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The



AT INDY CD & VINYL

ISSUE 009 /// FREE
MUSIC >>> CULTURE >>>

We want to again thank all our friends, our families, our regulars, customers, and online shoppers for all of the support, input, and encouragement over the past twenty-three years we have been open in Indianapolis!

We also want to thank all of you readers for the positive reviews and feedback on our newspaper! We honestly had no idea print media would prove this popular, yet here you are reading another sidebar from us. We are happy to do this work, it scratches an itch we have for design, journalism, and physical media. This zine is also a collaborative effort, employing writers, photographers, and designers all over Indianapolis to create this content.

This Issue #9 is out in advance of Black Friday Record Store Day 2025, and will be out in the streets all Winter & Spring.

We are in love with the music we sell and the industry we are in, and the support you show us confirms our decision that the music business is the best business in the world. Thanks for taking this journey with us, and we hope you like the shop expansion into The 808 -A²

CREDITS

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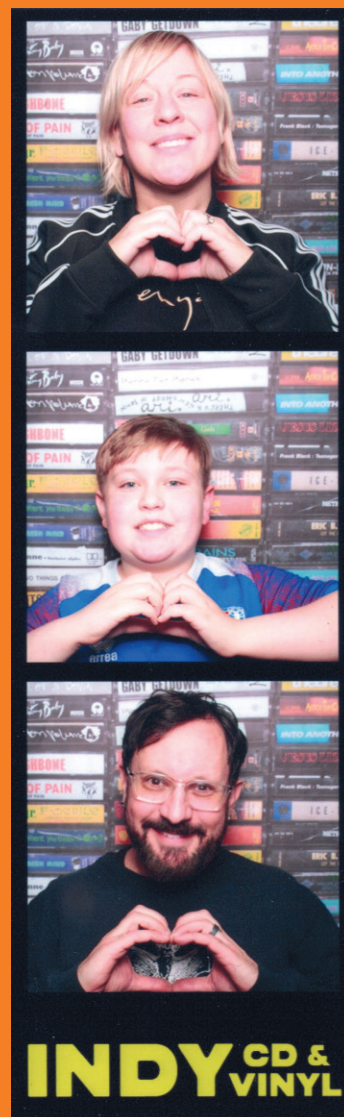
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INDY CD & VINYL





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SPOTLIGHT ON THE ROLAND TR-808

The drum machine that rewired modern music
By Andy Skinner

The Drum Machine That Rewired Modern Music

More than four decades after its release, the Roland TR-808 Rhythm Composer remains one of the most influential instruments in modern music – a machine whose synthetic thumps and snaps helped define entire genres and today still continues to pulse through contemporary sounds found on many of the new releases carried at Indy CD & Vinyl.

machine powered defining tracks like Afrika Bambaataa's "Planet Rock," helping shape the blueprint for electro, hip-hop, and later, Miami bass.

Simultaneously, electronic artists across Chicago, Detroit, and Europe were using the 808 to build what would become house, techno, and electro-pop. The machine's ability to produce tight, mechanically precise rhythms made it ideal for the dance-floor focused genres that were beginning to emerge.

From Cult Favorite to Cultural Icon

As the decades passed, the TR-808's influence only grew. Its sounds became a staple of pop, R&B, techno, trap, and countless other styles. The 808 bass drum, capable of tuning, bending, and long decay, in particular became the foundational low end of modern hip-hop and trap production. Entire subgenres have been built around its booming low-frequency punch. If you've ever heard anyone mention "the 808 kick" or "808 sub drop," that's what they're talking about. The

808's profile rose even further as

artists paid direct homage. Marvin Gaye, the Beastie Boys, and Whitney Houston famously used it in hits; Beyoncé, Outkast, Aphex Twin, Daft Punk, and contemporary producers continue to rely on it.

A Machine

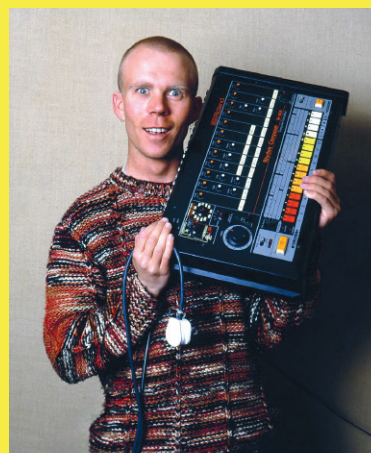
Ahead of Its Time

Released in 1980, the TR-808 was Roland's second programmable drum machine and one of the first to allow musicians to build full rhythm tracks from scratch. Unlike later drum machines that relied on digital samples of real drums, the 808 generated its sounds entirely through analog circuitry. Its booming bass drum, crisp snares, metallic cowbell, and distinctive handclaps were unlike anything else available in music technology at the time.

Early reaction to the 808; however, was mixed. Because its tones sounded artificial rather than realistic, the 808 was overshadowed in the commercial market by more expensive sampled-sound competitors such as the Linn LM-1. Roland discontinued production of the 808 in 1983 after selling a relatively modest number of units, yet the qualities that limited its early success (its affordability on the secondhand market and its unmistakably synthetic voice) became precisely what would make it iconic.

A Second Life in Underground Scenes

After its discontinuation, the 808 found new life in emerging music communities. Hip-hop producers, especially in the early and mid-1980s, embraced its deep, resonant bass drum and easy programmability. The



Vince Clarke (of Yaz & Erasure) holding an 808

A Legacy That Keeps Reverberating

Today, the TR-808 is more than a piece of music equipment, it's a cultural artifact. Its sound palette is embedded in software, hardware clones, and sample libraries worldwide. New generations of producers often encounter "808s" long before learning about the original box that created them.

Few instruments have left a larger imprint on modern music, influenced so many genres, and been such a cultural icon – these are some of the reasons other than our address on Broad Ripple Avenue why we have named our new venue expansion THE 808.

The big expansion and addition of a music venue has been completed, and the changes at Indy CD & Vinyl are incredible to see!

After sitting dormant for more than a year and a half, the space next door to Indy CD & Vinyl has now officially become "The 808,"

an extension of the record store for sharing music and building community.

Leaning into their extensive backgrounds as concert pro-

ducers is all well and good. But at the end of the day, we need to bring it back to what the original purpose was, and that's the store."

Landsharks had been a staple on the Broad Ripple strip for years, but closed in early 2024 after a shooting inside the bar left a 37-year-old man dead. The Skinners admit expanding was not in the overall game plan at first but saw that closure as an opportunity to step up to help better the neighborhood.

"We're all part of a city, and the better every neighborhood does, the better the city does," says Annie. "I love this city and love it as a whole." The Skinners say The 808 is simply the next chapter in their storied neighborhood known for its ability to



INDY CD & VINYL'S EXPANSION

motors and their shared passion for music, Indy CD & Vinyl owners Andy and Annie Skinner felt it was the next step in their careers to expand their retail space and return the stage element that had been a key part of the store for so long.



The Vegabonds live at The 808

"It was an unfortunate casualty of the COVID years," says Andy. "We dismantled our stage where we hosted in-store events by Mumford & Sons, Death Cab For Cutie, The Black Angels, Abigail Washburn, Jurassic 5, Baroness, and so many more, and we replaced it with more product and eventually an arcade."

But getting rid of the stage created some drawbacks for the longtime promotion duo.

"As promoters, as people connected to touring artists and local music, having to say no to people is very difficult," says Annie. "We were making do with hosting events in other places, which

change and grow for the better, and they're just happy to be a part of it.

"We wanted to get the DNA of Indy CD & Vinyl back," says Andy. "To get that missing piece of who we are back, solve the problem of an empty storefront right next door to us and hopefully combat the perception that Broad Ripple is not what it once was."

The idea was to solve the problem themselves and build a space welcoming to everyone, no matter their age. "We want a place for our son's school jazz band to play and for fledgling bands to have their first shows," Annie says. "A place for bands to build their crowd and then move on to bigger venues."

Andy continues, "We also want an all-ages room for touring bands to play in Broad Ripple and not skip Indianapolis just because there isn't the right room for their draw or their crowd. We are going to be hosting those artists here, and we already are."

The Skinners are active voices in the music community, with the ongoing dialogue focused on creating those opportunities for young people and new bands to get their feet in the door. To that end, The 808 at Indy CD & Vinyl has already begun to host

programming for music-focused local nonprofits, including showcases for Musical Family Tree, and soon Girls Rock! Indianapolis, and the Indiana Music History Project. The space is also being used every day as an extension of their retail showroom floor, a "third space"

seating area with refreshed arcade and photo booth, and an expanded selection of accessories, shirts, movies, and posters.





And yes, the venue name is a play on the Roland TR-808 drum machine and a nod to Indy CD & Vinyl's history. "We used to be in the 808, and we moved over to 806 Broad Ripple Avenue to help a neighbor expand," says Annie. "I was always so sad about losing the 808. Now we can reclaim 808 as our own."



CORKEN performing live at The 808

Another way the Skinners have reclaimed the space is through design and collaboration. Local contractor and friend Nate France of Build 317 oversaw a year-and-a-half long buildout, and they recruited designer Brock Forrer to help with a brand refresh.

Local artist Matthew Aaron will expand the graffiti murals behind the store and venue, as well as a super-cool wall out front featuring vinyl record sleeve spines.

In addition to all of this collaboration, Annie (a design graduate of Herron School of Art) oversaw the art direction inside the shop with breathtaking wheatpaste wallpaper, sourced from a lifetime collecting hype stickers and ephemera from the millions of vinyl records that have moved through the record shop. Cool features like new vinyl listening booths, a custom built-in DJ booth, and installations like a custom photo booth from Majestic Photo Booth Company, and additional pinball games are now attractions in the new space.

"Honestly, I just want people to walk in here and say 'wow' when they see it," explains Annie. Another design cue is from the former Manchester, UK club The Hacienda, once owned by the band New Order and their label Factory Records. You'll note the heavy use of warning tape and Peter Saville-inspired color palette.

Now that the expansion is complete and The 808 is open and hosting myriad events, the Skinners hope to help bring more people to the Broad Ripple neighborhood, to benefit not just the record store bottom line, but for the shops, restaurants, bars, and coffee shops across Broad Ripple.

"Great things are happening in the neighborhood," Annie says. "There is still music in Broad Ripple and we are going to be a major part of it."



Adam Graahs & Pan Am live at The 808

Indeed, just by looking at the event calendar that kicked off in October, there is a lot of opportunity for everyone enjoy themselves at Indiana's newest all-ages event space, **The 411 on The 808 was written by local journalist Devon Dean.**



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INDY CD & VINYL'S 808 MUSIC PLAYLIST

Let's dive deeper into our obsession with the Roland TR-808 and the connection to our new venue "The 808."

The list of artists who embraced the 808 drum machine early on reads like a hall of fame. The early believers who helped cement its legacy were visionaries:

- Marvin Gaye, who used the 808 to craft the intimate, pulsing rhythm of "Sexual Healing."

- Afrika Bambaataa, whose "Planet Rock" became a blueprint for electro, hip-hop, and electronic music as we know it.

- Beastie Boys, who flipped its sound inside out on "Paul Revere," creating one of the most distinct beats in rap history.

- Whitney Houston's producers, who leaned on the 808 to power "I Wanna Dance With Somebody," proving it belonged in mainstream pop.

- Phil Collins, who quietly blended it into his soulful ballads, letting the machine's subtle pulse add emotional weight.

These artists didn't just use the 808 — they revealed its range. The 808's second life — the modern era — is just as important as its origins:

- OutKast brought it roaring into the 2000s with the explosive energy of "B.O.B."

- A Guy Called Gerald pushed it deep into the acid house scene with "Voodoo Ray."

- Dr. Dre built west-coast classics around its rumbling lows, especially on the tracks "Xxplosive" and "Let Me Ride."

- Aphex Twin warped it into new shapes, turning its warmth into something alien and otherworldly.

- Bjork embraced its emotional nuance, using the 808 to amplify her already singular sonic universe.

- Modern EDM and pop architects — Diplo, Skrillex, Calvin Harris — still use its DNA as foundational

material for festival-ready production.

What's remarkable is how each artist took something different from the same machine. There are hundreds, if not thousands, of songs that best showcase the 808's power and influence, but these tracks capture

the heart of the 808 across genres and time:

- "Sexual Healing" — Marvin Gaye
- "Planet Rock" — Afrika Bambaataa & the Soulsonic Force
- "Paul Revere" — Beastie Boys
- "I Wanna Dance With Somebody" — Whitney Houston
- "Musique Non Stop" — Kraftwerk

- "Spastik" — Plastikman
- "Set It Off" — Strafe
- "Clear" — Cybotron
- "Push It" — Salt-N-Pepa
- "It Takes Two" — Rob Base & DJ EZ Rock
- "One More Night" — Phil Collins
- "Voodoo Ray" — A Guy Called Gerald
- "Xxplosive" — Dr. Dre
- "Let Me Ride" — Dr. Dre
- "B.O.B." — OutKast
- "Hyphy" — The Federation
- "Crying In Your Face" — Aphex Twin
- "Hunter" — Bjork
- "Trap Queen" — Fetty Wap
- "March Madness" — Future
- "Bad and Boujee" — Migos
- "Stay Fly" — Three 6 Mafia

Listen to these in order and you can practically chart how the 808 reshaped the musical landscape. The analog circuitry of the Roland TR-808 gives it a warmth and movement that digital samples still chase!

Scan the QR code and check out a rad playlist Annie made for you that features awesome songs that use the 808, then stop in the shop and get them on wax!





BROWN COUNTY MUSIC CENTER

2025 & 2026

12.4 Old Crow Medicine Show
12.5 Chris Young
12.7 Blue October
12.9 Jane Lynch's A Swingin' Little Christmas
12.10 Rain: A Beatles Christmas Tribute
12.11 Ricky Skaggs & Kentucky Thunder
12.12 Three Dog Night
12.14 Allen Stone & Ripe
12.18 Sara Evans
12.21 Herman's Hermits Starring Peter Noone
1.16 Trampled by Turtles
1.29 Chris Janson
1.31 Colin Mochrie & Brad Sherwood
2.5 Easton Corbin
2.6 Yach Rock Revue
2.13 Brett Young

2.17 Sierra Hull & The Milk Carton Kids
2.19 Eli Young Band & Lanco
2.26 Masters of Illusion
3.3 Micky Dolenz
3.6 Dailey & Vincent
3.11 Pauly Shore
3.13 Sawyer Brown
3.14 The Phil Collins Story
3.17 Candlebox
3.26 Matt Mathews X2
3.28 George Thorogood & The Destroyers
4.2 Samantha Fish + Tab Benoit
4.10 The Man In Black: A Tribute to Johnny Cash
4.11 Here Come The Mummies
4.15 Maren Morris
4.22 The Kenny Wayne Shepherd Band



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UPCOMING CONCERTS & EVENTS AT THE 808

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11.29.2025 Small Business Saturday

12.05.2025 Purdue Polytechnic High School Student-led Open Stage Event

12.07 Light Up Broad Ripple with The Indy CD & Vinyl Brass Quartet

12.12.2025 IU Indianapolis Dept of Music Technology Student-led Showcase

12.19.2025 American Beech w/ Ballard American Beech Album Release Concert

01.16.2026 Continuals (Dischord Recs) w/ Samuel SC and Pohgoh

01.17.2026 Joel Gragg & The Filaments w/ Keith Beatty

01.18.2026 Girls Rock! Indianapolis Application Drop Party

01.30.2026 Early Mourning w/ Shallow

03.21.2026 DRLN

04.18.2026 Record Store Day 2026

05.06.2026 TRAITRS

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- 12/1 ENSIFERUM
- 12/5 KEYZE ARIZONA AND TAVONNE
- 12/6 MOTHERFOLK
- 12/10 PERPETUAL GROOVE
- 12/11 JOE JORDAN
- 12/12 DSBD: DJ NIGHT
- 12/13 THE REV. PEYTON'S BIG DAMN HOLIDAY SHOW
- 12/14 THE COLD STARES
- 12/16 BASS SHOWCASE: HOPE FOR THE HOLIDAYS
- 12/18 THE LEMONHEADS
- 12/19 CYCLOPS
- 12/20 CURSIVE
- 12/21 FLYNT FLOSSY AND TURQUOISE JEEP
- 12/26 HANK RUFF'S HOLIDAY HOEDOWN
- 12/27 SIX FOOT BLONDE HOLIDAY SHOW

JANUARY

- 1/2 CONNOR MCLAREN
- 1/3 ROK HOLLYWOOD
- 1/9 DIXON'S VIOLIN
- 1/10 HOUSEPLANT
- 1/20 JONAH KAGEN **SOLD OUT**
- 1/23 BACK 2 MAC
- 1/24 ELLISE
- 1/25 THE HAMMER & THE HATCHET
- 1/31 LETDOWN.

FEBRUARY

- 2/4 MEET ME @ THE ALTAR
- 2/10 SOSMULA
- 2/11 BAD BAD HATS
- 2/13 FLICKER // FADE - LIVE EMO BAND NIGHT
- 2/14 SHLUMP
- 2/18 ELISE TROUW
- 2/20 RUNO PLUM
- 2/21 THE LONE BELLOW
- 2/24 STEPHEN KELLOGG & THE HOMECOMING
- 2/27 LANGHORNE SLIM
- 2/28 RHETT MILLER OF OLD 97'S

MARCH

- 3/1 SAY SHE SHE
- 3/4 REDVEIL 18+
- 3/8 BUFFALO TRAFFIC JAM
- 3/12 DIRTWIRE
- 3/16 JORDANA
- 3/19 ERIC HUTCHINSON
- 3/21 LAST DINOSAURS
- 3/26 ELIZA MCLAMB
- 3/27 TWEN
- 3/28 THE SUMMER SET
- 3/30 MEI SEMONES
- 3/31 VINCENT NEIL EMERSON

+MORE

- 4/14 NATEWANTSTOBATTLE
- 4/15 FANTASTIC NEGRITO
- 4/16 MATT PRYOR
- 4/17 THE NUDE PARTY
- 4/17 WITCHZ
- 5/1 THE MOSS
- 5/15 UNPROCESSED
- 5/20 CARSIE BLANTON
- 5/27 KINGS KALEIDOSCOPE
- 6/5 ARTS FISHING CLUB

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STAFF '808' PICKS

The Indy CD & Vinyl staff weighs in on music made using a Roland TR-808 and shares favorites and recommended listening. Check out our picks and listen for yourself!



ANDY SKINNER

RECOMMENDED LISTENING:

Good gravy, there are almost too many to whittle down into a short list, but let's try:

Depeche Mode - Everything Counts
Nine Inch Nails - Closer
Beastie Boys - Paul Revere
Missy Elliott - Lose Control
DJ Rashad - Roll Up That Loud
Public Enemy used 808 drums with decay and pitch shifts in lieu of basslines on *It Takes A Nation of Millions to Hold Us Back*, and I think that's pretty sick.



JOE JOVINGO

RECOMMENDED LISTENING:

From it's lo-fi use in hip hop to heavily manipulated sounds in early industrial Skinny Puppy tracks, the Roland TR-808 was an inspiration to many genres, from minimal electro-clash (ala Miss Kittin & The Hacker) to its extensive use in electronic, trap, and witchhouse, it stands out unexpectedly in the Lana del Rey single "High By The Beach." Whatever music you're into, you've heard this machine more than you realize.



VINCENT VICTERY

RECOMMENDED LISTENING:

Yellow Magic Orchestra - 1000 Knives



ANNIE SKINNER

RECOMMENDED LISTENING:

There are so many I could pick, but here is my short list of songs made with heavy use of a Roland TR-808, and find a link to our playlist I made on Page 9!

Charanjit Singh - Raga Bhairav
Plastikman - Spastik
Aphex Twin - Xtal
Cybotron - Clear

New Order - Confusion
A Guy Called Gerald - Voodoo Ray
808 State - I swear, anything by them really, but most specifically Pacific/Cubik
Nine Inch Nails - Down In It
Jamie XX - Gosh
Alexander Robotnick - Problèmes d'Amour
Yaz - Don't Go and Situation (both are bangers that I was obsessed with as a child).

WE'VE GOT WHAT YOU'RE NOT LOOKING FOR

Indy CD & Vinyl keeps the finger on the beat of current electronic music by carrying LPs, CDs, and cassettes of every sub-genre from hard-to-find record labels (sometimes with exclusive distribution here) like Dark Entries,

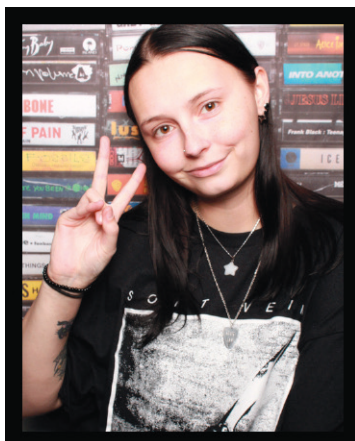
Long Island Electrical Systems (L.I.E.S.), Minimal Wave, Sacred Bones, Past Inside The Present, Dais, Warp, Medium Sound, and so many more. Our electronic music sections are second to none, and a lot made with the Roland TR-808!



DAVEY PASADENA

RECOMMENDED LISTENING:

Egyptian Lover - Egypt Egypt
Beastie Boys - Paul Revere
Marvin Gaye - Sexual Healing
Afrika Bambaataa - Planet Rock
Eric B. & Rakim - Paid In Full



MADI CHAMBERS

RECOMMENDED LISTENING:

Daft Punk - Doin' It Right
Talking Heads - Psycho Killer
KPop Demon Hunters Soundtrack
Lady Gaga - Paparazzi
Tame Impala - Dracula



AYDEN PICKERING

RECOMMENDED LISTENING:

The album "License To Ill" by The Beastie Boys is an obvious choice for 808 worship, but for good reason. To me, this album is a lot like eating pizza... everyone loves it to some degree. And I just don't trust you if you say you don't.

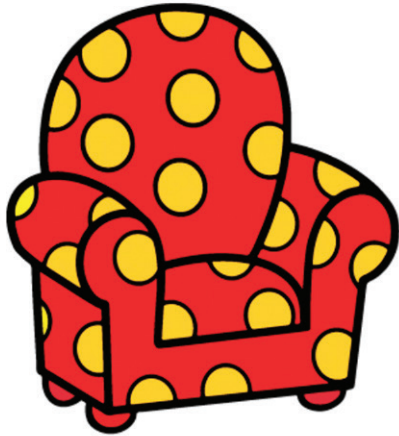
GET STARTED ON YOUR OWN

Indy CD & Vinyl isn't a proper instrument shop; however, we do carry micro-synthesizers from the Swedish company Teenage Engineering, called 'Pocket Operators.'

Pocket Operators are small, ultra portable music devices, with studio quality sound and the flexibility to make music on the go.

Each is the size and weight of a typical calculator, and though there are several models, they have

a consistent layout, which includes two colored knobs, 23 buttons and an LCD screen. Each PO offers 16 patterns of 16 steps and a friendly method of chaining them together. Knobs select the sound or pattern and adjust the tempo. While they might not be a Roland drum machine, these are a super-fun and affordable way to jump into the world of synth hardware, and you can find them here!



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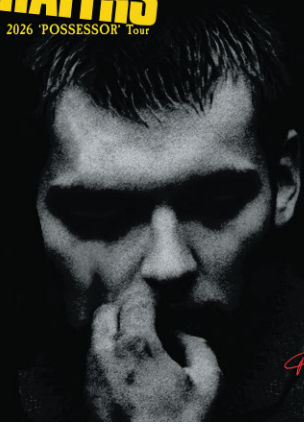
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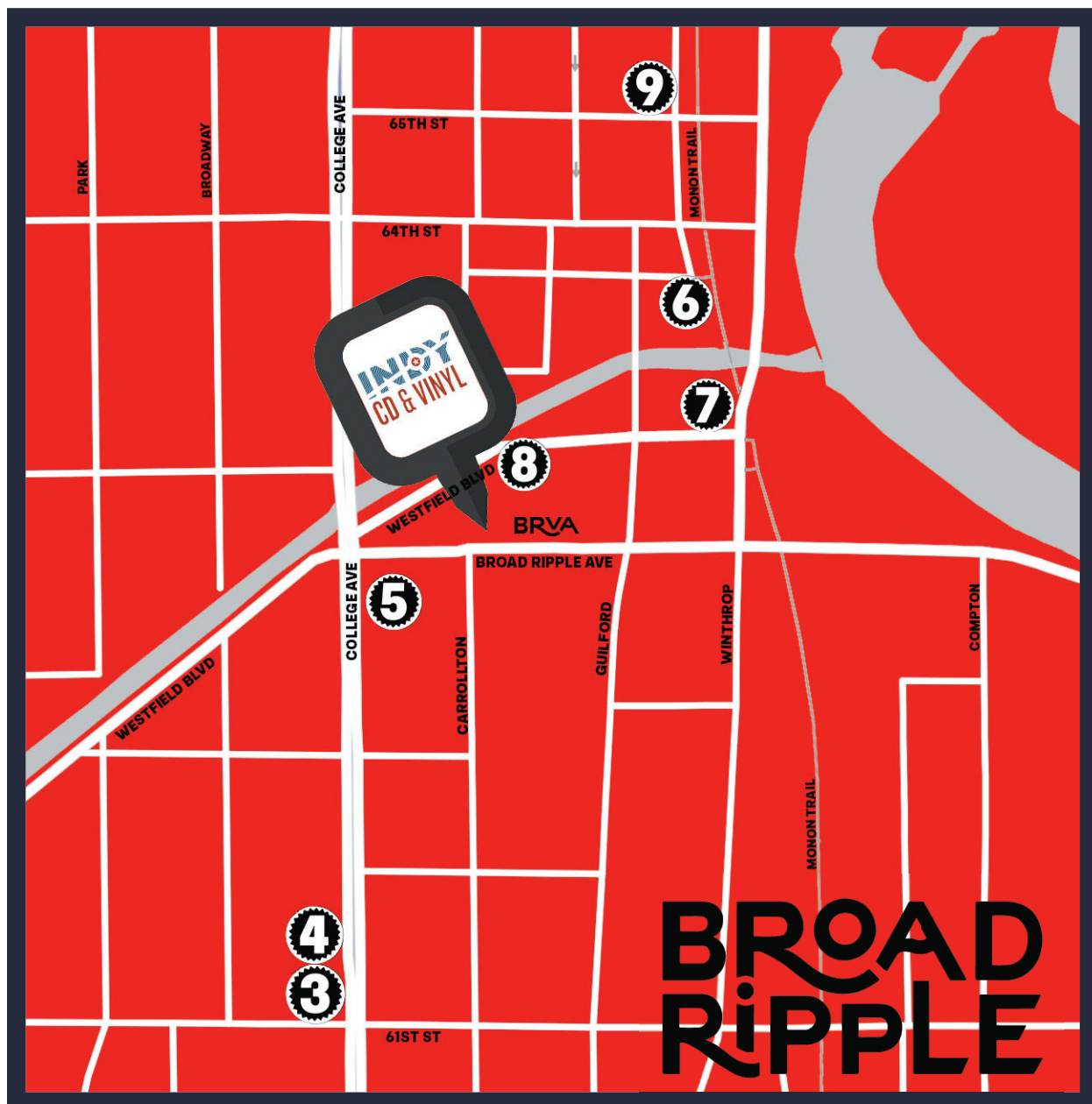
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11. WHITE RABBIT CABARET 12. THE HI-FI

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A Majestic Arrival: How an Old-School Photobooth Company Found a New Home Inside an Indianapolis Record Store

In an era when most photos disappear into the endless scroll of our phones, Majestic Photobooth Company, based out of Nashville, has quietly kept the magic of the analog snapshot alive. Their handcrafted, vintage-styled photo booths have become cult favorites at weddings, festivals, and indie businesses across the country. Each booth feels like stepping into a little time capsule: the soft glow, the curtain swoosh, the mechanical churn, and finally that warm strip of real, physical memories slipping into your hand.

Now, one of these iconic booths has landed in Indianapolis—and not just anywhere. It's taken up permanent residence here inside Indy CD & Vinyl, the city's beloved independent record store in the heart of Broad Ripple.

A Perfect Pairing of Analog Love

For Majestic Photobooth Company, partnering with Indy CD & Vinyl felt almost inevitable.

Both businesses share a devotion to tactile experiences (vinyl records and paper photo strips) that resist the digital erasure of modern life. Majestic's founder has long championed the idea that these booths are more than novelties; they're storytellers, making moments tangible.

Indy CD & Vinyl has spent decades fostering community, creativity, and nostalgia through music. The addition of a custom Majestic booth is a natural extension of that ethos. This isn't a plug-and-play machine from a mall - it's a handcrafted, fully-customized booth designed specifically for the store, built with Majestic's signature craftsmanship and retro charm. Not only

and-play machine from a mall - it's a handcrafted, fully-customized booth designed specifically for the store, built with Majestic's signature craftsmanship and retro charm. Not only

in advance for events across the South and Midwest, which makes Indy CD & Vinyl's acquisition a

particularly big deal. This booth is the first of its kind in Indianapolis - a true indie gem dropped right into the city's creative core. And while Nashville and a handful of major metropolitan areas have long enjoyed Majestic's machines, Indianapolis is now on the map. If you live here, you're lucky. Really lucky.



A New Ritual for Music Lovers and Memory Makers

Indy CD & Vinyl has already started to see customers weaving the booth into their shopping rituals: flipping through stacks, finding a new favorite record, then sealing the experience with a few photo strips. Friends document their crate-digging adventures, couples snap anniversary strips, and touring bands passing through town have begun adding booth photos to their merch table memories. It's quickly becoming a place where music culture and analog nostalgia collide.



do you get two photo strips with each sitting, by entering your email address Majestic will send you digital versions of your pics, as well as a video for your socials!

The First of Its Kind in Indianapolis

Ask anyone in the analog-photography world, and they'll tell you: having a Majestic booth in your city is a bragging right. These booths aren't mass-produced. They're rare, often booked months or years

Go Take Your Photo - Seriously

The booth is live and ready to use every day the shop is open. Whether you're a vinyl collector, a photographer obsessed with film, or just someone who wants a break from filtered selfies and vanishing stories, this is your chance to capture something real.

So get yourself to Indy CD & Vinyl. Step into the booth. Pull the curtain closed. And let a bit of Majestic magic turn a moment into something you can hold. Your memory strip is waiting.



INDY CD & VINYL'S CONCERT HISTORY

Indy CD & Vinyl has been hosting bands and doing in-store shows for over twenty years, now that we have The 808 let's look back at some of the coolest events!



IN-STORE DJ SESSION & SIGNING

FREE
&
ALL AGES

THURSDAY, AUG. 31ST
AT 4 P.M.
AT INDY CD & VINYL
816 West Main, Ste. 101
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JURASSIC 5

Clockwise from top left: Mumford & Sons, Death Cab For Cutie, Margot & The Nuclear So & So's, Russian Circles flyer, Martin Atkins & Steve Silver with staff, Hot Water Music, Haste The Day, Jurassic 5 flyer Photos by Greg 'The Mayor', Andy Skinner, and Annie Skinner.





From top: Derek Hess & Kent Smith, Baroness with staff, Mumford & Sons with staff, Courtney Barnett with staff, Kids Day with Mr. Daniel, Baroness performing live.



Thanks to all the bands and artists that have played in our store, here is an incomplete list:

78 RPM - Abigail Washburn - Action Jackson - Adam James Sorenson - Addison Agen - A.G. Tha Pharoah - Amy Ray (of Indigo Girls) - Anapparatus - Apollo Up! - Ares - AriAri - Atmosphere - Baroness - Bears - Bears Of Blue River - Benny No Good - Billy Bragg - Black Cat Rebellion - Black Cloud Theory - Black Fabio - Bliss Nova - Blue Moon Revue - BORED - Brother Ali - Brother O'Brother - Brown Shoe - Burnt Ones - ByBye - Caleb McCoach - Cari Ray - Caroline Rose - Castle Oldchair - Charlie Don't Surf - Chiaroschuro - Chiodos - Chives - Cities Of Noise - Cloakroom - Cold War Kids - Coolidge - Coup D'etat - Courtney Barnett - Crescent Ulmer - Crookshanks - Cults - Dappled Cities - David Peck - Deaf Poets - Death Cab For Cutie - Derek Hess - Devil To Pay - DJ Cool Hand Lex - DJ Helicon - DJ Indiana Jones - DJ Little Town - DJ Lockstar - DJ Metrognome - DMA (Archives, Jookabox) - Dorthia Cottrell (of Windhand) - Double B - Dream Chief - Emily Poe - Eric Alexander - Erin Osmon - Everthus The Deadbeats - Fake Problems - Five Year Mission - Flogging Molly - Forget Cassettes - Freddie T & The People - Ghost In Light - Glass Animals - Gypsy Moonshine - Haste The Day - Heather French Henry - Hero Jr - Hockey - Hot Water Music - How I Became The Bomb - Imagine Dragons - Irene & Reed - Jackola - Javelins - Jennie DeVoe - JJ Grey & Mofro - Jomberfox - Jonny NOS - Jurassic 5 - Kazuki - Kent Smith - Kid Primitive - Kid Quill - Kvlthammer - Lifesavas - Lol Tolhurst (of The Cure) - Lou Barlow - Loyal Divide - Lushes - Maggie Kubley - Man In Gray - Mandy Marie & The Cool Hand Lukes - Margot & The Nuclear So & So's - Martin Atkins (of Pigface, Ministry, Killing Joke, PiL) - Matt Costa - Matt Mitchell Project - Matt Sharp (of Weezer) - Michael Raintree - Midwest State Of Mind - Mike Reeb - Modoc - Moor & The Northmen (Moor. dub) - Mr. Clit & The Pink Cigarettes - Mr. Daniel - Mudkids - Mumford & Sons - Mystikos Quintet - Nebula - New Old Cavalry - NMKJeldsen - No Coast - North Mississippi All Stars - Odonis Odonis - Ore Jones - P.O.S - Parking Lot Bandits - Party Lines - Peasant - Poly Action - Pope Adrian Bless - Pravada - Public Memory - Quiet Life - Raw McCartney - Razor Shines - Red Wanting Blue - Richard Edwards - Ricky Rat - Right Now - Ritual Howls - Rocketbot - Russian Circles - Rusty Redenbacher - San Dimas - Sanuk / Hotfox - Sarah Grain & The Billions of Stars - Second Hand Suits - Shadeland - Shimmercore - Shiny Toy Guns - Shirock - Sid Maudlin - Sincere Engineer - Sir Coyler & His Asthmatic Band - Skyp - Slothpop - SM Wolf - Spacehooker - Stagnant Pools - Stereo Deluxe - Steve Earle - Steve Silver - Still Remains - Sweet Poison Victim - The Bonesetters - The Brothers Gross - The Carter Administration - The Chicago Typewriters - The Dap-Kings - The Farewell Audition - The Motion Sick - The Rev. Peyton's Big Damn Band - The Zero Boys - Thelma & The Sleaze - ThePrezForeva - There Are Ghosts - Thunders - Tigernite - Time For Three - Tonos Triad - US Bastards - Veseria - Vista Blue - VV Torso - Why I Like Robins - Wife Patrol - Wolfy - Yo La Tengo - Youngblood Brass Band - zZz

Hitting the Decks: How One Local School is Teaching the 411 on mixing, scratching, the 808, and more *Written by Devon Dean*

Hitting the Decks:

It's no secret that the sharing of music is a love language. While the mixtape professions of love have long passed in favor of on-line playlists, one concrete way to exchange tracks as a form of community is still quite prevalent - DJing.

No matter the genre, there is a specific thrill associated with being behind the turntables or decks, dropping new tracks people might not have heard before, and seeing the crowd come to life.

For Nick "DJ Metrognome" Saligoe and Sean "Lonegevity" Stuart, passing on their decades of knowledge behind the decks has gone beyond just sharing beats to providing actual educational instruction.

The Deckademics School of DJing near 61st and College opened in 2014 and has since expanded

to offer a Music Production track. For Saligoe, who has a degree in education from Indiana University, co-founding the school brought together his passion for teaching and music.

"We were in the basement and nobody knew we were there," he says. "It just felt like a good idea, but the execution wasn't great. I couldn't really teach DJing the way I want to." Saligoe and former partner Doug Morris opened the school after about 2.5 years of preparation, adding the music production program in 2017.

Stuart oversees the Music Production Program, which begins with a six-week Novice Session that introduces foundational digital production skills and explores the history of how music has been created and recorded, including the influence of the iconic Roland TR-808

drum machine.

"I don't specifically teach a class about the 808," Stuart says. "But the 808 is a historic drum machine that's been used for decades, and its meaning has shifted over time. If you're a music person, you know it originally referred to the drum machine itself, with the kicks, percussion, everything. But over the years, '808' became shorthand for the famous kick sound it produced. Today, when people say '808,' they mean that loud, bass-heavy kick."

Stuart says they do teach students how to replicate the 808 sound and what sets it apart. "In most traditional music, you have a standard kick drum, like what you'd hear on a drum set - kick, snare, hi-hats," he says. "An 808, though, blends the idea of a kick drum with a deep bass frequency, giving it a very distinct tone. That combination is what makes it so unique."



Indianapolis' rich DJ culture has made it a prime spot to learn. "Indianapolis is one of the few places that has a school specifically dedicated to teaching people how to DJ on turntables," he says.

The instructors are also all DJs and producers in their own right. "At the end of the day, sharing music is really what it's all about," says Saligoe. "The creative side matters. You have to make the music first, but getting it out to people is just as important. Today, there are so many different ways to do that with the internet and social media, so artists can share their work in all kinds of ways. It's a beautiful thing to teach people and then watch them grow into a place where they're finally able to share their music with others."



With the motto of "you can't download practice," Deckademics is seeing its fair share of success. The waiting list for the DJ program is nearly 200 people. The waiting list for the Music Production courses is shorter, but Stuart and Saligoe both recommend signing up now for when spots become available. Check deckademics.com



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Upcoming Events

Rock the Ruins | The Tobias Theater | The Vogue | Turntable

**DEC
02**

DEATH ANGEL
at THE VOGUE

**DEC
19**

SOUTHERN ACCENTS
at THE VOGUE

**DEC
03**

SAM GREENFIELD
at TURNTABLE

**DEC
28**

INDIANA ROCKS
at THE VOGUE

**DEC
04**

STRANGELOVE
at THE VOGUE

**DEC
31**

ROD TUFFCURLS
at THE VOGUE

**DEC
05**

**DIRT MONKEY X
SMOAKLAND**
at THE VOGUE

**JAN
10**

PINK DROYD
at THE VOGUE

**DEC
06**

SOUL COUGHING
at THE VOGUE

**JAN
10**

ALL YOUR FRIENDS
at THE VOGUE

**DEC
06**

ELIMINATE
at TURNTABLE

**JAN
16**

THE EMO NIGHT TOUR
at THE VOGUE

**DEC
07**

DRUG CHURCH
at TURNTABLE

**JAN
17**

THE TAYLOR PARTY
at THE VOGUE

**DEC
13**

HYRYDER
at THE VOGUE

**JAN
24**

BORGORE
at THE VOGUE

**DEC
13**

HAIRITAGE
at TURNTABLE

**JAN
30**

MC DAVO & SABINO
at THE VOGUE

F O R T Y 5

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The New Old Heads

From Bar Conversation to Globally-Lauded Hip-Hop Culture Podcast written by Devon Dean



"Great Little Things Start in Small Rooms" is the title of Episode 461 of the Indianapolis-based "The New Old Heads" podcast, which is fitting for a show that began nine years ago as a casual conversation among friends at Coach's Tavern.

Sean "Lonegevity" Stuart is the Executive Producer, or what his co-hosts refer to as "the pilot." It's a hip-hop culture podcast, talking from the perspective of people that kind of came up in the blog era of hip-hop, which is not super old or not super young, we're kind of in the middle."

Stuart wrangled his friends from that first conversation and created the line-up for "New Old Heads." Each week, Stuart is joined by Michael "Maja 7th" Chamberlain, Terry "DJ Jay Diff" Coleman, and Jarrett "J. Moore" Moore.

But the focus goes well beyond just music. "The way music intertwines with what's happening in society and how technology like streaming and now AI shapes the music world is always part of our conversations," says Moore. "We don't just turn on the mic and ramble; we have a structure for how we approach each topic. But we also try to stay relevant by talking about what's happening right now. There are things we can't ignore just because they don't fit neatly into hip-hop. We always bring it back to how these changes affect culture, society, and the ways all of these things are connected."



Admittedly, the first episodes were experiments in refinement. "If you go watch our first episode it's horrible," says Chamberlain. "We had to learn like anyone else and it's a little cringe to actually watch that now because we've come so far with production and camera work in artwork and logos. I'm sitting in a recliner on the first episode if that gives you an idea."



Since then, the podcast has garnered thousands of fans and subscribers from all over the world who tune in each week to be a part of the conversation. The hosts all credit one key ingredient to their success: consistency. "We've been doing this for about nine years now, and I think we've only missed maybe six weeks total and that includes times when one of us was out of the country, plus all of COVID when we had to shoot virtually for a while," says Stuart. "Consistency is important if you want to stay in front of people. We don't have

celebrities on the show, and while we're known around Indianapolis in different ways, we're not famous. So the best way for us to get noticed is by being consistent, being professional, and really knowing what we're talking about."

That knowledge comes from doing the homework. "We started strictly as a hip-hop culture podcast," Chamberlain explains. "We just wanted to focus on albums that we loved and the new records that started to come out. When our brand started to expand, Sean [Stuart] is very vocal about politics. We started to open up the conversation in the last few years and not just pigeonhole ourselves as hip-hop."

At the same time, the research still stays grounded in music. "We love to go down that rabbit hole about certain samples that we heard when we were growing up and now they're being reused," Chamberlain says. "The fun part is seeing records that from the 90s that were 90s R&B that we grew up on now they're sampling those so we get a chance to really see the two evolution of some of the production."

New episodes of "The New Old Heads" podcast are recorded in Indianapolis, and episodes are released every Saturday at Noon EST to all podcast formats and YouTube.



PODCAST SPOTLIGHT

INDY CD & VINYL'S

SPELLBOUND



SPELLBOUND

DARKWAVE & OPEN-FORMAT
DJ DANCE NIGHT
AT THE WHITE RABBIT CABARET

INDY'S DARK RAVE

HOSTED BY DJ ANNIE IDOL
DJ ANDY SKINNER & DJ EVIL TWIN

NOVEMBER 29 w/ DJ TARSIS
and GWENDOLYN DOT (Detroit)

DECEMBER 31 NYE at 416 WABASH
w/ DJ VAUX and MISTER-E DJ and MORE

JANUARY 31 w/ TWICE DARK (Bloomington)

FEBRUARY 28 w/ DJ HAXAN (Miami/Indy)

MARCH 28 w/ FOTOCRIME (Louisville)

APRIL 25 w/ DJ VAUX (SLC/Indy)

MAY 30 w/ DJ BODY DOUBLE (Indy)

JUNE 28 w/ TBA

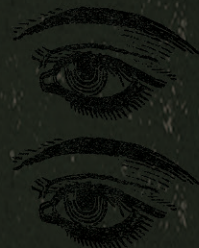
JULY 25 w/ TBA

AUGUST 29 w/ TBA

SEPTEMBER 26 w/ ULTRA SUNN (Belgium)

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INDY CD & VINYL'S GUIDE TO VINYL CARE

Whether you purchase records at Indy CD & Vinyl that are new and still sealed or if the records you get at the shop are older and from our used vinyl section, each record needs a bit of care to keep it free from crackles, pops, and scratches. Physical media — especially vinyl — needs a little bit of attention and cleaning to keep your ears happy for a lifetime of use.

Luckily, some of the most common issues with records are also the easiest to fix. We've outlined a simple guide for pain-free vinyl maintenance. From brushes and sleeves to sprays and crates, these are our favorite products for cleaning and caring for your records, as well as how to use them.

STEP ONE

Dry cleaning with an anti-static brush: whether your record is freshly pressed or 50 years old, using a quality cleaning brush can make a big difference. Indy CD & Vinyl carries a few options, including brushes from Audio-Technica, Vinyl Styl, and Back-Groove Audio. A good brush usually has carbon fiber bristles that'll go deep into the grooves of your album to remove dirt, hair, and dust that has gotten stuck inside. The bristles are effective at cleaning, but soft enough that they won't damage your record during use.

To use the brush, place your record on your turntable and turn the power on. Then, hold your brush at a 90-degree angle and allow the record to spin under it. The idea is to move the brush from the inside grooves to the outside while it is spinning. One thing to note, however, is to make sure you don't press down too hard. While this brush has been designed specifically for vinyl records, jamming down on it can damage the grooves in the record and trap the gunk you're trying to clean out. Keep your sweep nice and light and you'll find your records are all the better for it. Do not touch the brush with your fingers. Your hands are oily by nature, and anything you drag onto the bristles will get transferred to your records during future use.

STEP TWO

Stylus cleaning: cleaning your records is important, but it won't do much good if your turntable's needle is dirty. A stylus will get dirty by picking up gunk from your records as they play, which can build up if you spin vinyl regularly. If you don't clean the stylus regularly, your needle may get damaged, and need to be replaced. Indy CD & Vinyl has a few products that can help you!

Our recommended products include stylus cleaning kits from Vinyl Styl and Audio-Technica, as well as stylus cleaning gel from either Audio-Technica or BackGroove Audio. These gels visually remind us of a very small puck of hair pomade; however, they are a specially formulated polyurethane gel that gently removes dirt particles from the stylus tip when the stylus is lowered onto it.

STEP THREE

Solutions, wipes, and wet brushes: if you've cleaned up the surface of your albums, but still hear a lot of clicks and pops, it's time to clean your records a bit more deeply. Our number one recommendation is our own Indy CD & Vinyl Black Magic cleaning solution with our logo yellow microfiber anti-static cleaning cloth. Together this will cost you less than \$15, and includes an 8oz bottle of our cleaning solution, an anti-static microfiber cloth you can use again and again.

To use, spray or pour the solution onto your microfiber cloth, and lightly wipe in a circular motion around your vinyl record. Avoid pressing too hard on the vinyl, as that can cause any dust or gunk to sink deeper into your record. After a few spins around, let any leftover solution dry before playing your freshly cleaned record.

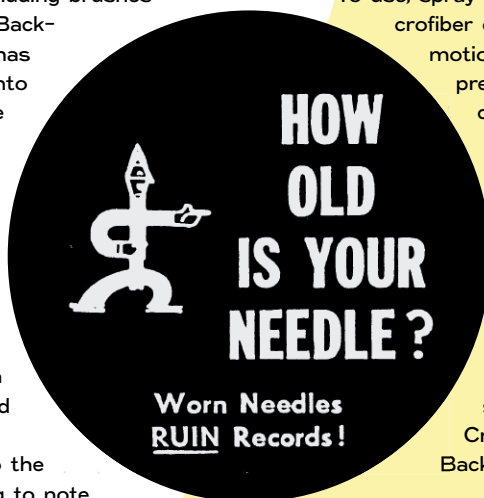
We carry a number of different cleaning kits, from simple packs of fluid and wipes to bigger ultimate packs of brushes, easels, solutions, and more. We carry Crosley, VinylStyl, Audio-Technica, and BackGroove Audio brand.

STEP FOUR

Once your records are clean, it's time to properly store them! Many older records came in cheap paper sleeves that yellow over time, so it's worth upgrading them with a more effective set, especially if you keep them clean. Indy CD & Vinyl recommends you store your clean, dry records in anti-static acid-free inner sleeves. We also recommend plastic outer sleeves that protect your sleeves from the elements.

We proudly carry packs of inner and outer sleeves from Middletown, Indiana-based BCW Supplies, as well as Vinyl Styl and Mobile Fidelity Sound Labs.

Check out the next section of this article [on Page 28] about the different types of inner and outer sleeves (and how to choose them) by Jeremy Bonfiglio of BCW Supplies (located in beautiful Middletown, Indiana)!



A DEEP DIVE INTO VINYL RECORD SLEEVE MATERIALS

Whether you're a casual collector or a hardcore audiophile, the sleeves you use for your vinyl records can make a big difference in long-term preservation. BCW and Indy CD & Vinyl have partnered up to make sure you have the best for your record collection right here at the shop!

Investing in high-quality sleeves is one of the simplest, most effective ways to keep your vinyl collection clean, safe, and sound its best for decades. The materials used for inner and outer sleeves affect everything from dust resistance to how your records age. Here's a look at options and what to consider:

Outer Sleeves: Polypropylene vs. Polyethylene

Outer sleeves protect the album jacket from wear, dust, moisture, and handling. Today, the two most common materials used are polypropylene (PP) and polyethylene (PE), each with distinct characteristics.

Polypropylene (PP) sleeves are known for their clarity and crisp, clean appearance, which makes them perfect for showing off album artwork. They're stiffer, more rigid than polyethylene, and more scratch-resistant, which is why they are often used in premium archival sleeves. When choosing PP sleeves, consider how the brand you select manufactures them. Some PP sleeves can be prone to splitting or cracking if handled roughly. To combat this, BCW Supplies invested in equipment to fold the plastic on two sides, which makes it impossible to split. With only one sealed seam on the bottom of the sleeve, these sleeves will stand up to everyday use.

Polyethylene (PE) sleeves are a more traditional record sleeve. They are softer and more flexible, with a slightly opaque look. They're more flexible and pliable, making it easier to slip records in and out. They are also less likely to crack or split, even with heavy use or temperature changes. This makes them a popular choice for record stores and record show dealers. The one disadvantage of PE sleeves is that they tend to get cloudy over time.

Polyvinyl Chloride (PVC) outer sleeves are sometimes marketed as "high clarity" and may feel thicker and heavier than standard PE or PP sleeves; however, they pose a serious risk to vinyl records. Avoid these at all cost!

Sleeve thickness matters

Once you decide on a material, you will face another choice. Just how thick a sleeve do you need? Outer sleeve thickness is measured in mils (1 mil = 0.001 inch). Standard sizes range from 2 mil (lightweight) to 4 mil (heavy-duty). Thicker sleeves offer better protection but can be bulkier.

- 2 mil: Lightweight and cost-effective but is thin and may not offer maximum protection.

- 3 mil: A suitable all-purpose thickness that balances protection and ease of use.
- 4 mil: Archival-grade thickness, ideal for collectors who want maximum durability.
- 5 mil and above: These are usually advertised as premium archival-grade thickness, but they are overkill for most collectors' needs.

Inner Sleeves: Paper, Poly, or Hybrid?

Inner sleeves offer even more choices. Since they are in direct contact with vinyl, their material can affect the record's surface and playback quality over time. Options include plain paper, plastic (usually HDPE), or hybrid materials.

Paper Sleeves are a traditional choice and are widely available, and most manufacturers use them. The most significant disadvantage is that these sleeves can shed paper dust, which clings to grooves. These unlined versions may cause scuffs when records slide in and out. Paper can also absorb moisture and warp in humid environments. Lined Paper Sleeves offer a middle ground by incorporating a poly liner to reduce scratching and dust.

Plastic Sleeves, often marketed as anti-static sleeves, are usually made from HDPE (high-density polyethylene) or rice paper with a poly liner. They reduce static and are gentler; however, lower-quality plastic can wrinkle or stick to records in humid environments, and some users find them harder to handle than paper sleeves.

Rice Paper + HDPE Hybrid Sleeves are multi-layer sleeves that combine the softness and anti-static properties of HDPE with a layer of rice paper for stability. These sleeves have become increasingly popular for being ultra-smooth, anti-static, and durable without being bulky. They are ideal for long-term storage and more valuable records in your collection.

The Bottom Line

For Outer Sleeves: Choose polypropylene for maximum clarity or polyethylene for flexibility and archival durability. Avoid PVC entirely.

For Inner Sleeves: Plain paper is a traditional choice but has drawbacks. HDPE or rice paper hybrids provide superior protection and longevity. There is no wrong or right answer to what you choose for your collection. Ultimately, sleeves are a personal choice that should fit your budget, collection, and preferences.

This dive was written by Jeremy D. Bonfiglio, the Music Category Manager for BCW Supplies, a collector supply company in Middletown, Ind. and a recovering print journalist who spent 26 years writing for newspapers and magazines.

Protect & organize

your music collection with
BCW Music Accessories found at
Indy CD & Vinyl, or bcwsupplies.com.



✓ Record Sleeves

✓ Storage Boxes

✓ Record &
CD Dividers

✓ Replacement
CD & Tape
Cases

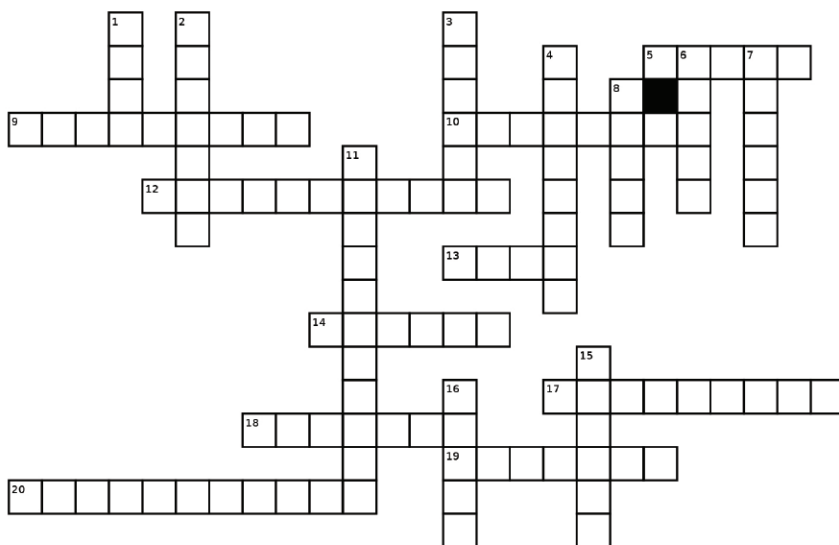


INDY CD & VINYL'S TOP LP SELLERS 2025

- | | | |
|----|---------------------|-------------------------------------|
| 1 | TWENTYONE PILOTS | BREACH |
| 2 | MACHINE GUN KELLY | LOST AMERICANA |
| 3 | JEFF BUCKLEY | GRACE |
| 4 | DOECHII | ALLIGATOR BITES NEVER HEAL |
| 5 | CHAPPELL ROAN | RISE AND FALL OF A MIDWEST PRINCESS |
| 6 | FLEETWOOD MAC | RUMOURS |
| 7 | TYLER THE CREATOR | SCUM F*CK FLOWER BOY |
| 8 | NIRVANA | NEVERMIND |
| 9 | ARCTIC MONKEYS | AM |
| 10 | TYLER THE CREATOR | IGOR |
| 11 | KENDRICK LAMAR | GNX |
| 12 | TYLER THE CREATOR | CALL ME IF YOU GET LOST |
| 13 | TAYLOR SWIFT | 1989 |
| 14 | MICHAEL JACKSON | THRILLER |
| 15 | SZA | CTRL |
| 17 | SEXTILE | YES, PLEASE (INDY CD & VINYL EX) |
| 18 | TAYLOR SWIFT | FEARLESS |
| 19 | MAC MILLER | SWIMMING |
| 20 | TAYLOR SWIFT | EVERMORE |
| 21 | TAYLOR SWIFT | LIFE OF A SHOWGIRL |
| 22 | KENDRICK LAMAR | TO PIMP A BUTTERFLY |
| 23 | MAC MILLER | I LOVE LIFE, THANK YOU |
| 24 | RADIOHEAD | IN RAINBOWS |
| 25 | COCTEAU TWINS | HEAVEN OR LAS VEGAS |
| 26 | TAYLOR SWIFT | SPEAK NOW |
| 27 | VINCE GUARALDI TRIO | CHARLIE BROWN CHRISTMAS |
| 28 | CHARLI XCX | NUMBER 1 ANGEL |
| 29 | PINK FLOYD | DARK SIDE OF THE MOON. |
| 30 | BLACK SABBATH | PARANOID |
| 31 | REPLICANT | LIVE AT SPELLBOUND VOL 5: REPLICANT |
| 32 | BILLIE EILISH | HIT ME HARD AND SOFT |
| 33 | TAYLOR SWIFT | RED |
| 34 | TAYLOR SWIFT | FOLKLORE |
| 35 | DEFTONES | AROUND THE FUR |
| 36 | DEFTONES | DIAMOND EYES |
| 37 | FLEETWOOD MAC | RUMOURS |
| 38 | MF DOOM | MM.. FOOD |
| 39 | C418 | MINECRAFT VOLUME ALPHA |
| 40 | SEXTILE | PUSH |



INDY CD & VINYL'S CROSSWORD + MORE



Down:

1. SOUL SINGER MARVIN
2. SINGER HOUSTON
3. ADIDAS-WEARING N.Y. RAP TRIO
4. "TRAP QUEEN" RAPPER
6. RAPPER RAL OF ERIK B.
7. WHAT DRUM MACHINES CREATE
8. PRODUCER RICK
11. FOUGHT FOR THE RIGHT TO PARTY
15. CREATORS OF THE TR-808
16. ICELANDIC WHIZ ON THE 808

Across:

5. COMPTON'S HIP-HOP PRODUCER
9. RICHARD D. JAMES
10. FRENCH ELECTRO PIONEERS
12. INDY'S DJ SCHOOL
13. 'LADY' WHO HAS USED AN 808
14. BROAD NEIGHBORHOOD IN INDY
17. PRODUCERS FOR PUBLIC ENEMY
18. RAPPER WHO IS B.A.D.
19. ATLANTA HIP-HOP DUO
20. THE BEST HIP-HOP PODCAST

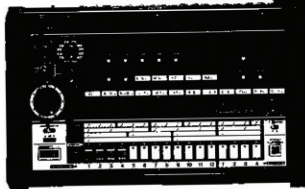
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Z I J U K N N M I P N M C J V H V T G D I Y N M Y T C V A C
Z F S Y A Y M I S W V O N L K F Y I I B M X L S C K M G Q F
M F M K B G X G O O O D P I F T B R N E S G J I U A Q A T V
A P U F A D D O H W V E J H N A U M Q G B F N U P S L D C P
R T O F M Y E S A T Q W L T G E E D Y M A O F L Z T W A C Z
U J U E B Q D R L G P R U F D P I O X Z J Y Y E R Z Q N X R
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P J X E Y D E R B D R R R R J B D K M F Y Q O S J G L P G
K I S E N U K Z M I I G Y K C C K N V V R Z C Z Y Q M Y V I

THE ROLAND 808 WORD SEARCH

AFRIKABAMBAATAA
BEASTIEBOYS
PUBLICENEMY
MARVINGAYE
FETTYWAP
OUTKAST
RUNDMC
MIGOS
EGYPTIANLOVER
DEPECHEMODE
PHILCOLLINS
ELECTRONIC
CYBOTRON
RICKRUBIN
ROLAND
NINEINCHNAILS
DRUMMACHINE
PLASTIKMAN
APHEXTWIN
LLCOOLJ
KRAFTWERK
HIPHOP

The Roland TR-808 is a revolutionary computer-controlled rhythm machine which offers up to 768 measures of programming at a time. In addition, this unit offers more percussive variations and more effects than virtually any other unit on the market. With it, you can visualize patterns and real time processing, program complete scores and do just about everything else a rhythm machine should do with more accuracy and less trouble.

- Number of rhythms: [Basic A/B x 12, [Intro/Fill-in] A/B x 12, [Intro/Fill-in] Tr, 64 measures, 12 tracks (768 measures by using 12 tracks)] • Auto fill-in: Manual
- Auto at every 2, 4, 8, 12 and 16 measures
- Measure division: 32 steps can be selected at maximum as desired
- Sound source (control): Bass drum (Lovel, Tone, Decay), Snare drum (Lovel, Tone, Snappy), Low-Mid-High Tom/Conga (Lovel, Tuning), Rimshot/Crash (Lovel, Handshaker/Lovel), Cymbal (Lovel, Cymbal Lovel, Cymbal Tone, Decay), Open (Lovel, Decay), Closed Hi-Hat (Lovel, Accent/Lovel) • Input/Output jacks: Master output jacks (L, Lovel, Multi-output jack (For all sound sources), Trigger output jacks (Accent,



REAR PANEL

The diagram shows a rear panel with 16 jacks and a power switch. The jacks are arranged in two rows of eight. The top row is labeled 'A' through 'H' and the bottom row is labeled 'I' through 'P'. The power switch is located on the right side of the panel.

Cowbell, Handiclap, Pedal switch jacks
Start/Stop, Intro/Fill-in, Sync in/out jacks
(DIN) Jack-Roland standard for connecting

to MC-4 and CSQ-8000 • Dimensions
508(W) x 85(H) x 305 (D)mm (20.0" x
x 3.2") • Weight: 9Kg (11lbs.)

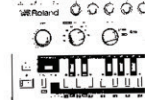
A black and white photograph of the Roland TD-603 Drumatrix Electronic Module. The top panel features the Roland logo on the left and the 'Drumatrix' brand name on the right. Between them are six small circular indicators. Below these are four larger circular controls: a volume knob on the left, a central knob with a '400' label, a 'T.M.' (Tuning Monitor) knob, and a 'T.E.' (Tuning Error) knob on the right. The model number 'TD-603' and the text 'Single Channel' are printed on the right side of the top panel. The bottom section of the image shows the front panel of a Roland electronic drum kit, with various buttons and a digital display.

Unlike conventional rhythm machines with preprogrammed patterns, this unit is capable of memorizing any rhythm the user wishes to create. Up to 32 rhythm patterns can be memorized at one time.

Easy synchronization with the MC-4 Microcomposer or the CSO-600 Digital Sequencer via DIN connector.

Rhythms can be created anywhere using headphones, since this machine runs on batteries.

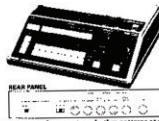
Soft case for convenient carrying.



Roland introduces the world's first machine, the great new Bass Line TB-303, which covers three full octaves. Instantly program bass patterns. Up to 64 patterns for use anytime. And, like a bass synth, control over resonance, envelope and other important factors influencing sound. With Roland's TR-806, you can play bass the same time. Completely portable, the TR-806 has battery or AC line voltage and comes with its own carrying case. A heady sound as standard.

CR-8000

Here's the most convenient rhythm machine, the new CR-8000 Control Rhythm Machine. Packed with new design and circuit. This unit has twenty-four kinds of Basic Rhythm Patterns and eight kinds of Intro-Fill-In Rhythm Patterns. The new CR-8000 has eight kinds of Programmable sections for Basic Rhythm and four kinds of Programmable sections for Intro-Fill-In Rhythm. Moreover, this unit has the

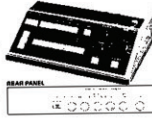


REAR PANEL

The rear panel features several components from left to right:

- A power switch labeled "ON/OFF".
- A battery compartment cover labeled "BATTERY COVER".
- A series of five circular ports or indicators.
- A small rectangular port labeled "DATA OUT".
- A larger rectangular port labeled "DATA IN".

A high-performance computer rhythm machine identical to the CR-8000 but without a memory function. Designed for users who want a wealth of rhythms with a simple control. This unit has 24 kinds of basic rhythm patterns and 8 kinds of Intro/Fill-in rhythm patterns as preset rhythm. Moreover, this unit has attractive features as follows:

[illegible]

TP-909

THE NEW RHYTHM COMPOSER

For rhythm patterns can be developed—just as each of two tones can be combined to form a chord.

There are two built-in, fast-acting bar lines in sequencing programs that allow you to create a variety of rhythmic patterns. Some have a "C" or "Common" time of 4/4, others are 3/4, 2/4, 3/8, 4/8, 6/8, 12/8, 16/8, 2/2, 3/2, 4/2, 5/4, 6/4, 7/4, 9/4, 10/4, 11/4, 13/4, 14/4, 15/4, 16/4, 17/4, 18/4, 19/4, 20/4, 21/4, 22/4, 23/4, 24/4, 25/4, 26/4, 27/4, 28/4, 29/4, 30/4, 31/4, 32/4, 33/4, 34/4, 35/4, 36/4, 37/4, 38/4, 39/4, 40/4, 41/4, 42/4, 43/4, 44/4, 45/4, 46/4, 47/4, 48/4, 49/4, 50/4, 51/4, 52/4, 53/4, 54/4, 55/4, 56/4, 57/4, 58/4, 59/4, 60/4, 61/4, 62/4, 63/4, 64/4, 65/4, 66/4, 67/4, 68/4, 69/4, 70/4, 71/4, 72/4, 73/4, 74/4, 75/4, 76/4, 77/4, 78/4, 79/4, 80/4, 81/4, 82/4, 83/4, 84/4, 85/4, 86/4, 87/4, 88/4, 89/4, 90/4, 91/4, 92/4, 93/4, 94/4, 95/4, 96/4, 97/4, 98/4, 99/4, 100/4, 101/4, 102/4, 103/4, 104/4, 105/4, 106/4, 107/4, 108/4, 109/4, 110/4, 111/4, 112/4, 113/4, 114/4, 115/4, 116/4, 117/4, 118/4, 119/4, 120/4, 121/4, 122/4, 123/4, 124/4, 125/4, 126/4, 127/4, 128/4, 129/4, 130/4, 131/4, 132/4, 133/4, 134/4, 135/4, 136/4, 137/4, 138/4, 139/4, 140/4, 141/4, 142/4, 143/4, 144/4, 145/4, 146/4, 147/4, 148/4, 149/4, 150/4, 151/4, 152/4, 153/4, 154/4, 155/4, 156/4, 157/4, 158/4, 159/4, 160/4, 161/4, 162/4, 163/4, 164/4, 165/4, 166/4, 167/4, 168/4, 169/4, 170/4, 171/4, 172/4, 173/4, 174/4, 175/4, 176/4, 177/4, 178/4, 179/4, 180/4, 181/4, 182/4, 183/4, 184/4, 185/4, 186/4, 187/4, 188/4, 189/4, 190/4, 191/4, 192/4, 193/4, 194/4, 195/4, 196/4, 197/4, 198/4, 199/4, 200/4, 201/4, 202/4, 203/4, 204/4, 205/4, 206/4, 207/4, 208/4, 209/4, 210/4, 211/4, 212/4, 213/4, 214/4, 215/4, 216/4, 217/4, 218/4, 219/4, 220/4, 221/4, 222/4, 223/4, 224/4, 225/4, 226/4, 227/4, 228/4, 229/4, 230/4, 231/4, 232/4, 233/4, 234/4, 235/4, 236/4, 237/4, 238/4, 239/4, 240/4, 241/4, 242/4, 243/4, 244/4, 245/4, 246/4, 247/4, 248/4, 249/4, 250/4, 251/4, 252/4, 253/4, 254/4, 255/4, 256/4, 257/4, 258/4, 259/4, 260/4, 261/4, 262/4, 263/4, 264/4, 265/4, 266/4, 267/4, 268/4, 269/4, 270/4, 271/4, 272/4, 273/4, 274/4, 275/4, 276/4, 277/4, 278/4, 279/4, 280/4, 281/4, 282/4, 283/4, 284/4, 285/4, 286/4, 287/4, 288/4, 289/4, 290/4, 291/4, 292/4, 293/4, 294/4, 295/4, 296/4, 297/4, 298/4, 299/4, 300/4, 301/4, 302/4, 303/4, 304/4, 305/4, 306/4, 307/4, 308/4, 309/4, 310/4, 311/4, 312/4, 313/4, 314/4, 315/4, 316/4, 317/4, 318/4, 319/4, 320/4, 321/4, 322/4, 323/4, 324/4, 325/4, 326/4, 327/4, 328/4, 329/4, 330/4, 331/4, 332/4, 333/4, 334/4, 335/4, 336/4, 337/4, 338/4, 339/4, 340/4, 341/4, 342/4, 343/4, 344/4, 345/4, 346/4, 347/4, 348/4, 349/4, 350/4, 351/4, 352/4, 353/4, 354/4, 355/4, 356/4, 357/4, 358/4, 359/4, 360/4, 361/4, 362/4, 363/4, 364/4, 365/4, 366/4, 367/4, 368/4, 369/4, 370/4, 371/4, 372/4, 373/4, 374/4, 375/4, 376/4, 377/4, 378/4, 379/4, 380/4, 381/4, 382/4, 383/4, 384/4, 385/4, 386/4, 387/4, 388/4, 389/4, 390/4, 391/4, 392/4, 393/4, 394/4, 395/4, 396/4, 397/4, 398/4, 399/4, 400/4, 401/4, 402/4, 403/4, 404/4, 405/4, 406/4, 407/4, 408/4, 409/4, 410/4, 411/4, 412/4, 413/4, 414/4, 415/4, 416/4, 417/4, 418/4, 419/4, 420/4, 421/4, 422/4, 423/4, 424/4, 425/4, 426/4, 427/4, 428/4, 429/4, 430/4, 431/4, 432/4, 433/4, 434/4, 435/4, 436/4, 437/4, 438/4, 439/4, 440/4, 441/4, 442/4, 443/4, 444/4, 445/4, 446/4, 447/4, 448/4, 449/4, 450/4, 451/4, 452/4, 453/4, 454/4, 455/4, 456/4, 457/4, 458/4, 459/4, 460/4, 461/4, 462/4, 463/4, 464/4, 465/4, 466/4, 467/4, 468/4, 469/4, 470/4, 471/4, 472/4, 473/4, 474/4, 475/4, 476/4, 477/4, 478/4, 479/4, 480/4, 481/4, 482/4, 483/4, 484/4, 485/4, 486/4, 487/4, 488/4, 489/4, 490/4, 491/4, 492/4, 493/4, 494/4, 495/4, 496/4, 497/4, 498/4, 499/4, 500/4, 501/4, 502/4, 503/4, 504/4, 505/4, 506/4, 507/4, 508/4, 509/4, 510/4, 511/4, 512/4, 513/4, 514/4, 515/4, 516/4, 517/4, 518/4, 519/4, 520/4, 521/4, 522/4, 523/4, 524/4, 525/4, 526/4, 527/4, 528/4, 529/4, 530/4, 531/4, 532/4, 533/4, 534/4, 535/4, 536/4, 537/4, 538/4, 539/4, 540/4, 541/4, 542/4, 543/4, 544/4, 545/4, 546/4, 547/4, 548/4, 549/4, 550/4, 551/4, 552/4, 553/4, 554/4, 555/4, 556/4, 557/4, 558/4, 559/4, 560/4, 561/4, 562/4, 563/4, 564/4, 565/4, 566/4, 567/4, 568/4, 569/4, 570/4, 571/4, 572/4, 573/4, 574/4, 575/4, 576/4, 577/4, 578/4, 579/4, 580/4, 581/4, 582/4, 583/4, 584/4, 585/



Typical TR-90D uses

A

Diagram illustrating typical TR-90D uses, showing connections for input, output, and control signals.

The diagram shows a central unit with several input and output ports. On the left, there are two input ports labeled "input" and "output". On the right, there are two output ports labeled "output" and "input". Below the unit, there are two control signal inputs labeled "control" and "control".

The diagram also shows a block labeled "TR-90D" with various input and output ports. The inputs are labeled "input" and "output". The outputs are labeled "output" and "input".

The diagram illustrates the typical connections for the TR-90D, showing how it can be used in a variety of applications.

C The MG2-100 construct contains the 78 kDa α -subunit of the MG2-100 construct.

D The MG2-100 construct contains the 78 kDa α -subunit of the MG2-100 construct.

E The MG2-100 construct contains the 78 kDa α -subunit of the MG2-100 construct.

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300

4 x LP - 27 Tracks
Insert poster
Sticker sheet
Pressed on Biovinyl

RECORDS
ARE YOUR
BEST
entertainment
VALUE

YOUR

A close-up of a person's head wearing a black beanie with the word 'PROTEST' in white, bold, capital letters. The person is also wearing a black jacket with a white stripe on the sleeve. The background is dark and out of focus.