

The Making of Inoxia Mag: A Look at Nashville's Underground/DIY Music Scene

By

Megan Loveless

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For Hal and Stephanie Loveless, *who pushed me to do this project: for that I am grateful and I hope I make you proud.*

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Abstract

Nashville, Tennessee is brimming with the most talented musicians found anywhere in the world. Known as “Music City,” it is no surprise that there are a multitude of shows happening every night of the week of all different genres. Nashville is not just singer-songwriters and honky tonks. The underground DIY music scene in Nashville is alive and well built up of some of the best punk, hardcore, psychedelic, dream pop, indie rock bands, etc., found anywhere. This scene is built on the passion of venue owners, promoters, bands, artists, that use any resources they have to create spaces, records, and shows. Inoxia Mag highlights the music and the people that make up the Nashville DIY scene through interviews, photos, show coverage, and more.

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Introduction

I became interested in music and writing at a young age. As a four-year-old, I passed the days watching CMT music videos. At five, I wrote my first book, inspired by my Britney Spears doll and attended my first concert at Bridgestone Arena – it was Aaron Carter. Throughout my life, I have attended many concerts and always felt inspired and overwhelmingly content after attending one. When I began college at MTSU, I realized how therapeutic shows really could be.

Nashville is known as “Music City,” but it is portrayed as a mecca for country, and more recently folk music and singer-songwriters. I want to create a magazine that changes that viewpoint. *Rolling Stone* in 2017 released an article, titled “How Underground Nashville Bands Are Reclaiming Music City,” that reveals a larger crowd and shows that there is a whole other side of Nashville some do not get to see – the underground or Do It Yourself (DIY) scene ruled by garage rock, indie rock, psych rock, and punk. I have worked at an independent record label, Cold Lunch Recordings, in Nashville for the past year and have been an active member of this scene. I book shows and contact smaller bands about releasing records. The DIY scene focuses on developing lesser-known or unknown artists by having a show booked and run by people who might not have much money but are creative and passionate in the way they make these events happen. More often than not, the artists involved in this movement will put on house shows or have developed their own venues. A band playing heavy music in a crowded basement with string lights weaved through the ceiling captures the essence of what I am describing. Maybe someone has also displayed some art on the walls upstairs or someone

if doing stick-and-poke tattoos in the living room. DIY shows provide a way to help artists showcase their talents for lower cost and for a more unique experience.

This Nashville underground scene has become a huge part of my life throughout my years at MTSU. I want to showcase this scene that has embraced me and continues to empower me. It is where I have found a place to fit in – at a show surrounded by friends and sweaty kids jumping around me watching a familiar band perform. To showcase the bands playing in the basement, or interviewing artists who are local underground favorites or the people behind the scenes making the records and shows happen for these smaller artists, I have established the first issue of a music magazine highlighting the Nashville underground scene called Inoxia Mag.

The title of the magazine was inspired by the flower, *datura inoxia*, as found on *Bionet Eafrinet*. The flower only blooms at night, much like the music scene when everyone comes out to a show. Although the plant can be lethal, it can also cause visions or hallucinations and was used as a drug by Native Americans to relieve pain. That is what I think music does for people. Shows and music in general can provide an escape for attendees or listeners. For those people, it does relieve pain. I want the magazine to capture this thought – that bands and shows conjure up a sense of belonging. I want the magazine's photography to reinforce this and the interviews of people in the bands playing or the people behind the scenes that help make the events possible to show just how special this scene is. The thought is, "I can't get this big venue booked or a huge record deal and my music isn't mainstream, so how will I find an audience?" I want to portray the community that has been built around this idea. People have been inspired to

book their own shows in whatever is available, to put out an album on cassette for what they can afford and to make these events the most unique and memorable of their youth.

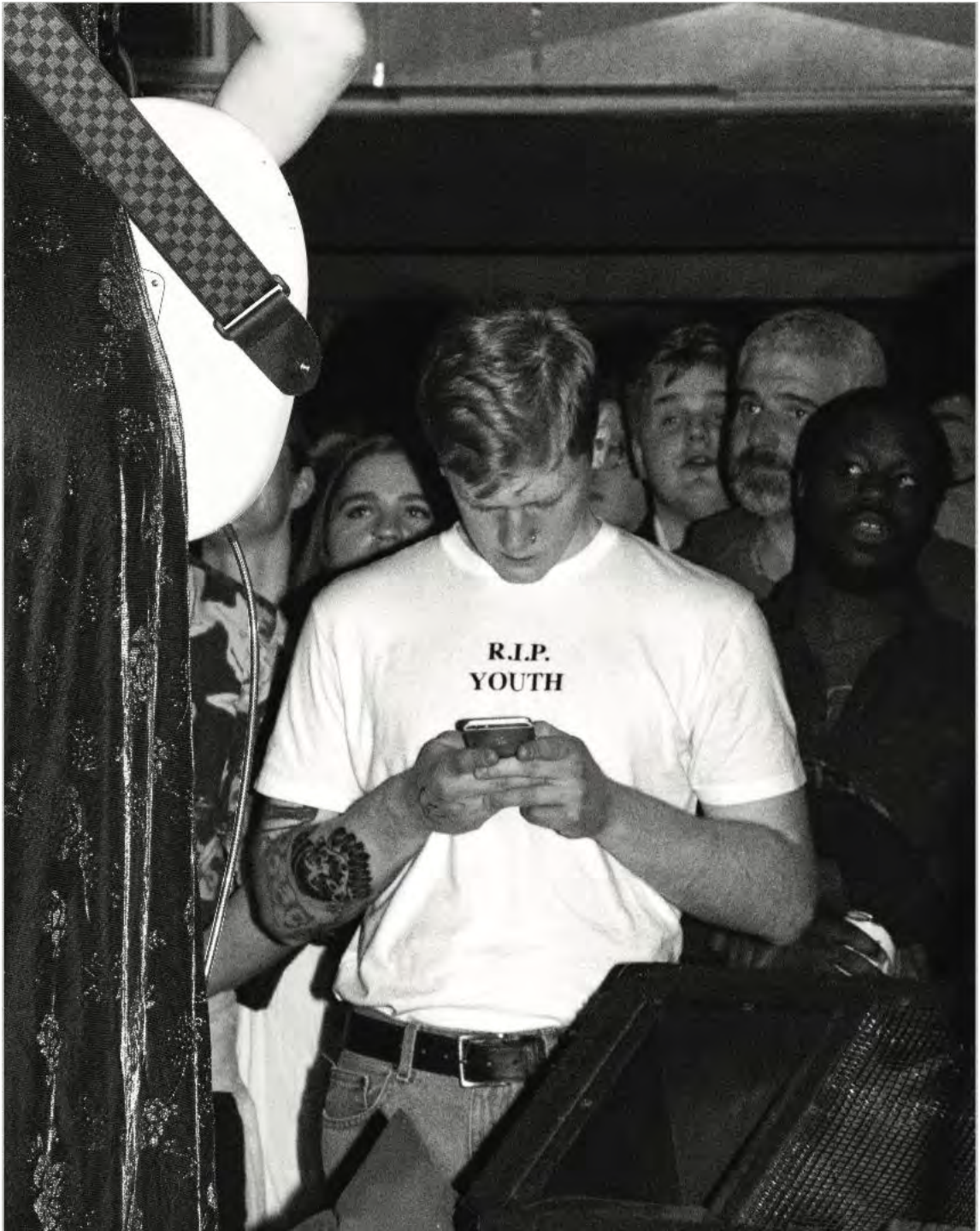
Creative Project – Inoxia Mag

INOXIA ^{No. 1}

A LOOK INTO NASHVILLE'S DIY MUSIC SCENE



**FEATURING BULLY
IDLE BLOOM
TWN
DREAM WAVE
DATENIGHT
AND MORE...**



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INXON
AIXON
AIXON



PHOTOS BY
HUDSON MCNEESE

LETTER FROM THE EDITOR

I first became involved in Nashville's DIY scene when I started my freshman year at Middle Tennessee State University in 2015. I remember the first underground show I went to was at the East Room – my friend's band was playing, there was a burlesque performance, and I left the show with my ears ringing. A couple years later I began going to shows regularly and then began booking and promoting them for Cold Lunch Recordings. I have met most of my friends while attending shows in the past few years because of my involvement in the Nashville music scene. I feel a great sense of community with the people involved in making these shows happen, whether it be the venue, the sound guy, the band playing, the promoter, etc. I see how much these people care and have a passion for music. I look up to the people in the scene that create their own spaces, shows, fests, and who do it more for the passion of it, not the money.

I created this magazine because I wanted to capture the hard-working bands and people that make this happen. Not everyone in the music community made it onto these pages because the list is so long, but I hope the reader gets the feeling of that community and its passion from this publication. I have always dreamed of putting a music magazine together. A few years ago, I tried to start something similar to this, but wasn't allotted the resources until I chose to do my honors thesis at MTSU on this project. I am so grateful for the talented friends that helped me put this project together and I truly would not have been able to do it without them. I am grateful for MTSU's honors program and the Recording Industry Department for giving me the resources to make this possible.

Thank you for reading,
Megan Loveless
Creator & Editor-in-Chief



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SPEW FEST
SPEW FEST
SPEW FEST
SPEW FEST



SPEW FEST 3

BY HANNAH HUNT

Cold Lunch Recording's Spewfest: a night of dancing, laughter, and 31 exceptional bands. The third annual event embodied Nashville's DIY scene and created a platform for artistic support and collaboration. The celebration took place at The Cobra and The East Room with local headliners including Keeps, Ron Gallo's moniker Really Nice Guys, Reality Something, and Daddy Issues alongside touring bands such as Leggy and Spirit Week.

"There was a lot of support for every band playing – whether known well or not– and everyone seemed to be in a carefree state of mind," said experienced local photographer Mia Greenberg an avid scene supporter. Spewfest 2018 personified the steps being made to help de-compartmentalize the scene and make it a judgment-free zone.

As I walked into Spewfest, I was greeted by the sounds of up-and-coming group Dancers, a sweet gal selling homemade cupcakes, and a few friends I hadn't seen in a while. Barely two steps into the venue I knew that it was going to be a night filled with positivity and unity. This beautiful night could not have been possible without the hard work of the Cold Lunch Recording's staff. Caroline Bowman of Cold Lunch touched on how stunning the turnout was.

"Our main goal with events like this is to expose people to bands they may not have heard otherwise and create a fun environment for people in the music community to mingle, and I felt like we achieved that," says Caroline.

Spewfest was a night of inclusion and exposure for both the bands who performed and for those who attended, allowing attendees to get an insight into new music and unify the community. Telephones member, Wes Salton,



PHOTOS BY
MIA GREENBERG (1&2)
HUDSON MCNEESE (3)

expressed the feelings of community and unity that Spewfest radiated. "When your sets good and done and your drinking with your buddies watching other friends of yours play you realize that that's what the music is about. Bringing people together, not some ego trip."

I asked Juliette Lefavre, a Cold Lunch intern, what went into creating this amazing, psych-filled evening. After talking to Juliette it was clear that this event was successfully put on by the staff's overflowing passion, love, and care for the scene.

"Cold Lunch is amazing. Everyone involved just cares so much about the Nashville scene and wants to be an enabler of getting music out to the people whether it's shows or tapes or vinyl," says Juliette.

Spewfest went against that grain by enabling bands to perform from each compartment, creating a space for everyone to dance and just have fun. This was heavily stressed when talking to Jacob Corenflos, lead guitarist of local band Dancers, who performed earlier

on that night. Jacob told me he's seen some big changes in the scene recently. "I feel that Spewfest brought a little bit in from each scene." Another difference he's noticed is how it feels harder to dance or enjoy yourself at a show without feeling judged by others, but for bands like Dancers and others that played at this year's Spewfest, this was not the case. Jacob's message, along with his bandmate Hayden Hubner's, is a beautiful and hopeful one "I just wanna have fun. That's why Hayden and I started Dancers: to have fun again". Spewfest helped the scene take a step in a new direction and foreshadowed what it could become in the future.

The immense amount of responsibility and love put into the event was really shown throughout the evening, from those performing to the small vendors and merch tables that were selected. The work put into this event set the stage for a truly special night.

"Spewfest embodies the little, beautiful, punk/garage/psyche part of the Nashville music scene and a safe place to spew for all," says Juliette.





DATENIGHT DATENIGHT DATENIGHT DATENIGHT

ARTICLE BY JULIAN CIANY
PHOTOS BY JOSEPH COAKLEY

One simply does not forget their first time seeing Nashville's premier punk trio Datenight. For this writer it was back in 2015 when the newly formed group grabbed the attention of a sold out night at Meal Ticket, a former DIY space in town that was shut down after the Oakland Warehouse fire. They pummeled the crowd with a handful of heavy hitters, and as everyone went crazy to the persistent pulse of punk rock they knew that this was the start of something special.

The group consists of a core duo of Greyton Green on guitar and vocals and Thomas Borrelli on drums and backup vocals. The boys all met back in high school here in Nashville. Before long, they started going to the same shows together and soon enough they were making music of their own. The group knew right away what made them work well together: "It just comes down to the way a good songs makes us feel. Something that's raw with a lot of energy is exciting to listen to and it makes us want to write stuff of our own. We're just inspired by everything rock and roll is about," says Borelli. It was this common understanding that led them to conquer each checkpoint in the race to become one of Nashville's premier punk bands.

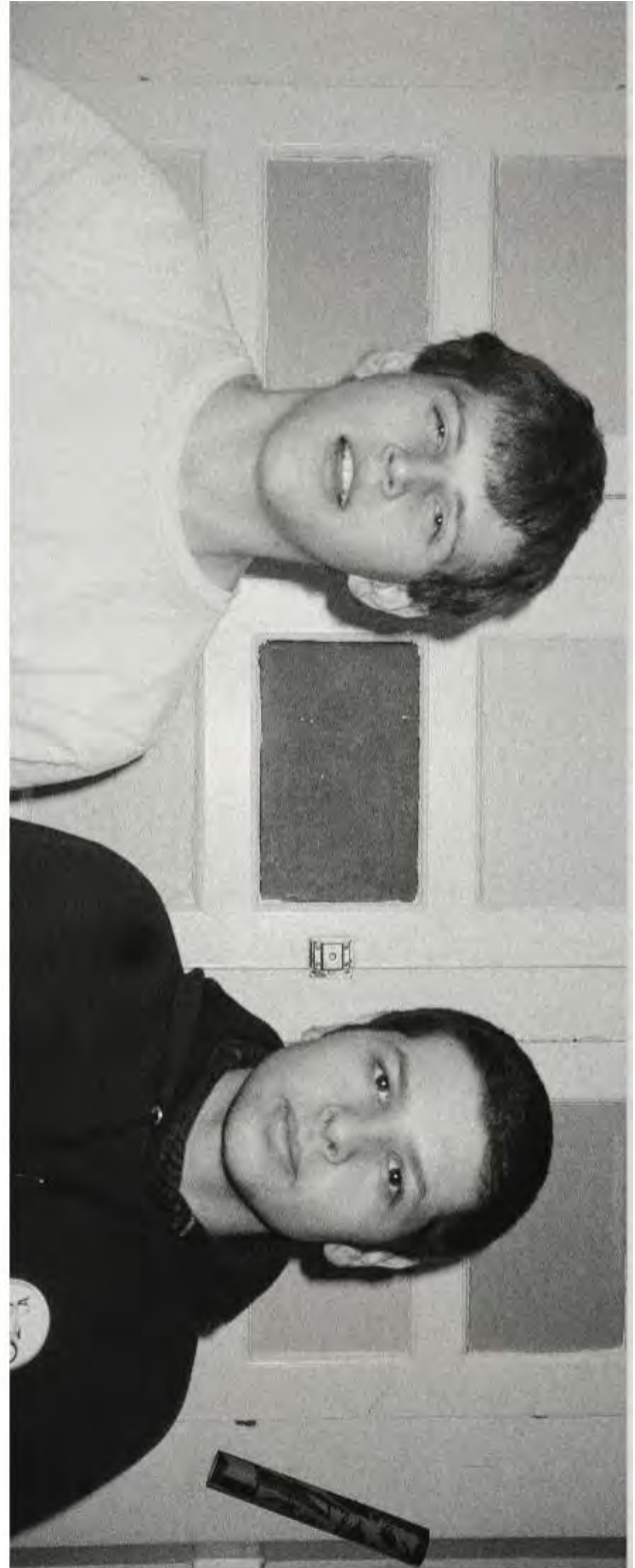
Datenight released their first full length album earlier this year entitled "Comin Atcha' 100MPH" on Drop Medium recordings, a DIY label run by former Nashvillian and drummer for the former power pop trio Free Pizza, Rory George. It is a 12-song bomb that doesn't stop exploding once it starts. The record's consistent use of gang vocals is fierce. Borelli's drumming is strong enough to handle the commotion and carry the upbeat tempos that dominate the musical narrative. The whole album is raw, up-front, organic, and fast. Standout tracks include "On the Block" and "No Lines." As a whole, the record presents itself as the most authentic representation of a band that is doing all of the necessary work to get the ferocious and unembellished sound they give. They also have a knack for knowing how to do it fast. "We basically just recorded

"The thing about D.I.Y music and venues in any city is that it's never gonna be permanent. So when something good comes around you gotta appreciate it and enjoy it.

the majority of it in our friend's studio in about a week and the rest in my basement," says Green.

This quick schedule the band adhered to during the recording process highlights the world of possibilities for any band to get out into the Nashville scene. Datenight was able to assemble this collection of in-your-face punk rock anthems. Now this motivation has them at the forefront of an alternative to Nashville's mainstream Country and Americana offerings.

Datenight has built a solid and fruitful presence in other cities as their touring

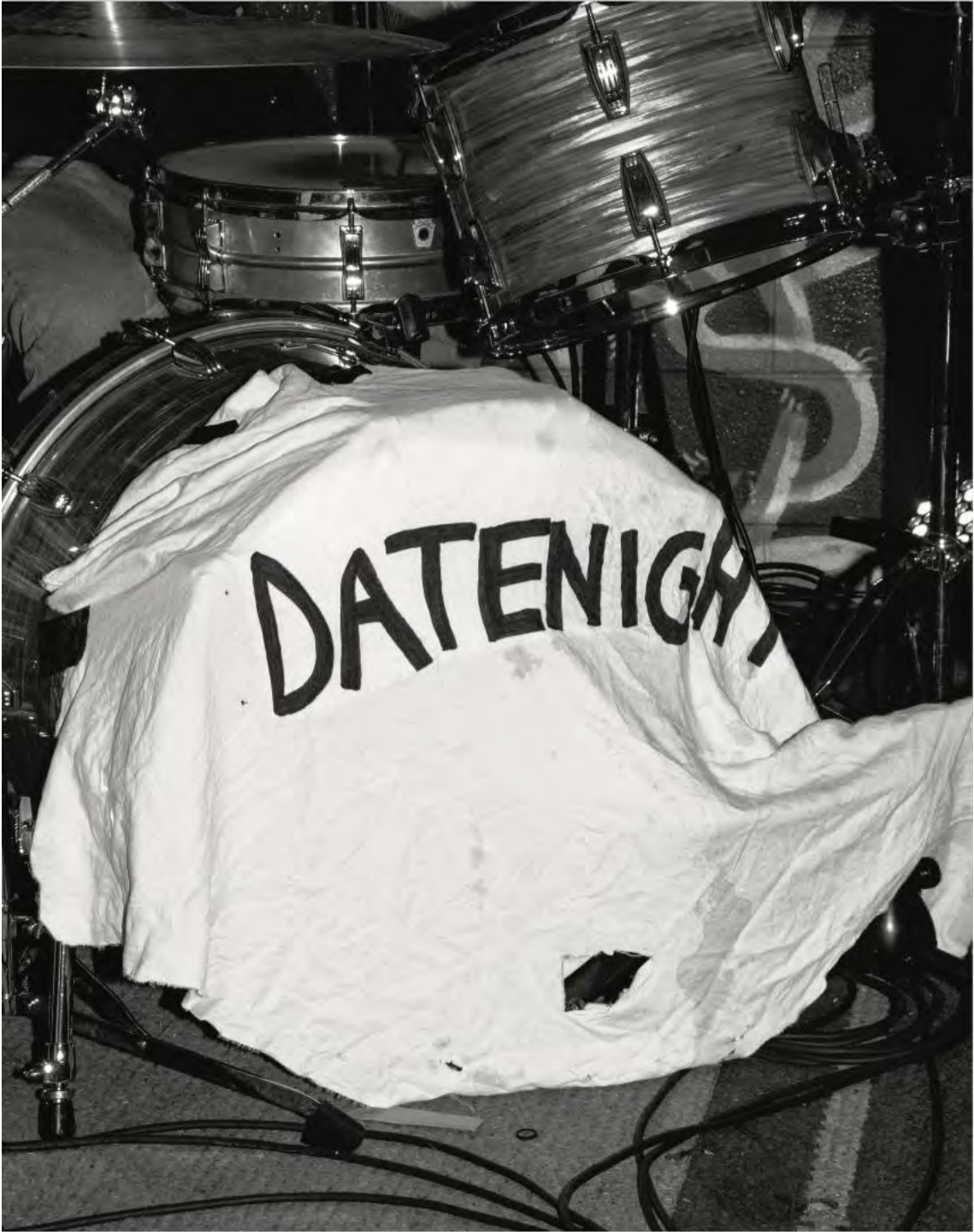


schedule has been pretty consistent the past few years. "We have toured a lot behind it and all the shows have been great. I've enjoyed every city we've ever played in. All the cities are unique in their own way, however, a few of my favorites have been: Chicago, Detroit, and New Orleans," says Borelli.

The boys in Datenight attribute their success to the days when Jeff The Brotherhood and Pujol were first exploding onto the scene. "Seeing what they do and touring on the roads they paved" is what really gave them the necessary boost to pursue their own musical dreams. Now as one of the better known names in town, the band is confronted with the heavy weight of Nashville Punk and DIY surviving against the immense change the city is experiencing. When asked about its future Borelli responds: "The thing about D.I.Y music and venues in any city is that it's never gonna be permanent. So when something good comes around you gotta appreciate it and enjoy it. Bookers leave town or venues shut down. It's just constantly changing. As of right now though, there are a lot of bands here starting up so I'd say there will be plenty of shows going on for a while. But who knows?"

The band is cavalier about the moves they are gearing up to make. "We're making moves! We're sitting on roughly 16,000 unreleased tracks. Not counting the next 5 albums that are set to release by 2020," jokes Green. However, in all seriousness Datenight has proven to the world that they are a force to be reckoned with and that their presence is something we all better get used to.







PHOTOS BY
HUDSON MCNEESE

FREEZE FEST4

BY HANNAH HUNT

A thick haze of purple, sweat, crowd surfing, and a whole lot of dancing: FreezeFest 4. The DIY legend Nordista Freeze rounded up 46 bands and artists to successfully make the fourth annual FreezeFest a complete blowout. With two days and nights of incredible music at Phat Bites Deli, over 300 people attended the event. This huge turnout not only sprang from the sick lineup but also from the community's love for the one and only, Nordista Freeze.

I went around and asked attendees if they personally knew Freeze and, if they did, what connection they had. To no surprise, the interviewees all personally knew him and had nothing but positive words when talking about him. "Nordista is like a nice grandma who lives down the street and has a lot of free time to do sweet little things for people, except I know for a fact he doesn't have a lot of free time," said Andrew Henderson member of art psych-punk band Peppermint Boys. This is the perfect way to describe Freeze, always overflowing with love, compassion, and always ready to invest in the happiness of others. FreezeFest embodies these principles: bringing everyone together for an event that celebrates the uniqueness individual for a night of dancing and joyful reunion. Local designer and good friend of Freeze, Ashlynn Tierney, describes perfectly how this event



expresses the inner workings of Nordista's mind. "I met Freeze through mutual friends. Super friendly and welcoming person and could easily say that he is the mascot of the Nashville music scene. Freeze fest embodies all that he is in one event. You see all your friends, you hear a lot of great music performed by your friends, and you make new friends."

FreezeFest wouldn't be FreezeFest without the eclectic hand-picked lineup that ceases to excite the community. With great bands such as Snake Cheney, Date Night, Dan Luke and The Raid, and of course Nordista Freeze it was nearly impossible not to leave the weekend covered in dance-induced sweat. "I played three sets with three different bands at FreezeFest, and each time was a blast just because the crowd had such good energy. People were there to bang out but above all else LISTEN." Said Jonathan Bailey of the band Lava Gulls. The amount of respect and positivity that came from the weekend signifies what the DIY Scene is moving towards: unity, equality, and acceptance. It was amazing to see everyone from each part of the underground come together to celebrate FreezeFest. All of the different characters that showed up to the event made for lots of unique colors, patterns, and smiles helping formulate a beautiful scheme for local photographer Daniel Chaney to help encapsulate through his work what FreezeFest was all about. "FreezeFest is one of those things where everyone there is so cool - it's such a unique gathering of people that really shows off Nashville's music and arts scene. In photography, I generally look for interesting subjects and color coordination, which wasn't lacking at FreezeFest!" Each side of the art realm came together for this weekend to make it the most

special, vibrant, and memorable FreezeFest yet. Even though this year's FreezeFest was a downsize in the number of bands on the lineup that didn't mean it was any less extravagant from last year's 120 band lineup. It was still crazy, insanely fun, and jam-packed. I decided to around and asked those at the event what their favorite memory from this year's FreezeFest was. "I missed the night where Freeze got into the little airplane that was hanging from the ceiling, but my favorite memory of the weekend was watching my good friends in Future Crib headline the first night and do what they do best," said lead singer from indie-rock band Superstarfamusiday, Matt Hanson.

Local photographer Claire Foth says, "being able to feel the warmth of so many friends, new and old, in one room together was definitely my favorite memory of FreezeFest. It was so overwhelming but in the best way possible." FreezeFest has been an unforgettable event every year leaving

FreezeFest is not just another night or weekend for the Nashville underground community. It's more like Christmas day and gives off the giddy vibes of being a little kid waiting for Christmas morning to come, except this time Nordista Freeze is Santa and instead of getting that Razor scooter you've been dying for you are showered with gifts of love, sweat, and a seriously sick lineup. FreezeFest is such a special and highly anticipated weekend for many involved in the Nashville DIY Scene. As FreezeFest 4 comes to an end, attendees go home, settle into bed, and dream about FreezeFest 5, what memories it will bring, who will play, and wonder what crazy amazing energy Nordista will bring to the table.



FEATURING

BULLY



BY TIFFANY BRADY
PHOTO BY MARCUS MADDOX

One thing you could say about the band Bully is that it is not easily categorized. Some people may call the band alternative rock, grunge, punk, indie rock, and so forth, but so far, Bully has been deemed a genre of its own. Lead singer and songwriter Alicia Bognanno has taken the music world by storm with her raspy, emotional vocals, making a genre purely unique to the rest.

The Rosemount, Minnesota native, Bognanno, moved to Tennessee to attend Middle Tennessee State University, where she later majored in audio engineering. Her passion for audio diffused into the making of albums "Feels Like" and "Losing," which were recorded through a manual analog style.

The group signed with Sub Pop last year, becoming part of a label that produced a sound of genres similar to Bully's uniqueness. The label based out of Seattle, Washington produced bands like Soundgarden, Nirvana, Beach House and more. Despite all the big names, Bognanno was confident in the band's decision to sign to Sub Pop because she felt like she was ultimately working with good people.

"Yeah, I love it, I like it the most because everybody that we work with are people I would meet up with and hang out with," according to Bognanno.

Before the musical group ever signed to a label, they made their name in Nashville. Bognanno made her way into the Nashville underground music scene running sound and audio.

"I went to Chicago to intern and then I came back down here (Nashville) because I had a semester of school left, so I started working

at the Stone Fox when it opened up and I was going to run sound there, so I just moved to Nashville and commuted to Murfreesboro for my last semester."

During the time Bognanno was working at the Stone Fox on 51st Ave N, she was also interning at Battle Tapes Recording Studios. The music hub was a place for a lot of Indie Rock bands, specializing in both analog and digital recording.

Bognanno said many of her inspirations at the time were Kim Deal from the Breeders, Land of Talk, Liz Phair, and just a bunch of really awesome women that were doing things in the music scene differently.

Bully then found their way to many inspiring Nashville bands within the scene.

"Those Darlins were the first band to ever take us out on tour, and just watching Nikki (Kvarnes) and Jessi (Zazu) live was so intimidating, they were so good. They were just so confident on their stage presence, and also just really nice, supportive people who were reaching out and doing cool things," according to Bognanno.

After their first break with Those Darlins, Bully toured with another inspiring Nashville band JEFF the Brotherhood.

Since the time Bully was first touring, Bognanno said she feels really appreciative about the fact that she can now just do music, and that Bully is her full-time job.

"I am always writing, we are only home for a month and I will be writing during the day, everyday, while I am here and that is what I want to do. I never do doubt that I work a lot; before I was interning, running



PHOTO BY
ALYSSA GAFKIJEN

sound, babysitting, and getting Bully going and it was just non-stop, and slowly I got to transition to just Bully.”

Being an established band has even landed Bully shows at places like the House of Vans. Specifically, the band performed earlier this year at an all girls skating event that encouraged young women to come together and take part in the male dominant sport of skateboarding.

Bognanno said, “Honestly, one of the best things we got to be a part of event wise, like everyone was so cool, and it was a woman’s skateboarding event. I felt like none of it was forced, it just happened to be a lot of badass women in one room and there was just no competition at all. It was just really cool to watch kids and older girls who were really good at skating just like have fun in a judgment free zone. I don’t skate, but I grew up snowboarding and also just being in guitar center and studying audio engineering I constantly had this paranoia of dudes just being like you have to prove that you can do that and it was just really cool to see that happening without that sort of pressure.”

Many of these “pressures” were made evident in the band’s first album “Feels Like” with the song “Trying.”

“I think those were just things I was constantly thinking about at the time. I was really stressed out; I mean I feel like I have been going through an identity crisis for the last 15 year of my life. I cannot say this is exactly how I felt when I wrote it because I wrote that song a really long time ago now, but my focus was probably me just being paranoid if I was working enough or if what I was doing was any good, or if I was going to get anywhere,” according to Bognanno.

Many times, the lead singer was “paranoid” ultimately due to sexism. To be female in the field of audio engineering meant that you had to be an expert of your craft or you were deemed as nothing at all. Bognanno has made her stance on these social issues, marching at events like the Women’s March in Nashville earlier this year and supporting the empowering of females in general.

Bully has more tours booked and will begin their European tour in May. For now, Bognanno said she is “just writing.”



PHOTO BY
JOSEPH COAKLEY



CHAMPAGNE SUPERCHILLIN'



**SOPHOMORE ALBUM 'BEACH DEEP' RELEASE SHOW
JULY 28**





ARTICLE BY JULIAN CIANY
PHOTOS BY JOSEPH COAKLEY

NAMELESS.....



..... FEST

There is a special sense of community and unbreakable connection felt from the instant one walks into Nameless Fest. In its fourth year, the festival has stayed true to its mission of giving a voice to the unheard. Coupled with an urge to fight systemic hatred and nationwide corruption using music and community this festival gets bigger every year in its outreach and impact. The festival's creator Kathryn Edwards has continuously assembled eclectic lineups that showcase the best in punk and hardcore on all levels.

"I got the idea to throw Nameless Fest after booking shows outside of my house for about a year to basically give a breath of fresh air to the scene," says Edwards. "There was only one prominent 'underground' fest in town, and it didn't seem to really encapsulate the diversity of all aspects of the music here in regards to genre, ethnicity, or gender. I wanted to start something that took all factors into account." Edwards has given a voice and platform for those who feel they have been cheated out of one.

"We worked hard to create a safer space for all to come see music," she proclaims. Through these positive sentiments and incredibly hard work, Edwards has made one of the most productive and fruitful contributions that this city's music scene has ever encountered.

This year's Nameless Fest was the party of the summer. The event saw familiar faces such as Shell of a Shell and Baltimore trio Multicult, as well as an epic final night that featured hometown heroes Jeff the Brotherhood and a very much anticipated performance from New York's own Show Me the Body.

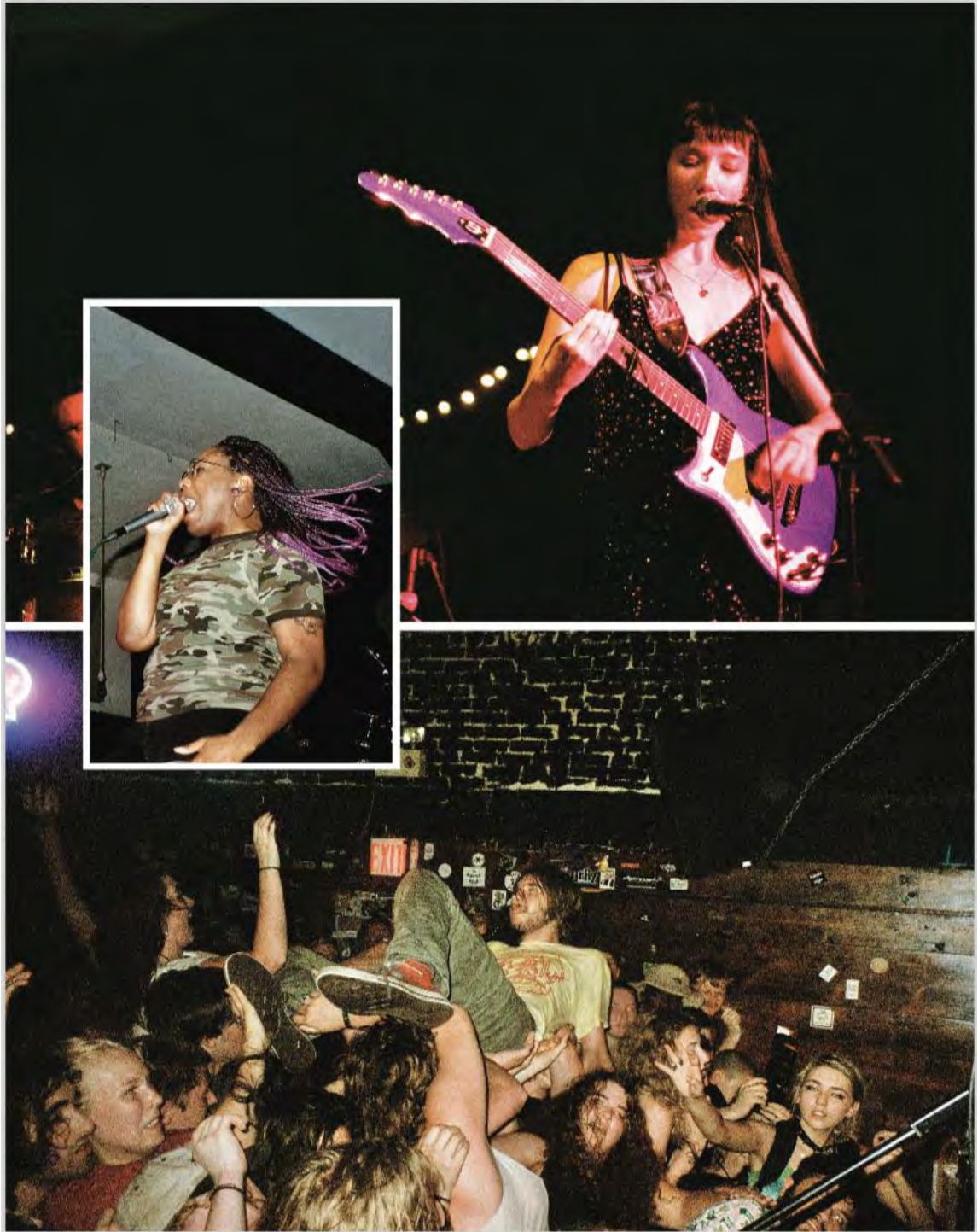
Walking into the venue right as locals Shell were starting, it was obvious that car plugs were going to be an immediate necessity. The

Nashville hardcore punk band has become a staple in the scene after their explosive force of feedback and insane blast beats from drummer Dave Varney has invaded this city's cars. Antifaces from Miami were next. The trio's highly energetic set was the perfect middle finger to the hatred permeating throughout our country in these troubled times. There was something so special to hear punk sung in Spanish as we are in the age of Trump and his vicious attacks on immigrant families here in the United States.

After some delicious vegan tacos from plant-based food extraordinaire Diana Lee Zallo, it was time to catch the main touring attraction Multicult. Their set delivered a handful of rowdy punk songs that harkened back to the early days of Steve Albini and Big Black. Local favorites Shell of a Shell closed out the night with a tasting of their most recent cassette release "Already There". It was apparent by the crowd size at the end of the night that the quartet fronted by Chappy Hull (Pile, Cnarwhal), has formed a draw and loyal fanbase with their post-rock offerings and deep emotional spectrum.

There were two bands on the list for Friday night: Peachy, and Thirdface. Both local groups are fairly recent arrivals; but the members of each of the projects are well known faces to many of us. Peachy includes Leah Miller from Mom and Dad, Rachel Warrick from Roman Polanski's Baby, and Benji Coale from Pujol. The group really did a fantastic job opening up the night. Their songs presented a mesh of aggressive punk with moments of pure bubblegum pop.

After a carrot dog and a brief break outside it was time to head back in for Thirdface. The band is another local supergroup of sorts, composed of some of the best hardcore



musicians in town. There is Maddy Madeira on bass, Shibby Poole on drums, David Reichley on guitar, and the woman behind all of this Nameless Fest magic Kathryn Edwards on vocals. The group's set was a heaping handful of aggressive riffs, upfront vocals, and incredibly unique blast beats from Poole on the drums. Edwards kept the crowd captivated as she swung her long hair in huge circles, giving every last bit of energy she had to these songs, most of which can be found on Thirdface's first release "A Demonstration of Righteous Aggression."

The final night of Nameless Fest was the night that everyone was looking forward to. The venue shifted across town over to The End, a place much more accommodating for the stacked bill featuring Dreamwave, Husband Stitch, and Jeff The Brotherhood. But perhaps the main attraction for everyone that night was a much-anticipated appearance from New York's freak-punk heavy hitters Show Me The Body.

Dreamwave started the night with a collection of soft and very melodic arrangements that harkened back to the early days of Calvin Johnson and Beat Happening, however, they kept the lens of 2018 in the forefront. For most of the set it was a full band, but for the last three songs, singer Kelton Young decided to perform by himself. Leaving the set on a mellow, yet incredibly deep and emotional note, Husband Stitch was up next. The group features another appearance from local mastermind Shibby Poole, except this time on guitar. His riffs are mean and relentless and bring back the same aggression that we heard throughout the entire career of punk heroes The Cramps. Everything is led by the bold and strong vocal presence of Olivia Scibelli, also of local favorites Idle Bloom. Scibelli spends the entire set passionately



screaming messages of tolerance and acceptance yet allowing none for those who try to hurt and abuse others. As she walked amongst the crowd, these sentiments were clear to every person in the room.

As Show Me the Body prepared to start their set it was clear that it was going to be something very special. But with a banjo strapped over the lead singer, it was unclear what this was going to sound like to someone who had never heard them. As soon as they started, they made their mission and their style very apparent. Their music had a sludge/doom structure in the bass and drums, but with the presence of samples, banjo, and recalcitrant rap lines, something new and unique was achieved. Sometimes it felt a little like Korn, sometimes it felt a little like Oxbow. It was hard and uncomfortable to keep track of and that was what was so brilliant about the performance.

While the night could have easily ended successfully right there and then, there was one last treat for the weekend. Local Infinity Cat heroes Jeff The Brotherhood took the stage with their newly formed four-piece lineup featuring Jack Lawrence of The

Raconteurs on bass. The band tore through a set that featured darker experimental material, a great sign for their upcoming "Magik Songs," which is slated for an October 12th release. JTB's set ended with a surprise appearance from Bully's Alicia Bognanno to sing the song that she recorded with them for their 2016 release "Zone."

As everyone was leaving Nameless Fest, there was a feeling of awe in the air. It felt amazing that the festival's growth had gone over so successfully, leaving anything possible for next year. Kathryn Edwards is optimistic for what is to come. She plans to turn her attention towards finding a new home for Drknttr, the beloved DIY venue that unfortunately had to close this year. "We are currently scouting for our next concept. It's definitely going to be a bit different, but we are focused on sustainability to give a home to DIY here in Nashville. Big dreams and plans are in the works, so make sure to keep your eyes and ears at the ready!" The DIY scene faces challenges here in Nashville, but with Edwards at the helm, she and her trusted team will fight "tooth and nail" to make sure everyone has a safe space to make their voice heard.







PHOTOS BY
HUDSON MCNEESE

PHOTOS BY
KYLE NEACH



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Nashville is known for its collection of numerous musical genres and acts, but what most people look over, are the artists who make Nashville the diverse community it is. Nashville's DIY music scene has not only allowed musicians to exemplify their talents to nightly audiences, but requires persons of all talents to come together for the greater good in their community.

22 year-old Nordista Freeze has always called Nashville home and is dedicated to the city's thriving, yet diverse culture. Freeze is known for his expertise in event planning, crowd surfing, indie rock flavor, and beyond spunky personality. The artist started his first big event called Freezefest back in 2015.

"Freezefest was my dream since the beginning of doing music. I would play all these shows with all these bands and just thought, you know, it would be cool if we could have one show where all the bands played." -Freeze.

The three-day event started with a mere 15 bands playing in random backyards, according to Freeze. The festival then hosted more than 120 bands just two years later. Freeze claimed that the another Freezefest may require help of his community in order to gain sponsorships and money to pay the artist that play the event.

Meanwhile, Freezefest is not Nordista's only contribution to the Nashville DIY scene. The 22 year-old has hosted other breakthrough events including: Space Prom, The Big Scary, and the most recently held Summer Camp. Freeze's one day only Summer Camp was held at Tennessee's Fall Creek Falls and offered live music, visual art, liquid light shows, corn hole and even food trucks.

"I wanted to create a moment that was more so than just a concert, it's like a place where everyone can come together for one night at a psychedelic summer camp."

Amid his busy schedule within the Nashville DIY scene, Freeze also hit the road in attempts to play



100 shows in 100 days starting May of 2018. The artist dropped out of college, quit his job, and hoped the road would take him where he needed to be. While he did not conquer the full 100-show goal, Freeze made it to day 65. The spunky musician did what most "on the road artist" do; he slept in his car, drained his bank account, and somehow made it cross country in the name of spreading his music.

Even after his cross-country tirade, the artist still claims Nashville has his heart. Freeze said, "I have travelled a lot and have not found anything like Nashville." "The city has a massive, supportive scene." The scene even helped the young artist raise \$8,000 for his latest album Cosmic Haus.

"The community gave back to me in a very special way." ... "I had nothing, it was really awesome and blew me away."

"FREEZEFEST WAS MY DREAM SINCE THE BEGINNING OF DOING MUSIC..."

There is no doubt that Nashville has an ever-changing music scene, but according to Freeze, the diversity is unbelievable.

"When I was in high school, the scene was different, super Punk, but now Pop music is alive in Nashville," ... "It is obvious it is growing, Nashville is getting bigger."

With the growth of the city and its scene, Freeze said he wants to continue putting more into his art and event planning. The Nashville native also is currently working on an album while planning two-week tours every two months. If you find yourself at a DIY event in Nashville, chances are Nordista Freeze had something to do with it.



**ARTICLE BY
HANNAH HUNT
PHOTOS BY
HUDSON MCNEESE**

From a DJ set performed by former Nashville Mayor, Megan Barry, to a solo acoustic set performed by DIY legend, R. Stevie Moore, you could guarantee that the music lovers of Nashville were out and about for Record Store Day 2018. Without a cloud in the sky, artists and enthusiasts came out to celebrate the beauty of music and vinyl at venues and record stores located throughout Nashville on Saturday, April 21. This lovely day left room for copious amounts of dancing, drinking, and of course room to support the local record stores of Nashville.

Here are some of the exclusive 2018 Record Store Day releases: Courtney Barnett – “City Looks Pretty”/“Sunday Roast”, David Bowie – “Welcome to The Blackout (Live in London ’78)”, J Dilla – “Ruff Draft, Dilla’s Mix”, Mac Demarco/Shamir – “Beat Happening Covers”, Phoenix – “Monologue”, Suljan Stevens - “Mystery of Love EP”, and many more. These special releases only make up 6 of the 421 releases that drew in vinyl junkies from around the country to participate in Record Store Day 2018.

Alongside the excitement of the exclusive Record Store Day releases there was also quite a bit of anticipation and hype for all of the parties and events that surround Record Store Day. The halfway drunken, day-long crawl from party to party started for most in the early afternoon and went into early the next morning. From Ooko Studios to Vinyl Tap to Fond Object the crowds of friends,

new and old, were never-ending. Here is a list of bands and the well-known venues they played at throughout Nashville:

At Ooko Studios: Staying For The Weekend, October Tooth, Nate Head, Tri Patterns, Burthole, D. Swick, Eva Ross, Nordista Freeze.

At Third Man Records: Soccer Mommy, Teddy and the Rough Riders, Dancers.

At Fond Object: Ornament, Cherry Blossoms, Idle Bloom, Peter Pan Band, Richie, Country Westerns, Steelism, Sad Baxter, Tim Easton, R. Stevie Moore.

At Fond Object 4th Avenue: Olivia Jean, Black Venus, Lawndry, Billy Bennett, The Mixx, TTOTALS, Lasso Spells, Heinous Oera, Microwave Mountain, American Dream.

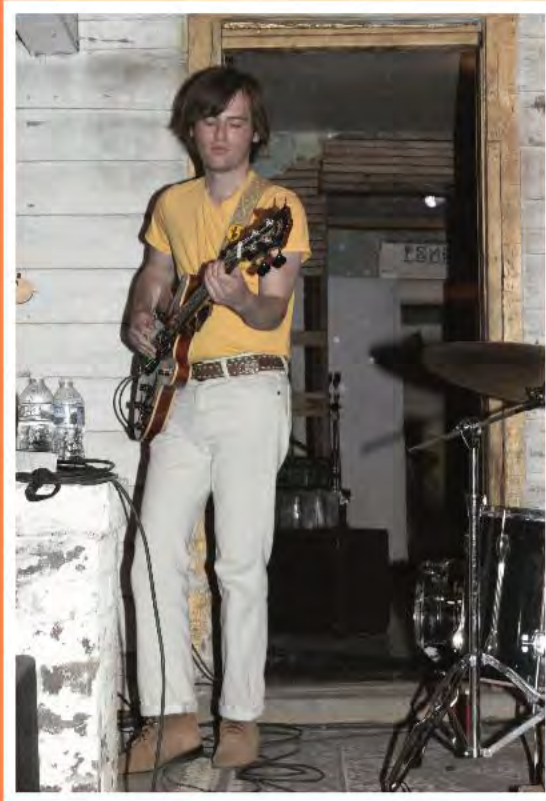
At Vinyl Tap: Sun Brothers, Telefonos, Rules, Patrick Dumphier, Nightingale, Desert Noises, The Medium.

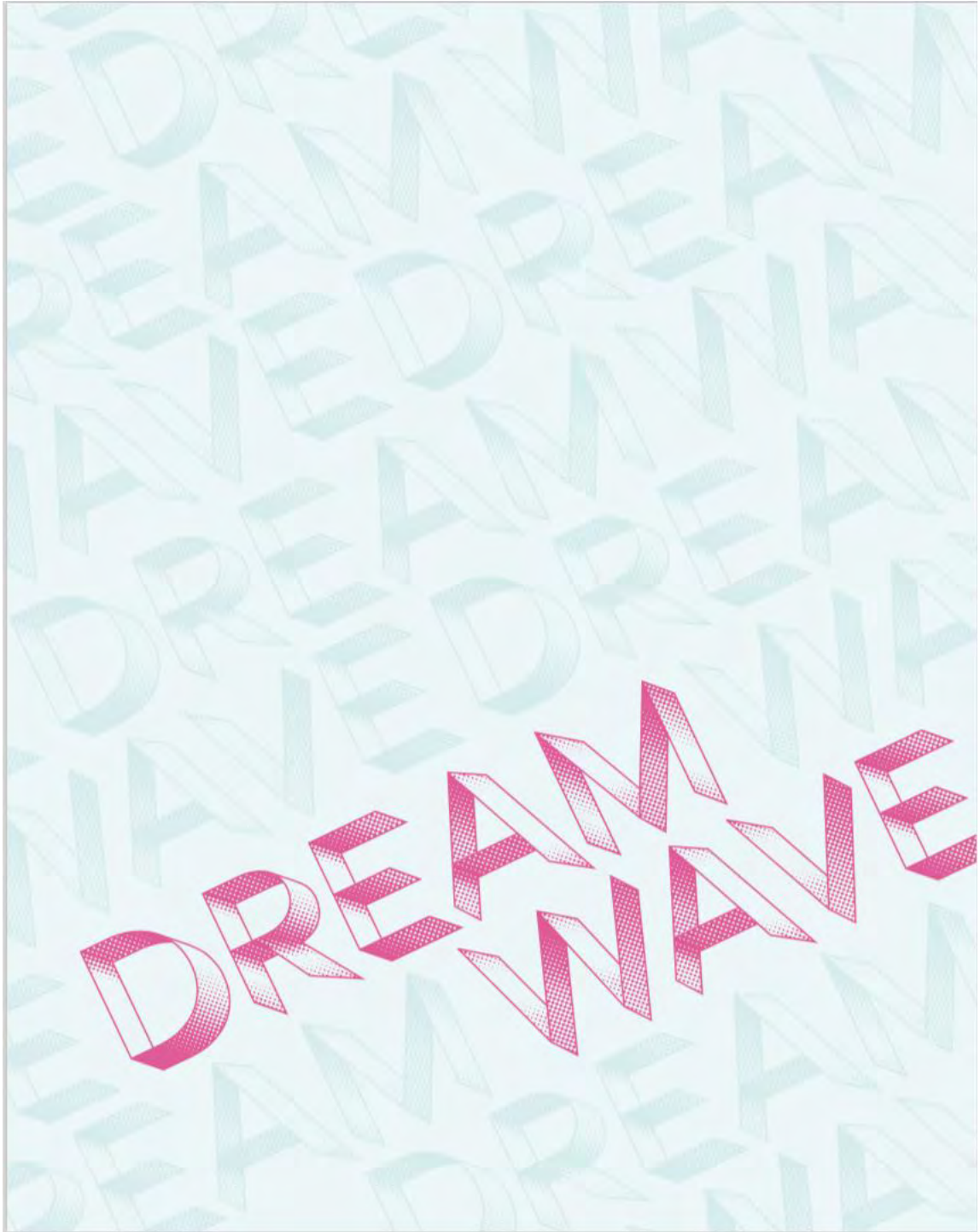
At The Groove: Okey Dokey, Liz Cooper & The Stampede, DeRobert and The Half-Truths, Diamond Carter, Jeff Carl, Eagle Johnson & Clean Machine, ODDNOTE, Five Ton Faces.

At Grimeys/The Basement: Ornament, Nectar, Bebe Buell, Ashley Monroe, DJ SRC, Trevor Nikrant, Jason Piffier, Pimpdaddy Supreme, Brandon Spencer, Richard Lloyd, Megan Barry, DJ Rhatlink, WXNA.

Record Store Day 2018 was one to remember and embodied the love for music and the community surrounding it. I left the day with a few records, new friends, a greater appreciation for music and a newfound love for Nashville’s DIY community. For next year’s 2019 Record Store Day I highly recommend that you make the crawl and experience the pleasure that is Record Store Day.







DREAM WAVE

BY SUSANNE DIARY

Making dreamy bedroom pop that hits with an edge is not always a successful endeavor. But this is something Kelton Young and his band Dream Wave have been doing for years. Young started writing songs when he was 15. His story highlights an immense desire to learn as much as possible and pave his own path forward.

"I was in high school and going to shows often but didn't know how to play any instruments, so the summer following ninth grade I spent about three months learning as much as I could on guitar." Young claims that everything changed at the age of 14 when he knew that his biggest desire was to create art for the rest of his life. From there on out he was focused and determined. "All of the first probably five Dream Wave albums were recorded with free gear I obtained from friends; I didn't buy my first guitar until about a year and a half ago."

Dream Wave's sound is a hug full of everything warm and fuzzy. When asked about some of his most important influences Kelton responded with a diverse array of well known pop and experimental acts such as Big Thief, Blood Orange, Aphex Twin, and Grouper. Young compiles all of these styles into an ethereal and lush listening journey. His lyrics are simple, yet caring and kind.

Kelton is very quick to emphasize the support and inspiration he has found with his friends and other bands in Nashville or with a heavy Nashville presence. He cites Dancers, Bleary and Datentight as some of his absolute favorites in town, but he is also very grateful for his experience with national touring act Snail Mail.

"Touring with Snail Mail was definitely a change for me because a great deal of what I focus on concerning Dream Wave occurs behind the scenes, and of course I am not a very big artist by any means, which provides the luxury of acting

any way that I want when I perform and record because it is my project. I definitely felt no pressure at all from Lindsey to change my demeanor in any way, and I loved more than anything being able to spend so much time with her, Alex, and Ray. I consider them some of my best friends now."

This whole story surrounding Kelton's journey with Dream Wave highlights the successful potential a strong DIY scene can hold. However, here a strong encouragement to reach out to those around who care is emphasized.

"DIY to me is doing it yourself but not being afraid to ask for help," says Young. Kelton's trajectory with Dream Wave has been nothing



but positive and forward moving. "Dream Wave has pretty much done what I've wanted it to do. I play shows with new and old friends, I strive to make art that I and others enjoy, and I get to go to cities that I like while doing that," says Young.

He has been privy to opening some of the most diverse and exciting bills this city has to offer including supporting Soccer Mommy for a headlining performance at Mercy Lounge this September. Look for new music soon as Kedron heads into the studio with longtime drummer Scott Hale and Memphis player Griffin Rone. When asked what else is ahead Young responds with, "I'm also going to try to shoot a video soon, but it will be a pretty relaxed one most likely. Other than that, playing shows in between going to school and eating wild amounts of cookies and cream."



PHOTOS BY
MIA GREENBERG (B&W)
JOSEPH COAKLEY

LOCALS

Locals Only!, started by Twiggy Mitchell, is a one off fest designed to specifically showcase punk, metal punk and hardcore bands/ acts from the south with an emphasis on our very own scene in Nashville, complete with several local artists vending art and more. Profits raised benefit Nashville Launch Pad, a completely volunteer-based program that provides shelter to youth between the ages of 18-24 with a focus on the LGBTQ community. In it's first year, Locals Only raised \$666 on the dot for the program.

PHOTOS BY
ANTHONY MERRIWEATHER



ONLY





PHOTO BY
LANCE LEE

IDLE BLOOM

BY OLIVA LADD

It's noon on an overcast Friday in late November. Idle Bloom frontwoman Olivia Scibelli sits inside one of Nashville's newer coffee shops sipping an almond milk hot chocolate. An espresso machine roars over the sound of forks clinking against plates and the murmur of conversation. A window looks out to a newly built patio, complete with a mural on the side of the building.

This place is indicative of a changing landscape for new Nashville.

"Some growth and gentrification is inevitable. You'll always have people who are really looking to grow their own personal business. Like this place— people who are community members who saw a need and built it," Scibelli says. "Is it the best thing to have a ritzy coffee shop? I come here because I wanted it, because I live down the street and there wasn't a coffee shop. I'm not saying it's inaccessible, but it's a different vibe."

The coffee shop is on a corner of Dickerson Pike — a road scattered with motels offering \$34 a night rates and color cable television, a smattering of the city's best taco trucks, shuttered businesses interspersed among well-frequented laundromats, auto repair stores and family-owned markets.

"Dickerson is still a really mixed income neighborhood," Scibelli notes. It sits slightly North of the gentrification of East Nashville, but not far enough to be out of reach of its effects. While it offers some of the most affordable housing on the hippest side of town for many young people, locals in the neighborhood have been displaced in the name of growth. It stands in danger as tall-and-skinny townhomes are

constructed yards away from rental duplexes, looming over the edge of limestone carved out for highways, squeezed in tightly next to each other as if for lack of space.

Scibelli says things have backslid a lot since she moved here on a whim to years ago from upstate New York. "It was just more accessible and easier to live here and work a part-time job, or work a job that didn't necessarily pay really well, and you could still have some days off to do your art and find that hustle. Now it's just harder and harder I think really to sustain."

On the same street, the future location of Drkmttr Collective is being primed for use. Scibelli is an organizer and business partner in the all-ages DIY space's third incarnation, set to open in early 2019, alongside Kathryn Edwards and a group of dedicated folks who believe in the mission for a much-needed space in Nashville's music scene.

"I think, especially now, there's not a single all ages venue in Nashville," Scibelli says. "There are house shows that pop up here and there. But, at the same time, the city's gentrifying so much that neighbors aren't that stoked on it. Cops get called more often than not. Also, it's just deeper and deeper down into the underground."

Drkmttr began years ago in a house off of 3rd Avenue, later moving into a former barber shop on the West side across town. In January of 2017, the Nashville Fire Department led a mass shutdown of DIY venues after a tip was left, in reaction to the Ghost Ship fire of Oakland, California, where 36 people in a DIY warehouse venue/living space were killed. After working for months and investing high dollar to get the location up to code, it closed again "because it was just unsustainable," Scibelli says. "Aside from people naturally burning out, DIY is hard. It's not for the faint of heart. You're committing to doing something for a person that you know, or might not know, on your own time, for no money, with little resources and very little return most of the time. So already, people are frustrated."

Like most DIY spaces, Drknttr is run completely by volunteers and any money made from shows goes directly to matters like rent, repairs, PAs and equipment. With the work already cut out for those lending their time and a changing Nashville economy where artists with day jobs have less time and less disposable income, the model can be hard, if not impossible, to hold up.

"The trials and tribulations of Drknttr and the like are also really telling of a city that's changing," Scibelli says.

When Edwards and Scibelli began looking for a new space, they ran into these issues again and decided to wait until the right opportunity came along that wouldn't be so financially straining. And one did, when Donnie and April Kendall reached out about buying a location and renting it out to the crew. The couple ran beloved DIY venue Lucy's Record Shop in the early '90s and wanted to give back to the scene by helping with Drknttr. They purchased the former Music City Lounge and are offering support on a new start for the collective.

This time around, they're taking a business approach and "want it to be different," Scibelli says. "I don't want it to be a traditional rock venue, but I don't want it to be like an ask-a-punk space either. As the music industry changes, as the economy changes, as Nashville changes, we have to figure out a way to be successful in our business, which might be just breaking even, and also bringing in people who might not normally go to places, being accessible while also maintaining our ethics, which is why we're all here."

These same ethics transcend into Scibelli's music. At 21, she started volunteering for Southern Girls Rock Camp where she held a leadership position for many years. The community inspired her.

"Doing rock camp was a huge life-changer for me," Scibelli says. "I realized if these 10-year-olds can do it, I can do it."

So she started a band called Fancy Tramp, which later became Idle Bloom, the band she formed

in 2014 with members Katie Banyay, Gavin Schriver and Weston Sparks. They've released two records: *Little Deaths* in 2016 and *Flood the Dial* this year. Idle Bloom came up in the all-ages DIY scene playing dive bars, houseshows and the like. Now they've opened for artists like Jessica Lea Mayfield, Babes in Toyland and even one of Diarrhea Planet's farewell shows. The group was voted Best Band by Nashville Scene in 2016 and are especially known for giving charismatic live performances.




"I think we know when it's higher energy, people are more engaged," Scibelli says. "You can just feel it differently. I think we feed off of that big time."

Idle Bloom is both buzzy and polished, like a chemical reaction to the environment they're in. They harness sharp lyrics and a bold, textured sound that funnels raw rock noise into fluid compositions.



"We hit the ground running, very ambitious, before we really even honed our sound. Honestly, I think even now we're just trying to figure it out," Scibelli says.

For the band, it's something that's always evolving. Both LPs were written and recorded at a lake house in Kingston Springs, Tennessee. Scibelli was the primary writer and brought songs to the band for arrangements. Much like the new blueprint for Drknttr, she's looking to combine a business model with natural creativity on the band's next record.


"I'm really interested now, personally, in Nashville songwriting styles. I'm kind of obsessed with the idea of producers and writers and co-writers and this traditional music business model," Scibelli says. "When I went to college, I studied creative writing briefly. Something I loved about it was the editing process. You write, then you kind of workshop it together and you get better results that way, so why wouldn't writing a song be that way? I used to be really snobby about it, like, if you can't write it all on your own, you aren't a





Like any band in Nashville, Idle Bloom is looking to continually move forward. While bands are oversaturated, competition is steep and there's no guide book on the process, especially for independent artists, the scene is supportive.




"The community here is really rich. On the same token, when I go to other cities, I notice how different Nashville is," Scibelli says. "The trajectory and the path here is different. Idle Bloom is just trying to grow, like you grow anything, a business or whatever. You're just thinking, how do you get to this quote unquote next level. There's this different funnel where in different places it's more organic or random. There are so many bands here. It's fuckin' Nashville. Everyone's in a band," as she gestures to the coffee shop crowd and laughs.



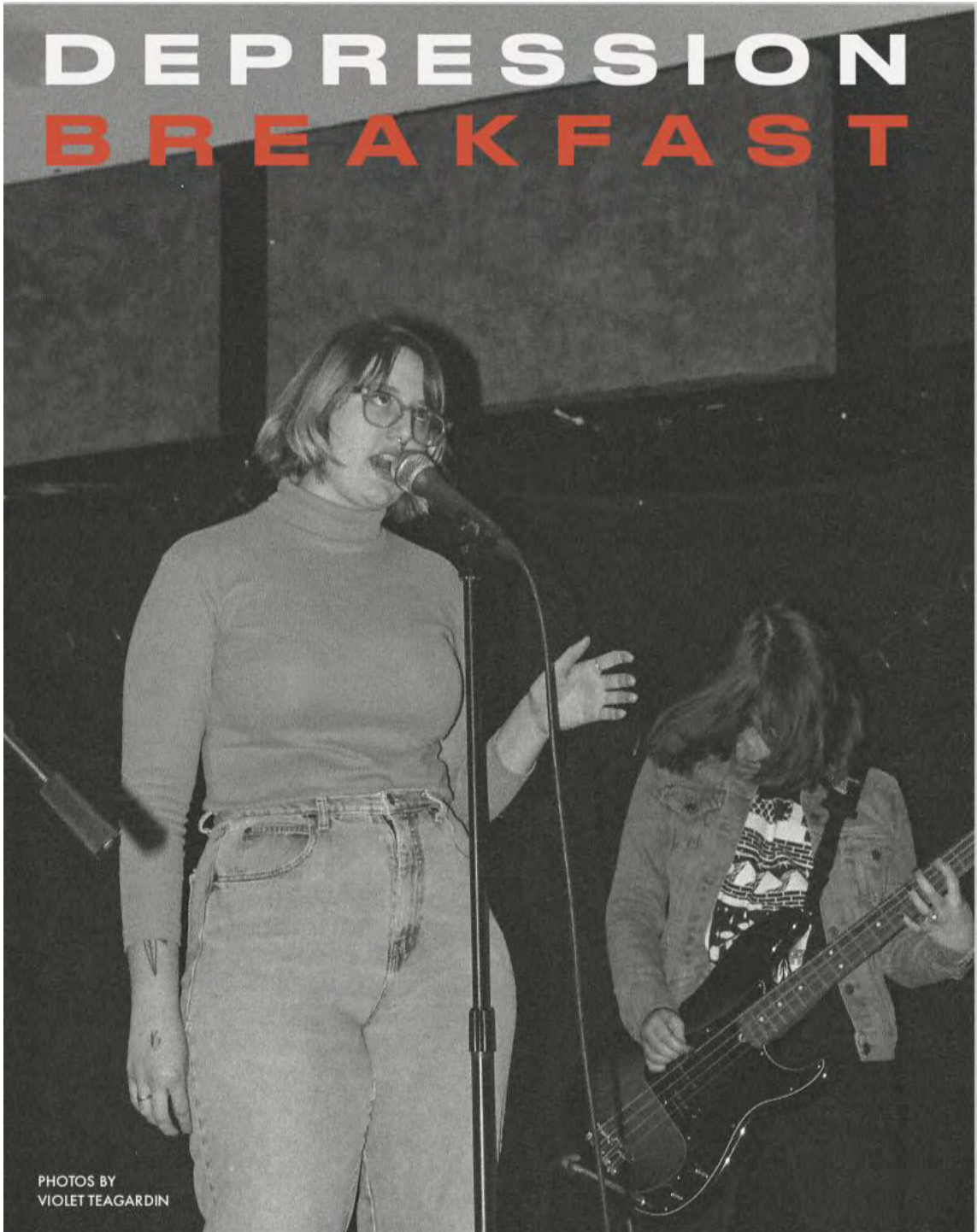
This community and trajectory are what sets Nashville apart from other cities and what draws people to live here. It's a special place, but for now, it's up to the powers that be to preserve the systems that allow artists to thrive. While Nashville needs coffee shops where people can work away on their laptops, it has to focus on solving issues such as housing, transportation and healthcare for longtime residents and young artists.



"We're in dangerous times and if we're not careful to care for the communities that exist, we won't be better than anyone else," Scibelli says. "For me, that's why we're doing Drkmtr. So we can at least try to carve out a little space and once



DEPRESSION BREAKFAST



PHOTOS BY
VIOLET TEAGARDIN



TWEN



**BY JULIAN CIANY
PHOTOS BY RIAN ARCHER**

It is hard to think of recent Nashville rock and roll success stories and not find TWEN somewhere on that list. The transplants from Boston have been making waves around town for quite some time now. Whether it be the stacked bills they show up on around Nashville, or their two recent tours with local superstar Ron Gallo, the band has been making the rounds all throughout the national touring circuit. Led by guitarist Ian Jones and lead singer Jane Fitzsimmons, it is safe to say that this band is a group of stars in the making.

The band moved down here from Boston a handful of years ago after the endings of their college day bands gave way to a new chapter for all. "Everything had to end for us to start something new," says Fitzsimmons. She claims that the idea came from Ian's previous band and their plans to migrate down here before breaking up. After picking up the rest of this new lineup, the band was Nashville bound.

"It was a lingering plan from Ian's previous band, which was much more Americana," says Fitzsimmons. "It seems to be the lingering affect of having the privilege to go to college somewhere you didn't grow up. You don't know where to be after. You could be anywhere and there's always somewhere better. Nashville was warmer and cheaper in my lil brain a years ago. It is definitely warmer."

Since moving down here, the band has become a part of some of the most eclectic and exciting bills this town has to offer. What makes TWEN stand out as something so unique is their melodic presence. Lead singer Jane Fitzsimmons crafts these very clever and satisfying vocal lines that take the songs in unexpected, yet welcome directions. These parts are supported by luscious harmonics

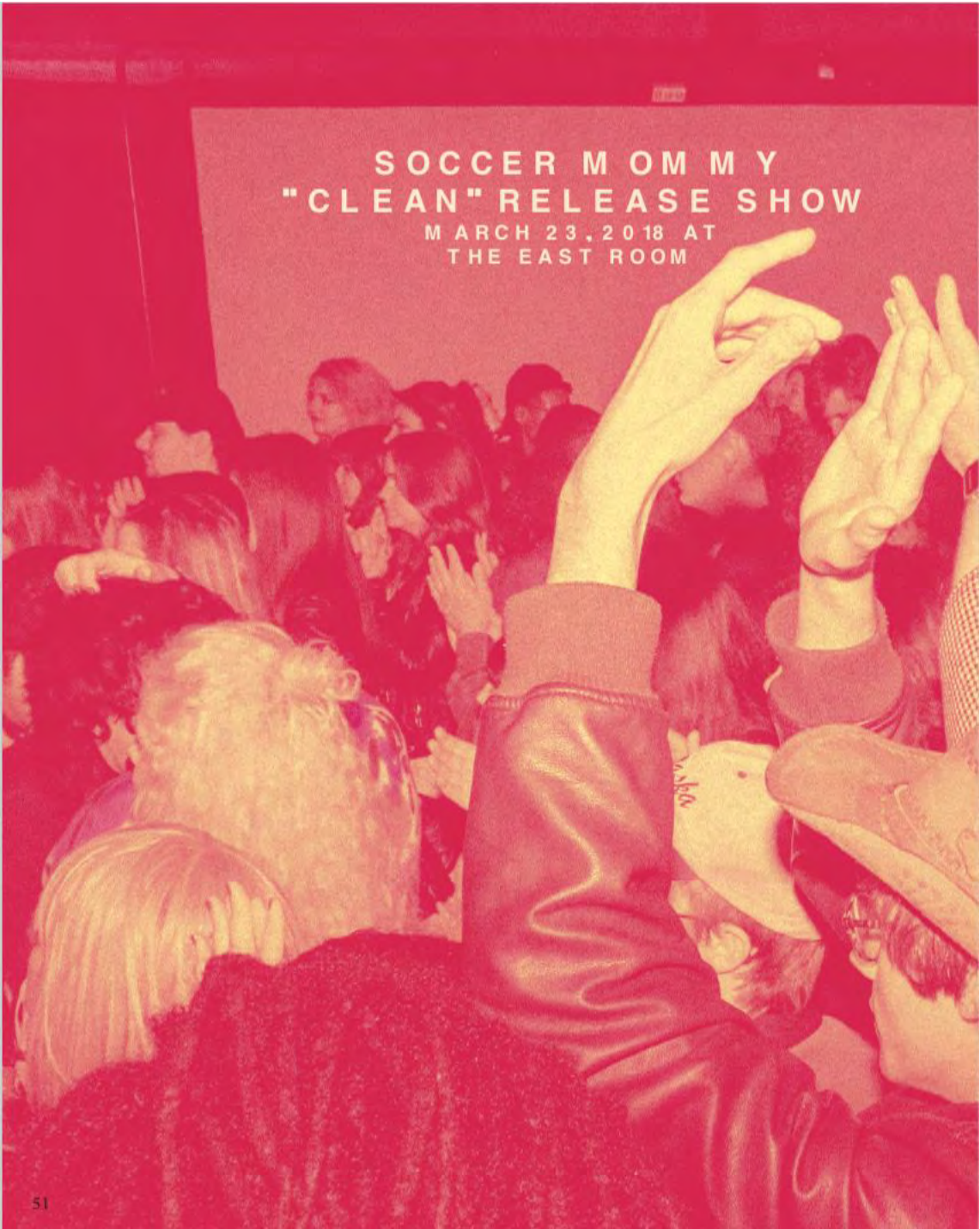
from Jones on top of washed out, yet aggressive guitar parts. Now that the band has broken out into a heavier touring schedule, the parts in their songs feel even more solidified. It is clear that they have continued to master their craft.



The band has enjoyed touring and local shows in the past to the utmost degree, citing shows with Sad Baxter and the now retired Mom and Dad as some of their favorites and ones that gave them the motivation to keep going with their goals. Each performance is a testament to the fact that their artistic idea and mission have come more and more into fruition. Jones and Fitzsimmons are quick to notice the changes as their band's name becomes more and more recognizable across the country: "More daddies in the crowd. Everybody loves a good daddy, but I would love some more ladies or weirdos in the crowd. It's obvi more fun to hang with a community after a show instead of being told all the bands I should have known about from the eighties."

The future looks bright for TWEN. Fitzsimmons tells us that the group's full length will be arriving in the spring of 2019. "It's later than we wanted and feels like actual labor pains. But can't wait for that release baby, letting that water flow over everyone."

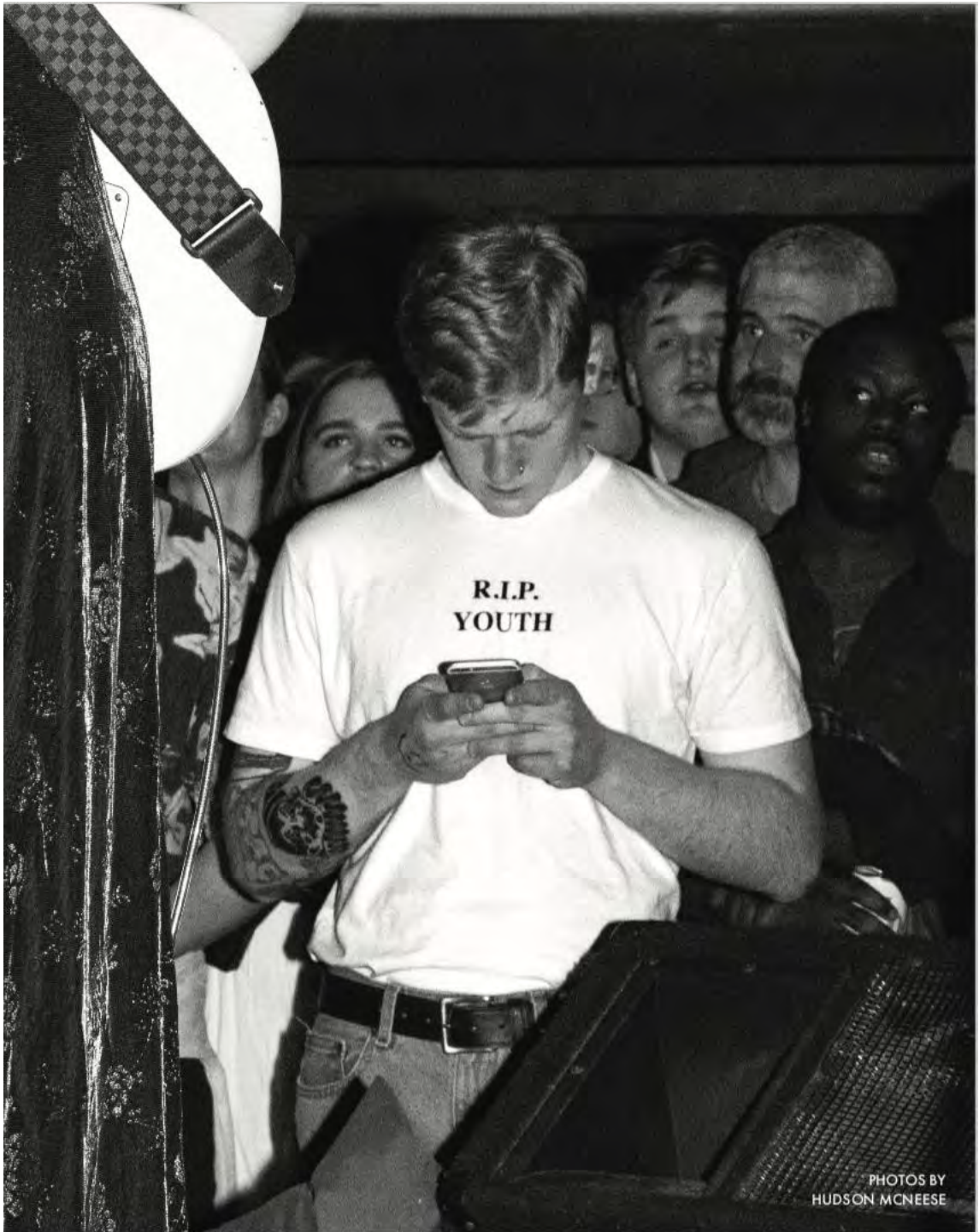
For now, the group is back from tour and ready to revel in the artistic inspiration of Nashville that proves to be positively overwhelming for the band. "Forming vast opinions of a scene as multifaceted as Nashville is not my favc activity. It has more ripping musicians than anywhere but it is a little hard for me to pass around emotional energy, as an audience member and a performer." Until their much anticipated release the group plans to continue to tour as extensively as possible. This includes a tour with their friends in Naked Giants and an appearance at Rough Trade in NYC.





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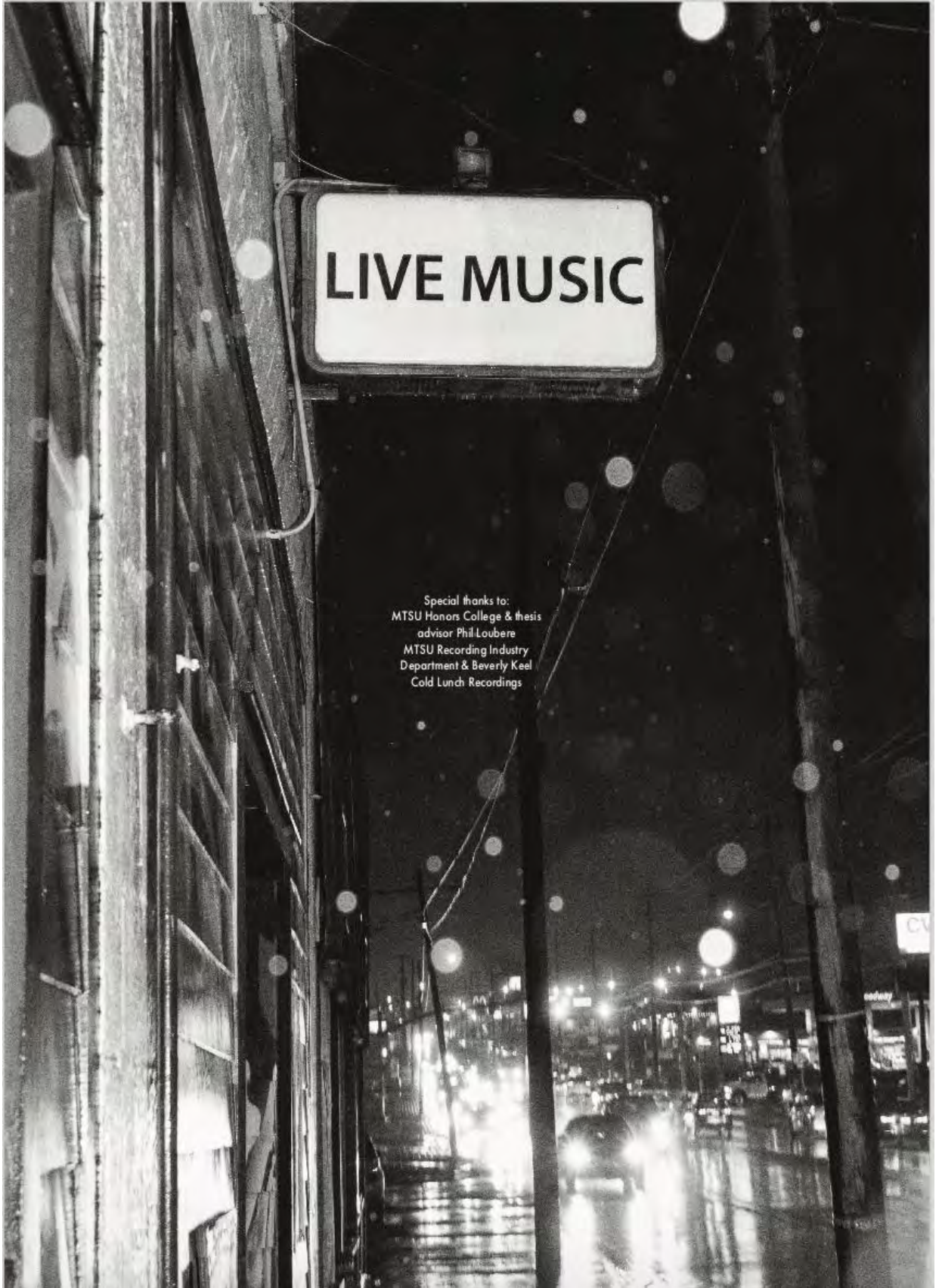
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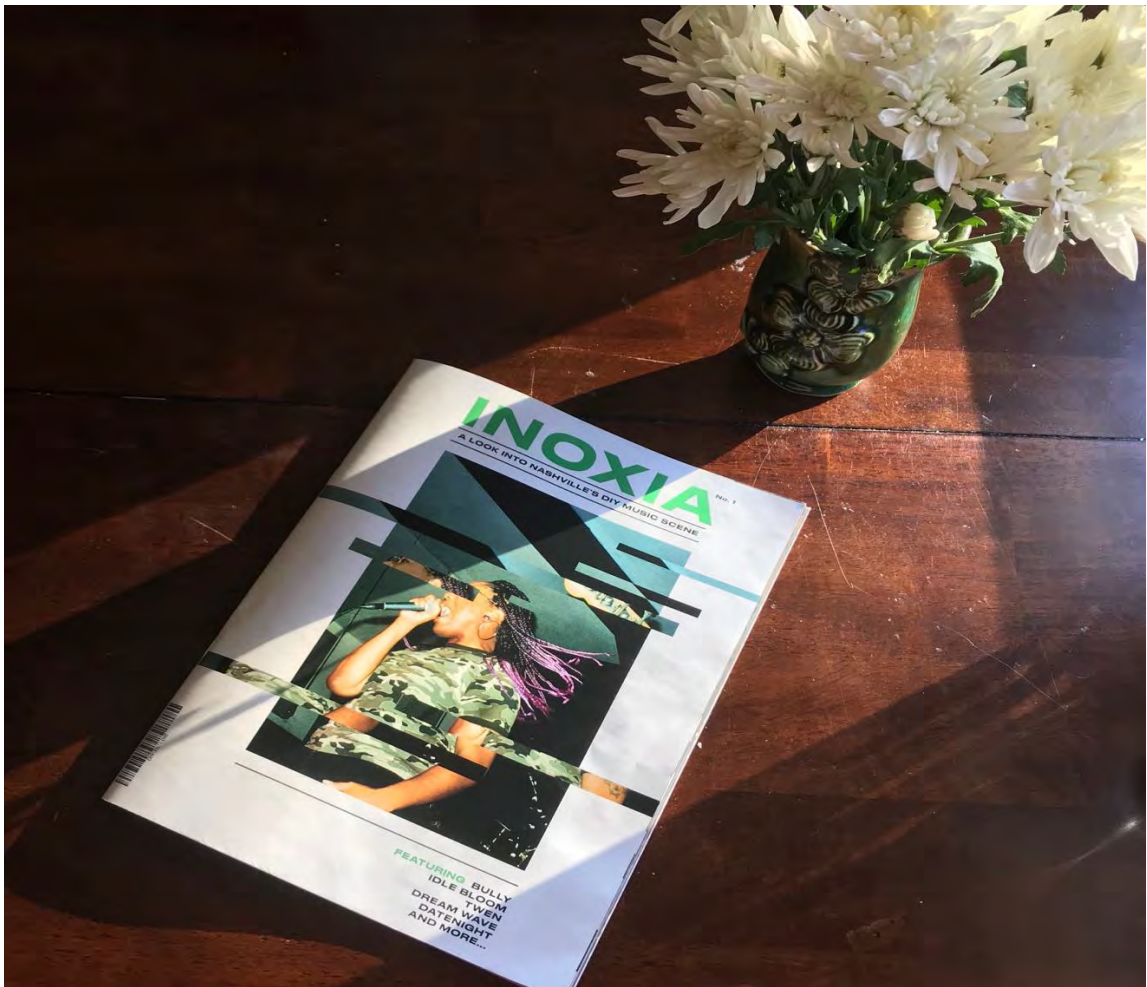
EP RELEASE SHOW



PHOTOS BY
HUDSON MCNEESE



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MTSU Recording Industry
Department & Beverly Keel
Cold Lunch Recordings



Methodology

The process of creating *Inoxia Mag* started the beginning of February 2018. I found my staff in the few months before. I acted as editor-in-chief with my main photographer Hudson McNeese and writers Hannah Hunt and Tiffany Brady on staff. As creator and editor-in-chief, my role was to assemble a staff and to give assignments to gain content, edit articles, choose which photos to incorporate into the magazine, meet with graphic designer to work together on layout, get funding to print the magazine, promote the release, and get the final copy up online available to order. The first step was covering events, interviewing artists, and getting photos as a means of getting content for

the magazine. I would make a list every month of shows and events coming up for writers and photographers to cover and send it out to whoever was available. I had several contributing writers and photographers who were not necessarily staff. I would seek out photographers and writers I knew to see who would be available for what show. I then would message show promoters or bands to get these staff members on the guestlist for shows as press.

The process of getting content from start to finish began with contacting the writer and/or photographer to cover the event. I would assign a deadline for the material and give them guidelines on the content I wanted from the interview or event. I would give examples of questions to ask and page or word count limit for articles. I would specify for photographers what formats I preferred and the style I was looking for. When there were multiple bands playing at one show or festival, I would specify which bands should be covered and if any crowd shots were necessary. Once the article was turned in to me, I would make my edits and then send to my advisor for their opinion on my edits and any other corrections that should be made. I would then send the edited document back to the writer to make corrections. The corrections normally involved grammar, punctuation, and AP style format. The writer would send back the article with additional corrections and I would proofread one more time to get the final copy. With photos, after they were submitted to me I would choose which ones would fit with the magazine and save them in a folder marked by which article they were going in.

My timeline for getting all content submitted into the magazine changed several times. I originally planned all content to be submitted to me by October 2018. The deadline then moved to November, then to end of December, and actually ended up being

mid-January 2019. One of the major setbacks in the process was the loss of the main feature article in the magazine. I had gotten local garage/psych rock band Jeff The Brotherhood to agree to an interview for the magazine with staff writer Olivia Ladd by contacting their publicist. I had this set up in June 2018 and wanted the article done by the end of July. I gave the responsibility over to the writer to contact the band and set up an interview. By the end of July, no article was sent to me and no updates on timeline were sent after many attempts to contact. I assumed the interview was at least done and decided to move on and wait for the writer to get in touch with me. I again attempted contact with the writer several times in the next couple months to no avail. I ran into the band at a show in August and asked about the interview and they said it was never scheduled. I was then assured by the writer with empty promises that it would be done. By November, contact with writer had stopped again so I contacted the publicist to see if I could schedule to do the interview myself. By that time, the response was that the band no longer wanted to do the article.

This was a hard lesson for me to rely on someone heavily for a project and when to move on when it is not working out. It was a huge loss for the magazine as well. The Jeff The Brotherhood feature was going to be the main article and the biggest name on the cover because of their dedicated following and importance in the Nashville DIY scene, I was relying on it to guarantee readership. After I lost that feature, I decided to focus on building the smaller local bands' feature articles and relying on the other main interview with the band Bully, who is signed to Sub Pop in Seattle and has a broader fanbase, for readership. In January 2019, the writer finally got back to me and followed up by writing an in-depth feature article on Idle Bloom. The piece was done through an interview with

the lead singer and guitarist, Olivia Scibelli, who also owns local DIY venue Drkmttr.

The article covered the gentrification in Nashville, the growth of the DIY scene, and the importance of inclusivity in music – making it the focus article in the magazine.

Design

In February 2018, I got a designer locked in for the magazine. We met and discussed style I was looking for, content that would be incorporated, and the timeline of it all. That designer ended up dropping from the project in May. They recommended another designer for me to work with. I met with the new designer Luke Rogers, a design student at Belmont University, in early June and we began work on the project. For eight months, we would meet about once a week or once every couple of weeks (excluding July because of his study abroad trip) to format an article or photo page into the magazine. He was my partner in making the actual magazine possible. At every meeting, I would send him the article and photos for the magazine. We would then come up with colors and ideas for the layout. He would format everything in Adobe InDesign. Throughout the meeting he would work up ideas for each article or photo page, get my opinion and edits, and we would work through the process in that way. He brought my ideas for the magazine to life.

I had no experience in magazine design or layout. The only knowledge of magazine layout I had is from reading magazines. When it came to design there were influences and styles I preferred. The style of the magazine was influenced by David Carson's graphic design for 1990s issues of *Ray Gun* magazine, as shown on the California State University at Northridge website. His work is thought of as “grunge” and

features a collage style of graphics. I think the look also captures the DIY and punk style of Nashville, and we used the collage-style graphics in several features including Locals Only, Nameless Fest, and more. The style of fashion photography I was looking for is inspired by Larry Clark's photos capturing youth in the 90s. I liked his style of displaying warmer, grainier photos like his work shown in the article by Molly Grottschalk for *Artsy* (Grottschalk). I encouraged the photographers to shoot film so this grainier and warmer quality would be a part of the photo style. The designer and I were not experienced with layout and format of making a magazine when starting from scratch. We often referenced *Native*, particularly issue 72, to get a sense of how articles can be formatted and the use of space around them (Parton).

Once the content was all submitted in January 2019, we finished up the last articles or photo pages formatting it in late January/early February. Once all the articles, event coverage, and photo spreads were formatted in, we then meet several times a week in February to format in the table of contents, letter from the editor, back cover and acknowledgements, staff page, add in page numbers, and add in writer and photography credits. The magazine was 57 pages long. The designer packaged the magazine file in Adobe InDesign including fonts and photos. It was then sent via Google Drive to my advisor to proofread and edit. I had booked and promoted a release show for the magazine scheduled for February 24th, 2019. The magazine would take a week to print so we submitted the file to my advisor the second week in February. From there, the copyediting process began.

Copyediting

I had no prior experience with copyediting before this project. My advisor, Dr. Phil Loubere, guided me through the process. After submitting the final product of the magazine to Loubere, I met with him to discuss corrections and realized just how little I knew about magazine format and copyediting.

The magazine needed to be laid out an eighth of an inch larger than it was, this included enlarging photos as well. We had made the magazine full-bleed so all colors and photos went to the edge of the page. In other words, everything went to the edge of the page and there was no border. This is acceptable, except we had not incorporated an extra bleed for every page. A “bleed” is extra page border to give the magazine printing process room for error when it is being cut, because it is not always exactly on the “dotted line” per say. We needed to increase the page sizes and put in a bleed. The document needed to be changed to a 9.375 by 11.875-inch magazine with a .25-inch bleed.

The photos in the magazine also needed to be as high quality as possible. We had to go back in and change the resolution of every photo in the magazine to 300 pixels per inch resolution in Photoshop and the re-save all images as a .tif file to get the highest quality. To properly format the photos in the magazine for better quality, the photos needed to be saved as they were in relation to their size on the page in photoshop. For example, a huge photo file can't be scaled down, it needs to be saved by dimensions on the page. The photos also needed to be saved as CMYK in photoshop in order to see what they would look like when printed. CMYK stands for cyan, magenta, yellow, and black. According to the web developer site *W3schools*, the combination of CMYK are the ink

colors that printers use (“Colors CMYK”). A normal computer screen displays only red, green, and blue (RGB). In order to print color photos properly, the photos must be changed to CMYK.

When packaging the fonts in Adobe InDesign to send to Loubere, it was noticed that the designer had been using some fonts that were not in Adobe Library. All of the fonts used in the magazine were to be packaged in the file so that if the receiver of the file did not have all of the fonts used in the file they could download them to Adobe InDesign. We had to hunt down some of the fonts online and purchase them to package in the file and correct this error. In the following three days after sending to Loubere and meeting about copyediting, the designer and I met up several times to change all of the aforementioned corrections. We were limited on time to send to print and use the PDF of the magazine as a printing proof. Loubere sent me the following instructions on how to view it and set up properly, which I then instructed the designer on:

- 1.) *Open the pdf in Acrobat Pro and under the File menu select “Properties”*
- 2.) *Go to Initial View and select “Two Up (Cover Page)”*
- 3.) *Save and close.*

Printing

Once the process above process was done, we had a PDF of the magazine serving as the printing proof including the bleed. Loubere checked all of the files and then forwarded on to Ed Arning at MTSU Printing Services to send to print on February 18th. The magazine was printed on 11 by 17-inch pages, which is 8.5 by 11 folded. It was printed in color and with double-sided pages. It was collated, folded and saddle-stitched

on silk stock paper through a Canon C10000 digital press at 300 dpi resolution. 30 copies of a 57-page magazine were printed in five days and ready in time for my release show.

When I went to pick up the magazine on the morning of my release show, I found a few errors with the printing. They were due to error in copyediting, but not noticeable to the average reader. The “Locals Only Fest” photo spread on pages 41 through 42 originally had a very grunge looking bold font. When it was printed, it came out as a thin Arial font because the right font had not been packaged properly and then downloaded by the printing company. There was an extra blank white page added as the back cover of the magazine. We did not do layout of pages in sets of four like you need to when printing a magazine, so when it printed it needed an extra page which resulted in the back cover being blank. We did not extend the photos or color pages that were full bleed far enough. This resulted in some pages having extra white borders on the edges. These errors weren't normally noticed by the average reader, but were significant errors to the designer and me.

As the final step in the process of making the magazine available to the public, the plan was to upload the magazine to Blurb.com. The magazine would be printed by each order through this site and would be priced just to cover production/printing costs. The site is free and a PDF of the magazine can be uploaded as well as paper quality chosen. The designer and I sat down mid-March 2019 to upload this and found it was more difficult than we had thought. The site requires that the magazine dimensions be 8.5 by 11-inches. InoXia was under those dimensions by around .2 of an inch. To format the magazine to sell through Blurb, we would have to reformat the whole 57-page magazine. The new plan is now to put the magazine online for preorders. Printing costs are

expensive and funding is not readily available. Putting the magazine online for preorders will allow the correct funding to be applied by the demand of the magazine. The backup plan to print another run would be to seek out sponsors and funding once again.

Conclusion

The process of making this thesis project overall took 13 months and is still in the process of making more printed copies available. Throughout this over-a-year long process I learned how to manage a staff. I have gained copyediting, design, and printing experience. I connected more with the Nashville DIY scene by getting interviews set up and coverage of events. Most importantly, I learned how to manage a project when the worst possible outcomes happen.

This project taught me how to be in charge and to work with others to achieve the idea in my head of how I want something to turn out. I had the help of a 13-person staff to achieve the making of this magazine – one designer, four writers, and eight photographers. When I went into this project I thought I would be able to do a lot of the writing and photography if I had to. I thought my staff would be limited to about five dedicated members. It was hard to gain a committed staff when the staff is not getting paid for their work. I would have to plan out the content I wanted covered, the basis of how it should be covered, who should cover it, and when it was due. This was a valuable skill in learning management skills.

I learned how the design process of a magazine works. Working with my designer and overseeing his process through Adobe InDesign taught me some basics of the program. Preparing bleeds and formatting for print was one of the most difficult

processes because it was on a very strict time limit and I had no previous experience in it. I also learned that photos have to be changed to CMYK format before printing and how to prepare a printing proof. I figured out through trial and error how fonts should be packaged to send to print through Adobe InDesign. Through an ultimate printing error, I also learned that pages should be printed in sets of four or there will be blank pages substituted to even out the pages.

I strengthened my connections in the Nashville DIY scene as a result of making this magazine. I had a release show on February 24, 2019 at Drkmtr. The lineup that played the show was Sad Baxter, Datenight, Depression Breakfast, and Iven, all bands heavily involved and brought up through Nashville DIY. All proceeds from the show were donated to YEAH! Youth Empowerment through Arts and Humanities foundation to send young girls to Southern Girls Rock Camp. We made almost 600 dollars at the release show with \$10 per ticket charge and after production fee made \$454 to send to the scholarship program. All 30 copies of the magazine were snatched up by curious readers. I got to see the power and support of the project that night. It was a celebration in how far I'd come in the music scene and all the connections I had made by pursuing projects and booking shows.

Most importantly, several aspects of the magazine failed. I had to learn to alter plans in short time periods. I had to keep the vision of the magazine on track when lots of important aspects did not work out like I had hoped. My designer quit several months in to the project and had to find someone to take their place. The most important interview for a feature article was dropped due to unresponsive writer. I had to then find an important interesting piece about the DIY scene to substitute it with. The magazine

needed to be reformatted all the way through for copyediting with just two days to spare before print. Learning rework an entire plan when things go wrong is the most valuable lesson from making this magazine.

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