

Versus

The Vanderbilt Hustler's Arts & Entertainment Magazine

OCTOBER 21 – OCTOBER 27, 2009 VOL. 47, No. 22



We already outlined a Thursday night, now here's the Anatomy of a Tailgate on page 3.

Thou shalt not wear tights or leggings as pants. Check out Versus style commandments on page 8.

HANSON

On beyond "Mmmmbop." Isaac Hanson discusses the band's journey from teen idols to rocking activists, page 9.

TAYLOR CROTHERS / kenphilipsgroup.com

PLACES TO GO, PEOPLE TO SEE

THURSDAY, OCTOBER 22

Yo Mama's Big Fat Booty Band – 3rd & Lindsley

If the name isn't enticing enough, then let the music convince you that this is a must see show. The wonderfully titled band returns to Nashville to play at 3rd & Lindsley, bring you a night of funk, funk, and more funk. As the band describes themselves, "When the Booty Band hits the stage, everybody dances! Having fun and feeling good is the philosophy of this Asheville, NC 6 piece band. Formed in 2002, their mix of triumphant horns, laid-back grooves, and heavy backbeats have carried them back and forth across the nation, from club to club, from smiling face to smiling face." If you gotta have that funk, drop on by.

(STBD, 8:00 P.M., 818 3rd Avenue S)

I'm Still Beautiful 2009 – Mercy Lounge

This Thursday night the Mercy Lounge plays host to this year's I'm Still Beautiful benefit concert and fashion show, an event that raises money and awareness for young adults with cancer. This year's event will feature sets by Flashmob (featuring Meghan Kabir), The Worsties, Brett McLaughlin, The Minor Kings, and Heather Trabucco. There will also be a fashion show featuring the work of local designers Becca Loui, Olla, and La La Lovely set to the music of DJ Mindub. A great evening full of great music for a great cause.

(7:00 p.m., \$10, One Cannery Row)

Dead Confederate and The Meat Puppets – Exit/In

This is as close to an evening of pure rock n' roll that you will find all week. Dead Confederate take the stage first, bringing their new take on Southern rock to the stage. As the band themselves describe, "despite [the] name's appeal to the South's past, the Atlanta-based Confederates are a stark departure from Lynyrd Skynyrd or the Allman Brothers, boldly blending moody, emotionally charged lyrics and a twinge of garage grunge with an explosive guitar presence." Next up are one of the American forerunners of the indie movement, Meat Puppets. Formed nearly three decades ago, Meat Puppets have spent their careers influencing bands such as Dinosaur JR, Nirvana, Soundgarden, and many more.

(8:30 p.m., \$12 in advance, \$15 day of, 2208 Elliston Place)

VibeSquad – 12th & Porter

This is not your average DJ. VibeSquad, the brainchild of musical mastermind Aaron Holstein, is much like an explosion of music – a high octane, sporadic, tempo-changing, spastic surge of energetic music that will get the crowd worked into an absolute frenzy. As JamBase describes Holstein, "his legendary live sets may cause whiplash and heart attacks in the unsuspecting bystander." You get the idea? This is going to be wild. Get your fall break started on the right note.

(\$10, 10:00 p.m., 114 12th Avenue S.)

FRIDAY, OCTOBER 23

Gaslight Anthem & Murder By Death – Mercy Lounge

Nashville welcomes the New Jersey band Gaslight Anthem to the Mercy Lounge tonight for an evening of fast-paced, driving punk rock. Gaslight Anthem exploded into the music world last year with the release of their second full length album, "The '59 Sound." Since then, they have continued to grow in popularity, touring with such heavyweights as Bruce Springsteen, Dave Matthews, and Social Distortion. Opening for Gaslight is indie-rock band Murder By Death. MBD brings to the table a unique sound that mixes Johnny Cash-like vocals with heavy driving guitars, soothing cello playing, and darkly poetic stories. Murder By Death are fantastic live performers, bringing a wild-west, outlaw feel to their music.

(\$15 in advance, \$17 day of, 9:00 p.m., One Cannery Row)

Shinedown with Sick Puppies & Adelita's Way – Nashville Municipal Auditorium

Modern rockers Shinedown return to Nashville Friday night downtown at Nashville Municipal Auditorium. Formed in 2001, Shinedown first rose to prominence with their 2003, full length debut album, "Leave A Whisper." Songs such as "Fly From the Inside," "45," and "Burning Bright" skyrocketed the band into the limelight, and they haven't looked back, since putting out two more certified gold albums. Opener Sick Puppies and Adelita's Way will get the crowd pumped up before the headliners take the stage.

(\$32.50, 7:30 p.m., 417 4th Avenue N.)

The Oak Ridge Boys – Gaylord Opryland Resort

Gospel and Country group The Oak Ridge Boys return to Nashville tonight for a show at the enormous Gaylord Opryland Resort. Rising to initial popularity in the 1950's, The Oak Ridge Boys were strictly a gospel group until the mid 1970's when they began to branch out and perform more country/pop music. Though the line-up has changed time and time again over the years, the Boys are still as crisp as ever, touring nearly nonstop.

(\$249 for two nights, Times TBD, 2800 Opryland Drive)

The Coal Men w/ Gabriel Kelley and Johnny Cooper – Exit/In

Hometown alternative country/rock group The Coal Men return to Nashville this Friday evening for a show at the nearby Exit/In. Originally a trio, the band has now added musicians Chris Frame (Son Volt) on guitar and Vanderbilt's own Jen Gunderman (The Jayhawks) on keyboards to add a whole new layer to their sound. With a southern rock style fused with tinges of folk and country, The Coal Men have, as the Tennessean put it, "risen from the ranks of Nashville up-and-comers to a spot as one of Music City's strongest, nerviest rock acts."

(\$10, 8:00 p.m., 2208 Elliston Place)

SATURDAY, OCTOBER 24

Chris Scruggs – The Basement

Don't miss up and coming Country/Americana songwriter Chris Scruggs the Saturday at the Basement. Scruggs' new album has been reviewed with much love. With a sound that certainly goes back to the good ole days of Hank Williams and Bob Wills, Scruggs has also been able to incorporate an experimental aspect into his music, citing influences like Bob Dylan and The Beatles. (\$5, 9:30 p.m.)

Sea Wolf – Exit/In

The West Coast based indie alt-rock band Sea Wolf makes a stop in Nashville while touring their debut album. With catchy guitar riffs and tasteful piano, the band has a sound that could actually distinguish themselves from the permanently over saturated alt-rock scene. Start with "Wicked Blood" to get a taste – a very catchy tune with beautiful strings as accompaniment. (\$10, 9 p.m.)

Weekend Jimmy with the Easy Party – Mercy Lounge

This is a party band straight up. Weekend Jimmy will bring you hits spanning the decades with uncanny accuracy and a party-like atmosphere full of crowd participation. While this is probably not much better than your typical frat party cover band, it would be a worthwhile musical adventure nonetheless. It is also free. (FREE, 9 p.m.)

John Cowan – Station Inn

Cowan is a bluegrass/newgrass innovator. With a sound that incorporates old school bluegrass instrumentals and voice with new school drums and an indescribably different feel from the traditional, this is not your standard Station Inn show, but on a Saturday night it is sure to be good. (\$15, 9 p.m.)

Rick Huckaby – 3rd and Lindsley

Combining his love for southern rock and "the story-telling of country music," Rick Huckaby is on the move in the country music world, with press from CMT and a budding new single "Ain't Enough Blacktop" ready to burst. Huckaby has the new-age country singer look with the old school soul of Memphis blues in his voice. His songwriting is something to be reckoned with. (Price not listed, 9:30 p.m.)

Stony Run – Wildhorse Saloon

Country singin' trio Stony Run brings their impressive harmonizing vocals to a big venue suited for their big sound, the Wildhorse Saloon. The trio will likely vary their set with some of their originals and aptly performed covers of everyone's country favorites. (Price not listed, 6 p.m.)

The Regulars

THE RUTLEDGE
410 Fourth Ave. South 37201
782-6858

THE 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. South 37203
255-3307

THE BASEMENT
1604 Eighth Ave. South 37203
254-1604

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

SCHERMERHORN SYMPHONY CENTER
1 Symphony Place 37201
687-6500

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

CAFE COCO
210 Louise Ave. 37203
321-2626



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Versus

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Versus Magazine

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FROM THE EDITOR



Dear Readers,

In my life, I have had many awesome moments of triumph. Tim Gunn has complimented my outfit, I have managed not to die while canoeing (twice) and last week, I interviewed Isaac Hanson. Yes, that is the Isaac Hanson from the band Hanson. As we talked, I couldn't help but think about how much I wished I could hop in a time machine and go back to middle school to boast of such an accomplishment. Lacking a time machine, I settled for my sorority house, whose inhabitants actually mustered an impressive amount of enthusiasm for my journalistic feat.

As fun as it was to talk with Isaac about his favorite color, the best part of the interview was listening to him talk about all of the philanthropic efforts that Hanson is making on their tours. Tuesday after break, they're leading a mile walk from Belmont to Vanderbilt. The catch? It's a barefoot walk but even if it's chilly, at least it's for a good cause. For every person that walks the mile, Hanson donates a dollar which will go towards five causes in Africa ranging from TOMS Shoes to digging wells. So whether you're a Hanson fan, a fan of helping out mankind, or both, try to stop by.

On another note entirely, if you're reading this, congratulations! You've made it to Wednesday! In honor of this well deserved break, we've put together a great issue for your relaxation needs. Hoping to relive those homecoming tailgate memories? Look no further than page 3. Headed to the mall and hoping to score some adorable duds for the cool weather? Fashion has you covered on page 8 with the commandments of leggings and a guide to chilly chic fashion. If you're stuck on campus, check out our music road trip guide on page 6 before you resign yourself to a weekend of Netflix. And, if all else fails, we've got your puzzles on the back page. Enjoy your break, have an adventure no matter where you go and I'll see you on Monday!

Later Alligator,
Courtney Rogers

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PIC OF THE WEEK



NIKKY OKORO / VERSUS MAGAZINE

BITS & PIECES



I love hugging. I wish I was an octopus, so I could hug ten people at a time.

– Drew Barrymore

HOROSCOPES



VIRGO 8/23-9/22: No. Just no.



LIBRA 9/23-10/22: Just because it's cold outside and you can wear long pants every day does not mean you have an excuse for not shaving your legs. You are not a lumberjack.



SCORPIO 10/23-11/21: Sometimes life's greatest pleasure can be found in a nice warm pair of socks. Dress accordingly.



SAGITTARIUS 11/22-12/21: It's Fall break! Still have two more classes? Oh, sorry.



CAPRICORN 12/22-1/19: Pairing your furry Uggs with a grey fluffy hoodie? We know you're channeling Max from "Where the Wild Things Are," but save the wolf tail for Halloween.



AQUARIUS 1/20-2/18: Still getting creepy texts from rando alumni? Can't remember what you were doing for three hours Saturday afternoon? Let's put two and two together.



PISCES 2/19-3/20: Did you move to Nashville for the football? That sucks.



ARIES 3/21-4/19: The cold weather is here to stay. Time to call mom and have her ship your coat.



TAURUS 4/20-5/20: Your day will improve if you grab a cup of hot chocolate at Rand. Seriously.



GEMINI 5/21-6/21: Your friends don't like you as much as you think they do. Stop telling those worthless jokes.



CANCER 6/22-7/22: If you plan to play pong this weekend, beware of the last cup. If you don't, why do you go to Vanderbilt.



LEO 7/23-8/22: After you read this, you're going to start balding. JK! Or are we?

HAIKUS

Words to live by in seventeen syllables

Versus mag, although
Tytularly challenging,
is very passive.

Excessive frating?
Fall break needs to be renamed
Fall more of the same.

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"



Professor: What else might an E. coli want to do? Think about weekends at Vanderbilt... mating!

Girl 1: Don't look at me in that tone of voice!
Girl 2: ... um, you can't look at someone with a tone.
Girl 1: Yes you can!

Guy in Rand: I wingman myself, which is primarily the reason I don't bring any girls home.

Girl's Facebook status: And by five hour energy, they mean three hour crack.

Professor: Tinkerbell should not be a double D cup. It ruins my childhood.



PHOTOS: flickr.com

ENTERTAINMENT

Movie goer heads into the “Wild”

HOLLY MEEHL
Culture Editor

For the past several months, every time I heard the uplifting notes of Arcade Fire’s “Wake Up” playing on the TV, I stopped what I was doing to be teased by the trailer of the highly anticipated film “Where the Wild Things Are.” I immediately downloaded the song and played it every morning as I awaited the film’s release. So, last Friday, the movie’s opening night, I headed to Green Hills to see if Maurice Sendak’s memorable children’s book could be turned into a legitimate feature film. I discovered, although there is no comparison to the book, the movie expands upon the plot in a unique way, highlighting Spike Jonze’s creativity as a director.

The adorable Max Records plays the little boy Max who, in the book, creates a world of monsters in his room after being sent to bed without supper. In the film, Max is a lonely boy who feels ignored by his older sister and mother (Catherine Keener). Max clearly has some anger issues, as he lashes out and bites his mother while she is having a date at their home. He runs away, takes flight on an abandoned sailboat and



somehow ends up in the magical world of the monsters we are so familiar with in the picture book. The recreation of these “wild things” is one of the best aspects of the movie, as they truly resemble the illustrations. Max quickly feels connected to the lonely monster, Carol, voiced by James Gandolfini, which draws him to the group of monsters. He becomes their king, promising to do away with all sadness and declares, as in line with the book, “Let the wild rumpus start!”

The film doesn’t have much of a plot and revolves around building a fort, playing games, and Carol’s constant mood swings. But what it lacks in story line in makes up for in dry humor and striking scenery. The other monsters, though child-like in temperament, have entertaining interactions. My personal favorite is the goat, Alex (Paul Dano), who is constantly ignored and can never seem to get a word in edgewise. The landscape of the film is also beautiful and includes giant sand dunes, a thickly wooded forest and a beach with towering cliffs and crashing waves.

Although I enjoyed the film and its added elements, the movie is not particularly kid-friendly. There are some seriously darker undertones, as Max appears to have some anger issues in addition to loneliness. Carol also appears to have some psychological damage which surfaces when things don’t go his way. In one terrifying scene he’s chasing Max to supposedly eat him and Max must harbor safety in another monster’s mouth! That scene could have easily given me nightmares when I was six.

Overall, the film is a worthwhile cinema experience with a killer soundtrack that helps to backdrop the high energy dirt clod wars and Wild Thing rumpus. But don’t go looking for a perfect recreation of your favorite childhood bedtime story — instead, let Jonze transport you into a world of wild imagination made possible by the art of film. ☼



Box office rolls over “Whip It”

COURTNEY ROGERS
Editor-in-Chief

Box office results are a funny thing. Sometimes, that Sunday story in Google News is a triumph of good over evil. When a great movie sweeps the global box offices, movie fanatics cheer and, in turn, laugh smugly when convoluted pictures such as “Jennifer’s Body” get beaten five fold by “Cloudy with a Chance of Meatballs.” But in this new era where movies need to make tens of millions of dollars in their first weekend to be a success, what about the movies that just don’t rake in the big bucks? Can the box office be used as a litmus test for a “good” movie?

Not in the case of “Whip It.” Drew Barrymore’s directorial debut, this film starring Ellen Page is, if nothing else, a solid movie. “Whip It” chronicles Bliss Cavendar’s quest to get out of beauty pageants and Bodeen, Texas and into something she loves. While shopping in Austin, Bliss sees roller derby girls distributing posters for their match and is immediately intrigued. She joins the Hurl Scouts, the worst team in the Austin league, and what ensues is a humorous and genuine journey with hipster musicians, family dramas and contact sports.

Ellen Page is remarkable as Bliss. Where her character in “Juno” seemed constrained by some of Diablo Cody’s dialogue, “Whip It” allows her to become more than a goofy cartoon sketch. The story itself is a skillful blend of self discovery and coming of age offset by quirky characters. True, it is not without its problems, including the unnecessary secondary characters like Barrymore’s “Smashley Simpson,” but the things that work for this film far outweigh its clunky aspects.

Internet Movie Database users gave “Whip It” a 7.7 out of 10 rating. Rotten Tomatoes rated it at 82 percent with 111 out

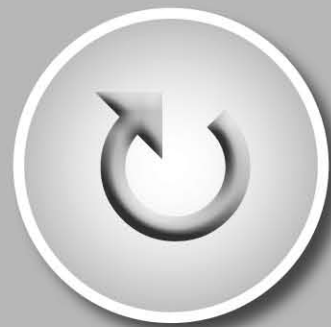
of 136 reviews being positive. And yet, the movie is only expected to make \$11 million in the box office. So what happened?

Perhaps it was the competition that “Whip It” faced. On its opening week, it went up against surprise hit “Zombieland,” a horror comedy that strongly resembles 2004’s “Shaun of the Dead.” “Zombieland” opened on more than 3000 screens compared to “Whip It” with 1700, and the films have an overlap in directed audiences.

When it came time to pick a movie for date night, maybe the boyfriends of America convinced the girls that zombies were preferable to girl power and roller derby. As a result, “Zombieland” took in over \$24 million while “Whip It” came in sixth for the weekend with only a sixth of its competitor’s revenue.

Whatever the reason behind the meager numbers of “Whip It,” the fact remains that a movie that was generally agreed upon as “good” was passed by when moviegoers ventured to their local Cineplex. Even the movie industry has felt the economic crunch, and it’s disheartening when a fun, fresh film such as this one doesn’t pull its weight for a studio.

This could mean that studios will favor another wave of superhero movies like the profitable “Transformers,” series or that new directors, even those of acting pedigrees such as Barrymore’s, will have a harder time financing their films. No matter what the fallout of “Whip It,” here’s to hoping that box office profits and truly good moviemaking can still align. ☼



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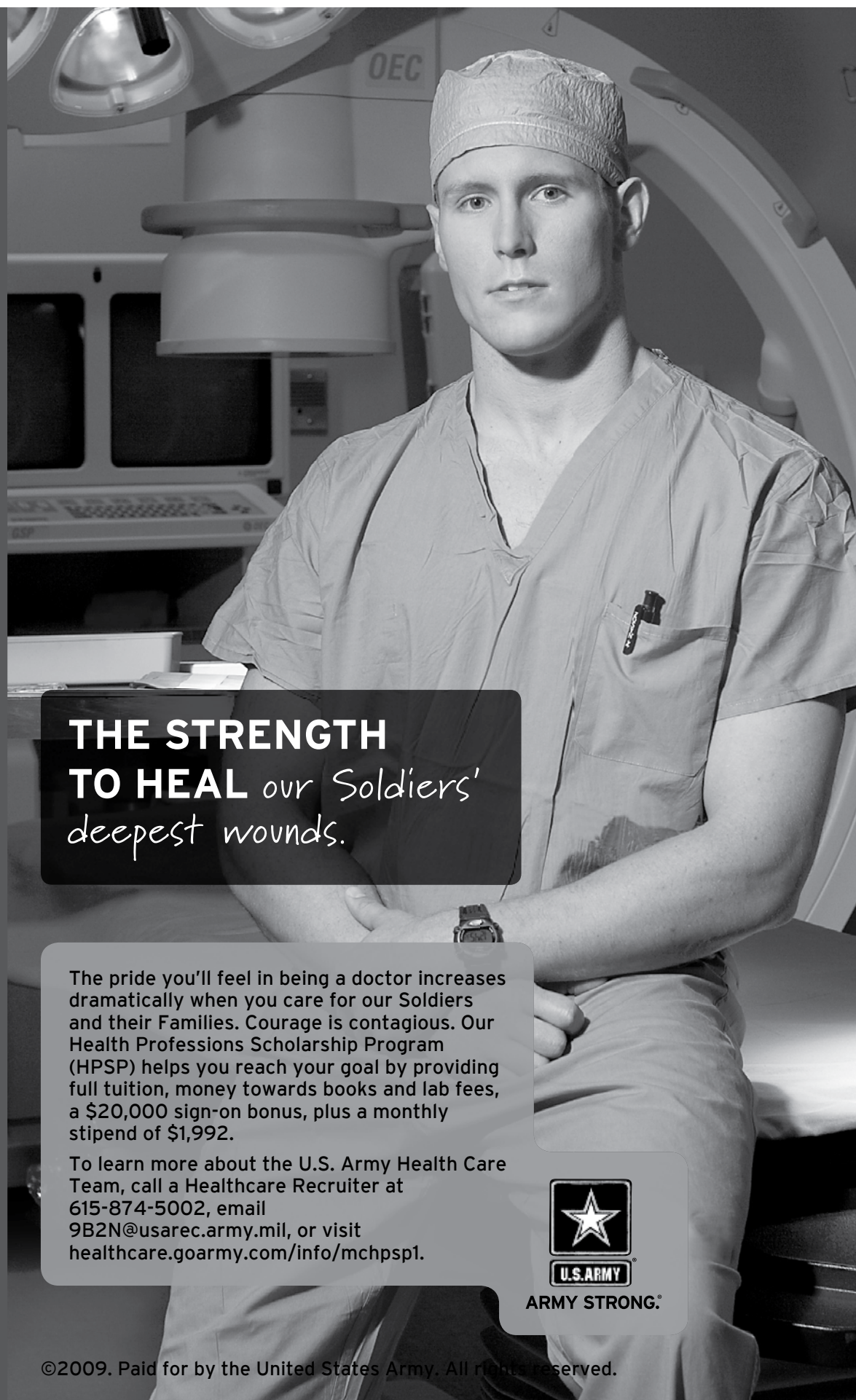
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ARMY STRONG®

A DECADE OF FILM: Futzing with the formula

Staff writer Benjamin Reis continues his series with a look at movies that broke the mold

BENJAMIN REIS
Staff Writer

The Motion Picture Production Code of 1930 grossly restricted the content of films, condemning any glorification of violence and forcing movies to adhere to rules as arbitrary as “scenes of actual child birth, in fact or in silhouette, are never to be presented.” Movies were supposed to follow a rigorous formula that ended with the defeat of the bad guys and the union of the central heterosexual couple. Though cinema is certainly less restrained today, most mainstream Hollywood films are content to trudge through the motions.

John Keating, the central teacher in “The Dead Poet’s Society” (1989), would be appalled. Vanderbilt graduate Tom Schulman (’72) won an Oscar for that film’s screenplay. He sculpted Keating as a model of free-thinking: Keating urges his students to think outside of the box, directing the class to rip out of their textbooks an article advocating a mathematical procedure for determining the quality of a

work of poetry.

My favorite films from the double-ohs are the ones I think Keating would have admired. Take 2000’s “Memento,” which told a film-noir detective story in reverse. We find Leonard (Guy Pierce) searching for his wife’s murderer while suffering from an injury-induced lack of short-term memory.

Director Christopher Nolan, who went on to do “Insomnia,” “Batman Begins” and “The Dark Knight,” relates the story in maddeningly disjointed segments, sometimes in black-and-white, each vignette lasting only as long as Leonard’s memory. The audience is forced to sort through a myriad of details from the eyes of someone with a brain impairment, compelling us to reconsider our own sense of identity. Do we really know ourselves or are we all as blind and misguided as Leonard?

Gus Van Sant’s “Elephant” swept top prizes at the

2003 Cannes Film Festival but faced understandable controversy for its portrayal of a fictional high school shooting. Van Sant’s camera

the-head tracking shots as they experience a seemingly typical day.

As in “Memento,” we grow intimate with characters

violence that eventually erupts. His point, it seems, is that some things we just can’t know as we search for the comfort of definite answers.

“Waltz With Bashir” (2008) as he investigates his own role in the 1982 Sabra and Shatila massacre, which he remembers only through a haunting, repeating dream.

The animated documentary exists almost entirely on an emotional level rarely explored in film, redefining, for me, the limits of what can be captured in a movie. Slowly, the details of the massacre are recreated from the Israeli perspective through interviews with fellow soldiers.

Max Richter’s score grounds most of the film in otherworldly hallucination, but the documentary footage occupying the final minutes brings things back to reality. Folman provides us with no easy getaway, Hollywood ending, dramatic tragedy or perseverance against the odds, but rather just a truth that deserves to be remembered.

“Memento,” “Elephant” and “Waltz With Bashir” are just a few of the films from the double-ohs that tore apart the standards of Hollywood, utilizing the medium of film to its fullest extent. ☞



literally follows various characters (who keep the names of the actors portraying them) in behind-

whose motivations we never fully understand. Van Sant bluntly eliminates any hope of an explanation for the

Former Israeli soldier Ari Folman makes a similarly fruitless search for definite answers in

Belcourt in position for Kamera Sutra series

BENJAMIN REIS
Staff Writer

Students marooned on campus for this year’s Fall Break have a perfect Thursday night activity in this month’s Kamera Sutra short film exhibition at the Belcourt Theatre. Doors to the hour-long screening open at 9 p.m. on Thursday, Oct. 22. The

films range from short sketches recorded on hand cameras to well-budgeted 15-minute pieces.

“Film is made to be shown in front of a live audience,” insists founder Drew Langer, who worked on “An Inconvenient Truth” and won an award for Best Short-Form Directed By a Tennessee Resident at last year’s

Nashville Film Festival for his comedy “Blindsided.” Langer’s goal was to create a monthly venue that would allow local filmmakers to screen their work and celebrate Nashville’s film culture. Langer is frustrated with the elitism of film festivals and hopes that a monthly short film screening will help build a local

filmmaking community.

The premiere two months ago attracted a hundred attendees, many of them college-age. The audience chooses their favorite film at the end of each session, and the winning filmmakers receive free film equipment rentals. All short films will be posted at www.kamerasutra.com.

com, which is under construction and should be completed by January.

Anyone is free to submit his or her work: “As long as it’s good, we want to show it,” said Langer. The previous screenings have included narratives, animated works, experimental films, documentaries and mockumentaries.

Thursday’s showing will be anchored by centerpieces “Sweep the Leg,” a music video featuring the original cast of “The Karate Kid” and country music video director Wes Edwards’ “Falling to the Top.” A \$5 admission fee goes towards the Belcourt Theatre’s High-Definition Digital Projector fund. ☞

ALUMNI: CHECK OUT

www.INSIDEVANDY.COM

InsideVandy is Vanderbilt’s online student news source.

Here you will find breaking news from around campus delivered in a variety of formats including videos, slideshows and podcasts, all powered by The Vanderbilt Hustler. Stop by www.INSIDEVANDY.COM often to keep in touch with what’s going on in the Vanderbilt community.

www.INSIDEVANDY.COM

The screenshot shows the InsideVandy.com website interface. At the top, there's a navigation bar with links for News, Versus, Opinion, and Sports. Below that, there are several featured articles with thumbnails and titles:

- Catalytic converter thefts trouble campus** by JUSTIN TARDIFF, Published: 2 hours ago.
- Senior uses pageant crown to promote global health** by ADRIANA SALINAS, Published: 2 hours ago.
- UGA playmakers too much to handle** by ERIC SINGLE, Published: 5 hours ago.
- Report Card: Vanderbilt vs. Georgia** by DAVID RUTZ, Published: 5 hours ago.
- Offense struggles with third downs** by KATHERINE MILLER, Published: 4 hours ago.

At the bottom, there's a "Top Headlines" section with a grid of smaller article teasers, including "Quake Reactions" and "Whole story not told".



MUSIC

"To stop the flow of music would be like the stopping of time itself, incredible and inconceivable."
— Aaron Copland

SETLIST

TODAY
Tonight performing live at 3rd and Lindsley is small time indie rocker **Mike Doughty**. With a raw sound that brings to mind Sublime or Bob Dylan, Doughty's music is both catchy and original without being in your face at all. Tickets are only \$15 and the show starts at 6 p.m.

THURSDAY, OCT. 22
With roots in Southern rock, blues, soul and pop **Mark Broussard** has successfully fused a Bayou sound with a poppy voice. Broussard's songs make you bob your head no matter what, and his live performance are always a blast. He'll play at the Rutledge at 8 p.m. for a sleep (but worth it) \$30.

FRIDAY, OCT. 23
Hard core rock back **Shinedown** brings their overdrive, wailing guitars and matching voices to the Nashville Municipal Auditorium this weekend. Their sound falls somewhere between Creed and Metallica. Try to grow your hair out to a respectable length by Friday so you can appropriately head bang.

PLUG YOUR SCENE



CHRIS MCDONALD
Music Editor

A-T-L, Hotlanta, A-Town... Atlanta. When people first think of this southern city's music scene, usually rap is the first (and often only) thing to come to mind. And why shouldn't it be? Atlanta has spawned an unbelievable list of rap royalty: T.I., Ludacris, OutKast, Young Jeezy, Lil' Jon, and many, many more. Because of this hallmark style, the city's burgeoning rock scene is often forgotten. Today, Plug Your Scene will detail two bands who are breaking this mold, struggling to define Atlanta as something more than just a hip-hop city.



ALBUM
Take Us By the Sea
KEY TRACKS
No Sound to Hear
Clouds

Tealights

Indie/Electronica/Experimental

With a sound that is described as "the love child of a circuit board and a music box," Tealights are what you might get if you crossed Matt & Kim with Explosions in the Sky or Sigur Ros... and then made them take a chill pill. The music is moving and fluid with an atmospheric, almost ethereal touch. It's at once both chillingly beautiful and eerily haunting, incorporating classical instruments, keyboards, and digital sounds with ghost-like singing. It's trippy without trying too hard, focusing more on musicianship and crafting beautiful harmonies than on blowing your mind with noise. Self-described as incorporating "vocal harmonies, electronic beats, live drums, synths, pedals, keyboard, guitar, bass, cello, flute, melodica, and bells," Tealights are freshly interesting.



ALBUM
Southern Gothic
KEY TRACKS
Perfect Day
Setback
Love is a Murder (ft. Ceelo)
Felicia

The Constellations

Psychedelic/Rock/Soul

It only takes a single listen of The Constellations' song "Perfect Day" to realize that this band is something special. Maybe it's the dark lyrics, smoothly growled out by singer Elijah Jones as if his voice was smoke. Or maybe it's when the chorus of the song kicks in a little over a minute in, perfectly intertwining Jones's low, rough vocals with a dirty bass line, vintage fuzzed-out guitar work, and sparkling, dreamy keyboards. Or much more likely, it's the entire effect, crafting a dark and brooding yet strangely sensual and moving style of music that is seldom heard. Having taken their psychedelic rock sound and allowed it to be manipulated by mastermind producer Ben H. Allen (Animal Collective, Gnarl Barkley), The Constellations have become something completely unique — a groovin' southern rock band injected with a hefty dose of electronica.

N*E*R*D canceling their performance at Vanderbilt



CHRIS MCDONALD
Music Editor

Ever since its initial announcement, one thing has reigned supreme as the single most anticipated event of the semester — Jay-Z's performance in our very own Memorial Gym. The campus was worked into an absolute frenzy over this news. Then came the announcement that N*E*R*D, Wale, and J Cole would be opening for Jay-Z, only sweetening the deal further.

Over the last few weeks, however, questions have arisen about the validity of this projected lineup. And despite all announcements to the contrary, rumors have begun to circulate over the last week or two that N*E*R*D was pulling out. Now, after weeks of speculation, it has become clear that N*E*R*D has indeed been cancelled for the show.

This comes as a surprise, to be sure, especially since no announcements have been made to the student body. However, if one searches scrupulously enough, they will find that there was an under-publicized press release made roughly two weeks ago by Dwayne V. Elliot of the Vanderbilt Programming Board (the organizers of the show) that made it clear N*E*R*D would not be appearing. The release promoted newcomers

J Cole and Wale as the supporting artists for the main act, and did not once mention N*E*R*D or any of the original announcements.

While Jay-Z himself can carry a sold-out arena, N*E*R*D was certainly a big draw, the "icing-on-the-cake," if you will. Certainly, this information has been kept as quiet as possible in order to avoid any sort of backlash or let down and keep generating positive energy for the show. In fact, VPB has continued to print and distribute promotional posters listing N*E*R*D as the opening act.

Despite this letdown of a cancellation, the show is sure to still be a phenomenal success for VPB. Having seen similar success with rappers such as Lil Wayne and Kanye West, VPB has chosen a surefire winner in bringing Jay-Z to campus. ☿



Musical Day Trips for Fall Break

CHRIS MCDONALD
Music Editor

For those of you who have held off until the absolute last possible minute to make fall break plans (or are completely lacking in plans), fear not! In a continuing effort to further your music knowledge and expand your tastes, we at Versus present to you a list of "Musical Day Trips." These are short drives (no more than a couple hours) to close cities where you can take in an evening (or few) of great music.

Memphis, TN

210 miles — 3 hours, 20 minutes
Tonight, Memphis welcomes teen-pop sensation **Miley Cyrus** and **Metro Station** (anchored by Miley's brother) to town for a one night stint at the city's largest venue, the FedEx Forum (which also is home to the Memphis Grizzlies). \$39.50-79.50, 7:00 p.m.

If Miley's not your thing, check out indie-rockers **Built to Spill** at Memphis' newest concert venue, **Minglewood Hall**. These masters of quirky, enticing rock are touring to support their 7th and latest full album, "There Is No Enemy," released October 9th. \$20, 7:00 p.m.

Knoxville, TN

180 miles — 2 hours, 52 minutes
Friday night (October 23) Austin TX band **Ghostland Observatory** takes the stage at The Valarium, one of Knoxville's most popular venues located in the heart of downtown. The duo is renowned for their mesmerizing performances and hybrid sound, combining electro, dance, soul, pop, rock, and funk into one unique package. \$20, 8:00 p.m.

Atlanta, GA

250 miles — 3 hours, 55 minutes
Rather than feeling trapped in Nashville, why not feel trapped in the closet? R&B sensation **R. Kelly** rolls into Atlanta for two shows (Thursday and Friday) at the "Fabulous Fox Theatre." Though R. Kelly has seen more success as of late in his guest spots on remixes for songs such as Beyonce's "If I Were A Boy," or Kanye West's "Love Lockdown," the performer continues to draw a huge crowd for his own solo shows. \$47-77, 8:00 p.m.

Louisville, KY

177 miles — 2 hours, 49 minutes
Say goodbye to your hearing and hello to **Insane Clown Posse** and **hed(pe)** as they take Louisville by storm on Friday night. ICP will bring their screaming rap/metal sound to the Expo 5 Arena tonight for a show that will be both out-of-control and yes, nightmare inducing. Good luck. \$30 at the door, 7:00 p.m.

Birmingham, AL

192 miles — 3 hours
One night of **Miley Cyrus** in Memphis just not cutting it for you? Well thankfully you can see her again on Friday, this time in Birmingham, Alabama as she graces the stage of the BJCC Arena. Also playing as well is her brother's band **Metro Station**, still riding on the success of their hit "Shake It." Tickets are a pricey \$39.50-79.50. Show starts at 7:00 p.m.



In the mood for some ear-shaking arena rock? The heavily costumed and made up members of **KISS** descend on Birmingham on Saturday (Oct. 24) with a mission to "rock n' roll all night." Along with opening band **Buckcherry**, KISS is playing at the very same venue Miley Cyrus is performing at the night before. Tickets start at just \$17.50, and doors open at 7:30 p.m. ☿



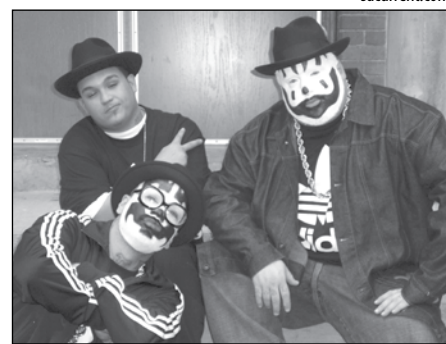
NEW RELEASES

THIS WEEK'S LATEST ALBUMS



- ULIAN CASABLANCAS, "Phrazes For The Young"**
- ELECTRIC SIX, "Kill"**
- FLIGHT OF THE CONCHORDS, "I Told You I Was Freaky"**
- MAPS, "Turning the Mind"**
- TIM MCGRAW, "Southern Voice"**

* Indicates that the album will be reviewed in next week's issue
** Reviewed in today's issue



SATURDAY, OCT. 24

Country/Americana songwriter **Chris Scruggs** plays this Saturday at the Basement touring his critically acclaimed new album. With a sound that goes back to the good ole days of Hank Williams, Scruggs also incorporates an experimental aspect into his music, citing influences like Bob Dylan and The Beatles. Tickets are a deal at \$5, show is at 9:30.

SUNDAY, OCT. 25

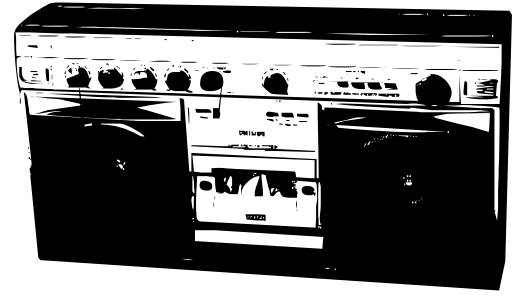
A Fine Frenzy (the stage name for **Alison Sudol**) returns to Nashville Sunday evening. Sudol has been touring since August in support of her latest release, "Bomb in a Birdcage," an album chock full of piano-driven pop/rock tunes. Join her tonight as she takes the stage at 3rd & Lindsley at 7:00 p.m. Tickets are \$15.

MONDAY, OCT. 26

Do you want to get away? Perhaps even fly away? Then swing by the famous Ryman Auditorium tonight to catch a performance by solo rocker **Lenny Kravitz** at 7:30 p.m. Politically charged rapper K'NAAN will open for Kravitz, providing an interesting blend of music for all in attendance. Tickets are \$39.50 and \$59.50.

TUESDAY, OCT. 27

One-time teenage heartthrobs and now serious musicians **Hanson** play downtown at the Wildhorse Saloon tonight. These brothers have taken quite a turn since their "Mmbob" days, opting now for a more serious, soulful alternative rock sound. Doors open at 6 p.m., and tickets start at \$30. Check out the interview with Hanson on page 9.

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. "LAUNDRY ROOM"
The Avett Brothers
2. "DAYLIGHT"
Matt & Kim
3. "GET OVER IT"
OK Go
4. "WEST COAST"
Coconut Records
5. "THIRTEEN"
Big Star
6. "RACHEL AND SANDY"
Jamiroquai
7. "HARDEST BUTTON TO BUTTON"
White Stripes
8. "PURSUIT OF HAPPINESS"
Kid Cudi
9. "BREAKFAST AT TIFFANY'S"
Deep Blue Something
10. "HOMETOWN GLORY REMIX"
Adele

All-Star Cast of Southern Rockers Jam Out for Nearly Five Hours at Municipal

ZAC HUNTER
Music Editor

"This ain't no party! This ain't no disco! This ain't no foolin' around!"

Amidst a cloud of smoke that reached the roof of the Nashville Municipal Auditorium, the crowd chanted along with John Bell and the rest of Widespread Panic during their final song—a cover of the Talking Heads' "Life During War Time."

The conclusion of the nearly five hour concert that included an opening set from the Allman Brothers and an extensive one from Panic came at around 11 p.m. Unfortunately, due to bad weather, the show was moved inside at nearly the last second from the previous location at Riverfront Park. Nashville

Municipal is a mediocre venue at best (especially for this type of show). The acoustics are subpar, and the stadium seating all around the stage makes it feel empty unless you were packed into the crowd up front, which plenty of people were. No matter. The all-star cast of Warren Haynes, Derek and Butch Trucks, Greg Allman, and the Widespread crew delivered.

The two bands have been alternating the opening spot throughout the tour with generally even sets. This time it was the Allman's turn to kick it off. Their set was highlighted by guitar virtuosos Haynes and Trucks trading licks and lengthy solos, as well as a cover of "Soulshine" (a song by Haynes' other band Gov't Mule)

and a rendition of "Melissa" that brought Greg Allman out from behind the keyboard to play a pretty acoustic guitar. JB came out to play a few tunes as well.

Widespread played hits like "Chilly Water," "Love Tractor," "Let's Get The Show On The Road," "Fishwater," and the afore mentioned encore, "Life During War Time." The guests (Johnny Kneel on keys and Audley Freed on guitar) were spectacular. Jam bands are known for the improvisational solos and breakdowns that make each show unique, and Widespread knows as well as anyone how to mix things up and



mymusicinmymind.com

make the music feel organic.

Overall, this was probably the most bang for your buck with respect to live music last week, as Quake apparently lacked the bang and Kings of Leon cost more than a buck. The two bands will part ways this week, as Widespread will take a quick break before jumping back on tour for 21 shows starting Oct. 30. ☿



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Vanderbilt's student radio station WRVU 91.1 has made the top 25 in MTVu's Woodie Award competition for best college radio station. Go to radiowoodie.ratemyprofessors.com to cast your vote!



FASHION

Impress, don't express

MATTHEW SHELTON
Staff Writer

He's standing there against the wall: totally erect, chest puffed, beer in hand, sending death stares in a 360 direction, daring anyone to try to try to penetrate his personal bubble. Hair crimped in signature crew cut gone wrong, his spiked hair looks like a bed of nails, probably as sharp. It's a product of 45 minutes of MANicuring, opting to skip the pregame to make sure he's the biggest peacock at the party. But his hair is his lesser offense, almost unnoticeable because of his shirt selection. Yes, he's got on a "wicked" new graphic tee he ordered online. There are three basic types of graphic tees: the Neo-Nazi, the Peacock and the Weedhead. Each of these classes of T-shirt is equally offensive in their own way and need to be burned.

The first class, the Neo-Nazi, is easy to spot, characterized by a black, white and gold color scheme, complete with

skulls, knives and barbed wire. As if the shirt needed any more violence to suggest the wearer's personality, arched across the front is an ambiguously "badass" word, such as Affliction or Extinction. Wearing one of these only tells women you want to physically abuse them, and the cluttered piece of cloth only hides that roided-out body you spend two hours a day in the gym for.

The second class of graphic tee, the Peacock, is an unappetizing palate of jewel tones with neon and metallic embroidered or spray painted on it. The object of wearing such a shirt is to draw attention to these energetic Northerners. These eyesores make everyone around them feel like they they've ingested a hallucinogen every time they have to look at you.

While the third class of T-shirt isn't as visually stimulating as its kin, it is as equally as annoying. Adorned with quirky sayings and



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logoish brand stamps, these corny attempts at political and social commentary rarely leave you with a laugh. While a political Don Juan may don a shirt claiming, "I love Bush," as a conservative cry against Obamian America, I doubt your shirt-pun is going to get you a third term with that conservative hottie in your Poli Sci class.

So stay away from any shirt that attempts to make bold claims about your personality. Dress to impress, not to express. ☞

Trend of the Week: Riding Boots

IMANI ELLIS
Staff Writer

Everyone knows there are shoe fashion perks to every season. Spring allows us to embrace cute open-toed wedges and fresh flats, the colder months are devoted to our favorite winter boot and the classic pair of Uggs. Summer is dedicated to detailed sandals, retro gladiators and stylish flip-flops and fall is the perfect season for my all-time favorite shoe wear: the riding boot. Walking around Vanderbilt's campus in the fall, you can't help but notice the jurisdiction: The riding boot has taken over all

other footwear. Dramatic as it sounds, riding boots possess the power to take a somewhat casual outfit and transform it into that classy, "wow" outfit everyone wishes they had.

Riding boots were initially created to be worn while riding horses, hence the name. This stylish footwear was designed to come high on the leg to protect the rider from being pinched by the saddle, and to be sturdy in order to protect the rider's foot. The boot also has a small heel to avoid getting caught in the stirrup. Fortunately for us, the riding boot has now become acceptable to wear outside the stable and is perfect for going to class or going out. The length of the boot helps to create the illusion of a longer leg line, which is never a problem, and the durability of the boot is great since a college student can seldom avoid walking everywhere. I personally love the fact that there isn't much of a heel on

these boots, because they're so comfortable and I don't have tower over everyone just to look cute.

You can find riding boots almost everywhere you look. Personally, I always start my shoe shopping at Nordstrom. They have a wide assortment of riding boots that come in a variety of prices. Some of my favorite models of this fall fetish include Burberry's French Belt Riding Boot (\$200), Coach's Chrissi Leather Riding Boot (\$178), J-Crew's Vintage Riding Boot (\$196), Colin Stewart's flat Riding Boot (\$129), Ralph Lauren's two tone calfskin Riding boot (\$189) and Chinese Laundry's Knee Riding Boot (\$99). You can wear these boots with dark skinny jeans, tights or dresses. They are a perfect match with your favorite pea coat, elongated cardigan, lumberjack shirts and oversized boyfriend shirts. Basically, they're amazing — consider investing in a pair. ☞



askFASHION: Keeping Cute in the Cold

OLIVIA KUPFER
Versus Writer

Dear Versus,
I'm going home for fall break and I want to get a new coat — after Vanderbilt's frigid Homecoming, a fleece won't weather November and December in Nashville. What are some good options for me? I'm petite and don't want to spend a lot of money this season.

--Cold sans Coat

Dear Cold sans Coat,
This winter's hottest trend is a great coat: Pair outerwear with flat riding boots and a dark wash skinny

jean and you'll look hot as you stay warm. Luckily for you, there are an abundance of styles to choose from this season: From architectural and military to quilted and tuxedo, outerwear is a fashion must-have (in addition to its most practical function — keeping you warm as you walk to Peabody).

Why wear a coat? Because hypothermia is an imminent danger; because your drunk "coat" is not warm enough; because celebrities love to wear heavy coats in Hollywood's mild winters, so they must be cool.

What are the season's best trends? Try this season's plaid (pick oversize black and white patterns, or darker tones such as auburn), either a plaid

trench or plaid peacoat (basic navy is outdated), for an eclectic, chic combo. If you are more daring, try the season's shades of neon (neon pink, yellow or orange) for a modern look. And my personal favorite: a winter white coat (think ivory or eggshell), especially with this season's architectural detailing (strong, sculpted shoulders on the coat) is a classic "investment piece."

What's a great fit for your petite figure? A great option is a belted, camel-colored, wool coat for winter (think '70s Charlie's Angels). This style is demure and sophisticated; in addition, cinching the waist draws the eye to the thinnest point of the body and eliminates any bulk as a result of layering. To create this effect with last season's wool jacket, pair a thin metallic belt with your favorite knee-

length coat and you're ready to go. If you are on a budget, a great place to go for a new coat is a vintage store. Since every fashion eventually comes back into style, look to vintage pieces to perfect this season's trends (long-haired fur shrugs from the '70s, leather bombers from the 80s and sculpted coats in bright colors from the '90s). Simply dry clean and you are ready to go! And, if all else fails and you don't have access to a nearby vintage store, you can try a reliable favorite: J. Crew. The store carries great bright colored, short wool winter coats this season, and great knee-length overcoats that look polished when belted.

Verdict on coats: Yes, please. ☞

Submit your style questions to be included in next week's column to Olivia.Kupfer@gmail.com



showtype.com

STYLE SPOTTER:

Daphne Li

NIKKY OKORO
Fashion Editor

This week's StyleSpotter features senior Daphne Li, who hails from America's lovely northern neighbor city of Toronto, Canada. Known around campus for her hip-hop moves, Li keeps busy by balancing a demanding schedule as VIBE Dance Group Co-President and a Neuroscience major; all while applying and interviewing for medical schools and more. Nominated for her style, she claims comfort in basing her wardrobe around a simple and clean color palette and has even mastered the skill of finding the best that is to offer from eBay. Read on to learn more about her favorite fashion picks and preferences...

WHAT ARE YOU WEARING RIGHT NOW?

Zara Blazer, Forever 21 Cardigan, American Apparel Tank, Urban Outfitters Pants, Chinese Laundry Boots, H&M Gloves, Bag from eBay, and a Necklace from a Flea Market in Canada.

WHO ARE YOUR FAVORITE DESIGNERS?

Alexander Wang and Philip Lim because they design comfortable clothes that are basic and can be layered.

WHO ARE YOUR FAVORITE STYLE ICONS?

I just recently got into fashion blogs this past summer and I'm really inspired by Rumi of "Fashion Toast", Lulu's blog, and "The Sartorialist" always has amazing pictures.

MOST DISLIKED VANDY TREND?

I think pastel colors on guys are okay, but their shorts cannot be too short! Also, wearing short skirts without tights in the cold is not acceptable.

IF YOUR CLOSET WAS BURNING AND YOU COULD ONLY SAVE ONE ITEM, WHAT WOULD THAT BE?

I would try and grab all my vests and shoes, especially all my black ankle boots.

WHAT WAS YOUR MOST RECENT PURCHASE?

I just recently bought a new motorcycle jacket. I love it because it keeps me warm and it's edgy.

AND LASTLY, IF YOU HAD TO DESCRIBE YOUR STYLE IN THREE WORDS, WHAT WOULD THEY BE?

Sleek. Monochromatic. Complete.

If you know of anyone that you think deserves to be in "Style Spotter", nominate them through emailing Nikky Okoro at n.okoro@vanderbilt.edu



Nikky Okoro/VERSUS Fashion Editor

The 5 Commandments of Leggings

TWO ANONYMOUS OBSERVERS

1. Leggings ARE NOT pants.

2. Exceptions to #1:

- You are hitting the gym or going to your dance class daily to maintain that svelte, I-can-pull-off-leggings body.
- You promised your mom that you would accompany her to her next jazzercise class at the Y. You also have a super-cool headband to complete the ironic '80s reference.
- Your name is Beyonce.
- You're a 5'11" 100 lb. international runway model. It is okay for you to go pantsless, just as it is okay for you to go braless. Because, chances are, your goodies are only a Google Image Search away anyway.
- A Wise Rule of Thumb: Only pair leggings with tops that cover your bottom when standing. Bend over at your own peril.

3. Jeggings: Just Say No. Sure, the jean-legging hybrid is more comfortable than nerve-damaging skinnies. But if comfort is your main concern, you might as well just reach for the sweatpants... (After all, they disguise lumps and thunder-thighs better.)

4. Slashes are for tires, not leggings. So if you wake up for less than \$10,000 a day, please put away the busted can of biscuits.

5. Let's do some math! Leggings ≠ pants. Tights ≠ leggings. Therefore, tights ≠ pants. (Follow this rule & we won't have to write "The 5 Commandments of Tights," and you won't have to read us complaining again in Versus.) ☞
Got a Style Rant or Rave? Speak your mind and email n.okoro@vanderbilt.edu.

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HANSON

COURTNEY ROGERS
Editor-in-Chief



BRYAN JOHNSON / kenphillipsgroup.com

Many of us know and love Hanson from the nineties. Now, they're continuing to blend music with humanitarian efforts and they're stopping by the Music City for a barefoot walk, a show at the Wildhorse and maybe even some pancakes from a certain pantry.

VERSUS MAGAZINE: So, let's start from the beginning. What was it like having so much success at such a young age?

ISAAC HANSON: Well, on some level having success at an early point in your life is a goal of yours. You're going out there, you love what you do and you feel passionate about your music. When "Middle of Nowhere" came out in 1997, we had been making records for about five, six years at that point. We were very familiar with performing and getting out there, it was not a foreign thing for us. However, it was on a scale that no one would have ever thought. And honestly, at the time, there's a degree to which you don't have as much perspective on things. It's never happened to you before. I was humbled by it. I found myself feeling profoundly lucky and just hoping that we wouldn't do anything to screw it up too bad. And we just tried always to focus on being respectful of our fans because without them, we didn't have a career. It was something that you felt that you had worked for but also something that you felt very, very humbled by.

VM: Could you talk about some of the challenges you faced when you started to transition into a different sound from "Mmmbop"?

IH: When you're making your first record, the joke in the music industry is that you have your entire life to write your first record and you only have a year and a half to write your second. There were a set of challenges that went with the records that succeeded "Middle of Nowhere." But I think the biggest challenge came because of constant changes in the music business. Right before we released our second record, the record company completely fell apart. All of the people who had been supportive of our career were gone and so as we rolled into the release of our second record, we had very little support at the record company that we were signed to. Ultimately, that resulted in a long struggle with making our third record. Most of the struggles that we have had in our career have had very little to do with music and everything to do with an ever-changing music business. And that's not an uncommon problem, especially these days with the constant consolidation of record companies and people who are not musically focused, are not entrepreneurial in the way that the music business used to be. They're just trying to find a hit, not trying to find the bands that are going to be the foundation of their company. They want the big multi-platinum album but they don't want bands that sell anywhere from 100 to 500,000 copies. They don't seem to value those bands as much, which is ironic because ultimately, if you have bands like that who can sustain themselves, as the years go on they will be the band with the big hit. I'm surprised how few people in the music business are willing to think that way. I have an anecdote for you.

VM: Great!

IH: Billy Joel made four records before he made a really big hit record. He's been profoundly influential in pop music and has had a career anyone would be jealous of. On his fourth album, "The Stranger," he was making that record, they spent about five weeks making the record, which by anyone's standards is fast. He says on the special edition of the record, "I didn't really think about it at the time, but the truth is, I was probably about to get job." That record had some enormous singles in it like "Movin' Out," and "Scenes from an Italian Restaurant." My point is that most artists these days wouldn't make it to their second record, let alone their fourth. You should think about your artist from the point of view that you believe in this artist is in the long term and it's about building things. I might have a hit right off the bat, but there's a good chance that I won't. And my goal is to make this a career band, not just a flash in the pan. Because if it's just a flash in the pan, it's potentially a huge waste of money.

VM: How would you describe your current sound? How is it different from when you first started out?

IH: I think it's hard for me to describe it because on some levels, we haven't changed a lot. Someone who's not familiar with Hanson would say, "Those guys have changed a lot." I think what we do is a version of soulful pop. It's got a lot of roots in early rock and roll, R&B. But, it's ultimately pop music in the same way that Billy Joel, Elton John and Paul Simon is pop music. Our version of pop is very organic. If you like "Mmmbop," I'm sure you'll like our show. And if you thought you didn't like "Mmmbop," and you thought "There's no way I'd go to a Hanson show," I think you'll probably like our show. If you like Gavin Degraw, Michelle Branch, Kings of Leon. If you like any of those bands, you'll like a Hanson show.

VM: How many of your early songs do play in your current set?

IH: We play all over the map. We'll go back and forth from song to song, something from 1997 to something in 2007. We change the set list every single night. The truth is, if you saw a Hanson show last time in Nashville, the likelihood of it being pretty different is very high. The shows are always changing and we do that on purpose. Music is always changing and if you wanted to go to more than one Hanson concert, you'll see different songs. The feeling of the show is still similar but the songs are not exactly the same. It's just something that's a part of what we do as a band. We took a little bit of a cue from the Grateful Dead and Dave Matthews Band on that one.

VM: Personally, I'm crossing my fingers that you play "Penny and Me," because that's one of my favorite songs.

IH: That's a fairly consistent one in the set but I have to say, we don't always play it.

VM: Uh oh. Well I hope so. See how you're feeling that day.

IH: I'll cross my fingers for you too.

VM: When you're writing songs, what inspires you the most?

IH: I think writing songs is as much about your emotional mood at the time as it is about things you're experiencing in life. Sometimes you just feel down, and you end up sitting there and you feel so inspired and you start writing a song. The story or the song that you come up with may not have anything to do with exactly what you are feeling but that emotion has triggered that thought. Sometimes it's only slightly auto-biographical, sometimes it's really auto-biographical. I would say life is constantly full of inspiration and I don't know if there's any particular thing. On this latest record, there's a lot of joyful, victorious type qualities to the music. There's a lot of, I know you're down, but let's get up, we can make it thought this. There's a lot of 'let's just dance and have a good time.' Almost all of the records deal with emotional, moral and spiritual challenges that we all have. We try to deal with it in a universal way, if at all possible. There's a lot of consistent themes, it's just articulated slightly differently every time.

VM: You guys are very involved in activism with your tour. How did you get involved with TOMS shoes and how did the Use Your Sole tour come about?

IH: Our affiliation with TOMS Shoes was a beautiful, symbiotic circumstance. We had taken a trip to Africa in 2006 while making our record, "The Walk." It felt like our record wasn't going to be done before we took that trip. Some friends of ours who had developed some medical technology were going over there and we said, "Guys, we want to go with you." They

had been in contact with some remarkable doctors who were at the forefront of HIV/AIDS research and remarkably had discovered that in 98 percent of cases, if mothers were able to get a hold of antiretroviral drugs for 40 days before they gave birth, the children would not be born with the virus. That gives the next generation a fighting chance. ... (HIV/AIDS) is a pretty profound challenge and it crosses to all areas but particularly when it comes to poverty. Poverty and HIV/AIDS in Africa go hand in hand. After our trip in 2006, we took the song "Great Divide," and released it as a charitable single. We put up some merchandise to raise money as well. As cliché as it sounds, we just had to do something. Then, the tour came up and we were about to hit the road when we discovered TOMS Shoes. We thought it was such a great concept that if you bought a pair of shoes, they give another pair away. Just by accident, in New York City, at a party, Taylor runs into a photographer who knows the head of the company. The photographer gives Taylor his number and says give him a call. So Blake answers the phone and Taylor goes, "Hi Blake, this is Taylor Hanson from the band Hanson. I know this sounds kind of crazy but... we want to figure out a way to work with you." We had a breakfast meeting in Los Angeles and the idea was one mile barefoot walks in every city on the tour and we'd encourage everyone to buy (TOMS) shoes. It gives us a way to connect the realities of tangible needs that exist in Africa and it gives (TOMS shoes) a louder megaphone. He looked at us and goes, "This is a good idea. You guys are crazy." They brought the shoes on the road with us, we did 50 barefoot walks and by the end of those walks, we reached the goal and at the end of the tour, we were on our way to Africa to deliver 50,000 shoes.

VM: Delivering the shoes must have been the most amazing experience.

IH: It was amazing. They're a really great set of people, they really care and put the caring above everything else at that company. I'm very impressed by them as individuals. They have grown immensely in the past few years and we've continued a strong relationship with them. On this tour, we've continued to do these walks, again in very direct association with TOMS shoes.

VM: Can you talk about this current tour and its philanthropic aspects?

IH: We wanted to do something different. People kept asking us, "What more can I do?" And there were some other organizations that we wanted to support so we said, "Let's find five specific causes." There's poverty, which is related to shoes, so let's do shoes with Tom's. We need to drill wells to provide clean water, we need to build schools because kids need to be educated. We need to provide anti-retroviral drugs and continue to support our friends who had brought down mobile phone technology (for doctors and patients). We decided to walk around the world. It's basically 25,000 miles. So that was the goal, we're going to get 25,000 people to walk a mile. How are we going to do that? We're going to keep doing these walks and give a dollar for every single person who walks. By doing that we'll provide a well, a school, hundreds of pairs of TOMS shoes, hundreds months worth of drugs and text messages. So we went out on another set of walks. We started in the Fall of 2008 and by the Spring of 2009, we had walked around the world. We ended the "Walk around the World" campaign in May and since then, we've had thousands of miles that have been walked. So we're like 6,000 plus miles into the next lap around the world.

VM: Oh my gosh, you're going to do another lap!

IH: That's the goal, do another lap. I say that to say that we've got a walk on Oct. 27. We'll start at Belmont and end at Vanderbilt. Hopefully Belmont and Vanderbilt students will take 20-30 minutes out of their day and come walk with a couple of crazy guys from Oklahoma who are willing to walk barefoot for a good cause. Nashville was the first walk that we did in September of 2007.

VM: Have you been to Nashville before?

IH: Yes, we've been to Nashville many times.

VM: Do you have a favorite restaurant or place to visit in town?

IH: I can't say too many places because then if I say them, people will always know them and if I'm in town, they'll know where to find me. There are some fun little areas. Downtown, there's an area over by Vanderbilt with a bunch of little shops, the pancake, what is that called?

VM: The Pancake Pantry?

IH: Pantry, that's right. I've been around. I've had some great food there.

VM: If you weren't a musician, what do you think you would be?

IH: As a young kid, I used to say architect, but then I realized that I wasn't quite good enough at math to really do it. I enjoyed the design element of it and the geometric shapes, but it turns out that I'm not quite the artist/mathematician that I would need to be to really do that. I suppose if I really applied myself to it really aggressively, I might be able to pull it off. I take that back, I think what I would like to do most, if I could pick another profession, I would like to write books.

VM: What do you think you would write about?

IH: Fictional stories about people, interesting people. J.D. Salinger, Nick Hornby, maybe a little less cynical.

VM: What's your favorite color? Why?

IH: It has been green for pretty much my entire life. I don't know, it just is. I think it might be just because it's the color of trees and nature and that's just a soothing thing for me. I do really like black though.

VM: If you could only eat one food for the rest of your life, what would it be?

IH: Oh gosh. I'm going to go with burritos.

VM: Any specifications on burritos?

IH: Well I was hoping you wouldn't ask the specifications so that I could stay generic on that. Let's see, it would have pico de gallo, rice, beans, fajita vegetables and possibly steak. And the hottest salsa they could find. Blazing. Hurt me. I love intense food.

VM: If you could be any animal, which animal would you want to be?

IH: There are lots of different animals that you could want to be that are really cool. I have to go with dolphin. They are the only animal that can take on a shark, pretty much the only adversary for a shark. They're really fast and graceful. They're really smart and they seem like they have a good time. I'm sure there are some grumpy dolphins, but they just seem very together creatures. Playful, entertaining, graceful and all of those things. I think a wolf might be kind of cool too. ☼

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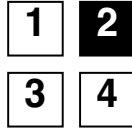
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10/19/09 SOLUTIONS

5	8	9	9	8	2	2	7
2	3	6	5	7	9	4	6
9	6	2	2	6	8	8	5
6	4	9	3	5	2	9	7
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		4					

10/21/09

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CROSSWORD

ACROSS

- 1 Droops
- 5 Benchwarmer
- 10 Dull
- 14 Spiritual guide
- 15 Pageant trophy
- 16 Tot's first word, often
- 17 Electrical worker's action
- 20 Stuff to capacity
- 21 Like the healthiest
- 22 White House advisory gp.
- 23 "Don't tase me, ___!"
- 24 Discount retailer's action
- 32 Virginia, for one
- 33 Sits on the sill, as a pie
- 34 Absorb, with "up"
- 35 Exaggerated publicity
- 36 Type of servant or engineer
- 37 Ready for picking
- 38 "You ___ here": mall map words
- 39 Arrested
- 40 Parson's home
- 41 Feuder's action
- 44 In the past
- 45 Actress MacGraw
- 46 Traffic jam causes
- 50 Toronto skyline landmark
- 54 Accused speeder's action
- 56 On a single occasion

- 57 Two-time U.S. Open winner Fraser
- 58 Opposite of aweather
- 59 "The ___ the limit!"
- 60 Freezing cold
- 61 Bakery offerings

DOWN

- 1 Bilko and York: Abbr.
- 2 Subtle emanation
- 3 "True ___": John Wayne film
- 4 Rotate face-up, as one's palm
- 5 Pain in the side
- 6 Movie
- 7 Tabloid
- 8 Russia's ___ Mountains
- 9 America's pastime
- 10 Key of Beethoven's Ninth
- 11 Distance divided by time
- 12 Gremlin and Pacer
- 13 Capital of Thailand?
- 18 Out of fashion
- 19 Time irregularities, in sci-fi
- 24 Prefix with foam
- 25 Boutonniere site
- 26 Cupcake topper
- 27 Spanish sweetheart
- 28 Continuing to operate
- 29 "Of Thee ___"
- 30 Thicket
- 31 Olympics sword
- 32 Peacock Throne occupant
- 36 Challenging the rapids, maybe
- 37 Police cruiser
- 39 On the money
- 40 Poly- equivalent
- 42 Sprints
- 43 Went on a tirade
- 46 Corp. money bigwigs
- 47 Place where the starts of this puzzle's four longest answers result in a penalty
- 48 Part of CIA: Abbr.
- 49 Dagger of yore
- 50 Colombian cartel city
- 51 How many employees are pd.
- 52 Hard-to-find shoe width
- 53 Numbered hwy.s.
- 55 Word before Friday or pal

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59							60						61

10/21/09

10/19/09 Solutions

C	A	M	S	S	O	L	E	S	G	I	L	D		
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A	N	I	M	A	M	U	S	T	R	E				
J	I	G	S	A	I	N	T	O	P	E				
O	D	E	R	R	A	W	S	P	I	R	A	L		
N	O	M	E	A	N	S	O	F	E	S	C	A	P	E
G	L	O	S	V	A	N	S	T	E	N				
C	R	O	W	D	C	O	N	T	R	O	L			
H	A	G	P	E	A	R	B	O	N	U	S			
O	D	I	N	S	T	I	C	K	S	H	I	F	T	
M	I	S	T	C	A	S	T	E	A	L	O	E		
P	I	T	H	A	L	L	A	Y	N	E	S	T		

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