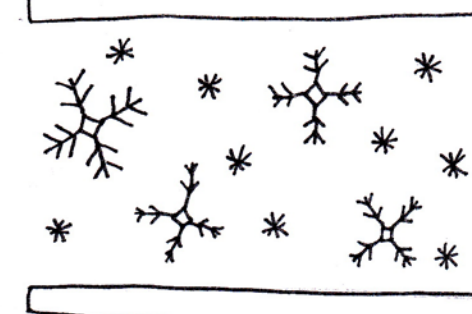
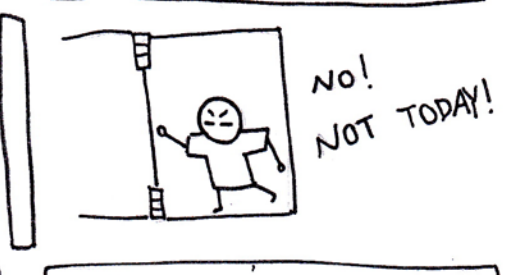
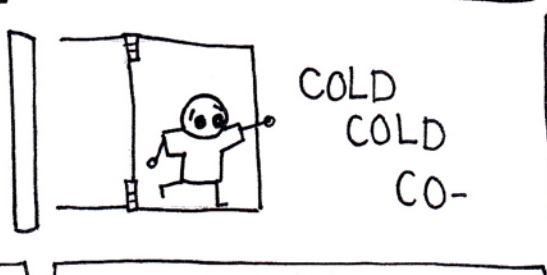
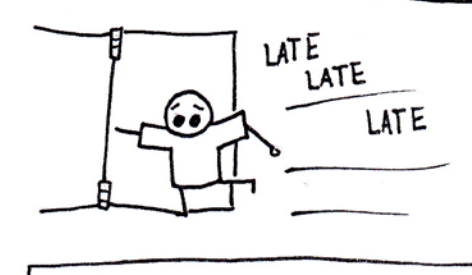
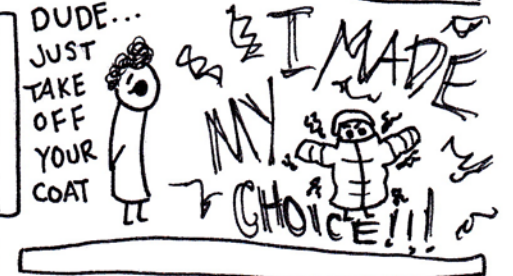
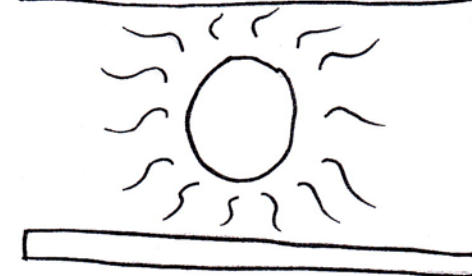
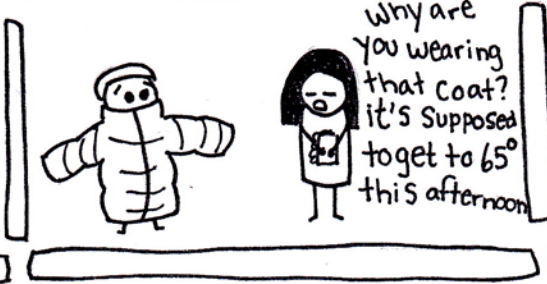
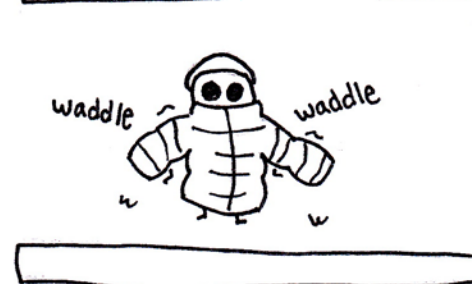
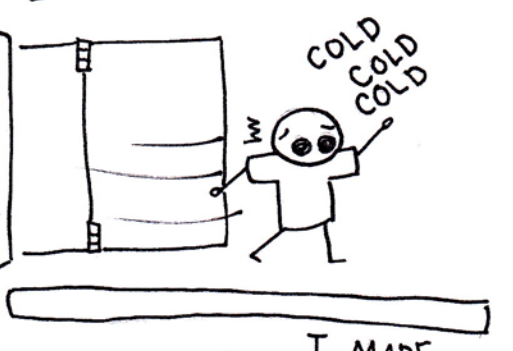
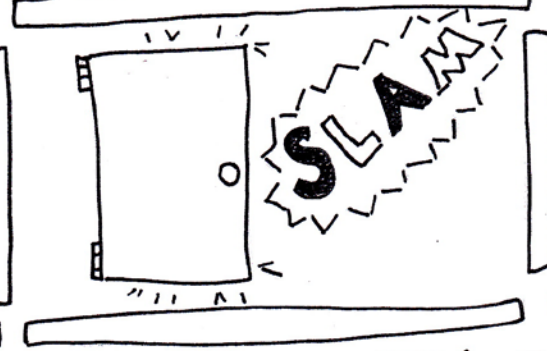
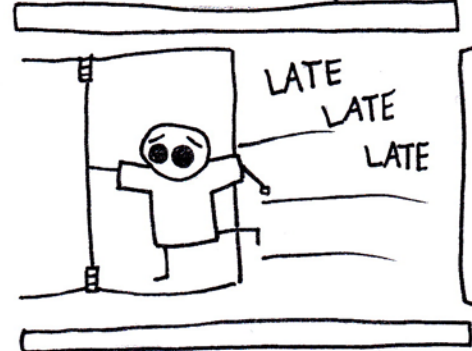
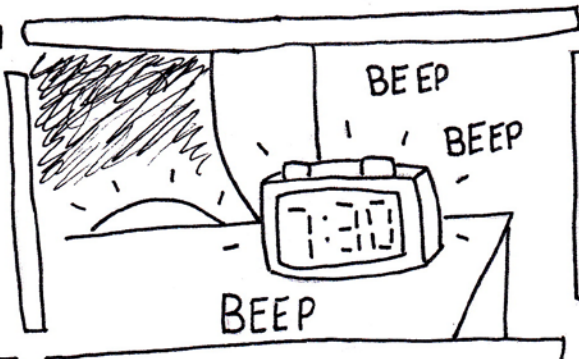
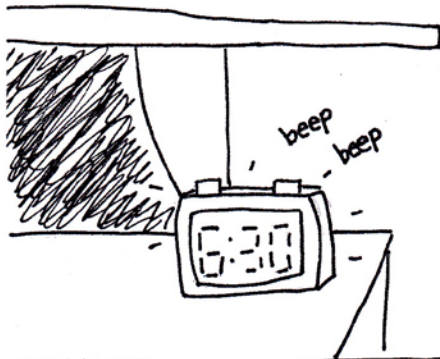


shift MAGAZINE

SPRING 2018



TENNESSEE WEATHER



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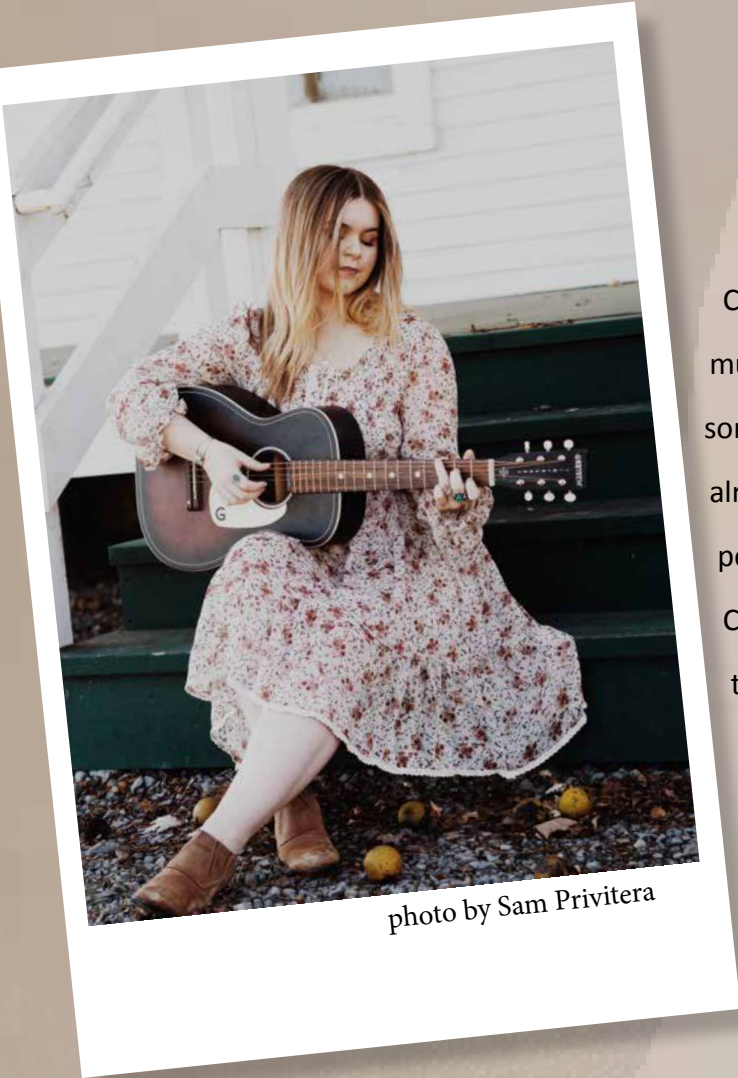


photo by Sam Privitera

Carmen Brandy's experience with "The Voice" was the catalyst that pushed her not only to become a stronger musician, but a stronger person, discovering a voice more powerful than she realized.

At first glance, Carmen Brandy is a bright girl with a voice to rival the angels, yet her experience with the show "The Voice" is one of many to prove she is much more. Carmen began performing at producer auditions for reality music TV shows to make herself known. With natural singer/songwriter abilities, honed by training with professionals already established in the music industry, she regularly performed her own songs at a variety of venues. Yet Carmen, starting to feel the intense pressure of the industry, was beginning to lose her voice. Nevertheless, she auditioned for "The Voice," and this time received a ticket to L.A. to continue auditioning. Jake, Carmen's co-writer, explained how she was working to discover herself under the scrutiny of producer auditions, trying to meet others' expectations, but never perfect enough. Without a purpose behind her songwriting, she sang whatever people most wanted to hear instead of the true messages she was pressured to keep locked inside. The strain of keeping her true self hidden came through in her voice during the auditions, and the producers of "The Voice" recognized that. So as a final blow, she was cut from the show due to complete loss of her voice. The pressure building inside and out had become unbearable, but her voice was not one to be muffled for long.

With that last 'rejection', Carmen finally faced the tough changes required to heal. A year followed

where she couldn't sing, but from her experience she found freedom in new hope. "It gave me a deeper gratitude for individuality . . . going through that experience was more of a wake-up call for me because my life at that time for me personally was chaos and I was living in a false reality . . . I was suffering inside. I was on this high with numbing my pain with the wonderful experience of the show and this promise of being on live TV, [yet] knowing I couldn't run from myself using this show was more of a reality check," said Carmen. The facade of fame and subsequent happiness fell away.

"The Voice" exposed a side of the music industry and herself she never expected, providing insight to share through her music by connecting *with* people instead of speaking *to* them. There is purpose behind what she creates, for she discovered the message she is called to share. Her music producer, Andy, recognizes a grown confidence and passionate heart for people as her songwriting inspiration. "I don't place so much value on that concept of fame or to be known because I have recognized the value of speaking to just an individual and impacting several people as opposed to millions," said Carmen. If only one person is inspired by her story, that still makes all the difference. While others neglect today in pursuit of tomorrow, Carmen refuses to miss the opportunities of everyday life to connect with and inspire individuals.

Through her music, Carmen touches others with her story, that they may be encouraged by the knowledge they are not alone. Jake believes Carmen's openness, her vulnerability, is where her strength lies, for her voice was redeemed once she opened up about her struggles. "I was finally able to come to terms with who God has called me to be, which is free of shame, free of condemnation, and full of mercy and grace," said Carmen. Carmen Brandy's voice today is bold, strengthened by her experiences to be a radiant light of hope in the darkness of a lonely world.

How to Live on a "Broke College Kid Budget" for the First Time

by Morgan Larabie

College: it's the time in every young person's life where they experience true freedom. No more parents nagging, no more chores, and best of all, no one forcing you to go to class! However, what most young people aren't ready for is complete *financial* freedom. Whether you've taken out student loans, your parents are funding your education, or you're paying your own way, it's important to consider a budget in order to cut out any unnecessary spending. Here are some things to keep in mind when living the "ramen and microwave popcorn" budget for the first time ever.

1. Talk to your parents.

Even if your parents aren't paying your way, they may be willing to help with some of the additional costs - such as transportation costs to get home for breaks, groceries, or spending money. My parents gave me about \$75 a month to do what I wanted, but once the money was gone, I was on my own.

2. Get a job.

If you have an extreme spending habit that your allowance from your parents (or your savings) doesn't satisfy, you need to consider finding a job. Many college campuses have opportunities for students to work on campus, whether in food service, technical support, or the library. This allows you to have plenty of spending money without having limitations placed on it by your parents.

3. Set your priorities.

When you're in college, it's easy to get carried away: some of your classmates will be downing tequila shots in the bar with a negative account balance! If you want to stay financially stable, though, consider prioritizing your spending. Things like gas, rent (if applicable), car insurance, your cell phone bill, and groceries should always come first. If you have leftover money in your budget, you can then spend it on manicures, going out to eat with friends, or trips to the mall. If it's hard to pinpoint your extra spending, try using an app like [Mint](#) or [You Need a Budget](#) to track your money. Most banks also allow you to enable text alerts when you've spent a certain amount on a particular area, like clothing or food.

4. Don't neglect your savings account - emergencies happen.

Making a budget should always include a chunk going towards your savings account. Your savings account should only be touched with purpose, like emergencies or big-ticket purchases that you planned ahead and saved for. My freshman year of college, my car broke down in the student parking lot and I had to pay to have it towed! If you have emergency expenses like that with no savings, you might have to take out another loan or open a credit card you weren't planning on, which will damage your credit score. Plan ahead and be prepared for the worst.

5. Be smart about textbooks.

Textbooks are one of the highest costs college students will have to handle during their time in school. I suggest waiting until at least the first day of class to buy your textbooks, or communicating with professors ahead of time to see if the book is needed. If there's no way around buying the textbook, see if you can find an older edition (with the professor's approval) or a used copy. I also rent all of my textbooks from [Chegg.com](#) or [Amazon](#), which saves a ton of money. Unless you think you will need the book for a future class, DON'T BUY IT!

Even if you've never made a budget before, spending your money with *purpose* instead of swiping your card whenever you feel like it will make a huge difference. College is great for learning how to manage your money because once you graduate, you'll have to do it for real! And with these easy tricks, you won't even have to eat ramen every night.

Five Food Hacks on a Budget

by Kenedy Wilson

Aside from tuition and books, food can be one of the top things sucking money out of your wallet. With a few tips and tricks, here are a couple of ways to save the few bucks that you do have.

1. Discounts with Fast Food:

By flashing your student I.D., most fast food restaurants will allow you to have a free drink or 10% off your meal. Take advantage of these treats when penny pinching on lunch break. Here are a few local places that are I.D friendly, but never be afraid to ask! <https://www.myaspenheights.com/student-discounts/>

2. Three Ingredient Meals:

Tired of takeout? Swap it up with simply, easy-to-make recipes that won't break the bank or result in an apartment fire.

Here are 25 dinners that you can whip up during the week: https://www.buzzfeed.com/lindsayhunt/easy-3-ingredient-dinners-that-are-actually-delicious?utm_term=.qv19yLwOK#.plYeR3lrj

3. Lose the Latte:

One way to save a little change is to opt out of the expensive cups of joe from Starbucks and stick with the homemade stuff. No coffee maker? No problem! Grab instant coffee that dissolves in water or check out these 5 simply ways to brew coffee hobo style: <https://www.homegrounds.co/how-to-make-coffee-without-a-coffee-maker/>

4. Friendsgiving:

Similar to Monica's legendary thanksgivings in the TV sitcom Friends, college students can mimic the same thing with a little less English trifle and a lot more fun. Grabbing a few friends and going Dutch on the bill of groceries saves everyone some money. Look out for recipes that make several servings like pot roasts, casseroles, and pasta dinners. Leftovers will become a religious eating habit.

5. Learn to Budget:

Out of all the things we learn to do to become adults, properly shopping for groceries is one of the hardest. As we make our way out of adolescence we begin to understand why moms ignore our pleas for McDonalds and repeat the infamous mantra of, "there's food at home!" Once we have free range on what we can eat, fast food burns out quick. By taking the time to sit down and create a shopping list, you can dramatically save more money for spring break and memories you wish you didn't have. Keep in mind **Tip 2** when planning your meals and stick strictly to the list. Impulsive spending can be your undoing. Stock up on staple foods such as, rice and boxed pasta that last long and go with everything. Apps such as [Any-List](#) and [Grocery IQ](#), can help you start budgeting and set you on the path for becoming a well-fed grown-up.

Lonely Butterfly

by Isabella Morrissey



It was a lovely, bubbly spring morn'
When a single pair of wings were born
They dwelled inside a crystal shell
With broken stories yet to tell
He watched others flutter free
But his flight stuttered suddenly
Life was cold and unkind
A monarch stayed behind

Chorus

Lonely butterfly, lift your spirits and soar
What are you waiting for
Lonely butterfly, go on and explore
Your pain is no more
Lonely butterfly,

The past was a rumbling storm
His family failed to endure
He crawled in the chilling rain
Spun a thread and hid from shame
His world grew and grew more dark
As his whole body fell apart
He doesn't know where to start

(Chorus)

Bridge

Lonely butterfly, this isn't our last goodbye
It's okay to be honest and cry
You look so beautiful up in the sky
I'm glad you gave life a try
Lonely butterfly

Opposite Page:
Kaleidoscope
by Jamylynn Lewis



How Procrastination Works

FIRST DAY OF CLASS



BIG ESSAY



OH COOL I HAVE TIL THE END OF THE SEMESTER TO DO THIS



HALFWAY THROUGH SEMESTER



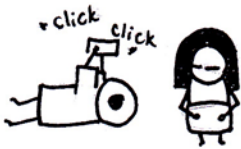
WORKING ON THAT BIG ESSAY HAVE YOU STARTED YET?



PSHHH, I GOT PLENTY O'TIME



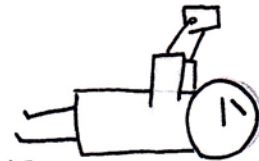
ONE MONTH LEFT



Shouldn't you be working on your paper?



DON'T TELL ME HOW TO LIVE MY LIFE MARSHA



ONE WEEK BEFORE DUE DATE



WITH YOUR PAPER? YEAH, HAVE YOU STARTED YOURS YET?



NO I GUESS I'M FEELING SOME PRESSURE NOW THOUGH



NIGHT BEFORE

AUGH

WHY DO I DO THIS TO MYSELF



DUE DATE



GOOD JOB DUDE... YOU SURE WAITED TIL THE LAST MINUTE THOUGH



NEVER AGAIN*



*REPEAT

FEATURE: Franklin Underground

photo by Jessica Hart

by Evan Cenac



Downtown Franklin is rich with history but also a landmark on the verge of change. In remembrance of generations who have walked these streets, Evan Cenac explores the antique niches of Franklin. Most notably, Kimbro's, Carpe Diem, and the Black Bridge underneath the railroads are still works of art that are continuing to ground the music and mosaic roots of a little town.

"I had a penny horse one time, which was really cool, and it actually worked," said Will Jordan, owner and operator of Kimbro's Pickin' Parlour and Carpe Diem. As he told me of items he previously had in his stores - "I found some creepy Nazi Memorabilia, stuff like that... I've had crackheads try to sell me diamonds... [it's a] weird business for sure" - I realized it's a weird town. Kimbro's and Carpe Diem are next door to each other on South Margin Street, the antique district. The buildings on South Margin are, themselves, standing throwbacks to a different era of American history; stone foundations and wood paneling run vertically against the sidewalks.

The proximity to Nashville means many musical acts pass through town, and many play at Kimbro's. Ween famously played a show in the local dive, tickets selling out almost immediately. The weirdness of Nashville also seems to flow through Franklin, influencing local bands and performers. Popular Nashville-based outsider acts, like Jack White or JEFF the Brotherhood, inform some of the indie flavor in the small town. Whereas Nashville has more urban-bluegrass roots, Franklin bands often branch out into other sub-genres. Halcyon, a psychedelic funk band with electronic elements, plays regularly at Kimbro's. Other current bands, Natchez Tracers and Cosmic Shift, have psychedelic-country-rock influences almost characteristic of Franklin. The local blues-y rock group, Five Ton Faces, has also played at Kimbro's. Hardcore bands like the sludgy-punk EGOGEM and the melodic 90s era Dissidence both brought different styles of alternative noise to town. The famous pop-punk ensemble, Paramore, originated in Franklin and still finds a place in middle school emo playlists.



photo by Sam Burford

Across the street is the bridge over the Harpeth, leading to Pinkerton Park, just beyond the railroad. About a hundred yards down the tracks the railroad intersects the Harpeth. This has been the emblematic rendezvous point of young people and *hoodlums* in the Franklin area for generations: the Black Bridge.

“I don’t know exactly how it gets around, I guess it’s always been word of mouth and passed down through the generations that that’s the place to go. My generation hung out there... I mean, everyone has always gravitated to that spot,” said Jordan.



photo by Wayne Weathers

Graffiti covers nearly every surface, especially on the stone foundation of the bridge. Pieces get covered up regularly; the bridge is such a popular canvas for artists and vandals that in the few weeks I repeatedly visited, there’d be new tags splashed over the old. Some monumental paintings remain for years, though. In one a girl’s face looks to the shore from a pillar in the middle of the river. Nearby the words “Sorry Maw” are scrawled in black on the stone support structure. Under the tracks are murals and dedications unseen to most visitors, only to be appreciated by the daring few who risk the climb. Bits and pieces of other are barely visible, hidden under the wooden tracks further over the river.

“When I was a kid we’d hang out underneath there, crawling on the pylons with trains rolling over our heads. Ya know, terrible stuff like that... My son, he’s 19, and his whole crew hung out down there with hammocks and everything. And my daughter, who’s three, we walk down there sometimes. I still think it’s a safe place... there’s not people shooting up down there or anything like that, but it’s definitely a counter-culture kinda place to hang out. The cops are there occasionally looking for people,” said Jordan.

The Black Bridge is a stark contrast from Main Street. The attitude of the area isn’t tolerated where the boutiques and chain stores operate their businesses. The grime and haphazard spraypaint don’t mesh with iron wrought fences and white-wash siding, though the bridge is just as historical as the storefronts along Columbia Avenue.

“Small town Americana is what Franklin is... My mother was actually involved with the revitalization of Main Street back in the early seventies,” said Jordan. His mother, Rudy, led the Williamson County Heritage Foundation for several years before becoming founding director of the Downtown Franklin Association (DFA) in 1984. The DFA has been responsible for making downtown the re-



photo by Jessica Hart



photo by Jessica Hart

vitalized economic powerhouse it is now.

“I believe in [it]. I still do, but a lot of Franklin has had to move out and the more money that comes into this town, the more unaffordable it becomes for people,” said Jordan. A new parking garage, luxury apartments and a world-class hotel have already begun construction in Harpeth Square, and are slated to begin opening in 2019. Around \$105 million have already been invested in these developments.

Franklin is positioned as the first major town south of Nashville. Historically, it’s been an eventful spot; the Battle of Franklin devastated the confederacy. More than 6,200 troops, including 14 confederate generals, were lost down the street from the Williamson Public Library and Renaissance High School. Fort Granger was built to shield the small town and the Black Bridge, the destruction of which would have prevented supplies from reaching the Union frontlines, along with civilian goods and transport. Nathan Bedford Forrest, infamous founder of the Ku Klux Klan, led a failed attempt to capture Fort Granger, the site of which Pinkerton Park now occupies. You can access the bridge from a trail leading down from the highpoint of the former fort, following a path along the river.

“One thing that my mother and the Downtown Franklin Association established, ya know, 40 years ago, was to try and have local businesses and not a bunch of chains on Main Street, because it strips it of all its value. Then it just becomes like everywhere else in the country. I’d like to see the little guy survive,” said Jordan. Only time will prove if Franklin stays with its Juke-town roots, or becomes another growing metropolis in a rapidly changing future.

Struggling musicians and other weary artists search for sanctuary here. Franklin is a stage and a canvas that is open to anyone. The ever-vibrant community surrounding these establishments appreciate the vintage and open atmosphere. After the sun sets, an eager crowd gathers in Kimbro’s, anticipating a resonating, revitalizing sound. They enter Carpe Diem to experience old music and to remember it. Teenagers or emerging adults journey down the railroads to reside on the stones underneath the bridge. Relaxing gazes reside upon a collaborative push of color and emotion. Words scrawled in anguish and happiness paint the pillars, and once your eyes break from the bright surfaces, the eyes will rest in the calm of the river. These images are memories worth preserving.

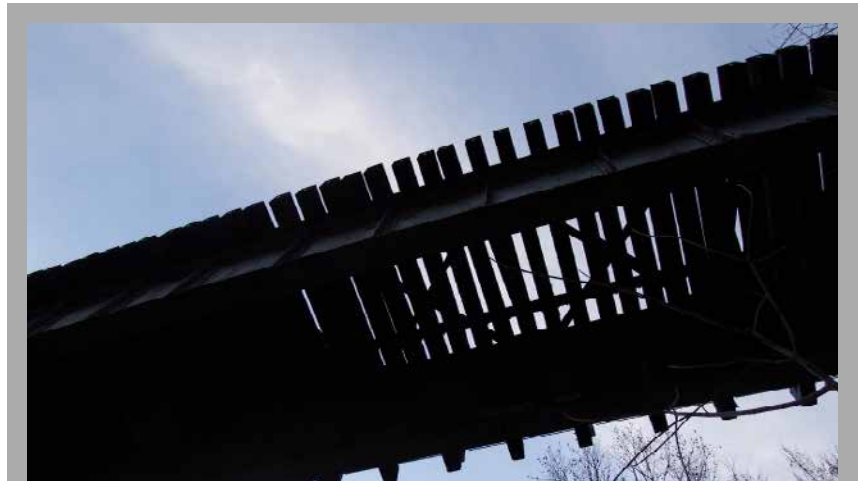
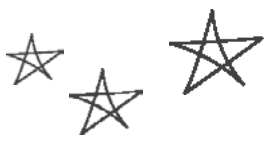


photo by Wayne Weathers



Avengers: Infinity War Review by Alex White



And lo, it all ends here. Marvel's *Avengers: Infinity War* is the nineteenth installment in the gargantuan superhero franchise that started all those years ago back in 2008 with *Iron Man*. In the years since, we've seen our heroic friends battle with everything from vengeful demigods, to the Nazis, to power-crazed robots, to the U.S. government, and even each other. They've done it all, cleaning up the town one movie at a time, left with only a few scrapes and bruises—with just enough time left over to stop by a shawarma joint or two.

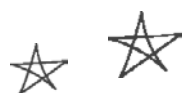
But of course, all good things must come to an end. Now the Avengers must face something they, and we, haven't been accustomed to in the Marvel Cinematic Universe: actual stakes. Like last February's *Black Panther*, Marvel has taken a hard right turn into the depths of real drama. Our heroes are tasked with preventing long-lasting issues that might end, not only with everything being unresolved, but also with a few of these beloved figures taking a permanent hit for the team before the end credits role.

★ Written fantastically by previous Marvel scribes, Christopher Markus and Stephen McFeely, most of the movie involves our heroes either uniting or reuniting with each other in order to bring down a towering, seemingly unstoppable war-mongering alien named Thanos (a motion-captured Josh Brolin). Thanos takes great pride in his work, to put it mildly. With the calm, unsympathetic demeanor of a serial killer, Thanos is convinced that in order to bring absolute peace to the universe, it must be cleansed of at least half of its populace. "I call it mercy." Thanos says ominously. His argument is that death must happen so that the universe can be adequately balanced. In order to do that, he must obtain the Infinity Stones, five shiny magical rocks that, when aligned, can allow the user to control anything and everything he wants at the literal snap of a finger. This terrible feat, of course, cannot happen, and, before you know it, the entire team is pooling its resources to put an end to Thanos' reign of terror.

The ensemble cast involves shuffling around EVERY single member of the Marvel Universe which is certainly one of the most insane plotlines to put on film. So here we go (Ahem): picking up after last year's *Ragnarok*, Dr. Bruce Banner/ the Hulk (the ever-lovable Mark Ruffalo) and Thor (an excellent Chris Hemsworth) take a horrific beating from Thanos. As a last resort, Banner is teleported to earth to warn talkative showboat billionaire, Tony Stark/ Iron Man (that king of charm, Robert Downey Jr.) and the wise, all-powerful magician, Dr. Strange (a well utilized Benedict Cumberbatch) of Thanos' impending arrival. Banner is sadly in shock of the now broken relationship between Stark and the soldierly Steve Rogers/Captain America (an action-heroic, Chris Evans), who's now off the grid as a fugitive, as well as the new editions to the team, such as Strange and Peter Parker/Spider-Man (the adorkable Tom Holland). "There's an Ant-Man AND a Spider-Man?!" Banner asks. ★

Meanwhile, Thor meets up with none other than the Guardians of the Galaxy, who are all a little divided on their opinions of the strange, deep-voiced demigod. He and Peter Quill/Star-Lord (Chris Pratt) don't get off to a very good start, what with Thor shamelessly hitting on Gamora (the ever-beautiful Zoe Saldana). Rocket Raccoon, however (a wise-cracking Bradley Cooper), can't help but develop a slight bromance with him, even when Thor refers to him as a "rabbit". Eventually Rocket, Thor, and a now grumbling adolescent, Groot (Vin Diesel), go off in search of a special weapon to defeat Thanos while the rest of the Guardians, including Dave Bautista's awkward brute Drax and Pom Klementieff's adorable Mantis, make their way through space to find one of the Infinity Stones before Thanos does.

★ One of those stones is actually embedded in the forehead of the cybernetic Vision (an elegant Paul Bettany), who suggests that if the team wants to keep it away from Thanos, they should sacrifice him, destroying the stone in the process. This news doesn't sit well with Elizabeth Olsen's Wanda Maximoff/Scarlett Witch who's become romantically involved with the Vision, leading them to seek the assistance of King T'Challa/Black Panther (a regal Chadwick Boseman) in Wakanda, where hopefully the Vision can be operated on and separated from the stone without being killed.





Still following? I haven't even mentioned the appearances from Scarlett Johansson's Natasha Romanoff/Black Widow, or Tom Hiddleston's Loki, or Anthony Mackie's Sam Wilson/Falcon, or Benicio Del Toro's Collector, or Sebastian Stan's Bucky Barnes, now known as the White Wolf. And even then, there's more. Don't worry, I had a little trouble keeping up myself, as do the characters. The question "Who are you?" is tossed around three or four times. With so many characters doing so many things all at once, this situation can be a little daunting, and the first act can grind a little with all the introductions. What's especially great about this screenplay though is the fact that it gives every one of these people a chance to show off in their roles. It isn't just another solo movie with a few cameos from several characters here and there, which would've been the easy way out. Everyone is up to bat here and is more than willing to throw themselves into a battle for the sake of the universe. "How am I gonna be a friendly neighborhood Spider-Man if there's no neighborhood?" Spidey asks, not unreasonably.



What's remarkable is that they somehow make it not only coherent,



This movie was directed by Anthony and Joe Russo, who previously directed the excellent *Captain America* sequels which were some of the better films in the series. As with *Civil War*, they once again swing for the fences, unrelentingly throwing obstacle after heartache at us, grabbing the amplifier and cranking it to eleven. What's remarkable is that they somehow make it not only coherent, but any good at all, making these large-scale moments with all these people surprisingly effective, as opposed to just plain chaotic. We're bombarded with humongous amounts of CGI, explosions, spaceship crashes, fist fights, etc, and it's always exciting. They're especially good at making huge battle sequences, such as one in Wakanda involving thousands of Xenomorph-like monsters attacking the capital city, similar to a *Bourne* or *Taken* movie, involving tons of quick cuts and rapid camerawork. In someone else's hands, that could've been a

mistake, but, here, they somehow pull it off like everything else.



With so much going on, you'd think there wouldn't be enough room for performances or character development. But, like the *Lord of the Rings* or *Star Wars* movies, it's the characters that make the action more credible. Downey will always be perfect as the likably narcissistic Tony Stark, who prides himself on being the guy who can strut into the room and probably know more than anyone else. He and Cumberbatch's Strange have some great ego clashes. Zoe Saldana gets some nice moments as Gamora, who resents her previous connection with Thanos, telling him to his face, "Everything you taught me is everything I hate about myself." Tom Holland continues to shine as Spider-Man. When formulating a plan to retrieve a character taken by Thanos, his plan involves a call back to a "really old movie called *Aliens*." I was also glad that Elizabeth Olson had more of a role to play here as the Scarlett Witch, who's previously been a little sidelined in the past; however, she is more present during the action, as well as in the emotional moments. Danai Gurira's Okoye even asks at one point, "Why was she up there the whole time?"

after witnessing her kick some tail during the big Wakandan battle.



All around, everyone is great, especially Josh Brolin. As Thanos, Brolin sinks his teeth into one of the most interesting and three-dimensional movie villains I've seen in a while. It's a career-best performance, creating a character who works just as well in his dramatic moments delivering his villainous speeches as he is in his action scenes where he unapologetically tears the Avengers to pieces. Like Darth Vader or Heath Ledger's Joker, Thanos is really the face of the movie, despite his role as the bad guy. In some ways, believe it or not, Brolin is able to evoke characters like Macbeth or Michael Corleone, playing a



person willing to give up everything to achieve the power he craves.

The movie ends on a bit of an eerie cliffhanger, setting up part-two for next year, which, especially after this one, I can't begin to describe how much I'm looking forward to. If it's anything like this one, I'm all on board. *Avengers: Infinity War* is one of the best entries in the Marvel Universe. Fun, shocking, exhilarating, and heart breaking.

Yes. Heart breaking.

You've been warned.



The Downward Spiral – Nine Inch Nails (1994)

by Sam Lindsay

By 1994 Nine Inch Nails had already become a big name in alternative rock due to the success of their debut album “Pretty Hate Machine” in 1989. Following this, Nine Inch Nails’ front man, Trent Reznor, began to work on their second studio album. Compared to the haunting, dance oriented synth-pop of “Pretty Hate Machine”, this new album would be harsh, grinding, dark, and gritty industrial. It was titled “The Downward Spiral” and was recorded, along with their EP “Broken” in 1992, at 10050 Cielo Drive, an infamous site where members of the Manson family murdered 6 people, including actress Sharon Tate.

The album opens with what sounds like a man being beaten for the first several seconds before quickly cranking up the intensity showing that this album will be much darker than previous releases. The next few tracks are no different, full of allusions to suicide, self-loathing, and depression. Unlike other works about depression where it is presented as something that is miserable, and gloomy, “The Downward Spiral” portrays depression through a more angry, frustrated and painful feeling. The climax of the album, track 13, appropriately titled “The Downward Spiral” describes a man committing suicide by gunshot. This distressing imagery is accompanied by not only distorted guitars but also muffled screams in the background, implying that the man did not instantly die. The next and final track, “Hurt”, even reads off like a suicide note and ends with loud, distorted ambiance.

In a few ways it can be argued as a concept album that reflects Reznor’s life at the time, telling the story of a man’s addiction eating away at him which sends him down a path of self-destruction ending with the character committing suicide or at least attempting to. References to heroin abuse are also present especially when concerning the lines “And what you gave to me, my perfect ring of scars” (Ruiner) and “It won’t give up, it wants me dead, goddamn this noise inside my head” (The Becoming).

While “The Downward Spiral” is a haunting portrait of a deteriorating mental state and might be difficult for someone that has dealt with suicide to listen to, it definitely proves to be a good coping tool that others have used. It still remains the harshest album they have released.



Sia- 1000 Forms of Fear Album Review

by Isabella Morrissey

Sia's sixth studio album, *1000 Forms of Fear* was released to the world on the 4th of July in 2014 and debuted as number one on the US Billboard 200 with 52,000 copies sold within the first week. Renowned for her uncanny songwriting abilities and raw, powerful vocals, she has written top-at-the chart hits for Beyoncé, Rihanna, Britney Spears, Katy Perry, David Guetta, etc. Several of her singles, including "Titanium" and "Chandelier," only took about 40 minutes to write and another 45 minutes to record. As she composes a piece, she centers the lyrics on a strong metaphor or symbol and improvises melodies along with a piano musician. Although incredibly talented, the singer has long suffered depression, addiction, and bi-polar and, ultimately, she decided to step out of the celebrity spotlight.

Sia still has made a venerable impression in the music industry as one of the most sought-for songwriters. As other singers took the stage singing her lyrics, Sia began to compile all the reject songs she had originally intended for other female artists like Adele or Rihanna. From the ashes of rejection and personal struggles, Sia decided to create *1000 Forms of Fear*. As her popularity and demand for live performances soared, Sia's solo career blossomed once more, and she performed in front of tv audiences—but with a twist.

In order to preserve the integrity of her privacy and personal life, she outright refused to show her face to cameras and still does. Although outlandish, her choice to wear long, jagged platinum blonde bangs, veils, large bows, and to have her back to the audience created even more intrigue around her image. Despite denying interviews or wearing paper bags to hide her imperfections and insecurities, this 42-year-old woman has been honest about her story through song and Maddie Ziegler's interpretive dance within her videos and live performances.

One hears hip-hop and electro-pop influences with drum fills and soaring, cracking vocals throughout the album. Her hit single, "Chandelier" leads into her album with lyrics alluding to her past alcoholism, "Party girls don't get hurt/ Can't feel anything/ When will I learn/ I push it down—push it down." At this point in her life, she felt numb and did not care what happened to her. Her songs start with a slow beat and begin with her molasses-like tone. It starts with a drizzling mumble before she begins to wail and belt in the chorus, often repeating the strongest lines in the piece. Since this genre is pop, excessive repetition is to be expected, however, more variation in style, pitches, and bass helps with creating a more diverse sound. These songs were originally meant to be singles for mass production, so the similar patterns are apparent.

Her lyrics are truly compelling and complex, which is refreshing from most simple one-liners. In the chorus of Elastic Heart, she says, "Well, I've got thick skin and an elastic heart." This "elastic heart" connotes Sia's will power and sense of self. She continues, "I'm like a rubber band/ You might pull too hard/ But I may snap/ But I move fast." She is the hero of her own story and will not bend to anyone else's will. "But, you won't see me fall apart/ Cause I've got an elastic heart." She discusses folding to peer pressure and coming back much stronger after going through a dark period in her life. Other songs like "Big Girls Cry" promote mental health and taking care of one's own emotions. In the last line of the chorus she says, "And I don't care if I don't look pretty/ Big girls cry when their hearts are breaking." Similar to "Pretty Hurts" which she sold to Beyoncé, themes of feminism and accepting oneself are present in these several songs.

On the other hand, songs like "Eye of the Needle" and "Straight for the Knife" are dark and more alternative than their lighter, more empowered counter-parts. The mixes of this album have an adequate balance, and her voice is often far away and wandering. This singing style often dilutes her diction, which makes some lyrics hard to understand. When her voice is brought closer in the panning, the sound is lovely and soft. A suggestion would be to use less reverb, less condensers, and to take more time spacing out words. Fans love her sound nonetheless, as she expresses her whole-self in her voice and her visuals. Overall, *1000 Forms of Fear* is a triumph among today's music, and Sia still produces very relatable content. Her most recent album, *This Is Acting*, is not as popular as this album, but other than that, it shouldn't stop one from listening. From the tracks on this album, we shall look forward to hearing more in the future.

The 54-Hour Romance

by D. A. Derosier

There is a certain feeling one has, when waking up on the first day of a film festival. All of a sudden, the body is completely energized as soon as the eyes have opened. The senses have heightened. The flow of creativity suddenly hits. The brain is full of ideas and wishes to take in more. Throughout the day, it receives more and more information from watching the low budget debuts, high budget blockbusters and acclaimed international pictures. Finally, the brain speaks: "I need to create something."

This was my experience waking up on the first day of the Nashville 54-Hour Film Festival, which took place last February. Having participated with a team in this competition, I offer this chronicle of our 54 Hour experience.

The Nashville 54-Hour Film Festival is an annual, timed-challenge film festival. Participants, competing for a grand prize, are tasked with creating a five to seven minute short film within the span of 54 hours. How it is decided what you and your team create in the allotted time for the festival is simple: representatives from each team attend an inception meeting at Studio 615 in north-east Nashville. After each team registers the genres are assigned and the 54 hours begin. Cooper, our editor, represented our team, while we awaited his communication at his home, our headquarters. We drew Romance. Our 54 hours began.

As my team's designated screenwriter, it was my responsibility to bring to life the guidelines by which to create the entirety of the film in written form. As Alfred Hitchcock once said, "In order to create a great film, you need three things: the script, the script, and the script." I was tasked with not just writing a screenplay, but writing a good one. I commanded the writer's room, which held only those who were necessary to help in the screenplay's creation: Conner, the director; Andy and Alex, the Fool's Pajamas technicians; and Cooper, the editor. The doors closed and we did not return to the outside until our task was completed.

This process took several hours. We argued. We tacked our questions on a board. I weaved the words to precise and creative specification, sometimes following another's advice, sometimes ignoring it. We only took a break for pizza, and even then we talked with our mouths full. When I finished the draft it was time for rigorous scrutiny. It was about midnight; 49 hours left.

We examined possible plot holes and searched for wordy sentences. The overall feel of the story had to be up to standard. More arguments, more creativity spewed on the canvas, more pizza eaten. After minor changes, Connor approved the final draft. The screenplay was finished and ready to be shot. It was 1:30 a.m. With 47 and a half hours left we all went to bed. The next day was to be a long one.

The team woke around 9:00 a.m. 40 hours left. Not everyone could make it to Waffle House, so a few of us went for donuts instead. Filmmaking is compromise. Around noon we all met at the set. Over the next couple of hours, we set up the house to look as though a party was going on inside at night. I was head of how this would be done. Peter, the Director of Photography, and I got to work on how the set and actors would be lit per the director's vision. We finished around 2:00 p.m. 35 hours left.

Now, the hard part: principal photography. With no extras to volunteer, the crew became the party. Shooting was long and hard, such is normally the case in this industry. Conner Wood, the director, gave instruction for his vision. The actors, Conner Adams and Savannah Shaver, did their best to bring to life our characters. Peter told me what he wanted the film to look like, and I did my job carrying out that vision. Cooper Smith, the editor, was constantly downloading and spot-editing footage. The sound editor, Alex Bennett, ensured the sound was crystal clear. Rachel Leach, the producer, kept us in line. We worked into the night. We could shoot exterior scenes,

but another problem had emerged: weather. Doppler radar showed a storm coming in, giving us only another hour and a half to shoot any exterior footage. Thankfully, we got our footage...right as droplets of water started hitting the earth.

We finished shooting at around 2:00 a.m. 23 hours left. We hugged and cheered. We then unloaded our equipment and made off to headquarters. I would not be a part of the post-production process, as I was in the midst of my dog's rapid health decline. Instead, I made the journey home in Spring Hill. The next day, I woke up around 11:00 a.m. 13 hours left.

The post-production team, headed by Cooper, had been in full swing since even before I awoke. The team edited throughout the day, fine-tuning the project to the festival's specifications. I went about my day in both relaxation and stress. With only 3 hours left in the festival it was complete. We submitted our film with an hour and a half to spare. We did it. Another film shot. Another story told. Another dream realized.

Then, we waited. Things changed for me as I awaited the screenings and award ceremony about two and a half weeks later. My dearest dog had passed on peacefully. The school semester had reached its mid-point. I came back to my normal job that I don't want. My life had grown quiet. The set had always been my home. Everywhere else I felt I did not belong. For me, the set is a place where one can create a new world right before one's eyes to escape the old world. This is what I missed the most.

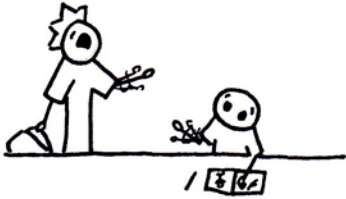
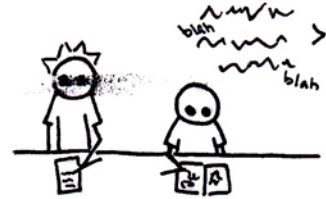
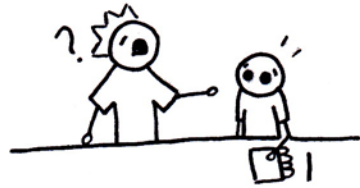
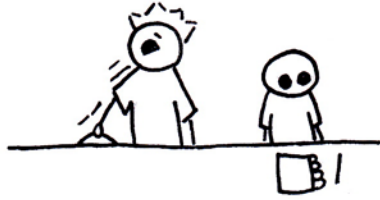
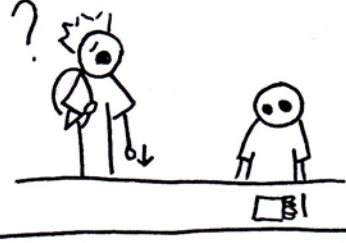
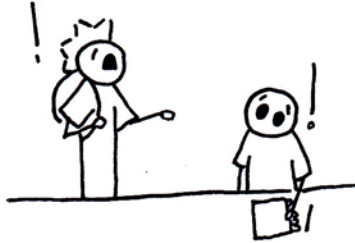
Finally, the screenings and the award ceremony came. I could not attend, but Conner Wood, Conner Adams, and Rachel Leach attended as our representatives. The screenings started at 7:00 p.m. Hours went by, though not filled with work and stress, so the time dragged. Around midnight, we finally heard. No nominations for awards this year. However, the crowd cried, "bias," as we were the favored team in every single category, according to crowd choice polls. After the ceremony, many in the audience came and congratulated the team. One even complimented us on the fact that our film "looked and felt the most like a real movie," which meant a lot. We may not have won any awards, but we won the hearts of the people we entertained. For that, we are proud. And we know we will be back next year.

Filmmaking favors the brave, the strong, the courageous. The 54-hour film festival is not for the faint of heart. However, if you want to create something to show to the world, there is your opportunity. I deeply implore you to gather anything you can in the next year and sign up next February. If it's not for you, you tried. But if it is, fortune favors the brave.



RIGHT ON TIME

MAKING A FRIEND



Fashion Shoot

by Sam Burford

Photographer, Sam Burford, gathered a few fellow Columbia State students for a fashion shoot at Black Bridge in Franklin...

Pictured:

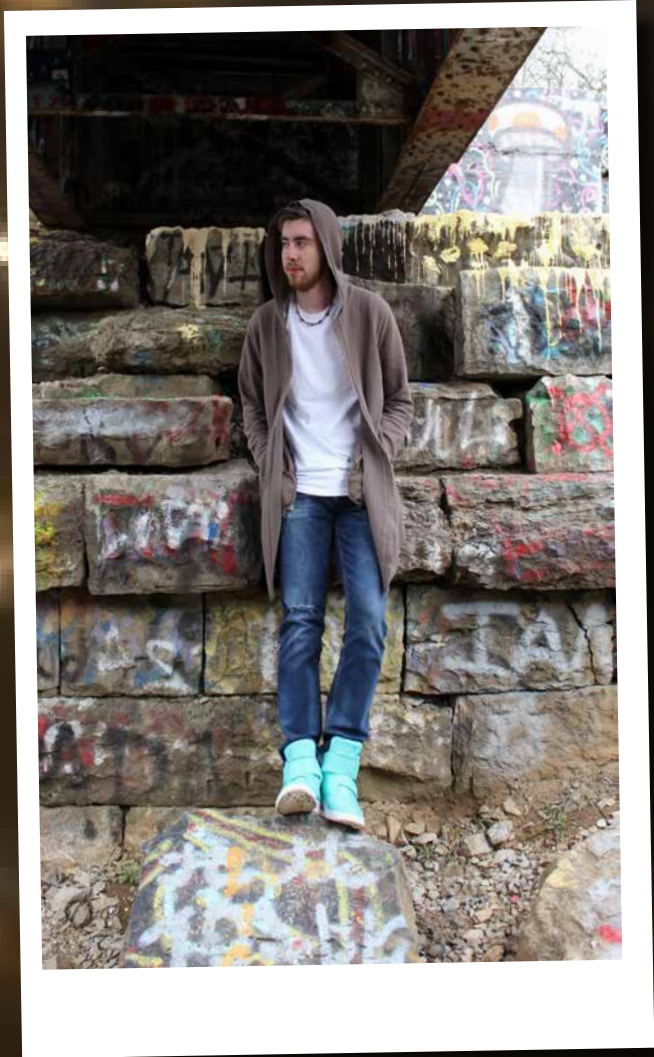
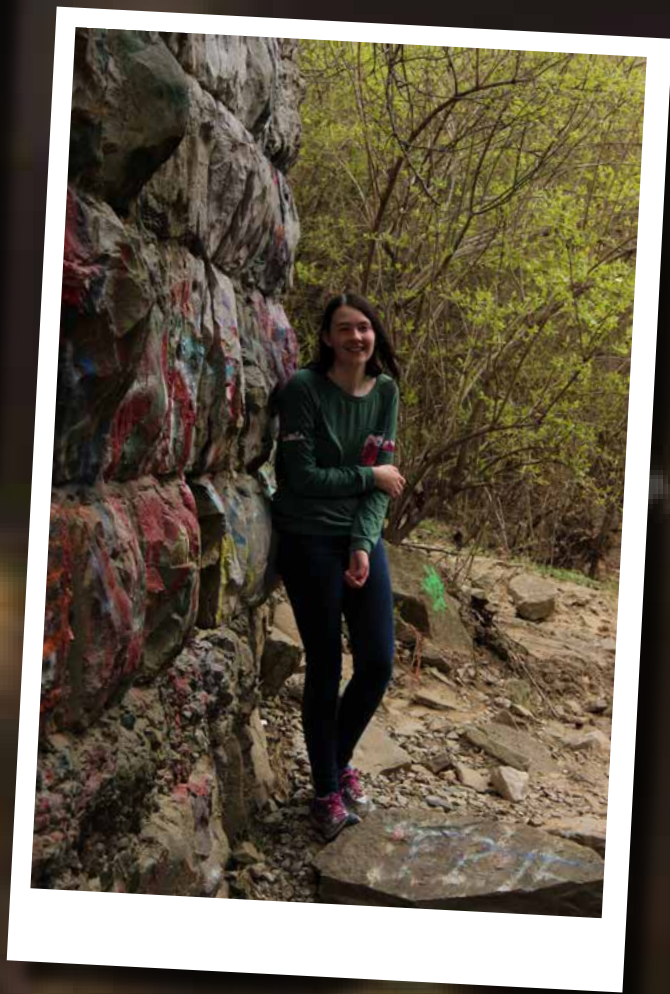
Sam Burford

Kyle Growden

Dawson Ray

Alex Haselden









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