

INDY CD & VINYL THE SPIN-OFF

BROAD RIPPLE MUSIC
ONE YEAR OF SHOWS AT THE 808

THE INDY JAZZ FEST

RELOCATES TO BROAD RIPPLE

DREW'S FILM LAB

DEVELOPS A FOLLOWING

GOLD LEAF

BREWS UP COMMUNITY SPIRIT

NEW RELEASES

*AVAILABLE THIS FALL AT THE SHOP
& TOP SELLERS FOR 2026*

ISSUE 011 /// FREE
MUSIC >>> CULTURE >>>
AN ATTEMPT TO GIVE SOME SHINE

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

We also want to thank all of you readers for the positive reviews and feedback on our newspaper! Some of you have asked how in the world do we create a print magazine while working on all the other facets of owning a record shop and a venue - it didn't happen in a vacuum, we swear.

The background on this project is simple: Annie has a degree in Visual Communication Design from the IU Herron School of Art, and Andy was graduated from the Department of Defense Information School with a degree in Photojournalism, along with eight years of writing smiley-gladhand stories and taking pictures for the US Army. Putting this magazine together is a marriage of Annie's "what are we really trying to communicate, and how do we properly do that," with Andy's "I know how to use a pica ruler and write a ton of feature stories." We hope you like what we've created!

Thanks for taking this journey with us, and we hope you come visit our shop expansion into The 808! -A²

CREDITS

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INDY CD & VINYL





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SPOTLIGHT ON THE 808 TURNS ONE!

By Annie & Andy Skinner

It is hard to believe that The 808 is turning one this October! What began as an idea to expand Indy CD & Vinyl into the space next door has become something much bigger than we imagined. More than anything, **The 808 has become a place for people.**

For more than two decades, Indy CD & Vinyl has been fortunate to be part of the Broad Ripple community. We always wanted the store to be more than a place to buy records, we wanted a place where people could discover music, see friends, and feel like they could “just be.” For years, we had a small stage inside the store. We hosted national touring musicians alongside Indianapolis artists, fundraisers, listening parties, children’s events and countless other gatherings. That little stage became an important part of who we were.

Then COVID changed everything, and we lost that performance space. We always hoped we could bring it back. When the space next door became available, we saw an opportunity. Of course, this wasn’t just any empty storefront. It was the former Landsharks bar, a place permanently changed by the tragic shooting there in March 2024. Five people were wounded and Timothy Brown Jr. was killed. We knew what had happened there, and we knew what that address meant to people in our neighborhood. But we kept coming back to one question: What if we could turn this place into something positive?

What if, instead of leaving another empty storefront behind, we could create a place where people could come together? That question became The 808. Naturally, we underestimated almost everything about the construction. What we thought might be a six-month project turned into roughly 18 months. Once we got into the building, we discovered just how much needed to be done: electrical work, HVAC, roofing, floors, bathrooms, doors and walls. In many places, we were essentially taking the building down to the studs and rebuilding it. It cost far more than we originally anticipated, and there were plenty of moments when we wondered whether or not we were crazy.

We were asking a lot of an independent record store, taking on a major construction project while still trying to run the business that supports our family and our employees. There was no guarantee the venue would work. But we believed in Indianapolis music. We believed in independent businesses. And we believed our neighborhood needed another place where people could gather.

It wasn’t just the two of us who made this happen, for sure. The staff at Indy CD & Vinyl deserves enormous credit for helping us out. While we were consumed by the stress of construction, our employees kept the record store rocking and moving forward. We also couldn’t have

done it without our neighbors. Indianapolis businesses, musicians, artists, customers and friends supported the idea in ways both big and small. People donated to help us finish the project. Musicians agreed to play. **And people showed up.** That has meant the most to us, and we encourage all of you who haven’t seen it to do the same.



Since opening The 808, we’ve hosted local musicians alongside touring acts, DJs, album-release parties, fundraisers, all-ages shows and events celebrating the incredible diversity of Indianapolis music. We’ve had sold-out shows as well as sparsely-attended but important events with breaking new musicians. We’ve welcomed longtime Indy CD & Vinyl customers and people who had never been inside the store. We’ve seen kids dancing at shows, old friends reconnecting and strangers becoming friends. We’ve watched people come together around music they love and discover music they didn’t know they needed!

The 808 was never meant to compete with Indianapolis’ other great music venues. We wanted to create something that felt like us: a space connected to a record store, where an emerging Indianapolis band could play, a national touring artist could stop, a nonprofit could hold a fundraiser, families could bring their kids, and people could simply hang out. We wanted to build a third space: somewhere that wasn’t home or work, but a place you could go simply to be part of your community.

As we celebrate The 808’s first birthday, we’re realizing that the building itself is almost beside the point, what really matters is what happens inside it: The concerts. The conversations. The fundraisers. The dancing. The friendships. The unexpected moments. The young musician getting a chance to play in front of a crowd. The person discovering a new band. The person who walks into Indy CD & Vinyl for a show and leaves with a stack of records. Those are the things we dreamed about.

One year in, we feel incredibly proud. We spent our social capital and brought in friends and peers who are professionals across the entire music business ecosystem and solicited their advice, paid for their work, continued to improve each and every show, and now we have created one of the best-looking, best-sounding, and most unique rooms in the city for all-ages concerts and events. The building cost more, took longer and required more work than we ever imagined. But today, when we walk into The 808 and see a room full of people listening to music, dancing, laughing and spending time together, we don’t think about the obstacles – we celebrate the positive energy.

The 808

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09.12 GABE LEE w/ WILL OVERMAN & NOPEOPLE
09.13 DIRTY SOUND MAGNET w/ GRAN MORENO & HUMAN DEBRIS
09.21 CLEM SNIDE w/ SHEA FARMER
09.24 JOE KAPLOW w/ OPENING DAY & ANNA MAY
09.25 BRAGOLIN w/ CARRELLEE & ANGEL-MAKER
09.30 MONTHLY HIP-HOP SHOWCASE WITH SONNY PARADISE
10.01 BUZZ KULL w/ KONTRAVOID & A-SQUARED DJS
10.03 CHARMING DISASTER w/ DANA SKULLY & NOUVEAUREES
10.09 CRYSTAL SPIDERS w/ HEAVY TEMPLE & HOLLOWSTEM
10.16 NORRIE THE GOAT ALBUM RELEASE SHOW
10.17 HALLOWEEN RIP-OFF SHOW: POP-PUNK & EMO!
10.20 RAZOR & THE BOOGIEMEN w/ BINGO BOYS & DEFENDER
10.23 HALLOWEEN RIP-OFF SHOW: PUNK ROCK & 1ST WAVE!
10.29 MVTANT w/ PINK STILETTO & ABSOLUTE FORM
11.06 THE STEEPWATER BAND ALBUM RELEASE SHOW
11.07 DUNGEON SYNTH NIGHT #3
11.13 RAMATHORN w/ HUMAN DEBRIS & FILTH + MAJESTY
11.14 VALKEN WOLF w/ MACIANN & MOONSIDE
11.20 NICK DITTMEIER w/ TBA
11.21 HEY JUDY LIU w/ THE BREAKES & 40LOVE
12.04 MODELE w/ TBA
12.05 PAST INSIDE THE PRESENT AMBIENT LABEL SHOWCASE
12.10 PARLOR GREENS w/ TBA
12.11 CORKEN ALBUM RELEASE SHOW
12.11 SLEEPY FLOYD ALBUM RELEASE SHOW

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Indy Jazz Fest Comes Home to Broad Ripple By Andy Skinner

This September, Indy Jazz Fest is putting a new emphasis on Broad Ripple, moving its Grand Finale from downtown's Everwise Amphitheater to Opti Park while bringing much of the week's programming to venues throughout the Broad Ripple neighborhood.

For years, Indy Jazz Fest has unfolded across multiple days and multiple Indianapolis venues, creating a citywide celebration that extends well beyond a single stage. This year, however, the festival is shifting its center of gravity north.

From Sept. 22-26, Indy Jazz Fest will continue its "All Around Town" format, with performances taking

a traditional festival footprint can't: a built-in neighborhood.

The Indy Art Center will serve as one of the primary anchors of the Grand Finale, while Opti Park will host the outdoor stages. A few blocks away, festival programming will extend to The Vogue and Turntable, with The Jazz Kitchen adding another important piece to the musical landscape.

For Allee, the geography itself tells the story. "The move to Broad Ripple will be wholly organic," he says, "meaning there will be a connection with the Finale and people who already see the Art Center as a place where we do a lot of programming."

Richard "Sleepy" Floyd, a longtime Indianap-

SPOTLIGHT ON INDY JAZZ FEST 2026

place at venues across Indianapolis. But the biggest change comes on the festival's final Saturday, when the Grand Finale moves from Everwise Amphitheater downtown to the Indy Art Center and Opti Park in Broad Ripple.

At the same time, many of the festival's other major events will be concentrated in and around the neighborhood, with performances at The Vogue, Turntable and The Jazz Kitchen, among other northside venues.



The result is a festival that organizers say will feel less like a series of disconnected performances and more like an interconnected celebration rooted in a particular Indianapolis community.

"We are certainly trying to get the word out that we see the connection between the art and Broad Ripple and how it serves the Indy jazz and music community," says David Allee.

That connection is at the heart of this year's approach: not a wholesale reinvention of Indy Jazz Fest's multi-day, multi-venue identity, but a deliberate shift toward Broad Ripple as the focal point of its culminating celebration, as well as added focus on Indianapolis-grown and -based musicians.

The Broad Ripple move gives the festival something

olis musician and cultural organizer, already programs jazz at the Indianapolis Art Center through Jazz At The Center. That existing relationship makes the Art Center a particularly fitting home for the festival's expanded vision.

Inside the Art Center, the festival will also highlight the history behind Indianapolis' jazz tradition. Organizers plan to use the Art Center library as an Indiana jazz legacy area, featuring the Indiana Jazz Hall of Fame, jazz talks, exhibits for photographs and books documenting the state's jazz musical history.

It will be a place where visitors can learn about the music before stepping outside to hear its next generation.

"Sleepy already programs jazz music at the Indianapolis Art Center (Jazz At The Center), and we will be using the Art Center library as a Indiana jazz legacy area for our Indiana Jazz Hall of Fame, hosting jazz talks, showcasing photo exhibits and books about Indiana jazz music, and making that area a nucleus of what we are trying to showcase," Allee says.

Then, he says, the music continues outside. "Out the doors and across the street we will have two stages of music during the Fest. Down the street are shows at The Vogue and Turntable, and then the Jazz Kitchen just further down the avenue from there. It all just makes sense."

That sense of place is important to Floyd, too. "Naptown raised me, I am always rooting for us, and I love to recognize that community organization is a hallmark of our city," Floyd says. "That's what makes our city special is that as community creators we are always willing to get our hands dirty and work hard as well as make the art."

For Floyd, music festivals aren't only about performances. They're about what happens when people gather around them.

"What we put out into the community creates vibes," he says. "I always like the challenge of bringing people together, but also making sure they have a memorable experience when they do come together."

The festival's expansion into Broad Ripple also comes with an effort to reach people who might not consider themselves jazz devotees. In advance of the main festival, Indy Jazz Fest is introducing Sneak Peek Week, featuring six free concerts over four days at Broad Ripple-area businesses including Kilroy's, Flatwater, Choluta and Sullivan's Hardware.

The idea is simple: bring the music to people rather than waiting for people to seek out the music.

"There is a whole crowd of people out there that aren't necessarily jazz fans who are just going to love what we are doing," Allee says. That approach could make the festival feel less like a five-day event that happens to occupy Broad Ripple and more like a neighborhood-wide cultural celebration. It also fits the broader ambitions of the Indianapolis Jazz Foundation.

"All of this work starts with our drive to make Indianapolis look as prolific as it can be," Allee says.

The festival's organizers are also looking beyond this year's event. The hope is that putting internationally recognized artists alongside homegrown musicians – and placing both within Indianapolis neighborhoods – will strengthen the city's creative ecosystem over time.

As the Jazz Foundation's artistic director Rob Dixon described it in announcing the festival, "pairing global icons with homegrown artists is intended to create an experience that directly fuels the local creative ecosystem."

The choice of Broad Ripple comes at a significant moment for the neighborhood. The Indy Art Center is unveiling a \$3.6 million renovation of ARTSPARK, including new and restored public art, an accessible trail system, landscaping and terraces.

The festival's Grand Finale will be among the first major events to take advantage of the revitalized space.

"The Indy Art Center is thrilled to host the Indy Jazz Fest Grand Finale," Indy Art Center President and CEO Mark Williams said in announcing the festival. He described the newly renovated ARTSPARK as a setting for one of Indianapolis' premier music events and part of renewed efforts to bring cultural events and activations back to Broad Ripple.

According to Floyd, the festival represents an opportunity to reinforce something that has long been part of the neighborhood's identity.

"Broad Ripple deserves projects like this to showcase what a music neighborhood it really is," he says.

And there's another generation Floyd hopes will experience live jazz music. With children admitted free to the Grand Finale, he has a particular audience in mind.

"With people under 14 free on that last Saturday I'm hoping all the old Broad Ripple-heads come out and bring their kids!" he says.

It's an image that captures much of what organizers hope the new festival model can accomplish: longtime Indianapolis music fans introducing their children to the city's musical culture, while a new generation of artists takes the stage.

By Saturday, Sept. 26, the festival will have moved through a constellation of Indianapolis venues and performances before converging in Broad Ripple. At the Indy Art Center and Opti Park, two outdoor stages will provide the centerpiece of the celebration. Around them will be the neighborhood itself: restaurants, bars, shops, galleries, familiar gathering places and people who may have arrived specifically for jazz or simply wandered into the festival.

That is ultimately the experiment behind Indy Jazz Fest's move north: whether a music festival can become more deeply connected to the place where it happens.

For Allee, the answer begins with Indianapolis' own musicians.

For Floyd, it begins with community. And for the festival, it begins with bringing those two things together.

The music may be international in scope, but this year's Indy Jazz Fest is deliberately putting its roots on Indianapolis soil. The 2026 Indy Jazz Fest runs Sept. 22-26. The Grand Finale takes place Sept. 26 at the Indy Art Center and Opti Park. Tickets are available through Indy Jazz Fest and participating venue websites. Children 14 and under are free for the Grand Finale, while discounted student tickets are available with valid student identification.



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INDY CD & VINYL'S 2026 NEW RELEASES

THE IMPORTANCE OF PRE-ORDERING! *A perspective from Indy CD & Vinyl*

Pre-ordering music in physical formats such as vinyl, CD, and cassette plays a critical role in sustaining both artists and the broader music ecosystem. While streaming platforms have become the dominant mode of consumption, they do not provide the same level of direct financial support or long-term cultural impact as physical media. Pre-orders, in contrast, represent a tangible commitment to an artist's work and contribute meaningfully to the infrastructure that supports recorded music.

WHY PRE-ORDERS MATTER

Pre-orders are a key driver in determining production quantities and distribution strategies. Record labels rely on early sales data to decide how many units to manufacture, while distributors use that information to allocate inventory across retailers. Independent record stores, including Indy CD & Vinyl, depend on pre-order activity to inform purchasing decisions and ensure adequate stock levels. From an artist's perspective, pre-orders generate immediate revenue and demonstrate measurable demand. This can influence everything from chart performance to future opportunities for touring, promotion, and additional releases. In this way, pre-ordering physical music is one of the most direct ways consumers can support the artists they value.

LIMITED EDITIONS AND AVAILABILITY

The resurgence of vinyl has led to an increase in limited-edition pressings, including exclusive color variants, deluxe packaging, and retailer-specific editions. These releases are often produced in finite quantities and may not be repressed. As a result, pre-ordering is frequently the only reliable method of securing a copy, particularly for high-demand titles. It is increasingly common for records to sell out at the distributor level prior to release date, leaving

little or no inventory available for general sale. Customers who wait until release day may find that titles are already fully allocated! **DON'T LET THIS HAPPEN TO YOU!**

When a customer places a pre-order with Indy CD & Vinyl, we are able to secure inventory in advance, often before allocation limits are imposed. This ensures that

the customer's copy is reserved and ready upon release. In addition to managing pre-orders, Indy CD & Vinyl maintains a large warehouse inventory of

used and new records, supported

by a dedicated staff that continually restocks the retail floor. If a title is not immediately available in-store but remains in print, it can typically be ordered and fulfilled promptly.

For customers outside the Indianapolis area, pre-orders and new releases can be shipped nationwide, often within one business day of arrival.

Pre-ordering physical music is a practical and effective way to support artists, ensure access to limited re-

leases, and contribute to the sustainability of independent record stores. Pre-ordering is not simply recommended; it is often essential! So, stop in the shop, give us a call, or order from our website at shop.indyecdandvinyl.com.

YOU CAN PRE-ORDER IN PERSON, OVER THE PHONE AT 317-259-1012 OR ON OUR WEBSITE!

The albums on the following page are select upcoming and anticipated releases expected to be available in physical formats at Indy CD & Vinyl. Release dates are subject to change, and availability may vary by format - the important thing is that you pre-order your copies from us in person, over the phone, or online to ensure you get a copy of the new release on release day at the shop or in the mail!



ANTICIPATED PHYSICAL RELEASES: FALL 2026

Sept 18, 2026

- * beabadoobee - "Pylon"
- * Orville Peck - "Mule"
- * Miley - "Bass Persuades"
- * Boy Harsher - "Get Mean"
- * Echo & The Bunnymen - "Apples For Isaac"

Sept 25, 2026

- * Godflesh - "Decay"
- * Leon Bridges - "Happiness Anytime"
- * Protomartyr - "Hotel Usona"
- * Blondshell - "Violins"

Oct 2, 2026

- * Johnny Marr - "The Age Of Everything"
- * Wishy - "Nature's Pill"
- * Fat Dog - "Cancel Me (I'm Tired)"

Oct 9, 2026

- * Greta Van Fleet - "Palace For The People"
- * Remi Wolf - "MUD"
- * Death Valley Girls - "Welcome To Earth"
- * Teenage Fanclub - "Do Not Dare To Dream"
- * Butthole Surfers - "After The Astronaut"
- * John Prine - "Found Dogs"

Oct 16, 2026

- * Fontaines D.C. - "Dopamine Chamber"
- * The Avalanches - "No Bad Memories"
- * Carseat Headrest - "Teen Of Denial: Joe's Story"
- * Sadurn - "The Underworld"
- * Slayyyter - "Starf*cker"

Oct 23, 2026

- * N8Noface - "Tomorrow's World"
- * Shabazz Palaces - "It's A Style Sport"
- * Anderson Paak & Cordae - "Heavy Is The Crown"

Oct 30, 2026

- * Andy Stott - "Late Loop"
- * Aphex Twin - "Drukqs"
- * Ministry - "Hate To Go"
- * Queens Of The Stone Age - "Perfecth"
- * DIIV - "ZIRP!"

Nov 6, 2026

- * La Roux - "Old Flames"
- * TV Priest - "Cartoons"
- * Cracker - "Greenland"
- * Hot Mulligan - "The Sound A Body Makes"

Nov 13, 2026

- * Royal Blood - "Dead Company"
- * Madlib - "Beat Konducta" reissues
- * Asleep At The Wheel - "Live From Austin, TX"

Nov 20, 2026

- * Lael Neale - "As Killers Do"



DO THE THING! PRE-ORDER MUSIC AT INDY CD & VINYL!

INDY CD & VINYL'S FIVE FUN QUESTIONS

The Indy CD & Vinyl staff checks in on the artists performing soon at The 808 and we ask the five questions to which everyone wants the answers!

CRYSTAL SPIDERS

How would you describe your own music?

Brenna: Fuzzy riffs, big hooks, a lot of space, with some boogie. Somebody described us as “unpretentious” in a review a while back and I think that’s accurate. We just wanna rock.

Aaron: Fun! Slow grooves to up-tempo rock and roll.

What do you love about being on tour?

Brenna: Heavy metal therapy. For 45 minutes a night I just get to play bass really loud in a room full of like-minded headbangers. I also love discovering unique vintage gear at cool music shops!

Aaron: Rocking out with everyone we meet. It’s the best way to bring everyone in a room together.



What should people expect when they come to see you live at The 808?

Brenna: Loud. Really loud. This lineup has a chemistry that’s fun to watch: I’m wailing, Kevin See’s going breakneck on guitar, and Aaron anchors the whole thing. Heavy Temple is co-headlining and Hollowstem opens, so it’s a full night. Also!! We are launching an awesome new jewelry collaboration with Elisain out on this tour that I am really excited about, so come say hi at the merch table and peep the stock.

Aaron: Fun and energetic! Probably a Kramer, some awesome boots, and lots of hair whips.

What have you been listening to lately?

Brenna: Judas Priest – always!!! Some Dolly Parton, the Queen. On the heavy side, Deathchant, Rezn, Mars Red Sky. When I want to roll the dice I kick on “The Official Doom Charts Never-Ending Mixtape” on Spotify or 666MrDoom on YouTube – I’ve found so many killer bands that way. On the less-heavy side, Drab Majesty, DIIV, The Soft Moon.

Aaron: Frankie and the Witch Fingers.

What was your first record, CD, or cassette?

Brenna: Britney Spears, “...Baby One More Time,” on cassette single out of an Alloy catalog. Not ashamed. Millennial gals, IKYK. My first concert was Rage Against the Machine opening for U2, if that redeems me at all.

Aaron: Pretty sure it was Cinderella, “Night Songs,” on cassette.

Crystal Spiders perform at The 808 on October 9th.

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AT THE 808 AT THE808INDY.COM
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WHAT ARE YOU LOOKING FORWARD TO?

Indy CD & Vinyl has a ton of shows booked at The 808 through the end of the year, and each of the artists who will be playing here have a story to tell. Some are from overseas and some are from down the street, but all of them are

performing their art for a reason, and we want you to know more about them!

What shows are you looking forward to seeing? Do you have your advance tickets yet?

MVTANT

How would you describe your own music?

It's a mix of industrial and EBM and it's very dark and horny. People often describe it as woozy and like the soundtrack to a horror film.

What do you love about being on tour?

Honestly, watching all the other bands. I get to see some great performances on the road!



What should people expect when they come to see you live at The 808?

Fog and darkness. It should feel like stepping into an 80's body horror film.

What have you been listening to lately?

Lately I've had what seems to always be a mix of things, but I loved the last two FKA Twigs albums.

What was your first record, CD, or cassette?

I vividly remember the day I had some extra cash as a kid and I walked into a CD store and bought 3 cassettes: Metallica Reload, Nirvana MTV Unplugged, and NIN Downward Spiral.

Mvtant performs at The 808 on October 29th.

CHARMING DISASTER

How would you describe your own music?

Goth-folk cabaret, haunted vaudeville, songs for spooky nerds

What do you love about being on tour?

Meeting all the delightful weirdos who come to our shows and giving them a chance to meet each other. And side quests like visiting Indy's fascinating Indiana Medical History Museum!

What should people expect when they come to see you live at The 808?

Songs inspired by myth, magic, monsters, and mortality. Hilarious stage banter. A Tarot-style card divination that determines our set list. Stunts!

What have you been listening to lately?

In the car we listen to Led Zeppelin, Adam Ant, The White Stripes, PJ Harvey, Joanna Newsom, Lana Del Rey (her new track "White Feather Hawk Tail Deer Hunter" is so good), and Devo to name a few, to really get us into tour mode.

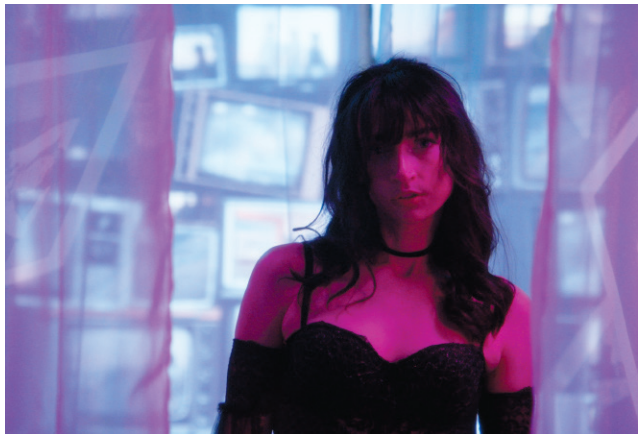


What was your first record, CD, or cassette?

Jeff: When I was 12 or so I got a cassette player from Korvettes and for whatever reason (destiny?) there was a copy of Electric Light Orchestra's Out of the Blue already jammed in the player. It was the first time I really listened to music. What a great album! Ellia: I had the "Ghostbusters" theme on a 7-inch record that I played over and over on my Fisher Price turntable until it was confiscated by my parents for being too annoying. I still love that tune.

Charming Disaster perform at The 808 on October 3rd.





CARRELLEE

How would you describe your own music?

I would steal this quote from Destroy/Exist that puts it simply, "melancholy, wrapped in vibrant electronics"

What do you love about being on tour?

I love the feeling of being anonymous walking the streets of an unknown town. You never know what you will discover. I also love meeting people at shows. It keeps me inspired and motivated.

What should people expect when they come to see you live at The 808?

One might expect to sink into a certain feeling. You are invited to enter a place where you can just be yourself. There will typically be lots of fog, neon colors, and a variety of moods and tempos that hopefully take you on some sort of ride.

What have you been listening to lately?

I have been listening to lots of Bragolin, preparing to play synth for them, on their US tour.

What was your first record, CD, or cassette?

I think it was a Nirvana and Fiona Apple CD at the same time.

Carrellee performs at The 808 on September 25th.



BUZZ KULL

How would you describe your own music?

It's the natural order of growth in time and confidence in myself, and in how heavy and hard I want to push this project. The earlier records were divided between therapy and understanding, whereas since the release of Fascination and Deep Hate, it's more about how heavy and strange I can make this, to keep myself driven to perform and give me life.

What do you love about being on tour?

For me, it always feels like a family trip or vacation mixed with areas of putting yourself to work and seeing how hard you can push yourself. Everything counts, and you're with people you trust and love being around, who have your back. Everyone I've ever toured with, I'd give the clothes off my back to. They're all close friends, and they give me inspiration and drive.

What should people expect when they come to see you live at The 808?

Performing before or after Kontravoid is like a shot of adrenaline. These shows we do together always go hard, and we never deliver anything mid. We're by no means competitive; we just feed off each other's level of performance.

What have you been listening to lately?

It constantly changes, but I'm always hovering around the first 11 Skinny Puppy records, Severed Heads, Psyche, Portion Control, Depeche Mode and so on.

What was your first record, CD, or cassette?

I didn't really get any spending money from my family. I had to wash my parents' cars and do other chores to earn my own money to spend. I discovered you could buy cassettes that were way cheaper than CDs. The first one I ever bought was a compilation tape called Hit Machine 13 in 1996. It opens with the X-Files Theme by Triple X and follows up with The Prodigy's Firestarter.

Buzz Kull performs at The 808 on October 1st.



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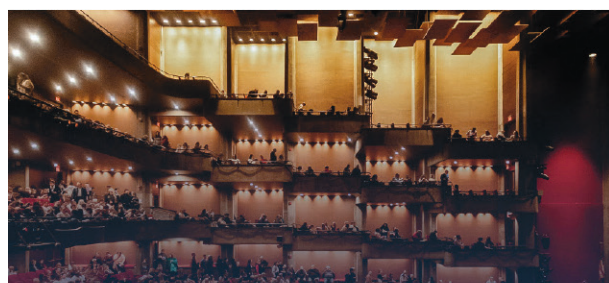


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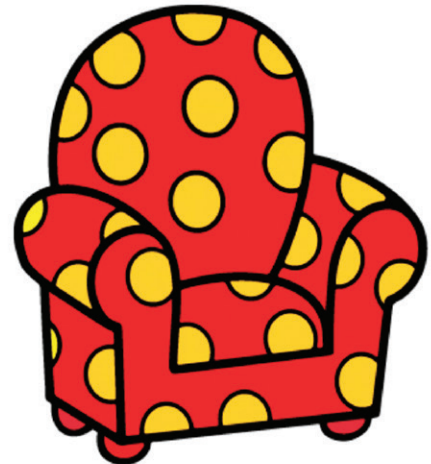
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**Keeping Film Alive:
Inside Indy's Drew's Film Lab**
By Andy Skinner



For Andrew “Drew” Hilt, the appeal of film photography began with curiosity—and a broken camera.

A skateboarder for nearly two decades and a photographer for more than 13 years, Hilt initially knew little about film. Around 2016 or 2017, he began noticing more of his skating friends shooting analog. He picked up a few inexpensive point-and-shoot cameras before finding a broken Olympus OM-1 for \$5 at a Roberts Camera garage sale. He fixed it himself.

“The satisfying sound of the shutter after fixing it was what got me hooked,” Hilt says. It would be several more years before he turned his curiosity toward what happened after the shutter clicked. He first developed his own roll of film in late 2023.

“I have a certain curiosity for how things work,” Hilt says. “I asked myself, well how does this even work? I’m putting a cartridge in a camera and somehow after I send it off photos magically appear.”

His first attempt at developing black-and-white film was largely a failure. Most of the roll was ruined. But he tried again. When the images appeared on the strip of plastic, the process became something more than a technical exercise. “I knew it was something special.”

That fascination eventually became Drew’s Film Lab, an Indianapolis-area film-processing business built around the idea that analog photography is worth preserving, and that developing film should be approachable. Hilt launched Drew’s Film Lab with a Google listing in the summer of 2025. Without advertising, the listing began generating calls from people looking to have film developed. Encouraged by the unexpected demand, he formed an LLC and began building the business in earnest. Today, Drew’s Film Lab processes 35mm, 110, 120, IX240 and disposable film in both color and black-and-white. Color film is processed using a Fujifilm processor, while black-and-white film is processed by hand. The lab also scans negatives using a Fuji Frontier SP3000 scanner.

But Hilt’s approach is about more than processing film. His business model is intentionally local. The lab’s first drop box was installed at Minus Skate Shop in April 2026, followed by locations at Vintage Kulture on Mass Ave and Indy CD & Vinyl. Customers can order and pre-pay online, or visit a drop-box location, fill out an order envelope and leave their finished rolls for Hilt to collect. The lab currently picks up from its drop boxes Thursdays and Sundays. The partnerships are fitting. Minus is deeply connected to Indianapolis’ skateboarding community, Vintage Kulture celebrates vintage clothing and tangible media, and Indy CD & Vinyl has its own connection to analog devices and physical music formats. For Hilt, keeping those connections local is intentional. “The idea of a drop box is not original,” he says. “However, I wanted to be involved with small businesses so my placement of drop boxes is very intentional.”

The lab also places an emphasis on sustainability. Film photography inevitably produces waste through negatives, plastic canisters, chemicals and paper, but Drew’s Film Lab separates materials for recycling and has developed a more environmentally conscious black-and-white process.

The lab uses a non-hardening fixer that allows plain water to serve as a stop bath and has also developed its own variation of “caffenol,” a black-and-white developer made using ingredients including instant coffee, washing soda and vitamin C.

For Hilt, the work represents a counterpoint to the speed and disposability of modern digital media. “Film is a masterclass in patience, chemistry, and creativity,” he says. That patience is part of the point. In a world where photographs can be taken, edited and consumed almost instantly, film forces photographers to slow down. There is a physical negative at the end of the process—a tangible record that exists beyond a phone screen. “We need to keep film and other dead formats alive,” Hilt says. “It is a breath of fresh air with how easily we consume media from our pockets.”

And while Hilt still works his day job in commercial construction and security-system installation, he sees the film lab as something much bigger than a side project. “My day job gives me a good work/life balance, so I am very fortunate it allows me to be able to follow my dreams with the film lab.”

For photographers who entrust Hilt with their negatives, that dedication is ultimately part of the service. He wants customers to know that their photographs are being handled with care—not simply processed as another order. “Just knowing that this is specifically the type of work I want to do forever,” Hilt says, “customers can get the peace of mind that when they send me their film they are getting the quality they are paying for and further peace of mind I will provide the attention to detail their memories deserve.”

In Indianapolis, Drew’s Film Lab is doing more than developing photographs. It is helping keep a slower, more tangible way of making and experiencing images alive—one roll at a time.

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| 9.23 The Fixx, Colin Blunstone, Peter Asher | 11.14 Deana Carter |
| 9.24 So Good! The Neil Diamond Experience | 11.15 John Waite w/ John Cafferty
and the Beaver Brown Band |
| 10.1 The Carpenters Songbook | 11.17 Kenny G |
| 10.2 Labyrinth in Concert | 11.20 TUSK: The Classic Fleetwood Mac
Tribute |
| 10.3 Martina McBride | 11.29 The Allman Betts Family Revival |
| 10.8 40 Fingers | 12.4 Mac McAnally |
| 10.17 Ryan Bingham | 12.5 The Texas Tenors |
| 10.23 The Dolly Show | 12.6 Danny Gokey + Natalie Grant |
| 10.25 Atlanta Rhythm Section + Orleans | 12.9 Grand Ol' Christmas |
| 10.29 Daughtry | 12.13 Mark O'Connor's An Appalachian Christmas |
| 11.7 Amplify Nashville
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| 11.8 Blue October | |



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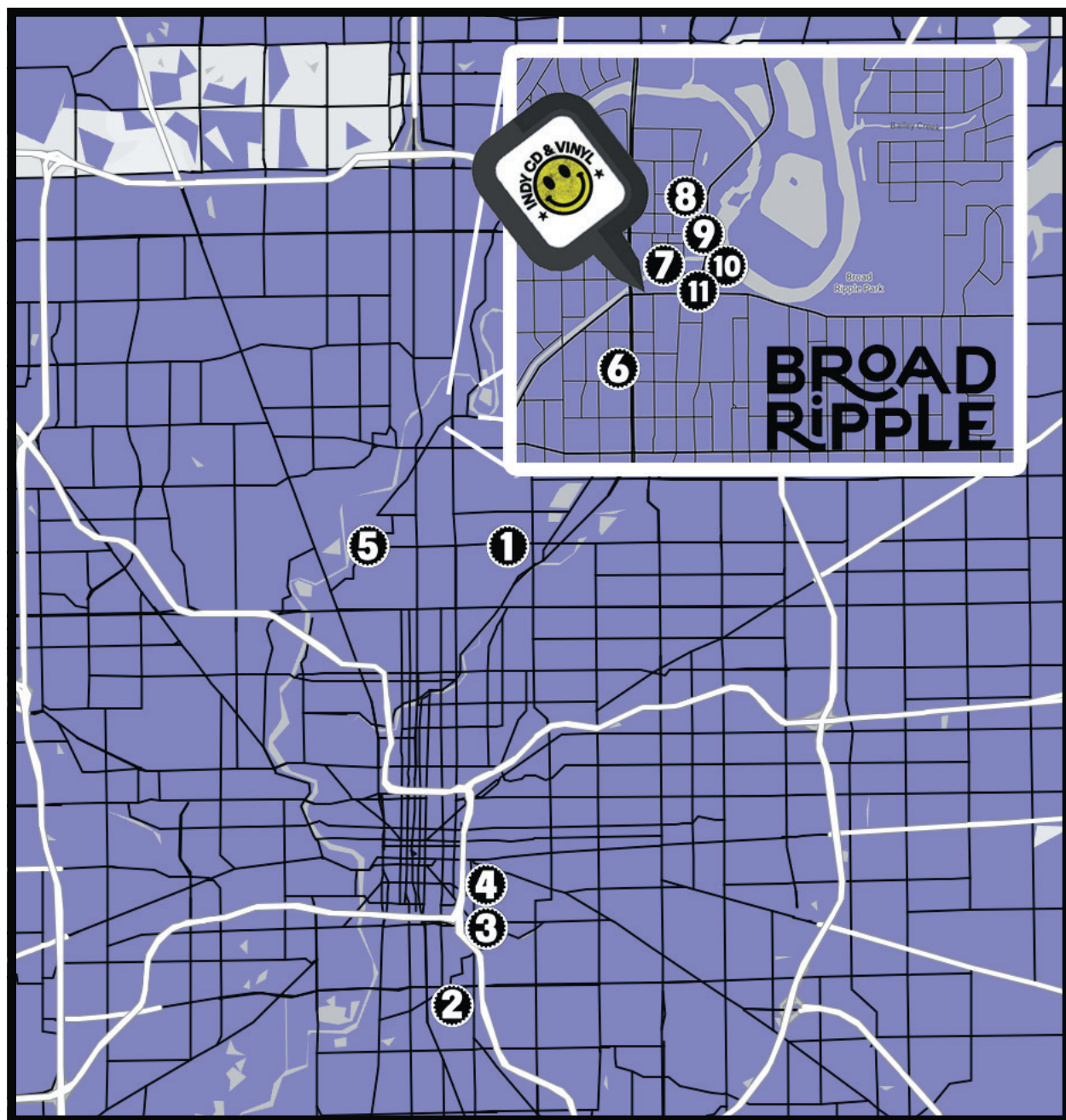
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2. FILLING STATION / BIG LUG
3. WHITE RABBIT CABARET
4. ARTHUR'S MUSIC
5. BUTLER ARTS & EVENTS CTR
6. KOLMAN DENTAL
7. BAZBEAUX PIZZA
8. BROAD RIPPLE BREWPUB
9. LOLA BLU BOUTIQUE
10. THE BUNGALOW
11. ARTIFACTS

NOT SHOWN ON MAP: BCW SUPPLIES SPELLBOUND INDY
BROWN COUNTY MUSIC CENTER INDY JAZZ FEST

Gold Leaf Savory + Sweet: A Neighborhood Business With a Heart for Giving By Andy Skinner

There is something fitting about a business called Gold Leaf. Gold is valuable, but its meaning is often found in how it is shared. For Indy CD & Vinyl's friends John-Christian "JC" Bockman and his wife, Kristine "Teenie" Bockman, the gold they have accumulated through their Indianapolis café isn't simply measured in dollars and cents. It is measured in relationships, in neighbors who have become regulars, in community organizations that have found a willing partner, and in the growing number of people who walk through the doors of Gold Leaf Savory + Sweet knowing they are entering a place that cares about more than serving a good meal.

That wasn't necessarily the plan when the Bockmans set out to open their business. Their original goal was more straightforward: create an inviting neighborhood restaurant on East 46th Street where people could gather over food and conversation. Then came 2020.

Gold Leaf was preparing to open in the spring of that year as an affordable, intimate small plates restaurant and evening wine-and-appetizer bar just as the COVID-19 pandemic brought the restaurant industry (and much of everyday life) to a standstill. What should have been an exciting moment for a new business became an exercise in patience, improvisation and determination. For the Bockmans, walking away wasn't an option.

They opened Gold Leaf as a coffee shop and café during one of the most challenging periods imaginable for a new hospitality business and began the slow, sometimes difficult work of earning a place in the neighborhood. Six years later, the result is more than they could have imagined. The easiest way to understand Gold Leaf now is not to look at its menu, the best way to see what they are about is to look around the room. Most customers know the staff by name. Neighbors have made the café part of their routine. Community members stop in for an event. Local artists and organizations have found an audience there.

The café has become a gathering place on East 46th Street, and it is now the kind of neighborhood institution that is defined as much by the people who frequent it as by the food it serves. That didn't happen by accident. The Bockmans built Gold Leaf the old-fashioned way: by showing up, putting in the hours and creating relationships one customer at a time. From the beginning, the philosophy was to make the café approachable and accessible to the surrounding community. The pandemic made that task considerably

more difficult, but it also underscored the importance of creating a place where people could connect. Over time, that connection became Gold Leaf's greatest asset.

The business has been described as "community-first," a philosophy reflected in its events, partnerships and support of local causes. And as the community has embraced Gold Leaf, the Bockmans have increasingly looked for ways to return that support. For Teenie, there is nothing complicated about why. "Because it's important. Because it's our neighborhood. Because it's our community. Because it's why I get up in the morning." That conviction has become central to the way the Bockmans think about their role as business owners. "I fundamentally think it is our responsibility as business owners to give back wherever we are able," Teenie says.



JC and Teenie's first foray into turning their business into a vehicle for giving was the Giving Back the Gold recognition program. The idea was simple but meaningful: a monthly customer appreciation and community giveaway promotion meant to reward regulars by highlighting other locally-owned businesses. It was a natural extension of what the Bockmans had already been building.

This neighborhood café depends on its community. Giving back has become a way of acknowledging that relationship, as well as making sure the success of Gold Leaf could benefit more than just the business itself, and for Teenie and JC that philosophy has continued to expand. Gold Leaf is a supporter of NAMI Indiana, an organization dedicated to mental-health awareness, education, advocacy and community support. Gold Leaf has also hosted community-giving days in which a portion of proceeds is directed toward local organizations, including efforts connected to the Indiana Foundation for Education and the Indianapolis Foundation.

The individual fundraisers may vary, but the underlying idea remains consistent: bring people together, make it easy to participate, and turn an ordinary visit to the café into an opportunity to help someone else. In that sense, Gold Leaf's charitable efforts aren't separate from the business, they have become part of its identity.

If there is one event that captures Gold Leaf's evolution from neighborhood café to community-minded gathering place, it might be the most unlikely one. On October 3rd, Gold Leaf will host the Hot Dignity Dog charity hot dog-eating competition, raising money for the Boulevard Place Food Pantry. It is, admittedly, a

somewhat absurd premise that they planned long before they first opened their shop. Competitors. Hot dogs. A race against the clock. But that absurdity is part of the charm: a good fundraiser doesn't always have to feel like a fundraiser. Sometimes it can simply feel like a great afternoon with your neighbors, with the added knowledge that the fun is helping someone who needs it, and Hot Dignity Dog embodies that philosophy.

Teenie and JC are discovering something along the way: their ability to raise money for the community is greater than they initially imagined. What began with small acts of giving has grown into events capable of bringing together a much larger audience and generating meaningful support for local causes. For the Bockmans, that growth isn't simply a measure of the success of an event, it is evidence of what can happen when a business earns the trust of its community.

Hot Dignity Dog won't be the end of the giving. Later this year, Gold Leaf is planning another charitable event, "Cheers, Y'all," continuing the café's growing tradition of pairing community, celebration and fundraising. The event builds on an earlier version of Cheers, Y'all, which brought people together at Gold Leaf around the same idea that has come to define so much of their work: create an enjoyable experience, invite the neighborhood in and use the occasion to support something larger than the business itself. The details may change from one event to the next, but the formula remains remarkably consistent: Food. Friends. Fun. Community. Giving back.

The remarkable part of the Gold Leaf story is how little of it could have been predicted. JC and Teenie couldn't have known that they would not be opening a restaurant but instead a cafe/bar during a global pandemic. They couldn't have known how difficult those first years would be, or how long it would take to establish themselves, with a business model that wasn't what they initially conceived. And they certainly couldn't have known that the business would eventually become a platform for community events, charitable giving and local partnerships. Yet adversity may have helped shape the business they ultimately created. They had to be adaptable and persistent. They had to listen. They had to keep showing up. And eventually, those efforts created something that can't be manufactured with a marketing campaign: trust.

That's what makes events like Hot Dignity Dog and Cheers, Y'all possible. Any restaurant can announce a fundraiser, but a trusted neighborhood business can turn a fundraiser into a community event. The distinction is important.

On October 3rd, a crowd will gather for Hot Dignity Dog. There will be hot dogs, competition, laughter and, undoubtedly, a few people questioning exactly how they got themselves into an eating contest (including the writer of this article – yep, you can see Andy eating too many hot dogs for charity on Saturday the 3rd). Later in the year, Cheers, Y'all will offer another opportunity to gather, celebrate and give back. All of this is evidence a successful neighborhood business isn't simply a place where people spend their money. It is a place where people invest in one another. Gold Leaf embodies this ethos, and we are grateful to know them.



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INDY CD & VINYL'S GUIDE TO DISCOGS

How We List Items on Discogs at Indy CD & Vinyl (And You Can Too!)

A practical, start-to-finish guide for everyone.

At Indy CD & Vinyl, we move a lot of inventory: used, new, rare, weird, and everything in between. Besides filling up our shelves at the shop, Discogs is one of the main ways we get those records into the hands of people who actually want them. But success online comes down to doing things the right way: accurately, consistently, and with respect for the collector mindset. In the shop, used records with a simple price sticker are ungraded records, but each has at minimum been cleaned and grades G or above. These items are not listed for sale online.

Many items will have a larger price sticker on the front that describes the record, shows a grade of the media as well as the sleeve, and each of these are listed online on our Discogs seller page.

Here's exactly how we handle those online listings from start to finish, and also how you can and should use Discogs for yourself as a way to keep an inventory of your collection online.

Step 1: Identify the Exact Release (No Guessing)

This is the most important step, period. We don't list "a version" of a record. We list the actual version. Our rule: If it doesn't match, it's not the same release. Taking an extra minute here saves returns, bad feedback, and headaches later.

When pulling an item for listing, we check:

- * Catalog number (spine, labels, inserts)
- * Barcode
- * Matrix/runout etchings (in the deadwax on vinyl)
- * Label design, color, and layout
- * Country of manufacture
- * Year and pressing details

Step 2: Match to the Correct Discogs Page

Once we've got the details, we locate the exact release page. We confirm:

- * Format (LP, 7", CD, cassette, box set)
- * Edition (reissue, remaster, colored vinyl, promo, etc.)
- * Label + catalog number combo

If everything lines up, we skip forward to Step 4. If not...

Step 3: Add a New Release (When Needed)

Sometimes the exact version just isn't in the database.

It happens, especially with small pressings, local releases, new releases, or odd variants. When that's the case, we create a new release entry on Discogs.

Here's how we approach it, and how you can too:

A. Start with "Add Release"

* Click "Add Release" from the marketplace or database

* Choose the correct format (vinyl, CD, etc.)

B. Enter the core information. We fill this out completely, not halfway:

* Artist name (standardized to Discogs format)

* Title

* Label

* Catalog number

* Format details (LP, Album, Limited Edition, etc.)

* Country

* Year

C. Tracklist

* Enter tracks exactly as printed

* Match the spelling, capitalization, and sequencing

* Include durations, if listed

D. Credits & Notes

* Add pressing plant info, if known

* Include anything unique ("Indy pressing," "hand-numbered," etc.)

* Use notes to clarify anything a buyer would care about

E. Images (Critical)

We upload clear, well-lit photos of the front cover, the back cover, the labels (both sides for vinyl) and inserts, if relevant.

F. Submit the listing!

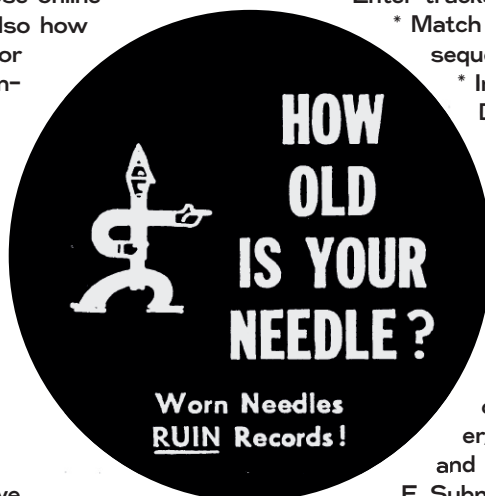
Keep in mind, you should add releases only when you're confident. Sloppy submissions create more work for everyone. After double-checking everything, submit it to the database and wait for it to be accepted (or updated by the community if needed).

Step 4: Grade the Item (Conservatively)

We stick to the Goldmine standard and we grade conservatively. On every listing the condition is clearly noted and priced accordingly. Our policy is we would rather a customer be pleasantly surprised than disappointed. We always grade the media (the record itself) and the sleeve (remarking on seam splits, corner dings, ring wear, etc.).

* M (Mint): The record is still sealed, unplayed, and undamaged.

* NM (Near Mint): Clean, plays great, minimal signs



of handling. Mint, but opened.

* VG+: Light wear, maybe minor noise on playback. Most records are VG+.

* VG: Visible wear, including marks and scuffs on the vinyl but still a solid player.

* G (Good): Plays without skipping; however, with significant surface noise and many scuffs and scratches.

* F (Fair): Place-holder copy only, possible skips and lots of noise.

Step 5: Write Real Comments (No Filler Language)

This is where we separate ourselves from lazy listings. We include the specific condition notes ("light scuffs on side A, plays strong"), sleeve issues ("2-inch top seam split, corner bump"), included materials (inners, inserts, hype stickers), anything unusual or noteworthy.

Step 6: Price with Intention

We aim for pricing that moves inventory while still respecting the value of the record. We look at the lowest current listings, the median sale history, and the condition of our record vs. the competition. Then we decide:

- * Do we want it gone? Price aggressively.
- * Is it a rare piece? Hold the line.
- * Is it new stock? Stay competitive, but fair.

Step 7: List the Item

Once everything is dialed in, it's live and ready to go. Hit "Sell This Item." Enter condition, price, and comments. Publish!

Step 8: Shipping & Fulfillment (Our Standards)

We take shipping seriously—it's part of the product. Our approach uses proper LP mailers with the records removed from sleeves to prevent seam splits and secure padding if needed. We pride ourselves on a fast turnaround (typically within 1 business day). We also communicate quickly with buyers and resolve issues fast and fairly.

Step 9: Inventory Discipline

With the volume we handle, organization matters. Our items are stored in a way we can locate them quickly. Listings are double-checked before going live. Sold items are pulled and packed promptly. There's nothing worse than selling something you can't find!

Final Thoughts

Selling on Discogs at a high level isn't about short-cuts, it's about precision and consistency. At Indy CD & Vinyl, our philosophy is simple: List it right / Describe it honestly / Ship it safely / Treat every order like it matters. Do that, and the rest takes care of itself!



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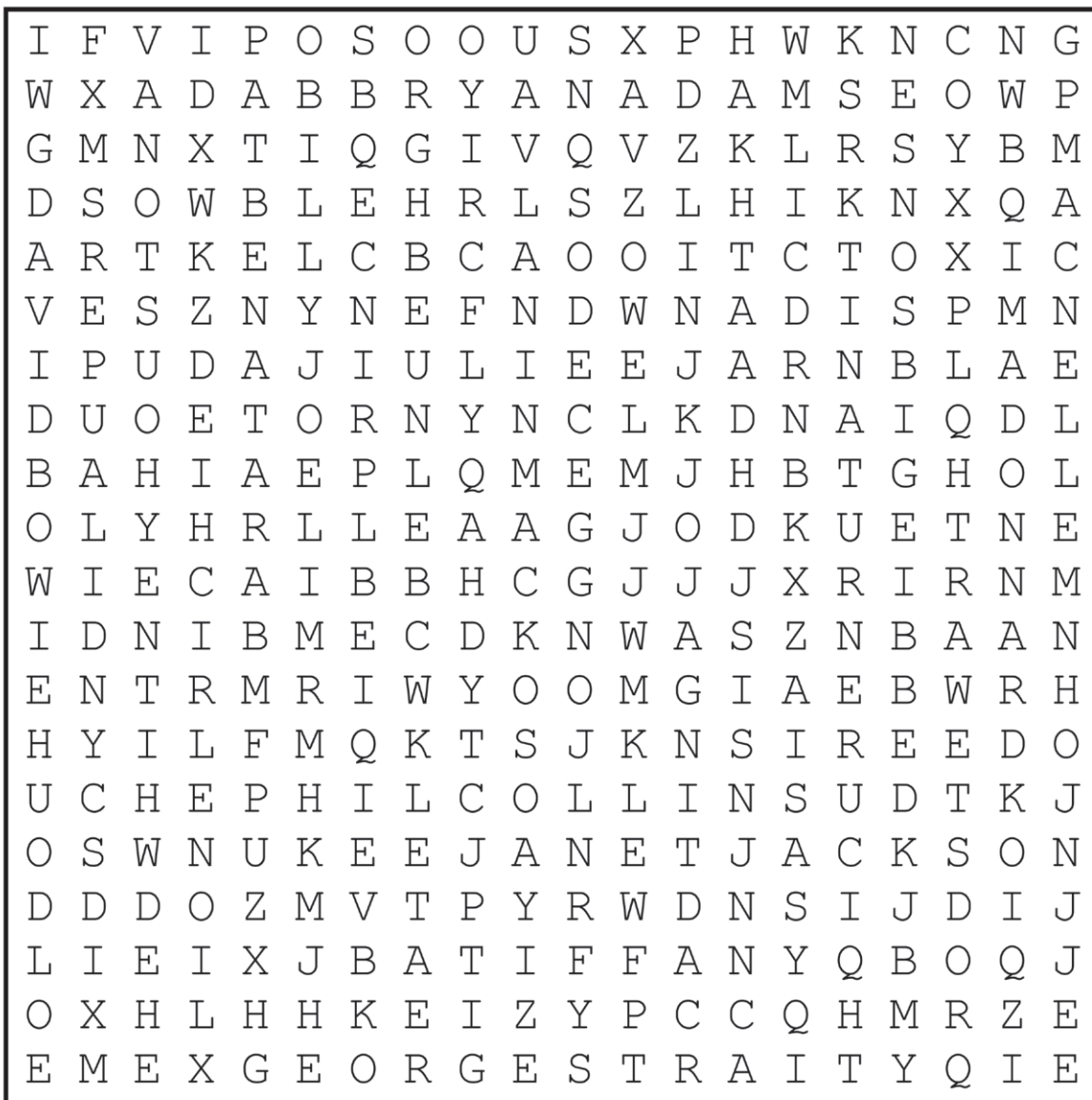
INDY CD & VINYL'S TOP LP SELLERS 2026

- | | | |
|----|--------------------|---------------------------------------|
| 1 | MICHAEL JACKSON | THRILLER |
| 2 | PHOEBE BRIDGERS | LOST WEEKEND |
| 3 | JOHNNY BLUE SKIES | MUTINY AFTER MIDNIGHT |
| 4 | NOAH KAHAN | THE GREAT DIVIDE |
| 5 | OLIVIA RODRIGO | YOU SEEM PRETTY SAD... |
| 6 | MICHAEL JACKSON | NUMBER ONES |
| 7 | HARRY STYLES | KISS ALL THE TIME DISCO, OCCASIONALLY |
| 8 | OLIVIA DEAN | THE ART OF LOVING |
| 9 | FLEETWOOD MAC | RUMOURS |
| 10 | PRINCE | PURPLE RAIN |
| 11 | TAME IMPALA | CURRENTS |
| 12 | MICHAEL JACKSON | OFF THE WALL |
| 13 | BAD BUNNY | DEBÍ TIRAR MÁS FOTOS |
| 14 | ANGINE DE POITRINE | VOL. 1 |
| 15 | NIRVANA | NEVERMIND |
| 16 | JEFF BUCKLEY | GRACE |
| 17 | BRUNO MARS | THE ROMANTIC |
| 18 | MICHAEL JACKSON | BAD |
| 19 | ALICE IN CHAINS | DIRT |
| 20 | MICHAEL JACKSON | DANGEROUS |
| 21 | LAURYN HILL | MISEDUCATION OF LAURYN HILL |
| 22 | ANGINE DE POITRINE | VOL. 2 |
| 23 | SINCERE ENGINEER | PROBABLE CLAWS |
| 24 | THE MARIAS | SUBMARINE |
| 25 | GEESE | GETTING KILLED |
| 26 | PIERCE THE VEIL | MISADVENTURES |
| 27 | GORILLAZ | THE MOUNTAIN |
| 28 | BOARDS OF CANADA | INFERNO |
| 29 | NOAH KAHAN | THE GREAT DIVIDE |
| 30 | MICHAEL JACKSON | MICHAEL |
| 31 | NIRVANA | UNPLUGGED IN NEW YORK |
| 32 | PIERCE THE VEIL | MISADVENTURES |
| 33 | RADIOHEAD | OK COMPUTER |
| 34 | MITSKI | NOTHING'S ABOUT TO HAPPEN TO ME |
| 35 | MAC MILLER | SWIMMING |
| 36 | FAILURE | LOCATION LOST |
| 37 | TAME IMPALA | SLOW RUSH |
| 38 | RADIOHEAD | IN RAINBOWS |
| 39 | PINK FLOYD | DARK SIDE OF THE MOON |
| 40 | THE MALL | LIVE AT SPELLBOUND: VOL. 7 |

*THIS LIST EXCLUDES RECORD STORE DAY TITLES



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