

THE INDY CD AND VINYL SPINNER

ISSUE 2 - FREE
YOUR ESSENTIAL GUIDE TO
RECORD SHOPPING & MUSIC IN INDIANA

INDYCDANDVINYL.COM

MARTIN ATKINS' MUSEUM OF POST-PUNK MUSIC

EMPLOYEE PICKS



Martin Atkins, drummer for legendary bands Pigface, Public Image Limited, Killing Joke, NIN, and more, has founded the Museum of Post-Punk and Industrial Music in Chicago! Learn more about this incredible undertaking from his interview with Jason Pettigrew. [See inside for more.](#)

As a nod to this issue's theme (post-punk and industrial music, as well as the return of the Spellbound Darkwave DJ Night), check out our staff's picks (as well as picks from our friends) of all-time favorite albums from the genres of post-punk and industrial music!



THE STATE OF LIVE MUSIC IN INDY

LIVE MUSIC HAS RETURNED!*

**not completely*

Photo by Melodie Yvonne / PhotographicMelodie

The State Of Live Music In Indiana By David Lindquist

From producing events online to asking attendees for proof of vaccination, music venues have learned to adapt and expect the unexpected during the pandemic crisis.

Impressively, every Indianapolis venue that presented live music on a regular basis before March 2020 has reopened or plans to reopen.

But this isn't the time for "mission accomplished"

celebrations. Josh Baker, executive director of the Indiana Independent Venue Alliance and president of MOKB Presents, says the recent surge of the COVID-19 Delta variant is putting the comeback of concerts in peril.

"While we enjoyed a strong initial reopening phase, it was short-lived," Baker said Aug. 13 when unveiling an app to be used by music fans to provide proof of vaccination or negative test results. "New show confirmations have come to a grinding halt, attendance has dropped nearly 30% in three weeks and fall tours are starting to postpone dates. If we

can't provide the assurance of a safe experience for our artists and customers, fall and winter shows are in jeopardy. We're right back to 'red alert.' "

The mobile app, offered by software platform Bindle, is designed to support new safety measures that improve the chances for sustaining live entertainment with in-person audiences. Bindle's digital entry pass keeps health information private and minimizes personal contact when entering a venue.

The Aug. 28 edition of Spellbound DJ dance night, hosted by [\(SEE COVER STORY, PAGE 2\)](#)



SPELLBOUND IS BACK

The monthly dark alternative open-format DJ dance night known as Spellbound returned in August after a 16-month hiatus due to Covid-19.

Read about the party, hosted by shop owners Annie & Andy Skinner, it's goth, darkwave, post-punk, and industrial music roots, as well as how it came to be internationally popular, and the challenges it faces during the continued Covid pandemic. Interview and article by Seth Johnson.

[More about the party at spellboundindy.com](#)

RECORDS NOT TO MISS

How can you be sure not to miss key new releases, special items, and exclusives?

Indy CD & Vinyl has you covered with insights into upcoming new releases to not miss or overlook, as well as picks from store staff, shop regulars, friends, and industry peers around the world. Learn about the records you didn't even know you wanted!

[Even more info can be found at shop.indycdandvinyl.com](#)

LOCAL MUSIC SCENE

Cairo Jag, Killgulls, Pat & The Pissers, Bingo Boys, Bedforms, and more!

Jeff Napier catches up with more than a few local artists, bands, and musicians and see what they are up to, how they have handled being creators living in a pandemic, and what their hopes and plans are for 2021 and post-Covid life in the music scene. Maybe we'll see you at more than a ton of concerts this year?

THE SPINNER: NOTES FROM ANNIE & ANDY AT THE SHOP

We want to thank all our friends, family, regulars, customers, and online shoppers for all of the support, input, and encouragement over the past year and a half - as well as the past almost-twenty years we have been open in Indianapolis!

We are in love with the music we sell and the industry we are in, and the support you showed us and the patience you exhibited as we navigated the pandemic has confirmed our decision that the music business is the best business in the world. It is our job to make people happy, and we love doing it!

We are going to thank each and every one of you at our Customer Appreciation Day, being held this year on Saturday October 16th. We will have THOUSANDS of used LPs fresh from our giant warehouse heading to the shop to hit our used LP shelves for the first time (a used vinyl RSD Drop, if you will). We will also have great prizes, giveaways, sales, and cool new stuff all day and weekend long!

This is to thank you again for being part of our record store family and shopping with us when we have needed it most. -A²

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Annie & Annie Skinner

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email andy@indycdandvinyl.com

Photo credits:

Melodie Yvonne
Greg "The Mayor" Andrews
PPIM Museum

Journalists / contributors:

Jason Pettigrew
David Lindquist
Seth Johnson
Jeff Napier
Twinkle Vanwinkle
Annie Skinner
Andy Skinner
Spell Sisters

COVER STORY, CONT'D

Indy CD & Vinyl owners Andy and Annie Skinner, required attendees to show their vaccination or test-result status on the My Bindle app when arriving at White Rabbit Cabaret. The Hi-Fi and all-ages Hoosier Dome are two early adopters of the Bindle technology that's expected to be used by additional venues and arts organizations in coming weeks.

The Indy CD & Vinyl Spinner checked in with a variety of venues to learn how businesses persevered through lockdown and emerged on the other side:

TAKING IT OUTSIDE

Moving performances outdoors, where social distancing and air circulation can be easily achieved, has been a popular choice among venues, including the Mousetrap, Black Circle Brewing Co. and Healer.

Fountain Square's Hi-Fi built outdoor venue Hi-Fi Annex behind the Murphy Art Center for two consecutive summers, welcoming headliners such as Band of Horses and Wynonna Judd.

The Vogue, anchor of Broad Ripple's entertainment district, launched its Rock the Ruins concert series this summer at Holliday Park, where the lineup included St. Paul & the Broken Bones and Punch Brothers.

When State Street Pub reopened in July 2021, it staged nearly all of its shows in a fenced-in parking lot behind the bar. State Street Pub owner Jimmy Peoni says grants, including two administered by Musical Family Tree, helped his business survive.

"Everything was just enough to just get us through, so we really appreciate it," Peoni says. "It was heart wrenching to go through that, but overwhelming at the same time when they helped us pay the bills."

State Street Pub used the funds to make upgrades to its kitchen and plumbing, as well as to level the parking lot where Peoni says a "little swamp" was present after rain.

Peoni says he waited to reopen until this summer because he didn't want to operate with earlier capacity restrictions. The first shows at State Street Pub featured two bands rather than three, and were devoted to Indiana artists.

"With these two-band bills, the bands are getting paid pretty well and they deserve it," Peoni says. "They've been on hold for so long. People are really happy to play State Street, and we like that."

Noting strong turnouts at the parking lot stage, Peoni says it's possible that attendees will be required to show proof of vaccination at upcoming events.

"I didn't think we'd see live music back to the way it is now," Peoni says. "I'm impressed to see the kids so enthusiastic."

CARRYING ON

Regrettably, three owners of Indianapolis venues died during the pandemic: Ron Miner of the Casba, Hal Yeagy of the Slippery Noodle Inn and Dustin Boyer of Duke's Indy. None of the deaths were related to the coronavirus.

Miner, also known as DJ Indiana Jones, was an outspoken advocate for making sure venues are safe environments.

J. Moore, spokesman for the Casba, says precautions apply to people on both sides of the bar.

"We've been lucky we haven't had any situation where our security and the DJs or any of the bartenders wind up getting sick," Moore says. "It's hit people in the service industry especially hard. It's of course about our patrons because that's who helps us to keep the doors open, but we have to think about our staff and the people we depend on to make sure that we can serve our patrons."

When the Casba reopened in fall 2020, face coverings were mandatory and capacity was limited to 25%. "You had to have a certain amount of tables, no actual dancing," Moore

says. "Which was kind of a crazy thing to open up the club and tell people 'no dancing.' But that was the rule."

Following Miner's death on Dec. 4, Theron Smith – Miner's partner in venue ownership – continued his role of day-to-



photo by Melodie Yvonne / PhotographicMelodie

day management. Despite being cited for health order violations, the Casba has been open since late May.

The subterranean bar, known for its long-running Reggae Revolution party held every Sunday night, received a significant makeover during the 2020 lockdown.

"It was pretty much all black walls and concrete; that was part of the charm of the Casba," Moore says. "But Ron's vision really was to have it be something that reminded him of all the time he spent in Jamaica. It's a lot more bright colors. We added an actual DJ booth, as opposed to just having a table in the corner."

Casba is open on Wednesday, Friday, Saturday and Sunday nights.

"We still haven't seen some of our friends and some of our most loyal patrons since this whole thing started," Moore says. "We're taking it day by day and week by week, just like every other business."

WITH A LITTLE HELP

You can't receive a grant unless you apply, and Fountain Square's Hoosier Dome venue learned that applications can pay off.

Hoosier Dome manager Andrea McPherson considered some of her attempts for pandemic assistance to be "wishful thinking," but support arrived in funding administered by the Indiana Independent Venue Alliance, Musical Family Tree, the National Independent Venue Association and Live Music Society.

"It was incredible," McPherson says. "It really brought us through."

The all-ages venue exercised patience in reopening, eventually presenting a "Welcome Home" festival July 9-11, 2021.

"There were a lot of times where I was unsure if we'd be able to open up again at any point," McPherson says. "We had to fight through that and hope for the best."

McPherson says she wanted Hoosier Dome's reopening to be a well-received decision among teenagers who attend shows.

"I feel like younger people tend to be a little bit more aware of current events and what's going on," McPherson says. "We wanted to make sure that we made the best decision for those people."

The Hoosier Dome audience proved to be supportive in July.

"I actually feel really good about the timing we chose," McPherson says. "We had a really good response with it, and I honestly don't think that we would have had such a positive response if we would have opened up earlier."

One of the challenges faced by Hoosier Dome and other venues: Schedule a slate of events after a lengthy closure.

"I'm booking stuff for the next whole year out," McPherson

says. "But it's hard to have a full calendar right away. Our fall is looking really good. It's looking pretty stacked. I'm crossing my fingers that we can keep that going and not have any more restrictions."

ONLINE INNOVATION

Carmel's Center for the Performing Arts didn't stop sharing music when its doors were closed by the pandemic. Led by president and CEO Jeff McDermott, the organization known for the Palladium venue launched a free concert webcast series titled "Live at the Center."

The Charlie Ballantine Quartet played the first online show on Oct. 23, 2020.

"We were fortunate to find out that, little did we know, we had great video production talent on our team," McDermott says. "We just hadn't been using that talent because it wasn't part of our business model."

Indiana artists such as Bashiri Asad, Joshua Thompson and Moxxie performed on the Palladium stage, captured by five high-definition cameras and beamed to viewers who could watch for free.



photo by Melodie Yvonne / PhotographicMelodie

"Not only did we keep our mission alive and keep advancing great music in a virtual setting, but we kept musicians employed," McDermott says. "We paid these bands to do this."

McDermott says viewership averaged more than 1,000 people per episode, a

notably larger audience than what local artists can reach when performing at the Center's 200-capacity Studio Theater. Moving forward, "Live at the Center" will continue monthly as a webcast series while also selling a limited amount of in-person tickets for \$5 each.

"When we started doing this, we thought, 'Well, we will do this to get through this,'" McDermott says. "Then we realized we reached a lot more people everywhere. We reached people in other states and in other countries."

As the Palladium returns to hosting touring acts ranging from Ben Folds to Debby Boone, it recently added high-profile headliner John Legend for an Oct. 20 appearance.

"Our plan is full shows and full experiences," McDermott says. "But if we need to pivot and adjust, we'll do it. We've become pretty good at figuring out how to continue moving it forward one way or the other."

MORE THAN ONE OPTION

416 Wabash is a multi-faceted business. It's home to a recording studio overseen by former Music Garage owner Chris Wodock, and 416 Wabash also is the site of public and private events.

In the realm of live music, a company known as Icons Promotions presents Spanish-language concerts every six to eight weeks at 416 Wabash. Pink Slip presents a monthly drag show at the venue. "We're always looking for unique events that aren't the same old concert or club night," Wodock says.

The interior of 416 Wabash boasts the bold decor of a high-energy dance club, a look established during the building's days as Club Industry. If so-

meone wants to throw a festive wedding reception, this room has the look.

"This year, we've done more weddings than any other year," says Wodock, who opened 416 Wabash in 2016.

The pandemic closed the events component of 416 Wabash from March 2020 to March 2021. Fortunately, Wodock's recording studio reopened in the building in June 2020.

"When the event space is empty, it doesn't really cost very much," Wodock says. "There's no need to order booze or pay for toiletries. We hire staff per event."

Wodock says 416 Wabash received grants from the city and state to help weather the pandemic, as well as payroll protection and economic injury disaster loans. The business did not pursue music venue grants.

"I didn't want to take away from some other live venue that needed it," Wodock says.

In November, 416 Wabash will add to its reputation as a versatile room when it hosts a climbing competition for 500 people in conjunction with a tree care industry convention set for the Indiana Convention Center.

NOT QUITE YET

At the time of this writing, Fountain Square's Radio Radio and Mass Ave's Chatterbox Lounge remain closed. Chatterbox owner David Andrichik has talked in TV and newspaper interviews about a yet-to-be-determined reopening date for his jazz club. Radio Radio owner David "Tufty" Clough tells The Spinner his busy schedule as co-owner of Revolucion – a restaurant across the street from Radio Radio – is a factor in why the music venue hasn't reopened.

"I'm down here from 8 in the morning to 12 at night cooking in the kitchen,"

says Clough, noting a staff shortage similar to what many restaurants have reported during the pandemic.

Meanwhile, the Liverpool, England, native who co-founded iconic Indianapolis punk band the Zero Boys says he wasn't eager to "police people wearing masks or not wearing masks" at Radio Radio when face coverings were mandated.



photo by Melodie Yvonne / PhotographicMelodie

Clough opened Radio Radio in 2001, and the bar served as the original Tonic Ball venue when Indianapolis musicians paid tribute to the work of Gram Parsons in 2002. Clough planned to reopen Radio Radio in September, but the surge of the COVID-19 Delta variant has given him pause.

"I'm lucky that I bought that building a long time ago," Clough says. "It does cost me money every month to keep everything on, but it's not like I'm going to have to go out of business. I'm just going to wait until it seems like it's safe for everybody."

Echoing the comments of other venue owners who say it's not easy to hit the ground running after being closed for many months, Clough mentions needing to address \$10,000 in equipment repairs. Radio Radio fans should look for activity by November possibly at the latest.

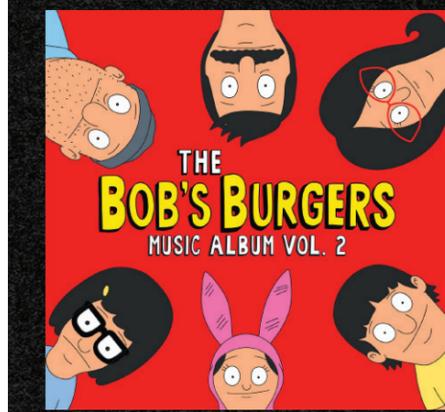
"I have to have a series of shows to justify restocking everything," Clough says. "I definitely want to be up and going by Tonic Ball time." Here is to hoping he is.



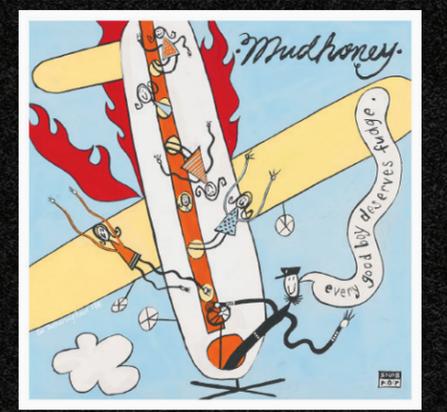
COLLEEN GREEN Cool
CD/LP/CS Out Now on Hardly Art



LOW HEY WHAT
CD/LP/CS Out Now on Sub Pop



BOBS BURGERS Music Album 2
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MUDHONEY Every Good Boy Deserves Fudge: 30th Ann.
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NOT THE BEST, BUT PRETTY GOOD.

SUB POP *Hardly Art*

MARTIN ATKINS AND THE MUSEUM OF POST-PUNK & INDUSTRIAL MUSIC - POSTCARDS FROM THE CUTTING EDGE

Martin Atkins has so much good post-punk and industrial-rock karma, he needed a museum to store it all. Not really: He's well-aware the genres are much bigger than him. That's why the drumming polymath is ready to unveil The Museum Of Post-Punk And Industrial Music

By Jason Pettigrew

This year, rock 'n' roll had its 70th birthday. We feel confident saying that despite the success of Nickelback, rock wasn't the cultural anomaly that was going to destroy mankind. But rock's ability to mutate from other genres, embrace technology and/or assimilate cultural stimulus from other sources (literature, film, art et al) has given it continued life, resonance and purpose. In the realm of contemporary rock music, the subgenres of post-punk and industrial mutate significantly to create something new out of a rapidly changing musical landscape. Clearly, there's a lot going on. And there really should be a dispensary to catalogue this history and knowledge while aiding in the genres' futures.

Because that's what Martin Atkins was thinking. In his myriad roles as drummer, author, producer, teacher, mentor and mad conceptualist, he's been there, done that and sold the shirt on eBay. Well, not all of them, actually. That's why he decided to pool his significant personal archives out of boxes and into a space dubbed The Museum Of Post-Punk and Industrial Music. Located in Chicago's Bridgeport neighborhood, the facility contains various artifacts, art pieces, documents and other tchotchkes from his extensive archives in the post-punk realm. Armed with a CV that includes assorted bands' halcyon eras (Public Image Limited, Killing Joke, Ministry, Nine Inch Nails and various iterations of his ad hoc noise-rock committee Pigface), Atkins' bona fides are certainly in order.

More than just a stroll through Atkins' personal effects, PPIM shines a light on the rich history of two significant genre fulcrums. But like the DIY mentality those scenes fostered out of necessity, visitors can get caught up in the jet stream. You want to try to pound out the intro to "Four Enclosed Walls"? Atkins' drum set is set up there for you to have a go at it. Fancy remixing/mashing up some of your favorite industrial tracks? There's a studio facility with an engineer at the ready. If you're genuinely fascinated by the very thought of a mound of laminated and cloth backstage passes of tours gone by, he's got you sorted. "Really," Atkins reveals, "I'm just starting to see what happens when you connect all of these things and go someplace else."

There's most assuredly going to be more than a few middle-aged/elderly types rocking faded Wax Trax! artist shirts lurking in the rooms of PPIM. But there's also a forward-paying aspect that's very much in play. The operative nature of post-punk is to constantly ask "what's next?" While PPIM should sate

longtime listeners who were actively participating in the early manifestations of the culture, the venue also acts as a clearinghouse of possibilities allowing succeeding generations to borrow-to-remold or straight-up steal from. (Because at some point, we all fall prey to the syndrome of tabula rasa).

The day after his birthday, Atkins spoke with Indy CD & Vinyl about the m.o. behind PPIM with equal parts enthusiasm, pragmatism and what could best be described as practical dadaism. (Seriously, have you ever booked a salon appointment in a museum?) At 62, Atkins continues to flex both his brain and his heart over the potential combinations and permutations to convey and enrich post-punk's history. "I don't know what it is," he says when asked to describe PPIM. "But it's awesome!"

After all, it's not like anyone is expecting him to slow down. "I don't know that there's any retirement in DIY," he quips. "Is there?"

I understand you are taking gradual steps for security and safety purposes.

MARTIN ATKINS: We're doing soft opening events. We did one a few weeks ago for the anniversary of [the Public Image Limited LP] This Is What You Want, This Is What You Get. We had 150 people on Zoom, 20 people at the museum in person and vaccinated. Then one weekend we're doing "Days Of Sweat And Madness," which was a Killing Joke event. Same



deal: 20 people, 150 on Zoom. We gave the address out to those people as a soft opening.

It sounds trite, but what the hell: You have all this documented history and some familiar objets d'art that belong in a museum on their historical significance. How do you bring them into the 21st century? Where'd you learn how to create a museum?

Just put everything on a slide show and have smoke bombs go off, you know? [Laughs.] But no. I'm already seeing three things. One is all of this in a room visible. I'm ADHD, so if things are in boxes, they don't exist yet. So I'm feeling a two-fold, strange calm surrounded by stuff, but also a very dangerous, "Ahh, fuck off. Anybody can make anything happen" kind-of vibe. And if I don't believe myself sometimes—oftentimes I don't believe myself, you know, as many of us don't—all I have to do is look around and go, "Oh, OK." The evidence proves that I can make things happen.

It sounds like you're cultivating imposter syndrome.

Oh, I'm sure. So there's that. But then there's the effect this is having on everybody else. Which is massively unexpected. That ranges from people flying from Denver, driving from Akron and flying from L.A. We've had one-and-a-half open house events and nobody's walked in and [demanding tone.] "Can I have some water? I've fucking flown in from L.A." People are like, "I flew in from L.A. Thank you so much for doing this. How else can I help?" You know, that's a huge surprise and kind of humbling and amazing. But then people are donating some really miraculous things. We just unpacked one of Ogre's Skinny Puppy suits. I'm not sure of the date on it, but it's covered in paint and shit. You know, the person who had that in their closet loved having it. But they have way more love by not having it in their possession, having me send them pictures of [photographers] Bobby Talamine and Jodi Sargent taking pictures of the suit on a mannequin in front of the FOOK backdrop from '92. They're already thrilled that their baby, their child, their pet Ogre suit is rubbing shoulders—not literally, because that would be an archive issue—with a piss-smelling Killing Joke backdrop. I just found Al [Jourgensen's] welders' glasses that he gave me that I think he's wearing in a Ministry promo picture that I also found.

Your personal contribution to the underground music canon is undeniable. And on the work ethic side, you've always made a lot of your colleagues look like slackers. It's obvious that you would start with your personal archive. Which in turn, could trigger the cynical accusation of PPIM being "The Martin Atkins Museum." How do you address that?

I do say to people a lot, "Look, this is not the museum of me." I've done a lot and I'm old. all right? So it just seems like an unfair advantage [to be] blighted with this hoarding gene. I can cover PiL, Killing Joke, Ministry, Nine Inch Nails and Pigface—which leads to Genesis P-Orridge and Psychic TV, Ogre and Ritalin. I produced Skinny Puppy. I made scenery for Test Department: I signed them to my label and released a few albums. Sheep On Drugs, same thing. I signed so many artists to my label. I had suits made by Sandy Powell [from the early days of Brian Brain]. I could have just called it "The Martin Atkins Gallery Of Fuck," you know? But rather to use it as a starting point...

You're seeding the process.

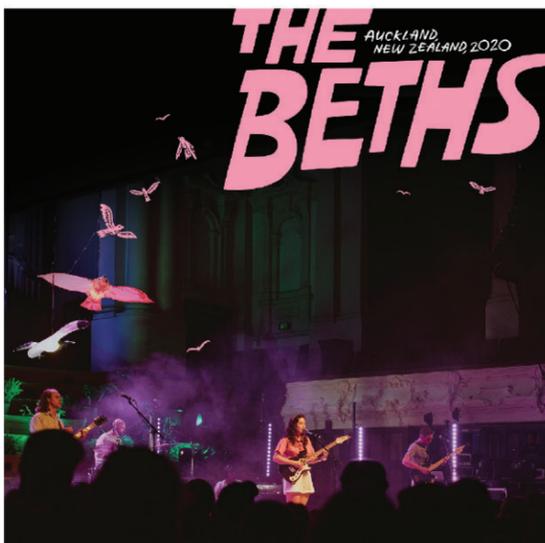
"Seed" is not the right word. It's more like a sugar cube you put down on the patio when you know you've got ants. And you have to have that sugar cube magnetized to attract whatever. [Former PiL manager] Larry White just sent me a Bellevue Hospital gown that John [Lydon] wore onstage: We just got the photographs of that. Betsy Sherman just sent me a PiL raincoat she painted in 1980. There's a fantastic picture by Phil N. Flash—a Boston photographer who's now in Chicago—of John helping her into a taxi in a very Benny Hill-kind of way. So I sit in front of this stuff. Sometimes it puts me in two moods, kind of a reverie. Not melancholy, it's like thumbing through my greatest hits in a way I like. And then it feels like it's fueling the next thing. And maybe the next thing is the museum. It kind of feels like that. A couple people have asked, "Well, is this the last thing you're doing?" I'm like [adopts worried

CARPARK RECORDS

THE BETHS

Auckland, New Zealand, 2020

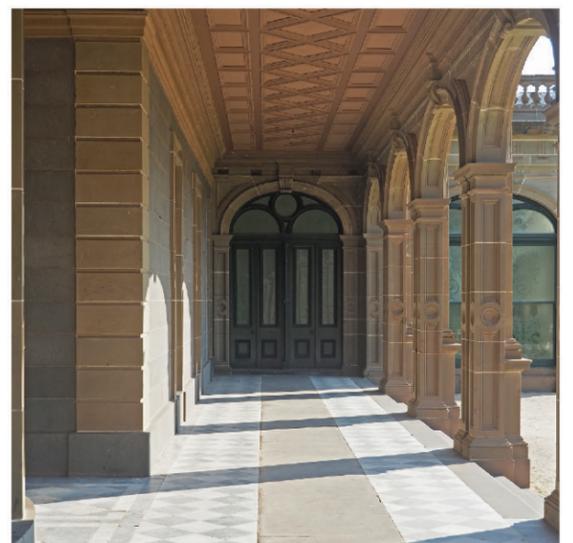
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tone] "Fuck..."

Well, if it is the last thing you do, it's a massive undertaking. What essentially is the mission statement? To document the history of the post-punk aesthetic continuum? Or just a section or historical period of it?

It also documents a different kind of creative process.

And the mission statement for that is: We should do something with this. What could it be? And then putting things up on the wall. ...it's constructing a space to experiment, to see what happens in it. And, yeah, there's a ton of amazing stuff on the walls. But then, what can you do in



the rest of the square footage? And of course, I can't wait to do a screen-printing workshop, marketing, merchandising, entrepreneurial bootstrapping workshop, which ties in with that DIY punk, don't-ask-for-permission mentality. I'm sure somebody has started a museum and they had two years in the development phase where they are working on a mission statement and budgets and an advisory board and all this stuff. And two years in, it's like, "Steve, we're ready to launch! Tell everybody we baked a cake and we're going to launch!" I've done it exactly the opposite. I put stuff on the wall and said, "You know what? This is the museum. Who's in? Who wants to help?" Molly [Compton, Atkins' assistant] who works with me, said, "Yes, there's great stuff on the walls, but it feels like a museum of process." Not just how my Newcastle Brown And Bottlecap

shrine, made when I stopped drinking the first time became part of an album cover, which then became this huge backdrop that Pigface played in front of with Tool's Danny Carey—that kind of process. But it's also a process of starting something in a different way outside of normal channels. I guess at some point, you know, a year from

now, I might have Museum Smart, as my latest book. [Laughs.] We could be doing things differently. And I'm thinking about that.

Are you done unpacking things?

I thought I was a few weeks ago, and then I found some more stuff, so we put them up and we bought some more frames. We put something called temporary shipping frames while a couple of framers came in to let us know what we're dealing with. I opened up a box yesterday and there's all of this Swans stuff I'd forgotten about. So every day I feel like I reach into a box and some amazing stuff comes out. Today, for instance, I thought, "Well, there should be an area for tour passes." Because they are the currency by which professionals and professional hangers-on measure their success, right?. So as I'm going through this,

honestly, mountain—two file boxes full—of laminates, I found a backstage pass for Blondie in slightly curled but mint condition. And it's like January 21st, 1980. And I think, this is the pass that [Blondie guitarist] Frank Infante gave me because [PiL] had two sold out shows in Paris and Blondie had one. Well, why is this pass randomly there? So I put that over in a pile. Then I saw this other extremely flat, mint backstage pass, a Killing Joke Astoria 1991 pass that was my very last show with them. There was so much depth. I'm just starting to see what happens when you connect all of these things.

Are you actively buying pieces and acquiring appropriate items?

I bought one piece, but I'm sure I will buy more or people will lend us small pieces, that seems to be what's happening. But I want to acquire more because of my fascination with packaging, which started with PiL's Metal Box. That includes people like Moldovar with his light-sensitive theremin CD box, the Damage Manual limited edition CD, scratch and sniff blueberries sleeves of seven-inch singles. I bought a copy of Durutti Column's Return Of The Durutti Column...

With the sandpaper cover?

Yes! I wanted that because I talk about it in my packaging and marketing lectures. I'm looking forward to pointing out things on walls instead of showing people slides. And I wanted people to touch it. I want people to touch the Durutti Column album sleeve. I love the passive-aggressive "Rust Never Sleeps" quality of gradually destroying the album to the left and to the right of it when you take it off of the shelf. But it turns out Guy DeBord did exactly that in 1959 with his book memoir. We could sit here and I'm sure there would be people going "Fucking hell, the Durutti Column? That cover is fucking amazing!" Yeah. Yawn. It's

actually been done before. So you can stumble into reversing what a museum and education is, and finding different levels of creativity standing on the shoulders of what's come before. As much as I enjoy that, I'm going to enjoy the fuck out of putting on workshops and having all the people who don't ever want to come to a museum come. Maybe the word "museum" is a turn-off for some people. I wanted to use it because, of course, we're going to slightly destroy it.

How?

I think we're going to have some dinners in the space. I've obviously talked to Dirk [Flanagin, esteemed chef and member of early iterations of Pigface] about cooking something ridiculous. Dark Matter will supply the coffee and the chocolate. We will have our own whiskey through the 18th Street Distillery. So I love this subversive idea of, "You don't want to come to a museum? That's fine, does this menu interest you?" [Laughs.]

That's some engaging marketing right there!

[Laughs.], "OK, come to our restaurant." A person will come in and say, "Oh wow, I like your wallpaper." [adopts mock anger] Well, that's not wallpaper. That's 40 years of fucking cutting-edge, improvised, DIY post-punk industrial music, you fuck." But if it's wallpaper to somebody, that's fine, too. [Laughs.]

Your assistant is describing it as a process. So is the idea to be a museum as a Swiss Army knife? You have all this history on the wall, but then you fly some laptop genius from Sweden for a special one-day only ambient set? Is it essentially an umbrella?

The museum is a museum, but it's not about how can you do a museum of post-punk and industrial and the first

[cont'd - see PPIM on pg. 7]

PPIM, CONT'D

marketing campaign is "Please visit our museum before [Chicago industrial rock-fest] Cold Waves." Our marketing is going to be "Please come for a haircut." [Chicago stylists] Gil Castro and Erandi Tovar are going to be cutting hair in the middle of it. So I can get a skinhead like that girl in Ministry's "Stigmata" video while I'm there? [Laughs.] Yeah! I don't want you to think I don't have a strategy and I'm just winging it. It's still a museum. We're being helped by the Woody Guthrie Center in Tulsa, the Robert Rauschenberg Museum in Florida and so many museum professionals. Mark Davidson was in charge of the Bob Dylan archives. A huge music fan. He took my students on a tour of the Dylan archives. So there are some very experienced professional people guiding us with this other aspect, the archival aspect. You know, I just bought a 6500 dpi scanner. We're looking at the archival process and being advised on that, because up until now, I just thought, "what the hell am I doing with this? I can't believe this. ticket from the Paris Metro has survived since 1980," but now it's down to professionals to make sure it's in a professional, acid-free archival environment so these things stick around for a bit longer.

A museum is a serious undertaking. I understand you have a board of directors.

The stage of the process is waving the flag and doing it. And then we're about to begin the 501(c)3 not-for-profit process. That requires an external board of directors. So that is about to happen. I need to call an informal advisory board because it's not the formal 501(c)3 advisory directors, but there are about, I will say 60 people on the advisory board right now. And that ranges from [LCD Soundsystem's] James Murphy, who was my first intern when he was 15, helped me screen print some Steve Albini posters in '86. Lee Renaldo from Sonic Youth, Anton Newcombe of the Brian Jonestown Massacre. I'm particularly proud of the composition of the advisory board because there are people from fashion. Drew from 18th Street Distillery is just a kickass entrepreneur and business person. I'm happy to have him on the board as well as Jesse from Dark Matter and Fallon Bowman. Of course, there's a little bit of a Pigface overlap because that's where my Rolodex begins. But there are some really great people on the advisory board [including Indy CD & Vinyl owners Annie & Andy Skinner].

Is there anything that you don't want the museum to be?

Well, that's an interesting question...

I have a friend who owns a record store. One night, he was doing a club night in one of the art galleries in the building where he has his store. He had Ve-

ronica Vasicka from Broken English Club DJ at the event. She mixes new underground electronic post-punk and classic Wax Trax/Play It Again Sam sides. The young fans are like, "Wow, this is really cool" and all the guys who are long in the tooth are like, "Holy shit. Was that Neon Judgment she just played?" It was a great night. Obviously after getting her there, promoting the show, getting her expenses, my friend lost some money. But he said that he would rather lose money than get \$2000 from Red Bull to put a sign behind her essentially saying "Everybody drink Red Bull because it's fucking cool."

So [he] just raised a bunch of things. Number one: Fuck, yes. Is she available to do that here? Because I want to do it. I want people to come and experience this stuff.

Number two: I'm still a marketer and a promoter. Hypothetically, if the pie shop next door becomes more popular than Public Image, I'm going to ask them to make their special "veal and ham Public Image pie" with a free entrance to the museum. Yes, you will get some people saying, "We came in for the pies. What's all this shit?" [imitates tour guide spiel.] "Well, you know, 40 years ago this happened..." Blah, blah, blah. However people stumble into this and however they find it and absorb it, that's a win to me. I'm not one of those people that are strictly "you should listen to the album by the songs in the order that I envisioned." Whatever, play it at a different speed, if that's what speaks to you.

Number three: I like the idea of a different audience coming by, as evidenced by the idea of having dinner there with some fine wines and all the rest of it. I want people to have haircuts there. That's a line from Silence Of The Lambs. "We cover what we see every day, Clarise." So sitting in front of some of these huge Newcastle Brown air bottle caps or dot screen madonnas or Skinny Puppy artwork or listening to music that's playing over the speakers. How do ideas become absorbed only to surface again? So I like all of this.

Where I think my response might be different is whether we would say "fuck Red Bull" as Red Bull or just as a general sweeping corporate entity. I've seen some of the things that people do with the Red Bull Music Academy, and I think that's fucking amazing. Free of charge. People get to spend like six days in a different country with the people who made Michael

Jackson's album followed by this person or by that person. Just amazing stuff that that changes the course of people's lives. But I think there is sufficient weight behind either what I've done or what the museum is doing that I would suspect I'll be able to tell Red Bull "Fantastic. We love the fact that you're paying for this and this and this and this and your logo will be on the other side of this thing. And that's how you get to participate. We'll put your logo on the floor as people walk in—if it's right. If it doesn't feel right to have a Red Bull logo in between two people reciting a poem, then I think I'm sensible enough to not do that. But if Doc Martens wanted to put a shoe store in the museum? Bring it on: I've been wearing Doc Martens since 1977!

I think this also goes to the long strategy. I do realize that I have not put myself in the position of hoping someone is going to let me do this. I mean, this museum is real, it exists. You could fly out, we'll go there tomorrow and there is a substantial insane amount of stuff visible and four times more coming down the pike without anybody giving me

permission to do it. And I think that changes how I deal with other entities that don't want to be involved. So I don't have to make a compromise with a corporate entity to be allowed to do this. It's happening with or without your help if you want to be involved. We would so appreciate your support and help. And this is how we see this being a win-win for both of us. It's a very different dynamic than if Red Bull give me permission that I can go ahead and do this.

It may or may not be important for me to say. But I'm not saying this because saying it sounds like a threat, but this is happening... We don't have to talk about doing it—we're doing it. If you want to come and sit on a couch in amongst it and have a



coffee...That's been the tremendous luxury to have meetings with people in it, not at Starbucks going, "Here's an artist's rendering." Downstairs is where I mixed the China albums and a couple of Pigface albums. Snapline came from Beijing to work here. Upstairs is where Gravity Kills stayed when I made the last album with them, you know, I mean, it's authentic.

You're seeing PPMI as a launch pad for a lot of different things. In addition to history, will there be an art space aspect? Are we going to see one-time only performances, similar to, say, the near Velvet Underground reunion at the Warhol Museum?

Maybe six times a year we'll do a dinner for 40 people. We're going to do this pop-up. We might do some coffee pop-ups obviously with Dark Matter. I think I'd like to see some fashion stuff going on. A lecture series. A workshop series. I did an event in 2009, I think it was called "Welcome To The Music Business, You're Fucked". People flew in from Mexico, Norway, Washington, D.C., North Carolina. I wouldn't mind doing one of those. I'm doing a reading with Steve Silver in about 10 days' time. Steve is working on his second book. He used to do security at Exit in Chicago and tour managed Killing Joke. And he's just got some insane stories.

I have a focus because I have four kids. It will be kids, the next generation moving the ideas forward, paying it forward. But there needs to be a reverence for the past. Because there are people's memories attached to this stuff. Somebody will bring up a show and I might think, "That gig was shit." But [someone will think] "Yeah, but that was the last gig I went to with my brother" or "That's where I met my wife" or "that's when we conceived our child that night." There were other things going on in other people's lives that some of this stuff was fortunate enough to literally be the backdrop for, musically, visually or both. I feel as though I can bring the understanding and reverence to anybody who stops by and is triggered by a flood of these memories. You know, I mean, it was strange for me today to find the Ministry goggles, the Blondie stagepass and the pass to my very last show with Killing Joke. These things vibrate for me. The vibration is crazy. Real. These things vibrate and then have an energy to them. I hope I'm creating a really respectful aquarium to float all these things in while I carefully monitor the pH and the water temperature.

Has there been any type of pointed criticism about this? Has anybody ever sincerely told you, "Martin, that's ridiculous. That's impossible. Shut up"?

I think people know not to say shit like that to me. Not like "how dare they criticize my drumming." That's just fuel for me! That's just the way that I work. If somebody tells me there's "really no way" to do something, I'm like, "Well, let me show you five different fucking ways and I'll send you a post-card." 

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Spellbound Darkwave DJ Night Returns

Keeping It Freaky
The story of the Spellbound Darkwave DJ Dance Night

Words by Seth Johnson

It's not often that you find a packed dancefloor vibing out to songs from New Order or Siouxsie and the Banshees. At Spellbound Darkwave DJ Dance Night, however, this scene is commonplace.

Specializing in the many realms of "dark music," Spellbound was started by Annie and Andy Skinner of A-Squared Industries back in December 2017 and has drawn a devoted crowd of supporters straight from the get-go. Touching on various subgenres that include goth, industrial, post-punk, witchhouse and more, the much-loved dance night takes place on the final Saturday of every month and made its triumphant return from pandemic hiatus on Saturday, Aug. 28 2021 at the White Rabbit Cabaret.

Long before their days of DJing Indy's premiere darkwave dance night, Annie and Andy got their start by throwing the wildly successful open-format party Let Go! at the Lockerbie back in 2007.

"Let Go! started on the first Tuesday of the month as an afterparty for a show we booked for The Duke Spirit, and it was absolutely, positively crazy," Andy says. "We kept it going monthly after that. And eventually Lockerbie got voted the best dance club in NUVO, which was hilarious because that was their only dance night ever and it wasn't even a dance club," Annie adds.

While Annie and Andy were able to explore the world of bloghouse via Let Go! At the Lockerbie, the pair of A-Squared DJs also got a good taste of curating a night while DJing the '80s-themed Manic Monday parties at Rock Lobster, where they'd DJ in the theme of a corresponding movie screening.

"We would pick a cult hit movie, and

then the entire theme would revolve around that movie," Andy says. "We had a Heathers edition. We had a Back to the Future edition. We had a Caddy Shack edition, so many Editions."

"If we did a goth movie, then we'd play goth music that night," Annie adds. "That was kind of our intro to the darkwave [DJing] because we'd both grown up on that music."

After moving on from these dance nights to start another wildly successful party in Real Talk at the White Rabbit Cabaret with long-time DJ partner Ben "Action" Jackson, the A-Squared Industries duo eventually found themselves looking to scratch a new itch — one that stemmed from the music they personally listen to when left to their own devices.



photo by Greg "The Mayor" Andrews

Andy explains "I remember an exact moment I was saying, 'I want to play a party where I can play 'STONEFIST' by HEALTH followed by Ministry and then some 80's alternative hit, and nobody bats an eye.' And Annie was like, 'Well awesome, it's settled. Let's start a goth/industrial night.'"

Around this same time, Annie and Andy happened to hear from Lol Tolhurst's agent. A founding member of The Cure, Tolhurst had a new book out and was looking for fun and unique ways to promote it. Fittingly enough, he also enjoyed DJing.

"It was the perfect knock on that door,"

Annie says. "So December 2017, we did our first Spellbound, and our first guest was fucking Lol Tolhurst of The Cure," Andy added.

Since welcoming Tolhurst to the first-ever Spellbound, Annie and Andy have made a point of bringing more badass guests from near and far through the party, including Martin Atkins (Ministry, Nine Inch Nails, Killing Joke), Noncompliant, Greg Corner, Scary Lady Sarah of Chicago's famous Nocturna goth night, Craig Pfunder (of VHS or Beta), and a slew of darkwave bands to play live sets before the dance party. From the start, all these guests have been met with open arms, as the Spellbound community has never wavered in its support of the party. In particular, Andy remembers a special experience he had with the drummer of All Your Sisters, a visiting darkwave group from Los Angeles.

"One of my favorite moments was at the last Halloween party before COVID in Oct. 2019," Andy says. "I just remember the drummer. They walked out, and they had this look on their face, and they said to me, 'We had no expectations of what to expect, but wow, your town is super freaky!'"

As Spellbound has seen continued success over the years, the dance party has also fostered a tightknit community of Indy music lovers who just want to come out and have a good time while getting down to their favorite darkwave cuts.

"We're actually very open to talking to the community that comes to our event and making sure that it's a safe place for them," Andy says. "If a sponsor is problematic, we'll change sponsors. If a guest is problematic, we'll make sure that they're not affiliated with us. We just want to make sure that everybody feels safe there, and it's really worked wonderfully."

Andy adds that he's often the only male DJ featured on Spellbound lineups. This diversity is something he and Annie ultimately take pride in. "As far as diversity goes, I love the fact that most nights I'm the only male [on stage]," Andy says. "Especially with our dedication to Girls Rock! Indy, it's meaningful."

Following the closure of original Spellbound venue Pioneer in September 2019, Andy and Annie were put in a very difficult place. After making some calls, however, they were able to secure a new home for Spellbound around the corner at the White Rabbit Cabaret in Fountain Square.

"The transition was pretty natural and very easy," Andy says. "The White Rabbit wanted us, and it's obvious because we feel very welcome there."

Following an 18-month hiatus due to COVID-19 restrictions, Spellbound returned to the White Rabbit Cabaret on Saturday, Aug. 28. The night featured sets from DJ Evil Twin, New York City's Frankie Teardrop, and Annie and Andy.

As health and safety measures continue to be enforced at the White Rabbit Cabaret, Annie and Andy ultimately hope that Spellbound partygoers can feel safe while still having a great time.

"My hope is that this is cathartic and that it helps everybody cope in their own way," Andy says.

At the end of the day, the A-Squared Industries duo finds joy in the fact that they've created a night that means so much to the Indianapolis community.

"I'm super proud to be a part of something that makes people happy that they're from here," Annie says. "People who I knew separately are now close, and it's created lifelong friendships over music that Andy and I grew up on. It's speaking that language of music where you're able to go into a room and have it be like, 'Fuck! This feels right. This is where I'm supposed to be.' That makes me really proud."

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AS. ANNIE SKINNER

Dead Can Dance

I was first introduced to DCD when I was in high school - I heard these incredible sampled vocals on a Future Sound Of London CD my friend loaned to me. The vocals were "it" for me: I was entranced and excited to follow them and go down the rabbit hole. It was unlike anything I had ever heard.

Right after hearing Lisa Gerrard of Dead Can Dance on the FSOL song "Papua New Guinea" I went to see the film 'Baraka' at a small cinema in SLC called Tower Theater, and in that movie, when the song "Host of Seraphim" played I recognized the vocals from the FSOL CD immediately!



Between watching the film 'Baraka' and hearing that FSOL song, the moment changed my life. I've seen Dead Can Dance once in Utah and I'll hopefully get to see them again at The Chicago Theater in October 2021 (unless that particular show gets a 3rd delay). They're positively one of the best bands I've seen live. I highly recommend trying to catch them at some point.

Some history: Dead Can Dance was formed in Melbourne, Australia, in August 1981 and the group's debut album, Dead Can Dance, was released in February 1984. Despite being considered more in the genre of 'world music' these days, early DCD is as post-punk and goth as it gets - with 9 full length releases, loads of recorded live shows, and Lisa Gerrard & Brendan Perry solo albums, there's plenty to dig into with this band. If you need a starting point, try the album "The Serpent's Egg."

Cocteau Twins "Garlands"
The Creatures "A Bestiary Of"
Killed By Deathrock Vols. 1 & 2 (Sacred Bones Comps)
The Cure "Seventeen Seconds"
Siouxsie & The Banshees "Juju"

ID. ISABELLA DEVOY

Wire "Pink Flag"

Wire's debut album is a quick bopper full of fun tunes to bounce around to. Every Wire album whoops, but Pink Flag will always be my favorite.



Jesus and Mary Chain "Psychocandy"

I was lucky enough to see JMC in 2017 & they were just as apathetically cool and mind blowing as I imagine they were back in their heyday. Maybe I cried a little for the entirety of the show or maybe my eyes were just really sweaty, I guess we'll never know.

The Lords of The New Church "S/T"

Debut album from super group, The Lords of the New Church has it all, baby. A wonderful concoction of punk, goth, and glam. Leather pants for your ears.

The Scientists "S/T"

The first album from Aussie post-punkers will make you simultaneously nostalgic for the simpler times and relieved that your teen years are behind you. Simple, fun, lighthearted, butt shakin' music about getting stood up and other teenage themes.

Sisters of Mercy "First and Last & Always"

They found the brooding in the rain mood and perfected it.

Grauzone "S/T"

Pioneers of Neue Deutsche Welle- Grauzone was a Swiss synthpop group formed in 1979. Short lived, but better to burn out than fade away? Sure. Ich möchte ein Eisbär sein!

The Gun Club "Fire of Love"

1981 debut album- Fire of Love, the Gun Club introduced a brand new sound to the post-punk scene. Mixing blues, punk, country, and goth music all into one incredible stew for all of us to dip into.

Television "Marquee Moon"

Guitars noodling, drums shaking the cheese way after you've said "when," and Verlaines vocals growing on you more and more with every song, making you think, "maybe I do like mushrooms in spaghetti afterall..." I guess what I'm trying to say is, this album is a perfect plate of spaghetti.

JJ. JOE JOVINGO

Throbbing Gristle "20 Jazz Funk Greats"

This was the first record I heard that made me realize you could pretty much do whatever you want with music, with the album name, and with the album art. I found my first copy on CD at a goodwill. After that I went down the rabbit hole exploring more albums like this. It got me into synths and later in life into tinkering with electronics to make my own noise making devices.



Skinny Puppy "Mind: Perpetual Intercourse"

This is the first Skinny Puppy album with Dwayne and it made the sound harsher and darker. They stepped up the sampling of horror and sci-fi movies and really doubled down on the aggressiveness of their sound. Most of this band's career is worth a spot in your record collection but in my opinion this is their peak.

Suicide "Suicide"

Suicide took a less is more approach and generally attempted to alienate anyone listening. They never had a successful career but it seemed intentional. This however made them legends and major influences to just about every post punk and industrial band. While most wouldn't necessarily call them post punk or industrial, I don't think the genres would have been the same without them.

JS. JARRY SNYDER

Suicide "Suicide"

Released in 1977, Suicides debut record was a milestone in both punk and electronic music. In the time of the Ramones, Talking Heads, etc. they came onto the New York scene as a 2 piece with Alan Vegas insane vocals and Martin Revs hypnotic electronics. This band heavily influenced all of my favorite bands.



DEVO "Are We Not Men?"

Formed from the 1970s Kent State shootings, 2 art students decided to start a project formed around the idea that mankind is regressing rather than evolving. They probably weren't wrong. Produced by Brian Eno. A very important record for electronic, new wave, and rock music to come.

The B-52's "Wild Planet"

Possibly the most underrated guitar playing ever. I'm a sucker for dumb lyrics with emotional melodies. "I'll give you fish. I'll give you candy. I'll give you everything I have in my hand."

AS. ANDY SKINNER

There are so many amazing albums and releases in the post-punk and industrial genres, I choose these not because of their specific status or affect on the genre as a whole, but because of their individual profound affect on me:



Ministry "In Case You Didn't Feel Like Showing Up"

I was obsessed with this cassette and accompanying VHS tape in high school. Yes, I said cassette and VHS tape.

Sonic Youth "Dirty"

Post-punk royalty Sonic Youth are legends in their own right, but I really took a shine with this slightly more digestible LP they made in anticipation of touring with Nirvana. Grungy post-punk.

Cop Shoot Cop "Release"

Another early-90's stumble-upon album, I first heard this when I moved to Arizona when I was 18 and it was just angry enough.

Killing Joke "Killing Joke"

A post-punk masterpiece of tribal funk-rock and grinding heavy metal with suitably doom-mongering lyrics and splenetic vocals.

Nine Inch Nails "Pretty Hate Machine"

The epitome of angry young white male high school teenage angst, as long as you weren't one of the normie bullies making our lives miserable.

Siouxsie & The Banshees "The Scream"

I stole this CD from a buddy's dorm room while visiting him with friends at Ball State. I was still in high school. I still feel kinda bad but rationalize I listened to it way more.

Wire "Pink Flag"
Joy Division "Unknown Pleasures"
Suicide "Suicide"
Nitzer Ebb "That Total Age"
Front 242 "Front By Front"
Pailhead "Trait 12"

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ANDREA GRUBE

We asked Andrea Grube aka DJ Evil Twin, resident at Spellbound: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

The Cure – “Disintegration”

Released in 1989, what can one say about this album besides that it is perfect and many teenagers made

out to it? It's The Cure's masterpiece from start to finish. From the gorgeous, pining love song “Pictures of You” to Simon Gallup's bassline in “Fascination Street” to the moody “Prayers for Rain,” I wore this cassette OUT in my formative years (showing my age). This album changed my life and made me an instant and obsessive Cure fan at the ripe old age of 11. “Disintegration” got me through those awful/awkward teen years without a doubt!



you” to Simon Gallup's bassline in “Fascination Street” to the moody “Prayers for Rain,” I wore this cassette OUT in my formative years (showing my age). This album changed my life and made me an instant and obsessive Cure fan at the ripe old age of 11. “Disintegration” got me through those awful/awkward teen years without a doubt!

Nine Inch Nails – “Broken EP”

This one came out in 1993. I remember “Pretty Hate Machine” which I enjoyed, but “Broken” spoke to my angry teenaged self. I really enjoyed heavy metal/speed metal at the time. Then I heard “Wish”, so different from its metal music counterparts at the time. It had a different sound...the Industrial Sound. Talk about getting your anger and aggression out, The song “Wish” with its driving drums and lyrics it was therapy. I remember talking to Martin Atkins, who was the drummer on this album. He told me his influence for the drums for “Wish” were inspired by Sweet's “Ballroom Blitz”, which I can totally hear – the drums are just more sped up and angrier. This is what I played when my parents pissed me off or some stupid boy in school was a total dick. This was my F**K YOU record.

Concrete Blonde – “Bloodletting”

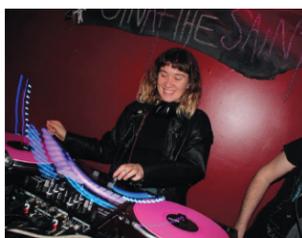
In 1990, this was another staple in my life. Every song on this album is incredible. I mean, how Goth is a song called “The Vampire Song” talking about New Orleans (my favorite place) and “Darkening of the Light” about Ghosts? Johnette Napolitano's rough, but silky voice told these stories of Gothic Beauty with such seduction. Then, the powerhouse of “Tomorrow Wendy,” which is actually a cover of Andy Prieboy from Wall of Voodoo about a girl dying from AIDS. With lyrics such as “I told the priest, don't count on any second coming, God got his ass kicked the first time he came down here slumming,” just describes the fragility of human nature and life and death. I request and wish this song to be played at my funeral. I mean, it doesn't get much more Goth than that!

JESSICA HEMESATH

We asked Jessica Hemesath, aka DJ Little Town: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

“Flesh” by Jeff and Jane Hudson

This double LP deserves a COMPLETE full play from start to finish. It balances slabs of minimalist electronic pop with heavier industrial rhythms- both light and dark. “Special World”, with vocals by Jeff Hudson, is a complete industrial dance banger. Meanwhile, their cover of Brazilian song “The Girl from Ipanema” sung by Jane is utterly beautiful, moody, weird, and awing. As a DJ, I am a big fan of the



rhythms these tracks layer and the sequence of songs on this record. I also like the cover song because I am Brazilian-American and think their cover of this song being sung from the alternate gender perspective (Jane sings BOY from Ipanema, not girl) is really cool.

“99%” by Meat Beat Manifesto by Public Image Ltd

FRIENDS OF OURS

JOHN LARNER

We asked John Larner, DJ extraordinaire, fellow Hoosier, and co-owner of the Patron Saint: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

“Black Celebration” by Depeche Mode.

I was already a fan of DM, however there was something about this LP that just hit different. It wasn't as poppy, it was darker, dirtier and sexier. It's just one of those records that from start to finish tells a story. My favorite tracks would be New Dress and Fly on the windscreen.

“Songs About F*cking” by Big Black

My friends and I would trade tapes and one of the best floating round had Big Black “Bulldozer”, Foetus “Hole” and Coil “Horse Rotorvator” on it. Hell of a f*ckin tape! That turned me on to Big Black. Sometime later “Songs” dropped and I was blown away! Stand out tracks on there for me was “Bad Penny” and “The Model”. I knew The Kraftwerk version of “Model” from before, so hearing it with Albini's touch was a trip.



“Kiss Me, Kiss Me, Kiss Me” by The Cure

Picking a favorite Cure LP is no easy task. If you put a gun to my head I'd go with “Kiss me” since my all time favorite song by them is “How Beautiful you are”. That and so many others on that LP that are just amazing. “Like cockatoos” is also in my top 5 so yeah I'm gonna go with Kiss Me x3.

JOHN ZEPS

We asked John Zeps, legendary musician and Hoosier: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

My favorite industrial albums that had a profound affect on me in the 80's as a kid getting into underground punk and metal:



“Filth” by SWANS

“Greatest Hits” by Throbbing Gristle
“Street Cleaner” by Godflesh

FRANK DESERTO

We asked Frank Deserto, aka Frankie Teardrop, Brooklyn DJ and writer for Post-Punk.com: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

The Cure- Pornography

A relentless powerhouse of mood and intensity that makes my skin crawl and my body ache every time I hear it. Often imitated but never duplicated, a complete masterpiece from top-to-bottom. This isn't my favorite Cure album necessarily (this changes on a day-to-day basis) but it's by far my favorite “dark” record.



Asylum Party- Mère

THE album that first turned me on to the French coldwave/Touching Pop movement. It's a record dripping with neo-psychedelia, pseudo-industrial drum machine programming, and guitars more thunderous than some metal records I've heard, yet it's still intensely wistful and romantic at its core. Worth getting your hands on if you can find it in any format.

Cocteau Twins- Garlands

It may not shimmer and suspend the way their later work does, but this ice-cold debut is a locked groove of hypnotic catharsis that really gets me moving. The title track appears in nearly every one of my DJ sets.

The Chameleons- Script of the Bridge.

Astounding. Every track. Some of the most captivating songs ever cut to tape, magnificent guitar tones, the right balance of paranoia and nostalgia. Just perfect.



CARL BYERS

We asked Carl Byers, musician, fellow Hoosier, and former employee of Indy CD & Vinyl: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?



My two favorite Killing Joke records that aren't the classic 1980 “S/T” album. One of my all-time favorite bands of any genre and even within their discography lurks multiple favorite albums, but if I had to

put two of their records in someone's hands to start with they would be...

Night Time (1985)

This one encompasses everything that I love about Killing Joke. All the punky and jerky energy of previous records is there, but with absolute monster tracks that sacrificed none of their grit while bleeding into pop consciousness. Razor sharp guitar riffs and genius bass lines, and not a single weak track from start to finish. Need convincing? Queue up the songs “Darkness Before Dawn” or “Tabazan.”

Killing Joke (2003)

The band's “other” self-titled record that solidified the path of their industrial metal-tinged era, and it absolutely slays. Anthem upon anthem of hyper-distorted guitars with Jaz sounding more possessed than ever. While in many cases the fact that Dave Grohl handled the drums on the album would be a marketing bullet point, it sounds so cohesive that you wouldn't know the rest of the actual album was written and recorded completely before he put down his drum tracks last. Need convincing? Queue up the songs “Asteroid” or “Blood On Your Hands.”

JAMIE JACKSON

We asked Jamie Jackson, GM of Sam Ash Music in Nashville, TN: WHAT ARE SOME OF YOUR FAVORITE PPIM ALBUMS AND WHY?

“Bloody Kisses” by Type O Negative

The ever-broody tone of this album is enough to make any winter chill linger on. The chugging guitar riffs mixed with the organ-synths marry well to Peter Steel's low, sultry vocals. Key tracks- Black #1, Set Me on Fire and (the voyage of) Christian Woman.



“Tinderbox” by Siouxsie and the Banshees

With a few albums in, this one is where experience met the demand for something deeper. The overall sound is rounded and polished to a high sheen compared to earlier works, and it truly pays off with this masterpiece. Key tracks - Party's Fall, Lans End and (arguably one of my most favorite songs) Cities in Dust.

“Sonic Temple” by The Cult

Billy Duffy is arguably one of the GREATEST GUITARISTS of all time! The tone he slays upon us is second to none. Then you have the powerhouse vocals of the one and only Ian Astbury. Between these two, destiny was becoming one of Rock's best 1-2 punches that rarely gets mentioned. Key tracks - Sun King, Sweet Soul Sister and (the anthemic hit) Fire Woman (Come on little sister, Come on and shake it).

BRATMOBILE HEAVENS TO BETSY ELLIOTT SMITH JEFF HANSON
 QUASI MAITA SHUTUPS MATRIMONY JAD & DAVID FAIR DOS
 TEAM DRESCH GOD IS MY CO-PILOT SHAYLEE MARY LOU LORD
 DEERHOOF TEKE-TEKE TAMAR APHEK TELE NOVELLA
 THE DECEMBERISTS MARNIE STERN HABIBI XIU XIU BIG JOANIE
 PORTLAND CELLO PROJECT BITCH LOGAN LYNN THE FRUMPIES
 THE RAINCOATS DELTA 5 KLEENEX/LILIPUT FILTHY FRIENDS
 LITHICS FRANGELA HORSEFEATHERS WIMPS EMILY HELLER
 KINSKI CINDY WILSON DANA GOULD TAINWAN HOUSING PROJECT
 AMY MILLER STEREO TOTAL THAO & THE GET DOWN STAY DOWN
 HARI KONDABOLU NATHAN BRANNON RHEA BUTCHER W. KAMAU
 BELL IAN KARMEL CAMERON ESPOSITO MILAGRES BOATS HANDS
 UNWOUND CORIN TUCKER BAND MI'ENS BIKINI KILL



GOSPEL MUSIC EXPLODE INTO COLORS ERASE ERATA THAO &
 MIRAH PAPER CHASE SLEATER-KINNEY OLD HAUNTS NEW
 BLOODS THE GOSSIP COLIN MELOY NUMBERS SLUMBER PARTY
 WOODEN WAND IMAAD WASIF MECCA NORMAL TWO TON BOA
 HARVEY DANGER LINDA PERRY TARKIO ANNA OXYGEN
 MIRANDA JULY JOHN WILKES BOOZE THE MAKERS NEDELLE
 EXCUSE 17 BORN AGAINST GRAVY TRAIN LONG HIND LEGS
 ESSENTIAL LOGIC LOIS MAFFEO & BRENDAN CANTY THE LIES
 BANGS C AVERAGE ONETWOTHREE FOXX BODIES
 JIM CARROLL RONNIE SPECTOR DEVIN HOFF DANIELLE HOWLE
 MOCKET PEECHEES COLD COLD HEARTS SUE P. FOX THE
 HANGOVERS FREE KITTEN SLIM MOON EMILY'S SASSY LIME
 WITCHYPOO THE THIRD SEX THE MARY TIMONY BAND
 PHRANC HOLLY GOLIGHTLY THE SHAKY HANDS

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COFFEE + MUSIC PAIRINGS FROM OUR GOTH SHOEGAZER FRIENDS AT FOUNDATION COFFEE CO

Foundation Coffee Company is your neighborhood coffee shop with a cause. Located next to the historic Marcy Village Apartments, Foundation Coffee Company serves your favorite coffee drinks, light lunch fare, and delectable house-made pastries. All profits from Foundation Coffee Company benefit The Patachou Foundation, a hunger-fighting nonprofit that serves thousands of scratch-made, after-school meals each week to food-insecure kids in Indianapolis.

The staff of Foundation, led by Head Chef Twinkle Vanwinkle, are big fans of Spellbound, as well as goth, industrial, and shoegaze music in general. They came up with this fantastic list of pairings for their drinks, food, and a meaningful album as the inspiration, complete with full playlist from their shop!

Lydia:

Cortado + Treasure by Chapterhouse

A cortado is all about balance. You get to enjoy the punchy pick-me-up nature of rich espresso along with a bit of foamy milk perfection. I'd drink this listening to Treasure by Chapterhouse on a peaceful early morning - the perfect time for some shoegazey tunes.



Josh:

Cold brew with Oat Milk & Ginger Peach Basil + Nullaby by Denali

Deep tones, and harmonies in Circadian Coffee Congo Kivu cold brew, a splash of oat milk and a hint of the ginger peach basil simple, it pairs perfectly with the harmonies of Nullaby by Denali.

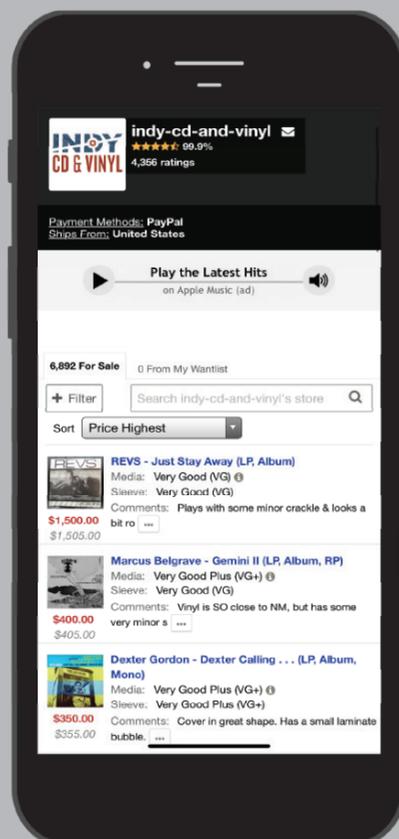
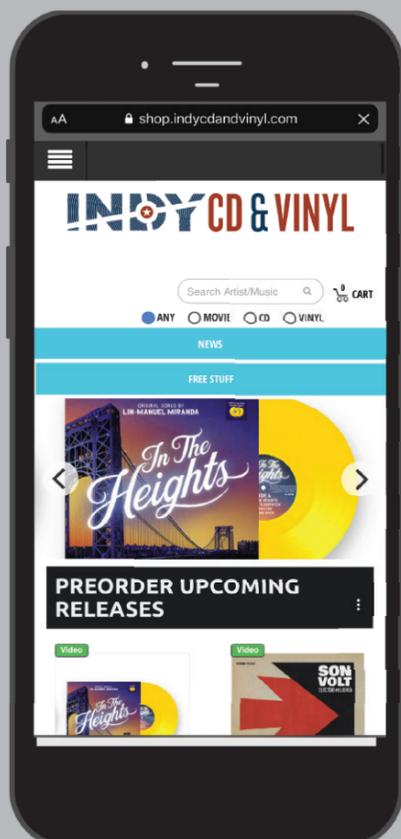
Twinkle:

Cherry Coke Float + Cherry Colored Funk by Cocteau Twins
Quintessential dream drink, multi-layered and bubbly - and my fave - is the Cherry Coke Float - a refreshing mix of espresso, cherry, vanilla and cream, it's made of memories past, like many of Cocteau's lyrics, but is basically Cherry Colored Funk in liquid form. It's almost too sweet to drink, but for the deep, dark, bubbly undertones that balance it out.

FCC Coffee Shop Dark Brew Playlist:

Lorelei - Cocteau Twins
 Dream Baby Dream - Suicide
 Trees and Flowers - Strawberry Switchblade
 Black Metallic - Catherine wheel
 Doused - DIIV
 Send Me a Vision - Boy Harsher
 Судно (Борис Рыжий) - Molchat Doma
 Kiss Them For Me - Siouxsie and the Banshees
 Fade To Grey - Visage
 A Forest - Clan of Xymox
 Lullaby - The Cure
 Cherry-coloured Funk - Cocteau Twins
 Moya - The Southern Death Cult
 Moonchild _ Fields of the Nephilim
 Too Soon to Tell - Drab Majesty
 Loomer - my bloody valentine
 Blue Thunder - Galaxie 500
 Head On - The Jesus and Mary Chain
 Disintegration - The Cure
 Star Roving - Slowdive
 Shadowplay - Joy Division
 Dreams Never End - New Order
 Sugar Hiccup - Cocteau Twins
 Dazzle - Siouxsie and the Banshees
 Imagination - Sad Lovers and Giants
 39 by Design - Drab Majesty
 Dancing and Blood - Low
 Treasure - Chapterhouse
 Ballad of Sister Sue - Slowdive
 Out of Control - Lush
 Shallow Then Halo - Cocteau Twins
 In Your Heart - A Place To Bury Strangers
 Over and Over - Skywave
 7th Time - Clan of Xymox
 Клетка - Molchat Doma
 Amazing Paradise - Virgin Tears
 Except - Lycia
 92° - Siouxsie and the Banshees
 Hit - Section 25
 Be My Druidess - Type O Negative
 Cloudbusting - Kate Bush
 Lose My Breath - my bloody valentine
 Strangelove - Depeche Mode
 I Want You - Cabaret Voltaire
 She's In Parties - Bauhaus
 The Last Day Of Summer - The Cure
 Keep the Streets Empty For Me - Fever Ray
 Opium - Dead Can Dance
 Pagen Poetry - Björk
 Leif Erickson - Interpol
 Soon - my bloody valentine
 Where Is My Mind - The Pixies
 Incinerate - Sonic Youth
 Keen On Boys - The Radio Dept.
 Arpeggiator Demo - Fugazi
 New Mess - Helvetia
 Nullaby - Denali
 Waiting For Sunday - Far
 Protection - Massive Attack
 Humming - Portishead
 Darkness - Lamb

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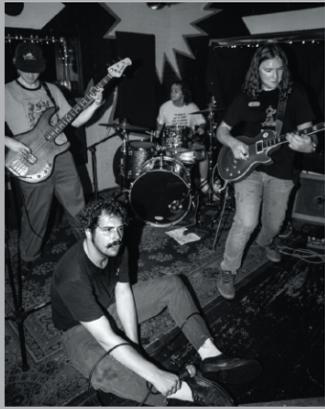
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LOCAL ARTIST SPOTLIGHT & NEWS

Indy CD & Vinyl caught up with a few amazing Indy-based and Indy-raised artists and musicians and Jeff Napier asked: WYD?

Pat & The Pissers



Pat and the Pissers, more than any other local band, fully embody and reinvent the hardcore ethos that bands like Dead Kennedys, Husker Du and especially The Minutemen created in the 80s. Anchored by the uncontrolled, powerful front man Alex Beckman, this band takes elements of NYC grime, west coast asphalt and midwestern DIY and churns up some incredible music. Bassist Alex Kilmer and drummer Conner Host lay down a foundation that is as groovy as it can be and a breakneck as it needs to be. Guitarist Matt Keyser gives Beckman lots of things to bounce off of, and plenty of room to prowl. The Pissers

have been putting on legendary shows at Healer and SSP and look to have a bright future ahead.

Alex Beckman recently sat down with Jeff Napier and answered a few questions.

Where are y'all from? How did you get started?

We were all born and raised in different parts of Indiana, with Kilmer and Matt being life long friends. Conner and I met midway through college and lived together our senior year. We both had been playing in different bands for a while when playing together at home eventually spawned into a band. We added Kilmer to the band hours before our first performance, agreeing that we were not cut out to be a suitable 2 piece rock group. As anyone who knows Kilmer can attest, he is an incredible musician and became a permanent member after learning our entire set in under an hour. None of these songs breath life without his bass lines. We played for a couple months as a 3 piece before coming to the conclusion that our live set would reach new depths if we had a tighter guitar player and I wasn't tethered to one spot of the stage. Kilmer knew the perfect guitar player in Keyser and we never looked back. All of this happened during our final years at Ball State.

What do you like best about your band and why?

Playing live music has always been an important part of this project. Our biggest goal is to play in as many places and to as many people as we can. Touring has given us the opportunity to meet incredible people and create relationships with people in cities we never knew we would visit. I love seeing all my friends at shows, so I'd have to say it's my favorite part!

Tell us about your recordings. Where can we listen to them?

We currently have 2 tapes released. This first being Piss on This, a hastily recorded demo thrown together to give people a sense of what we sounding like before they saw us live for the first time. The second tape is called America's Dream and was recorded after hours at a studio we could never afford. It's recorded and mixed by Sebastian Giraldo, a friend who taught me a great deal about the recording process and has an ear for EQ that I would kill for. Both are fun listens and can be found on bandcamp, YouTube, or any streaming platform you prefer. A few physicals copies may still be floating around Midwest record stores too, but who knows?

What is the plan for the future?

We have a new album full recorded and mixed. The plan is to have US releases later this year or early 2022. It was recorded by the talented Erik Nervous and it is by far and away my favorite Pat and the Pissers music to date. We are also planning on a tour January 2022, if it is safe and responsible. As for now be on the look out for more shows in Indianapolis and the surrounding states, and go see as many local shows as you can. The scene is unhinged right now and there are so many incredible acts to see in Indy.

Name 3 records, singles, tapes, CDs or what have you, that have either influenced you or that you are currently jamming to. What makes them special to you?

Currently I've been listening to the album Just Because I'm a Womxn by Depression Breakfast. Some of the most fun and in your face punk. It's on one of my favorite DIY labels, To-Go Records out of Nashville, TN. A single I've been listening to a lot is "Ain't it Funny" by Danny Brown. It's kind of a dark song, but it always seems to put a smile on my face. One of the newest tapes in my collection is The Boomies - Start a Band. Find a copy and buy it. It's just that good.

Cairo Jag

Having been around the scene for a relative long time, Cairo Jag has things down tight. This Indianapolis 4-piece walks rarefied ground shooting out lazer light rock and fucking roll. Ain't no pretense here, ain't no airs. This also ain't no disco. Drummer Nolan Schockman is the king bee here. His manic moon style of playing propels the rest of the band down a no questions asked race track of breathless mirth and menace. Schockman is so good, it builds up his band-mates, Bassist Joe Wise, vocalist/guitarist Curtis Turner and percussionist Josh Morrow into incredibly towering musicians just to keep up with the power coming from the back. Absolutely one of the tightest bands in the Midwest.

Curtis and Nolan recently sat down with Jeff Napier and answered a few of his questions. Well, Curt mostly answered the questions, while Nolan sat quietly playing with an over-sized Bowie knife and making things slightly uncomfortable.

Where are y'all from? How did you get started?

Curt: Joe is originally from Bargersville, Nolan came from Evansville and I'm from Greenfield. In short, Nolan and I met about 10 years or so ago while attending Ivy Tech for art. We became friends and played music for fun with lots of beers involved but never really started anything too serious.

I think around 2016 we went to Austin, TX to the Levitation festival and it blew us away seeing so many of our favorite bands in one place. On our way home at like 3 in the morning somewhere in Arkansas we were talking about starting something for real and literally that same week started jamming on some riffs that I hadn't really done anything with yet. He was playing drums to get us started and I think we had planned on adding other people eventually but ended up liking the idea of just power trio.

I had met Joe not too long before all of this and asked him if he wanted to play bass. He joined in on a few practices but schedules and transportation weren't working so we parted ways and had one of our other friends play bass. That eventually ended and we had a lot of friends fill in for gigs. Then a couple years ago we asked Joe to fill in for a couple out of town gigs and then it fell into place and now here we are!

What do you like best about your band and why?

Curt: Collectively, we all enjoy just spending time as a group because we've all been friends for years and being able to share something like this with your buds is something special to us. Giving people a good night out is what we try to do and we love doing it.

Tell us about your recordings. Where can we listen to them?

Curt: You can listen to our music on pretty much any major streaming



service like Spotify, Apple Music, Amazon etc. If you find us on one of them make sure you follow us or whatever. It helps us branch out. Otherwise, for purchase/downloads/merch go to cairojag.bandcamp.com

What is the plan for the future?

Curt: Currently, we're working on a full length. Covid kept us down for a bit, but it wasn't time wasted. We've been expanding what we can do musically and just focusing on getting better as a band. We've also recently added Josh (Hyper Tensions, Bedforms) as extra percussion and that's opened a lot of avenues for us.

Name 3 records, singles, tapes, CDs or what have you, that have either influenced you or that you are currently jamming to. What makes them special to you?

Curt: I've been really into Night Beats for quite a while. They've been a big influence to me with this band and hearing how they do things as a three piece, particularly their albums Sonic Bloom and Who Sold My Generation. Nolan: WITCH: We Intend To Cause Havoc. It's a unique feel-good rock and roll record with great drumming. Curt: Collectively we're all into CAN. If you don't know them, just pick an album and dig in!

COVID kept us down for a bit, but it wasn't time wasted.

Killgulls

Glamour kids from Muncie, Killgulls bring the shoegazey sound of Ride and marry it to the more earthly tones of Love and Rockets. Ben plays the bass, Kevin plays the drums, and Aaron play guitar and sing. They don't like surnames and are building quite a buzz with dreamy performances and superstrong songwriting. Aaron recently sat down with us and answered a few questions from Jeff Napier.

Where are y'all from? How did you get started?

We all live in Indianapolis but Killgulls started when I was staying at my Mom's house in Ohio between semesters at Ball State in Summer 2016. I was just recording whatever came to mind, no intentions or anything, and put some demos online under the name as a dumb joke. Ben and I met at Ball State, we were playing in another band together that we weren't satisfied with so we started a new band around the songs I had been writing. Kevin saw our set at a house show in Muncie in 2018 and was really stoked about it, and joined up as the drummer a year later.

What do you like best about your band and why?

Ben and Kevin are the best bandmates in the world, they surprise me all the time and I think that's the most important part of songwriting. If we aren't surprised then why would anyone else be? It's easy for us to get lost jamming, and the songs just happen for the most part.

Tell us about your recordings. Where can we listen to them?

We have a bandcamp page (killgulls.bandcamp.com), there's an album from 2017 when I was still mostly writing solo, and an EP that we put together last year called Supercontinent. Our good friend and previous drummer Aaron Agler made a couple music videos with us and has some tracks on his YouTube Channel. He's super talented and has 5,000 subscribers for some reason. There'll be more music videos with him in the future. Other than that, we played a lot of new songs at our last show that will be recorded soon.

Name 3 records, singles, tapes, CDs or what have you, that have either influenced you or that you are currently jamming to. What makes them special to you?

I've been listening to Chill Out by The KLF a lot lately, The KLF are undeniably the greatest of all time. Chill Out holds such a special place in the raver heart. A record that was really important to me in the last year is Photograph Burns by V-3, really all of Jim Shepard's music became really important to me. His lyrics are potently absurdist and crass, his music is the saddest and angriest I've ever heard. I'm also constantly listening to Television Personalities. We've covered a few different songs from ...And Don't The Kids Just Love It. It just doesn't let up.



If we aren't surprised then why would anyone else be?



Bedforms

Bedforms is another band that has been around for a while. Their propulsive post-rock with it's unique blend of funk, new wave and shoegaze has proven extremely popular with Indianapolis audiences. Highlighted by the soaring vocals of guitarist Gabriel Stonerock and keyboardist Jenat Laraine, the band adds second guitarist Stephen Radakovich and bassist Brad Johnson to keep things rich in blood and lush in sound. Drummer Mason Simmons and percussionist Josh Morrow keep the whole damn thing from flying into space. Bedforms may just be Indy's best current shot at national recognition.

Bedforms recently "sat down" with us and answered a few of Jeff Napier's questions. Instead of interviewing in person, they sent a reel-to-reel recording of answers that sounded as if they were coming from Siberia or some shit lashed to a drone. Each voice was altered to sound like one singular monotone voice.

Where are y'all from? How did you get started?

Half of the band hails from Indy, but two are out east and one is in NWI. The current iteration of Bedforms has been the longest but we started out with our pals Grace Lowe, Jimmy Frezza, and Chris Madsen.

What do you like best about your band and why?

The best part of any band is getting to play music with some of your best friends. Connection?... in a broad sense - to ourselves, each other, this city, strangers...

Tell us about your recordings. Where can we listen to them?

We have two releases out, with one in the chamber TBA, Idlest Dreams from 2016 recorded in our old apartment's spare bedroom, and Citronella Vitriol from 2020 recorded at 1883 Productions, Brad's studio.

You can listen on WQRT, bandcamp, spotify, iMusic and pretty much all streaming platforms unless you grab one of the 4 remaining cassettes tapes at a live show.

What is the plan for the future?

In the uncertain future, we want to get out on the road with some Indy friends. For now - while we all continue to tap into uncharacteristic patience and caution- just keep writing/recording and playing when it's possible.

Name 3 records, singles, tapes, CDs or what have you, that have either influenced you or that you are currently jamming to. What makes them special to you?

Get this many heads together and it ranges all over, changes day to day. We have a lot in common with enough wild differences to keep it interesting.

Stephen likes Talking Heads - Fear of Music. The contrast of dueling spastic guitars. The bass drum combo, reverb, and hey, who doesn't like David Byrne? And ooh, Brian Eno produced it."

Brad listens to Anything Sabbath."

Gabe plays a lot of Martin Denny's Exotica, but also The Latin Sound Of Henry Mancini, Les Baxter, Curtis Mayfield, 13th Floor Elevators and a lot of killer Indianapolis bands right now.

Mason listens exclusively to heart monitors. Jenat hears anything from Cole Porter to Blink 182.

Josh ONLY listens to Blink 182.



Bingo Boys

More than any other Indy band, Bingo Boys are on a mission to make punk rock fun again. They are fronted by the giant Gus Matracia, whose guitar and vocals scream, bounce and slam infectious tunes right into your skull. Bassist Noah Mackey is dripping with big booty shaking energy, while Michael Carter rules like a lord over the drum kit. Live, they've been showing up in most venues in the city. They aren't flashy or anything, but their songs are so dag-gum good they can't help but get the crowd completely hooked in. The Band recently sat down with Jeff Napier and answered a few of his questions.

Where are y'all from? How did you get started?

Gus: We are from Indianapolis. We started in early 2020. The three of us were already good friends and had played together before. I wanted to do a band with short, simple songs to keep it fun and jam out with my friends. It came together pretty fast.

What do you like best about your band and why?

Noah: Probably the fact that we are such good friends that it makes the music part really easy. We hang out, hike, go camping together... we're buds. That and we've all played in projects with more dominant creative forces, and none of us are really that type, so the vibe is always chill and everything generally comes together smoothly. We're all open to each others suggestions, and no one steps on anyone's toes.

Tell us about your recordings. Where can we listen to them?

Gus: We have three home recorded albums available on BandCamp, iMusic and Spotify. The first self titled album is basically a demo EP. It's six songs in 8 1/2 minutes where we first start honing in our sound. Our second album, Lamborghini is kind of an extension of our first release with higher quality mastering from our friend and local musician Matt Hagen. It's eight songs in 12 minutes. Our 3rd album, More is definitely our cleanest and best sounding record, and we were lucky enough to have another talented friend, Grant Husselman, master it for us. It's also the longest with twelve songs in 24 1/2 minutes.

We also have a couple music videos produced by our friend Noah Haler for our songs "G4" and "Ginger" on YouTube. They were made in summer of 2020.

What is the plan for the future?

Gus: We hope to release one more record before the end of this year, as well as maybe getting a small winter tour in the works. We're also going to get some merch together and will entertain the idea of a sugar daddy type situation.

Name 3 records, singles, tapes, CDs or what have you, that have either influenced you or that you are currently jamming to. What makes them special to you?

Gus: Jay Reatard and all his affiliated projects are a huge influence on Bingo Boys music, his nonstop commitment is/was infectious (RIP).

Noah: I'm gonna say the 2009 album, Coaster by NOFX. I just think it's a really fun album, it's always in rotation for me. I'm really influenced by the bass playing on it and find myself noodling riffs from it constantly.

Carter: Fugazi's The Argument. The rhythm. The tones. The hooks. Just listen for yourself!



INDY CD & VINYL HAS DITCHED PLASTIC BAGS!



Just in time for Earth Day this year, Indy CD & Vinyl used their last plastic shopping bag! Opting instead for paper shopping bags and reusable tote bags, the store is doing its best to limit one-time-use plastic waste.

Sales of the logo reusable tote bags (only \$3.00 each at the cash register) will generate money to be donated to local charity Keep Indianapolis Beautiful (kibi.org) to help support their beautification projects in town.

INDY CD & VINYL UNVEILS NEW LINE OF CLEANERS



Indy CD & Vinyl recently unveiled their own line of vinyl cleaning supplies, including these cool-looking bottles of 'Black Magic' cleaning solution and branded lint-free cloths pre-moistened with the anti-static Black Magic cleaning solution.

Other than heavy-duty cleaning requiring our machines at the shop, this is all you need to keep your records clean of debris and dust for a lifetime of play!

HOROSCOPES WITH THE SPELLSISTERS

SpellSisters is a pair of soul mate friends who are passionate about making astrology and tarot digestible and relatable for everyone. Kelli & Hayley team up to provide uniquely laid back, fun, approachable readings, inspiring people to discover their own insights through blogs and online guides at spellsisters.net.

Aries

March 21 - April 20

While you're in the process of reconsidering your options, you find that the possibilities are endless. You are absolutely ripe on the vine and ready for a major change—but you have to make a decision. The only thing standing in the way between you and what you want is... You. The road is open. The path before you is clear but obscured. The point is you can move forward in whatever way you choose. You hold all of the cards and the information is all right there. Now, all you have to do is do *something*.

Taurus

April 20 - May 20

You think you know but you have no idea. You really hate ambiguity and you think you love to be free from the control of other people, but you're fooling yourself. If you think about it, you honestly just like having things taken care of by any means necessary. Sometimes that means loosening your grip and letting things be done someone else's way. This month, you might find yourself down in the dumps, but really, it's just because you are resisting not being the boss. Is there actually something to be upset about or is that just the narrative you're telling yourself?

Gemini

May 21 - June 20

You've changed a lot over the past two years and people are starting to notice the shift. It's good and welcomed by all! Because think back to who you were this time two years ago: you've been transforming and you'll stay transforming but the past few months of reflection and introspection have been super good to you. You've been busy growing softer lately and tbh, softness is a virtue in a world like this. You used to be the most cut-throat motherfucker and look at you now. There isn't any reason to re-harden yourself, even if you're afraid you'll be hurt.

Cancer

June 21 - July 22

Babe, are you okay? You've barely touched your journal lately. You really need to spend some time with yourself and feel your feelings. It's really not like you to neglect your emotional wellbeing and things are changing in your life. You're rapidly approaching crisis-level stress if you don't prioritize yourself. Listen: Have you opened up to the possibility of a third? Like, clearly, you need assistance in some way—do you need to hire an assistant (don't we all?), find a therapist, open your relationship, have a third child? This is deeply personal and only you know what I'm talking about but the question is crucial to reflect on right now.

Leo

July 23 - August 22

You really, really, really, want instant gratification. You want abundance in all of it's many forms, as is your birthright, but you want it at the expense of whatever it takes to acquire. You've been waiting for the silver platter to drop down from the sky. Newsflash, though! Unfortunately, there is no such thing as having everything all the time. And as it turns out, it's kinda selfish to go after "everything all the time." You're likely to step on some toes and hurt some feelings no matter what, but why do it maliciously when it could be avoided? If Everything Effortlessly™ is what you want, you'll only get that from yourself and it's possible you'll alienate everyone else in the process.

Virgo

August 23 - September 22

You are majorly doubting yourself and let me tell you something: you really don't need to be doing this. If your ego has been bruised, then I'm sorry. But you're not going to repair it unless you dust it off and keep on moving. Literally nobody is going to tell you how amazing you are right now. You're virtue is hidden, and that's okay. You don't need constant praise to feel happy. Let it go, boo. Comparison is the thief of joy—and so are jealousy, fear, deceit, and greed. Is comparing yourself to others in your cohort keeping you from your joyfulness?

Probably. Is it worth it?

Not likely.

Libra

September 23 - October 22

You are highly freakin' motivated this month. It's your birthday season and there's so much planetary action everyone else has motion sickness. But not you. You're **thriving** and can't really be stopped right now. You know how to get where you want to be. You know how to get what you want. You are blessed with an undeniable charm. The fastest way from point a to point b is a straight line. There are many paths and you can choose yours. Either way, you'll get there eventually. But if you cut out the middle-people and do the dirty work yourself, you are that much closer.

Scorpio

October 23 - November 21

If you're waiting for a sign, don't. You're actually holding the sign. This is the sign. You are waiting to be told that you're in the right place at the right time, and that is simply not going to happen right now. If you're quietly keeping your head down trying to be noticed, know that they most certainly do notice you. They just think you're not interested. You might not be aware, but your aloof exterior can come off as ice-cold and I can assure you that you're not being read correctly in this situation. We got retrograde on top of retrograde and you're kind of the bottleneck, bb. You're the one that's icing them out. They're waiting for you to make your move.

Sagittarius

November 22 - December 21

You feel like you are totally manic lately, and you're worried everyone else can see it, too, don't worry. You have it way more together than you think. Or if you don't have it together, at least you appear to. Trust me, you really are doing amazing, sweetie. The biggest magic you have up your sleeve is your ability to look like you're having fun while you're navigating utter chaos. Nobody suspects that you're losing your shit and they don't need to know. Nobody's gonna know. My advice for you is to just keep believing in yourself and keeping your head up. If things are kind of falling apart around you, be sure to hold back a little softness for yourself.

Capricorn

December 22 - January 19

You always think you have to work really hard to get what you want. A wise Capricorn once told me, "Nothing good is worth having without hard work." Actually, I don't think that's true. I don't think you have to work so hard to get what you want. I think you can make earning money into a fun experience. And, dearest, believe it or not, you can have it both ways. You can accomplish big goals and achieve success and it can be fun and easy and beneficial. Unpopular opinion: fun is not equal to laziness. You're wise to spend the month figuring out how to make that happen.

Aquarius

January 20 - February 18

It's not everyday you come across something that just makes you feel so incredibly good. It's not everyday you, especially, meet someone who just gets you, sees you for who you are, and likes you so much for it. Love is the purest form of energy. You're allowed to feel good and it is impossible for feeling good to be wrong. You might notice that you have a natural inclination to distrust anyone who appears to ~understand~ you because of course they don't; in your mind, how could they? But maybe they're like you. Maybe they are weird, too. Maybe they're just a cute little earthling that wants to know you. Let it flow.

Pisces

February 19 - March 20

You feel like you've made a terrible mistake, but I think you're judging yourself too harshly. It's possible you're making yourself sick over having been deceptive while whatever you think you've been hiding is actually pretty obvious. You aren't keeping a massive secret, and listen—even if you are, it's fine. It's less of a catastrophe than you're expecting. I think you'll be surprised to find that to whoever else is affected, it's pretty much a nonissue. Maybe they'll have a reaction for like a second, but it's not as dark as you're fearing. Or maybe revealing the truth sets you free. If nothing else, you'll be free from your spinning wheels.

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DEPECHE MODE DRAB MAJESTY FAITH AND THE MUSE
JOY DIVISION KILEAN MIKLA KILLING JOKE
KMFDM LEBANON HANOVER LIGHT ASYLUM
NINE INCH NAILS PIGFACE PIL SHE PAST AWAY
SHE WANTS REVENGE SIOUXSIE AND THE BANSHEES
SISTERS OF MERCY SKINNY PUPPY
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QUICKSAND 'DISTANT POPULATIONS'



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NYC's Quicksand are back with a new album, "Distant Populations," on Epitaph Records - out September 24th - and your friends at Indy CD & Vinyl are hyped about it!

To celebrate the release of the CD and LP (on indie exclusive colored vinyl and also the regular black vinyl) we are having a pre-order push and Midnight Sale! Preorder your copy of the new album in person, over the phone at 317-259-1012, or online at shop.indycdandvinyl.com and you will automatically be registered to win an autographed copy of the LP!

At 11:30pm on September 23rd we will open for the Midnight Sale, where you can pick up your pre-orders, purchase a copy, and the winner will be chosen!

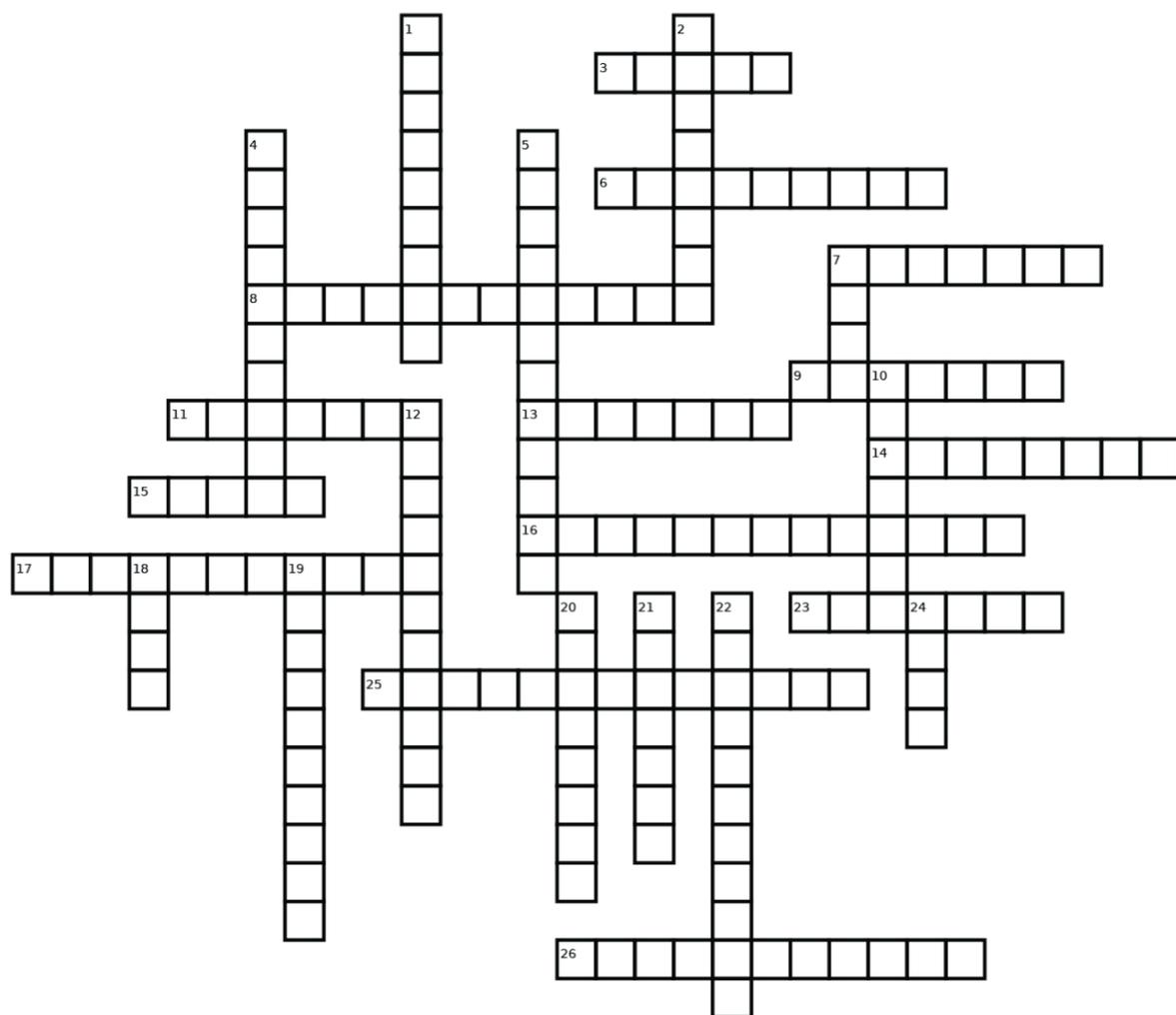
ANDY'S POST-PUNK/INDUSTRIAL CROSSWORD

Down:

1. Neue Deutsche Härte band from Berlin
2. Industrial project of Al Jourgensen & Ian MacKaye
4. Dance night named for a Siouxsie tune
5. Creator of the Museum of PPIM
7. London's creators of Pink Flag
10. Industrial supergroup founded by Martin Atkins
12. cEvin Key's so-called side project
18. Are we not men? We are...
19. Kim & Thurston's no wave-turned-noise rock band
20. 2000's post-punk revival band from NYC
21. Tony Wilson's record label
22. Notting Hill's best post-punk band
24. Group that taught us How To Destroy Angels

Across:

3. Michael Gira's no wave experimental noise act
6. PiL bassist who declared 'rock is obsolete'
7. Legendary Chicago shop & industrial record label
8. NY no wave dance-punk group
9. The type of Mode to give you Strangelove
11. goth post-punk band led by Peter Murphy
13. Mark E. Smith's post punk outfit
14. English industrial metal band
15. Industrial band from Hamburg, Germany
16. Trent Reznor's group
17. Post-punk group became New Order
23. Lol Tolhurst was the founding drummer
25. Vini Reilly's post-punk group
26. Wax Trax Records' first band



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| 1. FLEETWOOD MAC "RUMOURS" | 1. TAYLOR SWIFT "EVERMORE" |
| 2. PHOEBE BRIDGERS "PUNISHER" | 2. FRANK OCEAN "CHANNEL ORANGE" |
| 3. TYLER THE CREATOR "IGOR" | 3. FOO FIGHTERS "MEDICINE AT MIDNIGHT" |
| 4. MAC MILLER "SWIMMING" | 4. TYLER THE CREATOR "WOLF" |
| 5. STURGILL SIMPSON "CUTTIN' GRASS VOL 2" | 5. SZA "CTRL" |
| 6. MADVILLAIN "MADVILLAINY" | 6. TYLER THE CREATOR "SCUM F*CK FLOWER BOY" |
| 7. TAYLOR SWIFT "EVERMORE" | 7. GOJIRA "FORTITUDE" |
| 8. ARCTIC MONKEYS "AM" | 8. PHOEBE BRIDGERS "STRANGER IN THE ALPS" |
| 9. HARRY STYLES "HARRY STYLES" | 9. BLACK PUMAS "BLACK PUMAS" |
| 10. TYLER THE CREATOR "SCUM F*CK FLOWER BOY" | 10. MAC MILLER "SWIMMING" |
| 11. J. COLE "2014 FOREST HILLS DR" | 11. BLACK KEYS "DELTA KREAM" |
| 12. BILLIE EILISH "HAPPIER THAN EVER" | 12. BILLIE EILISH "HAPPIER THAN EVER" |
| 13. KENDRICK LAMAR "GOOD KID M.A.A.D. CITY" | 13. MITSKI "BE THE COWBOY" |
| 14. HOZIER "HOZIER" | 14. TYLER THE CREATOR "CHERRY BOMB" |
| 15. KANYE WEST "COLLEGE DROPOUT" | 15. HARRY STYLES "HARRY STYLES" |
| 16. FLEETWOOD MAC "GRTST HITS" | 16. PHOEBE BRIDGERS "PUNISHER" |
| 17. KANYE WEST "MY BEAUTIFUL DARK TWISTED FANTASY" | 17. STURGILL SIMPSON "CUTTIN' GRASS VOL 1" |
| 18. SZA "CTRL" | 18. CHILDISH GAMBINO "BECAUSE THE INTERNET" |
| 19. HARRY STYLES "FINE LINE" | 19. JOHN PRINE "JOHN PRINE" |
| 20. STURGILL SIMPSON "CUTTIN' GRASS VOL 1" | 20. CAGE THE ELEPHANT "SOCIAL CUES" |
| 21. J DILLA "DONUTS" | 21. LORD HURON "LONG LOST" |
| 22. PINK FLOYD "DARK SIDE OF THE MOON" | 22. BILLIE EILISH "DONT SMILE AT ME" |
| 23. CAGE THE ELEPHANT "MELOPHOBIA" | 23. RADIOHEAD "OK COMPUTER" |
| 24. PEARL JAM "TEN" | 24. HARRY STYLES "FINE LINE" |
| 25. LEON BRIDGES "COMING HOME" | 25. DEFTONES "OHMS" |

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