

Versus

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Versus Magazine

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FROM THE EDITOR



Cover interview and actress Zoëy Deschanel wears many hats. You probably recognize her name and face from the slew of films she has lent her talents to, including “The Happening,” “Failure to Launch” and “Elf.” However, these days she’s chatting about her new musical career, as she is the frontwoman of the self-described indie/pop/country duo She & Him. And if you can’t immediately recall the scene in “Elf” when Buddy walks in on Deschanel singing Christmas songs in the shower, let me tell you—the girl can sing. She has incredible range and a unique tone to her voice, which pairs nicely with her affecting lyrics and retro sounding, lush instrumentation. What’s more, she and bandmate M. Ward definitely march to the beat of their own drummer, as is shown in the music video for “Why Do You Let Me Stay Here.” YouTube it. I’ll wait.

Weird, huh?

But moving on. Oh, the times are a-changing. If you haven’t heard, Thanksgiving is coming up, which is pretty cool. Versus supports Thanksgiving, turkey comas and family reunions and all. In fact, we support it so much we have devoted an entire page to its festivities and traditions. What can we say? We like holidays. Just wait for what we’ve got coming up for Christmas. Big things.

I leave you with lyrics from Adam Sandler’s seasonal hit, “The Thanksgiving Song.”

“Turkey for the girls and
Turkey for the boys
My favorite kind of pants
Are corduroys.”

Darcy Newell

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PIC OF THE WEEK



AMELIA SPINNEY/VERSUS MAGAZINE

FICTION

“IF WE’RE GROWING, WE’RE ALWAYS GOING TO BE OUT OF OUR COMFORT ZONE.”
— JOHN MAXWELL



Songs of Entitlement

Zoëy Deschanel

One of the great things about the arts is when you can find a way to synergistically combine different avenues of expression. Here at Versus, we’re trying something new: Every week, we take the name of a song by a featured artist and have one of our writers turn it into a short story. This week we’re giving you twice the bang for your buck with two songs from Zoëy Deschanel’s band She & Him.

CHRIS GEARING
Features Editor

“This Is Not A Test,” she repeated. But I could not answer her. Her eyes darted back and forth from my mouth to my eyes, searching for some kind of response. Anything to end this sufferable quiet. But I had nothing to give her, we just fell deeper and languished in our shared understanding.

She had laced her fingers around my neck as we swayed side to side. As the song ended, she had pulled my face in and quickly kissed me. I froze. A mix of shock, euphoria and lust kept me stationary as my mind raced for what to do. Do I make a move back? Was it a mistake? What do I do?! Her eyes slowly read my face, looking for my answer to her move. Fingers still entwined, her smile slowly began to fade.

This is not how my night was supposed to go. Juliet was out of town and I was just being a good boyfriend and chaperoning her girls as they went downtown. I had never intended for this to happen. But I had known Robin for years—she had dated a couple of my friends. I had always choked back what I truly thought of her because guys like me would sell their mothers to date a girl like her. What to do?

My surging emotions had kept me from noticing Robin go to the bathroom with her head in her hands, her golden hair covering her face. I stumbled to the bar to try and collect my thoughts and to order another beer. This was going to be a long night, I knew. Either I was going to go see what could happen with the girl of my dreams or call Juliet and reaffirm my commitment to her.

I yelled, “Another Bud,” over the band and slipped the bartender a twenty. My left hand swiped my hair to the side as my right grabbed the beer. I felt the tap on my shoulder and turned around to see her standing before me ...

HAIKUS

Words to live by in seventeen syllables

So, without tailgates
What happens on Saturdays?
I hope not homework.

Bowl eligible
Doesn’t mean that we’ll get one.
So ... let’s keep winning.

KRIS STENSLAND
Fiction Editor

“Sweet Friggin’ Daisies!” she exclaimed, and I hung my head in shame just a little bit. As expected, everyone around gave that strangely condescending look, judging her for not saying something more normal, like, “Holy shit.” We didn’t fit in at all here—our clothes, our dress, our attitudes, clearly our vernacular. We were trying our best, but the downtown scene was something I was just warming up to, and something she’d never seen before. The rest of the group was pretty well seasoned, but somehow still a group of dressed up college kids stumbling through a sea of wrinkles and smoke garnered us more than a few strange looks.

We were sure that we’d show her a side of this town she’d never seen before for sure. She’ll probably never go again, so we had to make this one count. We all decided early on that it would be a great night (or horrible, depending on how you look at it), and it was shaping up to be even better (or worse) than we had thought. She quickly broke through her shell (surprising what some liquid confidence will do, right?) and unleashed a side none of us thought existed in her. It was funny when she got up for karaoke, and even better when she was on stage with the band, but we drew the line when she climbed up on the bar. We managed to sequester her back into a cab—for the first time she wasn’t the one driving us—and headed back to campus.

As expected, she’s never come along with us again, and she doesn’t like when we talk about it. But every now and again, I like to give her a little reminder of the one time when she let it go and acted her age. I just drop a “sweet friggin’ daisies” and the room goes quiet.

**Interested in writing a Song of Entitlement?
E-mail the Versus editors at versusvu@gmail.com!**

Versus

Entertainment Weekly at Vanderbilt

NOVEMBER 19—NOVEMBER 25, 2008

VOL. 46, N° 25

STAGE 23

ZOOEY
DESCHANEL

Saying Grace without it being awkward? See how on page 6.

Seeking "Solace" from the new Bond? Keep looking on page 3.

Why you should know Santogold (check out page 4).

She's doing more than singing duets with Will Ferrell in the bathroom. Check out our interview with the up-and-coming songstress on page 7.

photo: ZOOEY-DESCHANEL.US

PLACES TO GO, PEOPLE TO SEE

THURSDAY, NOVEMBER 20

Vanderbilt Chamber Orchestra Concert — Blair School of Music

Robin Fountain will be conducting the Vanderbilt Chamber Orchestra as they play the world premiere of Pastoral concerto by Michael Alec Rose. Peter Sheppard Skaerved will be accompanying as the solo violinist. (Free, 8 p.m., 2400 Blakemore Ave.)

Gabriel Kelley and the Reins — Douglas Corner Cafe

Although they may describe themselves as "Alternative Folk," Gabriel Kelley and the Reins go for a blend of modern country music and the lyrical sensibility of folk music. Lilly Hiatt, The Spring Tree and Producer's Chair with Teddy Gentry will also be playing. (Free, 8:30 p.m., 2106 A Eighth Ave. South)

The King Khan and BBQ Show — Exit/In

King Khan and BBQ (a.k.a. Mark Sultan) have been working together for years and have created a bit of a following for their crazy, messy punk sound. If you thought two men couldn't make as much noise as five men, prepare to be proved wrong. (\$10, 9 p.m.)

The Subdudes — 3rd and Lindsley

These New Orleans natives play a mix of blues, Southern rock and a dash of Cajun music to create their own rapturous opus. Their recent album, "Miracle Mule," was finally released after an eight-year hiatus. (\$20, 8 p.m.)

Robert Earl Keen — Ryman Auditorium

Robert Earl Keen's following spans many crowds—country fans, folk fans, college radio stations and alternative country fans. However his Texas brand of country will please anyone's ears. (\$30, 7:30 p.m., 116 Fifth Ave. North)

Justin Rosolino CD release show — The Mercy Lounge

Justin Rosolino is celebrating the release of his latest album, "Wonderlust." He's been on a bit of a hiatus since his last release in 1999, but he's come back only better and he brought friends like Dave Barnes, Matt Wertz and Matt Rollings. (\$11, 9 p.m.)

Gypsy Hombres — 12 South Taproom and Grill

The Gypsy Hombres play a rather eclectic set with jazz, swing and classic bluegrass and country tunes. Enjoy their high-energy performances all while enjoying great food and drinks. (Free, 8 p.m., 2318 12th Ave. South)

FRIDAY, NOVEMBER 21

The Storm Kings — 12 South Taproom and Grill

Influenced by artists ranging from Genesis to Miles Davis, The Storm Kings have a unique sound all their own. Experimental and progressive, The Storm Kings is a band for the modern music listener. (Free, 10 p.m., 2312 12th Ave. South)

Debbie Ritter — Bourbon Street Blues and Boogie Bar

Debbie Ritter and her jammin' band, 4-40 Blues, put on a high-energy show full of fire and passion. Her music spans traditional blues and contemporary R&B and jazz, with sound that is simultaneously eclectic and classic. (Tickets TBA, 9 p.m., 220 Printer's Alley)

Steve Leslie and friends — The Listening Room Cafe

In support of his sophomore album "CORE," Steve Leslie is bringing his talented guitar stylings to Nashville's Listening Room Cafe. Steve has performed with artists including Bernie Worrell (of P-Funk), Stephanie Eulinberg (Kid Rock) and Al Pitrelli (Alice Cooper). (Tickets TBA, 9 p.m., 209 10th Ave. South)

Ruth McGinnis — Davis-Kidd Booksellers

Author and recording artist Ruth McGinnis works to inspire through her music, urging listeners to bring their aspirations to life. Her music with a message is influenced by both her musical training at Julliard and her many years of experience as a personal trainer and wellness professional. (Free, 7 p.m., 2121 Green Hills Village Drive)

Shelly Fairchild and The People with Stacie Collins featuring Caddle — 3rd and Lindsley

Shelly Fairchild released her first record with Columbia Records in May 2005. Having shared the stage with country favorites including Martina McBride, Rascal Flatts and Keith Urban, Fairchild is an artist to watch in the country scene. (\$10, 7 p.m.)

David Tanner and Honky Tonk-Arama — Robert's Western World

Head to Robert's Western World to see what all the hype is about. This authentic venue favors old-school country and a casual, friendly atmosphere. Artists performing include David Tanner and Honky Tonk-Arama, The Don Kelley Band, and Heath Haynes and 4 Ballers. (Free, 11 p.m., 416 Broadway)

SATURDAY, NOVEMBER 22

Big Jim Slade — The Rutledge

Nashville rockers and old friends Big Jim Slade are bringing their layered harmonies, big guitar riffs and catchy melodies to the Rutledge tonight. The quartet has been together for over a decade and promises a good show. (\$5, 8 p.m., 18+)

Steeldrivers — Station Inn

The Steeldrivers are a bunch of soulful bluegrass musicians who released their self-titled debut album this past January. Come hear their modern blend of country, bluegrass and soul that Vince Gill has called "an incredible combination." (\$12, 9 p.m.)

The Levees — Douglas Corner Cafe

Louisiana natives The Levees are known around Nashville for their energetic show, dynamic vocals and unique blend of southern gospel, blues, country and rock 'n' roll. (Price TBA, 9 p.m.)

Zac Brown Band with Her and Kings Country — Exit/In

The Zac Brown Band is a pack of southern rockers hailing from Atlanta, whose quirky and skilled songwriting and layered bluegrass instrumentation and harmonies are sure to make for a dynamic show. (\$10, 9 p.m.)

Justin Thompson — F. Scott's Restaurant and Jazz Bar

Jazz/pop musician and winner of Nashville's "Starving Artist Award," Justin Thompson recently released "Brand New Same Old Obsessions," an album full of original love songs that he penned and performed. (Free, 7:30 p.m.)

Carl Stewart and More — B.B. King's Blues Club and Restaurant

Carl Stewart and the B.B. Kingsmen, a three piece jazz and blues band, will provide a relaxing soundtrack to your meal at one of the coolest restaurants downtown. (\$5-10, 4:30 p.m., 152 Second Ave. North)

The Regulars

THE RUTLEDGE
410 Fourth Ave. S. 37201
782-6858

MERCY LOUNGE/CANNERY BALLROOM
1 Cannery Row 37203
251-3020

BLUEBIRD CAFE
4104 Hillsboro Road 37215
383-1461

EXIT/IN
2208 Elliston Place 37203
321-3340

STATION INN
402 12th Ave. S. 37203
255-3307

THE BASEMENT
1604 Eighth Ave. S. 37203
254-1604

F. SCOTT'S RESTAURANT AND JAZZ BAR
2210 Crestmoor Road 37215
269-5861

SCHERMERHORN SYMPHONY CENTER
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687-6500

3RD AND LINDSLEY
818 Third Ave. S. 37210
259-9891

CAFE COCO
210 Louise Ave. 37203
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ENTERTAINMENT

MOVIES

No 'Solace' for new Bond

JOE HOGAN
Staff Writer

For a movie that begins with a car chase, "Quantum of Solace" sure makes you do a lot of waiting. For those wondering when it will come, Bond delivers his first pithy remark with about 15 minutes left in the film; and to the extent that the labyrinthine and essentially superfluous plot is revealed at all, it's revealed very, very slowly. Many of the characters and action sequences simply appear without introduction, although the differences between them and an entire canon of Bond analogs are so minimal that fans should figure it out quickly. But if you're waiting to see when Daniel Craig's Bond will smile, save it: he doesn't.

That's just the thing: "Quantum of Solace," is a new kind of Bond movie, highlighted by a Bond who is decidedly meaner than any of his predecessors.

Even the destruction-prone Timothy Dalton didn't have that nasty scowl on his face when he shot people, nor did he design elaborate methods of killing the bad guy, like (SPOILER) sending him out into the desert with nothing but a can of motor oil, daring him to drink it. Bond doesn't do terse remarks anymore, nor does he have any fun. He just kills people for a living, and most disconcertingly, really seems to enjoy himself doing it. A telling scene occurs on an ally's yacht while crossing the Atlantic; Bond is found holed up by the

bar, drinking himself to sleep on a pile of shaken Vodka martinis. This is not Bond in the mood to party; it's not Sean Connery creating an icon in Dr. No with one drink order

and a bit of witty banter. Craig portrays Bond as a haunted, brutal, terrible man, one who only tells sadistic jokes and only drinks to silence his conscience.

The rub, though, is that he is devastatingly effective at it. Bond is much more real in "Quantum" than in any previous Bond movie, plot inconsistencies notwithstanding. For much of the middle third, Bond has "gone rogue" from MI6, the perfect opportunity for what in previous Bond incarnations would have been nothing but a hackneyed, contrived setup for Bond rejoining MI6. While of course he does rejoin M and the gang, his motivations and decisions seem much more honest in "Quantum." Craig's Bond is principled to a fault, and when he says he's going to find the bad guy, that's what he does, no matter who is backing him up. Sure enough, Bond spends his rogue time spying, plotting and killing his way to the bad guy, not because he has a mission, but because that's what Bond does.

Bond's transition from a witty, charming servant of the Queen to a barely restrained, self-serving madman is definitely a mixed bag. Gone are the jokes, the charm, the girls, the parties, Q branch and a host of other Bond staples. In their place is a grittier, more relevant treatment that respects the effect that an endless war with sadistic supervillains will have on a man's psyche. "Quantum" isn't exactly realistic (in fact, one boat chase scene essentially defines "unrealistic") but it is very 21st century, right down to villain Dominic Greene's sinister plot to profit from privatized Bolivian drinking water, a plot borrowed from real a California corporation — Bechtel. This Bond has a much more modern perspective on who the bad guys are, a list that includes Third World warlords, multinational corporations, the CIA and of course (this is Bond after all) a huge evil supergroup called "Quantum." With all that world-dominating power lined up against him, can you really blame James for being frowny and serious? ☞

MOVIES

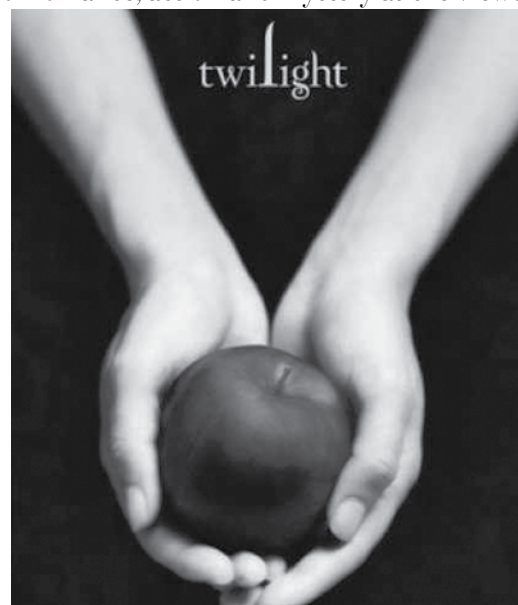
'Twilight' fans eagerly anticipate film premiere

SONJA TOMLIN
Staff Writer

Friday the 21st of November has been long anticipated by "Twilight" fans across the country. Based on Stephenie Meyer's bestselling series, the film focuses on the first book by the same name. As you may have already heard, "Twilight," tells the story of love between a mortal and a vampire. Before you stop reading all together and allow Buffy and Dracula to take over your imagination, realize this is far from your typical Anne Rice gothic novel. This dark romance has earned a well-deserved reputation for acclaimed critics and dedicated readers for a reason.

The story commences with Bella, the new girl in school who is introverted and perceptive beyond her years. Though Bella sees herself average, she captivates a mysterious student in her biology class, Edward Cullen. Tall, pale and handsome in a strikingly haunted way, this classic "bad boy" goes beyond the stereotype: He's a vampire.

However, Edward is far from the traditional vampire. Ignoring his primal instinct, he chooses to hunt animals instead. Though Edward goes to school alongside humans, he and other members of his vampire family avoid befriending humans until Edward meets the one mortal he cannot ignore, Bella. Despite his attempts to avoid interaction with her, Bella has a quality about her that intrigues him. The story that ensues is one of romance, action and mystery as the viewer



createyourfuture.org.au



twilightthemovie.com

enters the dark world of vampires lurking in the shadows of the human world.

This series has generated an intense fan base that hasn't been seen since Harry Potter. The number of Edward bumper stickers on Facebook rivals that of the Jonas Brothers, if that doesn't say obsession, I don't know what does. "Twilight" is only the first book in a series of four, the last of which came out this past August. To mark the release of the fourth novel, "Breaking Dawn," release parties were held across the country. Meyer also appeared in a four part mini tour alongside Justin Furstenfeld of the band Blue October. Meyer listened to Blue October's music and the events included a conversation with Meyer and a performance by Furstenfeld.

Many "Twilight" fans are wondering how the beloved book will translate in film. From the alluring book covers that feature black and white photos with hints of red to the eerie way that the plot unfolds, the books have a captivating mystery about them that makes them hard to put down. Hopefully the film will stay true the heart of this dark and twisted love story, and Friday will mark the dawn of a new hit movie series. ☞

FOOD

Kalamata's: Get your Greek on

BRANDON HERIFORD
Culture Editor

Tired of eating at Chili's, Papa John's and the occasional P.F. Chang's? Hop in your car, or your friend's, and drive to Kalamata's, a hidden Mediterranean gem in the heart of Nashville. Your pallet, and your checkbook, will greatly appreciate the decision.

Kalamata's is located at 3764 Hillsboro Pike, in a strip mall just before Green Hills Mall, next to a Roma Pizza (yes, another Roma Pizza). Kalamata's is unlike any restaurant that borders the Vandy bubble. It isn't overwhelmed with college students, which is a welcome relief when you are tired of seeing everyone in your writing seminar, everywhere.

Kalamata's food is, well, excellent. I usually go to Kalamata's at least once a week, typically after a night of a few too many drinks. I typically order the chicken kabob plate, which at \$8.95 is slightly more expensive than the average gyro, but comes with basmati rice and an excellent Greek salad. Other favorites of mine are the beef gyro pocket, which is served

with tzatziki sauce, and the grilled Greek chicken salad wrap, because it is always nice to eat a salad without needing a fork.

Kalamata's prepares all its dishes in an open kitchen in front of the customer at record speed. Usually I'll get my food a couple minutes after I sit down, which is greatly appreciated by the exam-laden college student. Another awesome aspect of Kalamata's is the trust the owners place on the customers. There is no wait staff, or even bills for that matter. When finished eating you just walk up to the counter, tell them what you had, and they charge you for it. Although some restaurants may worry their patrons will shortchange the order, it would be a crime not to fully pay Kalamata's for the delicious, healthy meal they provided.

Before you leave Kalamata's, make sure you consider desert — specifically the baklava. I personally love baklava, partly because it doesn't include chocolate; nevertheless, Kalamata's baklava is some of the best I've ever tasted. It is only \$1.45 on top of your \$5 or \$6 meal, so you might as well.

When looking for a new restaurant to try in Nashville, branch out and drive to Kalamata's. It is open from 11 a.m. to 8 p.m., Monday through Saturday. Kalamata's use of fresh ingredients and legitimate Greek recipes distinguishes it from many of its international food rivals in the Nashville metropolitan area. Give this Nashville favorite a chance, but be warned, once you go Greek, you won't go back. ☞



flickr.com

MOVIES

Paul Rudd sets comedic standard in 'Role Models'

DARCY NEWELL
Editor in Chief

Walking out of the theater after seeing the vulgar comedy du jour "Role Models," feeling both delighted and disgusted by the film's lack of moral scruples, all I could think was: "Paul Rudd, it's about damn time."

You see, I've had a love affair with Paul Rudd since he played the lovable, flannel-clad stepbrother Josh to Alicia Silverstein's Cher Horowitz in the 1997 film "Clueless"; I watched the movie until I memorized it in its entirety, all the while wishing that I had my a nerdy, tapered-jeans-wearing, estranged stepbrother of my own. Since then, Rudd has appeared in an onslaught of movies and television, including playing Jennifer Aniston's gay love interest in 1998's "The Object of My Affection" and a supporting but clutch role in 2007's breakout comedy "Knocked Up." And of course, Rudd has also made numerous hilarious cameos in comedies like "Anchorman" and "Forgetting Sarah Marshall." Still, I've been patiently waiting for Rudd to take a leading role and to showcase his comedic chops that extend beyond fleeting and outrageous cameos.

Well, the time has finally come. Rudd landed the lead in "Role Models," a film about two thirty-something guys who opt to log 150 community service hours acting as mentors with kids instead of spending a month in jail for a series crime they committed in a time span of five minutes. Goofball veteran Sean William Scott plays Rudd's partner in crime, while Christopher Mintz-Plasse (Mclovin from "Superbad") Elizabeth Banks ("W." "Zack and Miri.") and youngster Bobb'e J. Thompson round out the cast. Banks is credible and affecting in her portrayal of Rudd's stuck-in-a-relationship-rut girlfriend, and Thompson and Mintz-Plasse are equally hilarious, though in completely different ways; Mintz-Plasse plays a Dungeons And Dragons-obsessed



collider.com

Christopher Mintz-Plasse (left to right) Paul Rudd and Sean William Scott in "Role Models."

Scott fails a bit short of the mark. Though Scott's interaction with Johnson, his young mentee, is funny and even charming at times, his overall character presentation is tired. It's not even that we have seen this character before, but that we have seen this character from Scott himself. Many times. In fact, the character seems to be somewhat of a distant cousin of the Stifler from "American Pie" — a sex-crazed, kindhearted fool with an unrealistically chiseled body and an affinity for graphic tees. The truth is that today's newest comedy stars, like Seth Rogan and Jason Segel, have raised the bar, challenging older shtick actors like Scott to keep up.

"Role Models" is delightfully crude and hilarious, and most importantly, and tells a story that we haven't heard before. In fact, there is even a glimmer of a real love story between Rudd and Banks, shrouded under the incessant repetition of the F word and sexual references. Though not for those bothered by all that is vulgar or crass, "Role Models" sets a standard for subsequent comedies to follow and is absolutely worth the ticket to see it on the big screen. ☞



MUSIC

"When I sing I don't feel like it's me. I feel I am fabulous, like I'm 10 feet tall. I am the greatest. I am the strongest. I am Samson. I'm whoever I want to be."
— Cyndi Lauper

SETLIST

TODAY

Local Nashville band **Kings of Leon** has skyrocketed to success in the past few years. Their latest album, "Only By The Night," was released Sept. 23 to critical acclaim. Check out these bluesy indie rockers at the Nashville Municipal Auditorium. Tickets are \$36.50.

THURSDAY, NOV. 20

The **Gypsy Hombres** strive to create a new take on the classic "Django" gypsy sound. The group, founded in 1996, form their music around the sound of the "Quintet of the Hot Club of France." For an exotic and interesting experience, head to 12th South at 8 p.m. The show is free.

FRIDAY, NOV. 21

Take a break from Nashville's exhausting music scene and head over to the Music City Bar for **Chris Loyd's Comedy Night**. This hilarious show will lighten even the worst of nights, and with two-for-one pints and no cover, there's no reason not to check it out. Loyd starts spitting jokes around 9 p.m.

Q & A

with

Santogold

COURTNEY ROGERS

Culture Editor



chumpsview.tumblr.com

With a Converse ad campaign and collaborations with Jay-Z, M.I.A. and Spank Rock lined up for the future, Santi White, a.k.a. Santogold, is one of the music industry's hottest new up-and-comers. The Brooklyn sensation shot into the spotlight with her 2008 release, "Santogold," and her "genre-less" music is slowly etching out a niche in today's popular music scene. Culture Editor Courtney Rogers took a few minutes to talk to Santi about her musical style and what it's like to be nominated for an mtvU Woodie.

VM: You say that you've toured with a really broad range of genres. If you could create your ideal tour, who would be on the bill?

Santogold: My ideal tour? I don't know. There are so many tours out that would be so fun. I've always wanted to play with Devo because they're like my ultimate favorite band, so that would be ideal. An inspiration tour, of like the people that I've like always looked up as a band, that would be great.

But then for a fun tour, I'd love to go out with all my friends. I'd love to go on tour with Amanda Blank and Spank Rock and Diplo so we could be out on tour together. That would be a fun tour.

I just did a tour with the Beastie Boys. That was just like a couple of shows for Get Out to Vote with the Beastie Boys, Norah Jones and Jack Johnson, and I had so much fun doing those shows. First of all, I think the Beastie Boys are ... I mean, I wanted to be like them when I was little. And they're just so fun and funny and everything.

But also, the tour was about such an important issue, and I think it was really inspirational for all of us to have a chance to talk about what we thought about this election and go out and speak to crowds for the Rock the Vote near college campuses. So that was kind of an ideal tour too, because it was for a cause and it was built around a reason. I'd love to do another thing like that. It was like a tour of people who are really committed to a cause and to bring about change.

VM: You've collaborated with everyone from Mark Ronson to Diplo. Who is your favorite collaboration, and how have they aided in evolving your overall sound?

SG: I'm really bad at favorites. I value all my different collaborations for different reasons, and any time that I'm working with friends of mine it's always really, really fun because, you know, it's always the most comfortable experience where you're just kind of hanging out. So, when I did that song with Mark Ronson it was like that, or when I worked with Diplo and Switch it was like that.

But I did do something with David Byrne from Talking Heads, which was totally different because I sang a song that he wrote, so I just went in and sang. And he's also one of those people that you're like, "Oh, my God, I'm in here with David Byrne," you know? That was very different than working with your friends and being very casual. You go in and you try to be all professional and everything.

So there's different things that I value from each different collaboration. They're all different and they're all really favorites for different reasons.

As far as how they've helped evolve my sound, I don't really think that they have because that's what's fun about collaborations. I mean, I just did something with Jay-Z, and you go in there and you're like, "What am I going to do?" ... Sometimes it really takes you out of your element, and they're like, "Do what you do." And you have to find yourself in all these different styles. So I think that you go in and the object is sort of to stay true to your style.

This isn't really a collaboration, but I went on this radio show called "Live Lounge" in the U.K. with Jo Whiley, and you have to cover another artist's song. I sang a song by Adele, so that's sort of similar to a collaboration.

When I did "Pretty Green" with Mark Ronson, for example ... sometimes you end up doing something that you wouldn't normally do by yourself, and it's something that I wouldn't have done on my record, but you try to bring who you are and your style to it. But at the same time,

when I sang a song by Adele, it was like I was singing a song that I never would have written, that I never would have thought to write.

So I was using a part of my voice or using my voice in a way that I never would have. And it does open up your eyes to think, "Hey, maybe I could do something where I sing this way."

VM: Most award shows involve the voting of professionals in the music industry. What is it like to be nominated for a Woodie award, whose winners are determined solely by college students?

SG: Well, I think it's great because unfortunately a lot of the award shows are so far removed from the pulse of like actual music listeners. I mean, maybe that's not 100 percent true, but it seems that way to me because all the people that you see on the award shows are so tied into like the money world of music where you get artists that are like from Disney TV shows or American Idol or who've been around for like eight years.

It's just not very in touch with what's really going on in music, like the bubbling-up, and you don't get as much of a diverse spectrum of artists. Those who are nominated aren't usually representative of what's really going on right now in music.

So I think when you have the college students decide, college students are usually right on the pulse and they're really more in tune to a lot of the more underground stuff or the stuff that's not so mainstream. So you really do get an accurate mix and a more accurate picture of where music really is. And I think that's exciting, and it's also a great opportunity. ... When you put us up to artists like Miley Cyrus, we don't really have a shot because we don't have a TV show.

VM: How would you describe your sound?

SG: I'm not that good at describing it. I just pretty much say it's a mash-up of all these different styles and influences that I've had since I was a kid. So I say there's a little bit of dub in it, some like indie rock, some electronic and some new wave, and it's just like a mash-up of all those styles in one.

There's no one word that I use to describe it, you know? It defies classification and that's what's exciting about it. I think you can't really put a label on what kind of music it is. I think if there's any word you can say it is, it's genre-less.

VM: I know you're a producer as well as a songwriter and a singer. Do you feel that participating in these different fields of the industry gives you a leg up when it comes to your music?

SG: Definitely. I feel like my strength in all different parts of the music industry helps me get exactly what I'm trying to get out of my projects, out of Santogold. As a songwriter having written for other people and having written major pop songs, I can bring that experience to my music, which is more drawn from different subculture genres like dub or like punk.

But then, I know that if I want to be more accessible then I have to put in a bigger chorus so listeners can catch the melody and catch the words. And doing that broadens the audience. It allows my music to reach a broader audience because it's more accessible than dub music or hard-core punk.

I think that a lot of times artists struggle because they come up with music and create it as a video, and then when it gets to the mix they don't really know how to keep the sound true to what they had in mind, because they don't know the language. So I think it's very important to keep your hands on it and be involved at every stage of the music production so that you can get exactly what's in your head.

A lot of times you have to let other people come in and do it. It's great sometimes because you get all kinds of things that you don't even know how to achieve, but it's also very important for me to keep my vision very clear and make sure that it turns out exactly how I intend it to sound, and that's what's helpful about being able to be involved with production. And the artwork and everything, too, it just helps the whole package really be true to your vision. ☘



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nymag.com

Christmas comes early: Kanye, Hova and 50 to release albums

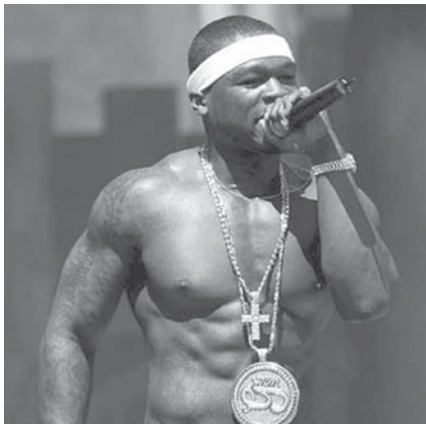
CHARLIE KESSLERING

Staff Writer

As a young adult, I've had difficulty reconciling myself with the fact that happiness, true happiness, was much easier to find as a child — as simple as unwrapping a robotic dog on Christmas morning and programming it to respond to its new name, "Purple." Thankfully, certain events still occur that allow me to revisit such moments of pure, untainted bliss, events like the release of new albums by Kanye West, Jay-Z and 50 Cent in a two-week period.

Maybe you're not a rap fan (and not welcome at my dinner table), but to me, the possibility of "808 and Heartbreak," "The Blueprint III" and "Before I Self Destruct" dropping inside the span of 15 days makes me tingle inside. I say

"possibility" because, while Kanye and 50's discs are slated for release on Nov. 24 and Dec. 9, respectively, Hova's camp has yet to confirm rumors of a Dec. 3 release. Needless to say, God has heard the most consecutive prayers from me since "The Crusher" threatened my life



thejournalista.wordpress.com

on the playground in fourth grade.

Kanye's record sits on the top of my "most anticipated" list. I can only hope that "808 and Heartbreak," the reported 11-track, anti-love fest, is worthy of the Thanksgiving grace namedrop I've planned for it. If the album's first two singles, "Love Lockdown" and "Heartless," serve as any indication, my life will move to this soundtrack of tribal beats and Auto-Tune for a long, long time.

Sure, I await the third "Blueprint" installment with obvious fervor; but it's hard to predict its quality. Jay-Z's last two albums have represented the rapper at his best and worst. He packed "American Gangster," undoubtedly one of 2007's best albums, with passion, insight and creativity. But its predecessor, "Kingdom Come," reflected a thorough lack of inspiration on the

part of Mr. Carter — something I fear "Blueprint III" may emulate. The tracks released thus far, "Jockin' Jay-Z" and "History," have contained solid hooks but sub-par verses, mediocre bars seemingly rushed to be recorded.

While 50 Cent has long since proven his physical inability to make good music (similar to a whale's inability to walk on land), an important question remains: Will "Before I Self Destruct" be terrible in a terrible way or an entertaining way? For the most part, the album's first single, "Get Up," represents the former brand of bad. However, with lines like "You got a Bentley coup booty baby, I wanna drive," which articulate my deepest personal ambitions in playfully witty ways, Curtis Jackson may yet have some genius with which to



spt1200.net

bles listeners.

So, until Christmas comes early next week, I'll be bumping "College Dropout" and "Reasonable Doubt," re-reading myself for Kanye's and Jay's newest editions, while I cut more copies of "Curtis" into little pieces. I hope you'll do the same. ☘

SATURDAY, NOV. 22

Prolific group **Zac Brown Band** has played more than 2,500 shows and sold more than 20,000 CDs without the help of a record label. With a deeply devoted fan base and an unbeatable live show, Zac Brown Band is creating a strong buzz in the music business. Tickets are just \$10; head over to the Exit/In at 9 p.m.

SUNDAY, NOV. 23

Nashville's historic Ryman Auditorium is known for hosting some of the best shows in town. This week, **Iron and Wine** hit the stage with their progressive rock vibe. Opening is Portland native **Blitzen Trapper**. This show is sure to be one you won't want to miss. Tickets are \$32, and the show begins at 7:30.

MONDAY, NOV. 24

For a throwback to our parents' heyday, head to Sambuca to catch **The WannaBeatles**. The WannaBeatles is composed of Grammy Award winners and talented musicians who share a love for the music of rock's iconic Beatles. The music is free, and Sambuca has great food — catch the show at 7 p.m.

TUESDAY, NOV. 25

Rock 'n' roll and country music come together in the music of singer/songwriter **Canaan Smith**. Canaan has the grit of a seasoned artist but the energy of a new performer and puts on an engaging show that's sure to make a lasting impression. Get your ticket at the door of 3rd and Lindsley, and get there at 6 p.m.

SOUNDTRACK TO THE ISSUE



We at Versus have excellent taste in music. Below, the editors share what tracks we've been spinning as we create the glory you're holding in your hands.

1. "CIRCUS" **Britney Spears**
2. "I LOVE COLLEGE" **Asher Roth**
3. "HALLOWEEN" **Matt Pond PA**
4. "BENNIE AND THE JETS" **Elton John**
5. "CHASING PAVEMENTS" **Adele**
6. "GOTTA HAVE YOU" **The Weepies**
7. "NIGHT FEVER" **The Bee Gees**
8. "HURRICANE JANE" **Black Kids**
9. "FOUR WINDS" **Bright Eyes**
10. "LOVE LOCKDOWN" **Kanye West**

The 2008 CMAs: Celebrating country's best

NATALIE FRITZ
Staff Writer

Last Wednesday, the 42nd annual Country Music Association Awards were held at the Sommet Center in downtown Nashville. For those of you who aren't die hard country fans, the CMA Awards, the biggest country music event of the year, resemble the Oscars and Emmys. The nation's best country stars all gather in Nashville once a year to celebrate the successes,



JENNIFER NETTLES cmt.com

accomplishments, and up and coming songs and stars of country music.

For this year's CMAs, all songs, performances and albums produced or performed between the dates of July 1, 2007, and June 30, 2008, were eligible for nomination. A committee of 20 country experts nominated candidates for each category. Popular categories include Entertainer of the Year, Best Female and Male Vocalist, Horizon Award (best new artist) and numerous others. The top five most popular candidates in each category (as decided by the committee) are selected to be the nominees for the awards ceremony that year. If selected as the winner, that person then wins a beautiful piece of hand blown glass shaped like a chart bullet.

In addition to the actual award-giving process at the CMAs, exciting performances and witty banter between the many hosts is a highlight of the evening. This year Carrie Underwood and Brad Paisley hosted the event, and country favorite Shania Twain introduced an award. The audience also enjoyed performances by Alan Jackson, Kellie Pickler and

Miranda Lambert.

Highlights of the ceremony included Kenny Chesney receiving the Entertainer of the Year award, Carrie Underwood receiving the Best Female Vocalist of the Year award and Brad Paisley grabbing the Best Male Vocalist of the Year Award. The battle for Best Song was on between Jennifer Nettles and Alan Jackson, but Jennifer Nettles took the CMA Award for her hit "Stay." Another big moment was when George Strait won his 22nd CMA Award; he now holds the records for most CMA Awards won in a lifetime.

Lady Antebellum (made up of members Hillary Scott, Charles Kelley and Dave Haywood), who actually performed last year at Rites of Spring, won the Best New Artist award. Their hits "Love Don't Live Here Anymore" and "I Run to You" received a ton of recognition this year — and the attention paid off.

Although the CMA Awards mainly praise current country stars for their work and progress throughout the course of the year, inductions into the Country Music Hall of Fame also occur at these awards. This year, Tom T. Hall, Emmylou

Harris, the Statler Brothers and Ernest V. "Pop" Stoneman joined old favorites Patsy Cline, Johnny Cash, Dolly Parton and numerous others in the Country Music Hall of Fame.

All in all, the 2008 CMA Awards were something you did not want to miss, whether you were sitting in the balcony watching the ceremony live or curled up at home watching on TV. Luckily, all of the performances and recaps are posted online — so if you missed out last Wednesday you can still get your fill of this year's country fun before the CMA committee starts focusing on next year's awards! ☺



KENNY CHESNEY countrymusicnewsblog.com

2008 mtvU Woodie Awards

AVERY SPOFFORD
Music Editor

The 2008 mtvU Woodie Awards took place on Nov. 12 at New York City's Roseland Ballroom and will air tonight on mtvU. More than 5 million college students voted, naming the following artists the winners of the 2008 mtvU Woodies.

Artist of the Year: The music you lived your life to this year

- Paramore
- Lil Wayne
- Tokyo Police Club
- MGMT
- Santogold

Breaking Woodie: Artists on the rise

- **There For Tomorrow**
- All Time Low
- We The Kings
- Lykke Li
- Tyga

Best Video Woodie: The best videos EVER ... this year

- **Motion City Soundtrack** ("It Had to be You")
- Gnarls Barkley ("Who's Gonna Save My Soul")
- Erykah Badu ("Honey")
- Vampire Weekend ("Cape Cod Kwassa Kwassa")
- Adele ("Chasing Pavements")

Good Woodie: Artists committed to social change

- **Jack's Mannequin** ("Dear Jack Foundation")
- Eddie Vedder (Humanitarian work)
- Emmanuel Jal ("Gua Africa")
- Ludacris ("The Ludacris Foundation")
- Mary J Blige ("FFawn Foundation")

Left Field Woodie: Where'd they come from?

- Chromeo
- No Age
- Yelle
- She and Him
- The Cool Kids

Performing Woodie: The show you must see before you die

- **Atmosphere**
- Kanye West
- N.E.R.D.
- The Ting Tings
- Simian Mobile Disco

Best Music on Campus: The college artist most likely to break through this year

- **The Bride Wore Black** (NYU)
- Chasing Arrows (Christopher Newport University)



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EDITOR'S PICKS:

Passion Pit, Super Mash Bros, Black Kids, Yelle and Designer Drugs

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THANKSGIVING

Saving grace: Be creative with Thanksgiving prayer

CHARLES KESSLERING

Staff Writer

Thanksgiving grace, like any other prayer, should be unique and provocative. Unfortunately, a trend of mediocrity has long defined the ritual. This year, take it upon yourself to break the cycle and, gosh darn-it, pray like you mean it!

Believe it or not, Thanksgiving grace — an outwardly insignificant whisper of sweet nothings — sets the mood for the entire meal. Often spoken by the unluckiest child at the dinner table, the victim of mom's barbarous roulette, this prayer's importance has long been overlooked by girls and boys alike.

What one utters in those critical seconds radically alters the fate of the feast; it can inspire a mood defined by laughter and funny bones or by Last Supper undertones. And if your family is anything like mine, 12 people will be holding hands and mingling their spiritual energy during this prayer, creating a bright beacon of reverence, per se, to catch Jesus' attention (who will undoubtedly get God and have him listen too). Needless to say, one should choose their words carefully.

Since you now know the weight of these words, volunteer to say grace before the duty is forced upon the ignorant, and take my advice when planning your remarks.

First, clichés should be avoided at all costs. Sure, "God is great, God is good, let us thank Him for this food, amen" is a cutesy, time-tested slant

rhyme, but it has run its course. If you're dead set on lyricism, write your own trivial verse, something both creative and sincere like, "Thank you God, thank you Jesus, we like you better when you feed us, amen."

Next, assuming poetics aren't your passion, try to fit as many things you and your family are thankful for in as little time as possible (Uncle "Tubby" Tom didn't drive five hours to hear a speech). Don't tell stories, share anecdotes or use big words, but rather be succinct when naming each object and person (nicknames are preferable).

Finally, while giving thanks for the food and family within your immediate vicinity is appropriate, move onto more unique blessings quickly.

Thank God for the more superfluous things he's done for you this year, like enriching your life with people of different cultures and pagan religions and helping you steal dryer sheets in the laundry room. If you want to express your appreciation for the joys of college life, use ambiguous wordplay, as not to offend Nana. Things like, "Thank you for all the natural light at college and the artificial light here at home" should work well.

In the end, your prayer should not only be heard, but deserve to be heard. While lil' Jimmy next door struggles for each syllable, you can use eloquence and deliberateness to break form with those dated antics. So good luck, my friend, and God bless.



FOOD

Simply side dishes

HOLLY MEEHL

Staff Writer

I know we're all looking forward to taking a break from school, going home and getting high on tryptophan from all the turkey we will consume. Thanksgiving morning, most of us just want to flop onto the sofa and we eagerly await the appearance of the next float in the Macy's Thanksgiving Day Parade. But maybe this year it's time to enter the kitchen. Being a time of thanks, perhaps this is the year to show your family how much you love them and contribute a little to the Thanksgiving feast. Here are four quick, easy extras you can add to that killer turkey dinner.

PARMESAN MASHED POTATOES

Thanksgiving dinner isn't complete without mashed potatoes. Why not add a bit of extra flavor and throw in some cheese to this fluffy holiday classic. This dish is so simple — you don't even need an oven, and it only takes 30 minutes!

Serves 6

Ingredients:

1 1/2 pound all-purpose potatoes, scrubbed, quartered
3 tablespoons water
3 large cloves garlic, crushed
1/3 cup low-fat milk
3 tablespoons grated Parmesan cheese
3/4 teaspoon salt

Directions:

In 2-quart microwave-safe container, combine potatoes, water and garlic. Cover and microwave at high 12 to 14 minutes or until potatoes are tender.

Mash potatoes until smooth. Add milk, cheese and salt, beating until light and fluffy. (If mixture becomes too thick, add additional milk, one tablespoon at a time.)

Recipe from cdkitchen.com



APPLE CRANBERRY PECAN STUFFING

Yum! Who doesn't love stuffing? This easy-to-prepare, hearty stuffing will leave you satisfied. Plus it only takes 15 minutes so you'll be back to corny musical snippets and dancing Rockettes in no time.

Serves 8

Ingredients:

1-1/2 cups apple juice
2 tablespoons butter or margarine
1 small apple, chopped
1/2 cup cranberries
1 pkg. (6 oz.) Stove Top stuffing mix for chicken
1/4 cup Planters pecan pieces, toasted

Directions:

Bring juice and butter to boil in medium saucepan on high heat. Stir in apples, cranberries and stuffing mix; cover.

Remove from heat. Let stand five minutes.

Stir in nuts.

Recipe from kraftfoods.com

EASY PUMPKIN PIE

Oh, the dessert. You're stuffed and can't possibly eat anymore, but then comes the pie. Help your mama out and be the one to bake the perfect ending to a holiday meal.

Ingredients:

1 (9 inch) unbaked pastry shell
1 (16 oz.) can pumpkin
1 (14 oz.) can Eagle Brand sweetened condensed milk
2 eggs
1 teaspoon cinnamon
1/2 teaspoon salt
1/2 teaspoon ginger
1/2 teaspoon nutmeg

Directions:

Preheat oven to 425 degrees.

Combine ingredients in large bowl, pour into shell, bake 15 minutes. Reduce oven temperature to 350 degrees and continue baking 35-40 minutes until knife inserted in center comes out clean.

Recipe from cooks.com



FOOD

Thanksgiving: dorm style

LISA KARVELLAS

Staff Writer

The semester is winding down, the weather is getting pretty depressing, what is left of your bank account is dwindling and all you can think about are those looming finals coming up right after break. Let's face it, you need a cheap, easy and fun pick-me-up with your friends before you leave for Thanksgiving.

I know what you're thinking: Why would I waste my time attempting to recreate a sub par Thanksgiving via microwave when my mom's homemade stuffing is merely mouthwatering moments away? My answer to that is, well, touche. Yes, the turkey heated by electromagnetic waves that you will be forced to eat on that mysterious Branscomb carpet will most likely not live up to your carefully basted turkey at home.

However, the years you've spent at Vandy have brought you and your pals to be more like family than friends, and why not celebrate that by "cooking" and then stuffing yourself into a food coma with your best mates? I guarantee they will be better company to chug spiked apple cider with than your recently divorced aunt and more aesthetically pleasing to look at than your sun-spotted, half-balding grandpa digging into the cranberry sauce.

So wipe off the Hot Pocket residue that exploded in your microwave three weeks ago and get excited for Thanksgiving, dorm style.



First things first: Turkey

I recommend buying pre-cooked, pre-sliced, fresh, whole turkey from Whole Foods, Harris Teeter or HoneyBaked Ham, however the latter will probably be the most convenient and least expensive. They offer an oven-roasted turkey that is slow-cooked and pre-sliced with a sweet glaze over it, making it tender and juicy. Running at \$24.95 and feeding 6-8 people, this bird will only cost you and your friends a few bucks each and no hassle at all.

The dish on side dishes

StoveTop turkey stuffing

Directions:

Mix contents of stuffing mix pouch and 1-1/2 cups hot water in a microwaveable bowl.

Top evenly with 1/4 cup hot water, spread and cover.

Microwave on high for five to six minutes or until heated through.

Fluff with fork and serve.

Potatoes made simple

Simply Potatoes makes delicious and easy mashed potatoes that are perfect for Thanksgiving in the dorm. You can find them in the refrigerator section of any grocery store, and all you need to do is pop them the microwave and serve. The creamy spuds come in traditional flavor, country style, garlic, and sour cream and chive.

You can also spice up the dishes with whatever else tickles your fancy. For instance, I like to buy the traditional flavor and add a little bit of butter and salt on top before I microwave it for an extra creamy texture.

They also make a delicious microwaveable sweet potato dish. For this, simply heat up the package according to their instruction and sprinkle some miniature marshmallows on top when there are 15 seconds left to add some delectable gooeyness.

Just Desserts

Almost apple pie

Serves 6

Ingredients:

4 large Granny Smith apples, peeled, cored and sliced
1/2 cup butter, melted
3/4 cups packed brown sugar
3/4 cups quick cooking oats
1/2 cups all-purpose flour
1 teaspoon ground cinnamon
1/2 teaspoon allspice

Directions:

Spread the apples evenly in an 8-inch square microwaveable dish.

In a medium bowl, mix together the melted butter, brown sugar, oats, flour, cinnamon and allspice.

Sprinkle this topping evenly over the apples.

Cook on full power in the microwave for 10 to 12 minutes, or until apples can easily be pierced with a knife.



ZOOEY DESCHANEL

COURTNEY ROGERS
Culture Editor

When you think of music and Zooey Deschanel, “Baby it’s cold outside” probably is the first tune that comes to mind. But this twenty-something knows the cheer that can be spread by singing loud for all to hear isn’t confined to the holiday season, and recently Deschanel teamed up with M. Ward to form the indie-pop duo She & Him. While she and her partner didn’t win the Woodie they were nominated for, the band is definitely on the rise. Recently, Deschanel sat down to talk with Culture Editor Courtney Rogers about what it’s like being a part of the music industry and finding that ever-illusiv balance.



Versus Magazine: You’ve recently worked with Jenny Lewis on her most recent album, “Acid Tongue,” and I was wondering how that kind of came about?

Zooey Deschanel: I’ve known Jenny for a long time and she just asked me to sing some backing vocals and it was fun.

VM: That’s cool. Most award shows involve a lot of opinions from professionals in the music industry. Woodies are based on the votes of college students. I was wondering what that’s like for you.

ZD: I mean I think it’s great because, you know, college is an important time and I think people are just finding their own unique voices and I think it’s equally as exciting to be recognized by a group of people who are well educated but not necessarily in the profession. I think it’s a big honor.

VM: Do you find it hard to balance doing movies and music? And as of now, which one do you find yourself focusing more on?

ZD: Well, I’ve been doing a lot of music. I love doing music because I write music and it’s very satisfying to see a project through from the beginning to putting out a record, but I still like doing movies, too. And it’s hard in some ways, but it’s just so rewarding to be able to have two amazing jobs. I couldn’t complain.

VM: What do you have to say about originality in the music industry and how you fit into this?

ZD: As an artist, the more you can keep your blinders on and try to create without thinking necessarily about what people are going to think of you or creating specifically for a group of people, the more you’re going to find that you have to create things that are out of the ordinary and the more satisfying I think it is as an artist. And I think that there’s a place for genre and there’s a place for specific categories, but I think I’ve always found that it’s most rewarding to try to create solely for the purpose of self expression.

VM: How would you describe your music?

ZD: I would call it optimistic ‘60s-influenced country pop. Or actually power folk.

VM: On “Volume One” you have two different covers both from the ‘60s, by The Beatles and Smokey Robinson. So what is it about the music of this era that you find so interesting? And what is it that made you pick these particular songs?

ZD: You know, the ‘60s I don’t know exactly why, but it was just an era of. ... There was just so much good music like spanning over that decade. I mean, I think, starting off in the early ‘60s with Motown and the songwriters building writing a lot of songs for pop artists and later with The Beatles and the British invasion and bands taking a more executive role in terms of writing their own material. It just is a very diverse period and just so rich with like such an incredible catalogue of music from the ‘60s. “You Really Got a Hold On Me” is just such a classic song; the lyrics are just ... to hear that song, just such a beautiful song. And then “I Should Have Known Better” also — they’re just classic songs that both Matt and I had covered on our own. Matt had wanted to put “I Should Have Known Better” on another record and I had made a home demo of that and both of us had covered “You Really Got a Hold On Me,” so it sort of seemed like pretty obvious choices. But actually “I Should Have Known Better,” there was a cover of that on a Beach Boys record called “Beach Boy Party” and it was so different from the Beatles version but also so charming that I was inspired to make another version of that song that hopefully was also charming.

VM: What was it like to finally share your home demos and go through the process of recording the album and releasing it commercially? And what was it like for you to share your music with so many people?

ZD: It was really cathartic. It felt really amazing and scary at first. I mean I would say like my first day in the studio I actually recorded the first track on my record or the song that ended up being the first track on my record and I was really nervous because I hadn’t really played any of those songs live for anybody. I had recorded them and I sent them to Matt and then a few select friends had heard them and I kept them pretty close to my chest. So then, I put it in front of our engineer and then having people come and then play on the record; it was like sort of a big hurdle for me to get over. But then once I got over it, it was so freeing and so cathartic and it just felt so like a huge sigh of relief to get all of it out there and really probably the most rewarding thing I’ve ever done in my life. And it just feels really wonderful to play shows and have people singing along to songs I wrote. Like I’m thinking back to when I was there, to when I was sort of like hiding all of my songs, if you had told me then that that would be case, I think I would have been so happy. And I mean, I just feel like that to me is the sort of thing that will come along in my life that let’s me know that anything’s possible. And like for instance the results of the recent election, I was a big Obama supporter and I thought that was very inspiring, and it’s these things that remind you that you really can accomplish anything. ☼

LETTER FROM AN ANGRY WASP

Each week,
our resident
Angry WASP
sounds off on things
that make him buzz.
(see what we did there?)



Dear Slow Line-Walkers,

Sound like a confusing salutation? I’m not surprised — you may be the most oblivious people in the world. But everyone else knows who you are. When there’s a path with barely enough room for two people to pass each other going in opposite directions, somehow you feel it’s a good idea to get a group of three people together and walk super slow shoulder-to-shoulder, completely inattentive to your surroundings. You know, like those people trying to pass you and not wanting to have to jump over the bushes, or that girl right behind you who is late to lab and has murder in her eyes.

What’s more, you somehow can’t hear the awkward shuffling of people right behind you trying to find an opening for how they can pass you without having to do the awkward shoulder tap. It’s not even like you’re talking to each other; why can’t you just walk single file for like, 10 seconds so everybody can get by?

The only ones who are worse than you are the ones that get upset when people pass by. Do I really need to get some wrath from you because I walk quickly by while you’re meandering to the back of your anthropology nap — I mean class? Of course, I also love the people who just kind of put a shoulder or a bag out into the people passing by. That’s really mature. You put the effort into antagonizing me; why not just put that extra 10 percent into walking (either faster, or just to the side so we can get by) and then we’d all be happier?

Of course, now that I think about it, I do like it when somebody on a bike is blocked off by a line of people, and secretly wish they’d get clotheslined. So, line-walkers, I suppose we are at an impasse. Carry on.

Sincerely,
An Angry WASP

FLIP SIDE

OVERHEARD

Some people on this campus just don't think before they speak. Sometimes we are lucky enough to overhear what they say.

Compiled from the Facebook group "Overheard at Vanderbilt"



Girl in Rand: "Stripping is not acceptable at the table."

Guy: "I put horse laxatives in my coffee. It wakes me up in the morning. Because if it was regular laxatives, I would just sit through it."

Professor: "Wearing a seat belt is inconvenient because it wrinkles your shirt. That's why I drive without a shirt."

Girl: "Oh my god, you're from Marymount?! My fake ID is from Marymount!"

Girl: "I'd be honored to have JFK's STDs."

Guy: "Hey man, did you get the new Taylor Swift CD yet?"

Guy: "No, not yet dude. I really need to though!"

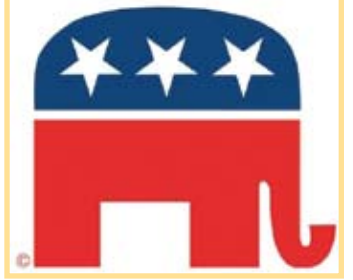
Guy: "Excuse me, where would you rather have your software made? Asia or India?"

Professor: "This whole election the Republican Party was saying, 'So what if you have young people, we have the really old people and they actually vote!'"

Guy 1: "Yeah, I brought flash cards."

Guy 2: "You brought flash cards to a football game?"

Girl after seeing the Axe commercial: "God, I want to see the girl eating the chocolate man again!"



PHOTOS: www.flickr.com

HOROSCOPES



SCORPIO 10/23-11/21:

A great way to get into someone's pants is to steal them from the laundry room.



SAGITTARIUS 11/22-12/21:

You know what would be kind of cute? A baby Chewbacca. Also, you're never going to have a girlfriend.



CAPRICORN 12/22-1/19:

Believe it or not, making dolphin sounds is not as attractive as you think it is.



AQUARIUS 1/20-2/18:

Is it still called a junta when it's Africa? Because if not, I don't want to be a part of it, and neither should you.



PISCES 2/19-3/20:

Everything sounds better in song. Except when you sing it, that is.



ARIES 3/21-4/19:

We totally agree. That guy you met in Vegas who is almost twice your age sounds like "The One."



TAURUS 4/20-5/20:

As amazing as a monkey butler sounds, you do NOT want one. Believe me.



GEMINI 5/21-6/21:

You might think that the opposite of "sup" is "sdown." If so, you are an idiot.



CANCER 6/22-7/22:

Hey buddy. You may want to wash your sheets. Also, you may want to consider locking your door.



LEO 7/23-8/22:

Grooming is a sign of affection. But still, quit touching me.



VIRGO 8/23-9/22:

I think a great profession would be "Space Pirate."



LIBRA 9/23-10/22:

Hey, get off my back, you fascist.

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| 12:00 | 12:00 | 12:00 | 12:00 | 12:00 | | |
| 4:30 | 4:30 | 4:30 | 4:30 | 4:30 | 4:30 | 4:30 |
| 6:15 | 6:15 | 6:15 | 6:15 | | | 6:15 |
| 7:45 | 7:45 | 7:45 | | | | |

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