction if used.

With the new and upcoming generation of mixing engineers, and producers, we are finding many don’t have experience in supplying audio for vinyl. The materiel is often not mastered for the format or they are not really aware of how the transfer process can affect their supplied audio. It is important to ask yourself:

- Has your audio been specifically mastered for vinyl?

- Have you considered the side split carefully and the running order?

- Have you checked the phase carefully with a correlation meter?

- Have you avoided excessive high frequency transients?

**Type of cuts:**

**STANDARD CUT**: Quality is most important to me and I want the best cut possible. If necessary, I am willing to accept corrections of volume and frequency content according to the cutting engineers expert opinion. We will still always try to make it sound as close to the master source as possible.

**FLAT CUT**: Quality is very important to me and I want a minimum of changes made, even if the record ends up quieter than most vinyl. This generally only applies if your audio has been specifically mastered for vinyl.

**LOUD CUT**: Loudness is most important to me and reasonable distortion is acceptable. If the master contains lots of high frequencies, this may need to be reduced in order to cut loud.

**FLAT & LOUD**: I prefer loudness and minimum of changes to the master source supplied. Please be aware this is not recommended because there is a high risk of distortion.

Visual Track Markers:

Please can you also confirm if you do NOT require visual track markers? (The rings between the tracks on vinyl) If you would like VTMs but there are no pauses (digital silence) please ensure you have supplied a tracklist with running times so that our engineers know where to insert them (NB: VTMs do not affect the playback of your audio and they will not insert any additional pause/silence).