

Versus

The Vanderbilt Hustler's Arts & Entertainment Magazine

JANUARY 27—FEBRUARY 2, 2010 VOL. 48, No. 2

THE FUTURE OF
ELECTRONIC MUSIC
FEATURING RJD2



photo by Mike Schriber

PLACES TO GO, PEOPLE TO SEE

THURSDAY, JANUARY 28

Gov't Mule — The Ryman

With a brand new album, "By a Thread," released late last year, celebrated jam band Gov't Mule cruise into Nashville's Ryman Auditorium for what's sure to be a classic performance. If you like the Allman Brothers Band and Lynyrd Skynyrd, then you'll like Gov't Mule. Don't miss this great opportunity to hear some of the band's classic tracks and some brand new ones. (\$22/\$27, 7:30 p.m., 116 5th Avenue North)

Novella — The Muse

If you're into heavy Christian screamo, then you'll definitely like Massachusetts-based Novella. They create a sound most definitely conducive to head banging, with intense guitar riffs, big sounding drums and dark vocals. If you're looking to rage, head down to The Muse and check out Novella. (\$7, 7 p.m., 835 4th Avenue South)

Duwayne Burnside w/ the Delta Saints — Exit/In

Influenced heavily by his Mississippi country upbringings, Duwayne Burnside cooks up some fantastic southern blues/rock. You may have heard him playing on some tracks with the North Mississippi Allstars in the last ten years. If you want to check him out before the concert, listen to his 2005 album, "Under Pressure," showing off his gritty singing style and skilled riffing. (\$8, 9 p.m., 2208 Elliston Place)

James Intveld — Mercy Lounge

Clearly influenced by music from Hank Williams, Johnny Cash, and Elvis, James Intveld creates music made for lovers of old country and rock 'n' roll. He released his third studio album, "Have Faith," last year. If you want to experience the closest thing to a '60s country concert, go see James Intveld at The Mercy Lounge. (\$10, 8 p.m., 1 Cannery Row)

Jerry Castle — The 5 Spot

Jerry Castle follows in the footsteps of artists like Ryan Adams with an alternative country style sound. With superb tracks like "Guilty" and "Sparkle Fade," Castle is sure to create countless new fans at the 5 Spot. Look for his upcoming album, "Don't Even Ask," in April. (TBA, 8 p.m., 1006 Forrest Ave.)

FRIDAY, JANUARY 29

Day of Fire with Papercut Massacre and Halo Stereo — Exit/In

Celebrating the Jan 26 release of their latest album, "Losing All," Day of Fire will return home to Nashville for one night at the Exit/In. Having gone through the darker side of fame and excess in his earlier days of music, and almost dying, front man Josh Brown turned his life around, focusing on the positive messages he could relay to his listeners. Now, with an album featuring songs co-written by superstar Chris Daughtry, Brown is poised to reclaim his stake of the spotlight with Day of Fire. (\$10.29, 9 p.m., 2208 Elliston Place)

Nick Oliveri & The Millionaire Magicians — The End

Hard rocker Nick Oliveri, best known as the bald, bearded bassist for Queens of the Stone Age, brings his music to The End tonight. Though better known for his work in QOTSA, The Dwarves and his newest project, Mondo Generator, Oliveri is a solid solo musician in his own right. Interested in jumping around, screaming and just going nuts for an evening? The End is waiting for you. (TBA, 8 p.m., 2219 Elliston Place)

Union Pulse — Music City Bar and Grill

Taking the stage at the Music City Bar and Grill is Union Pulse, an American rock band out of Milwaukee, Wis. Fronted by singer-songwriter James Redding, Union Pulse has endured numerous lineup changes and style evolutions over their eight years. Blending the lines between rock, folk, grunge and country, the band is sure to provide something for everyone. (TBA, 9 p.m., 2416 Music Valley Drive)

Space Capone and Yacht Rock Revue — Mercy Lounge

Drop by The Mercy Lounge tonight for an eclectic evening of feel-good music brought to you by Nashville favorite Space Capone and accompanying Yacht Rock Revue. Space Capone is easily one of the most captivating bands in Music City, bringing to the stage "highly danceable '70s-style funk grooves and thrift store retro style." Space Capone has already won over the local press and is fast on its way to conquering the national scene as well. Opening for Space Capone is the intriguingly named Yacht Rock Revue, featuring soft rock hits from the likes of Hall & Oates, Steely Dan, Boz Scaggs, Michael McDonald, Kenny Loggins, Christopher Cross and more. (\$8 in advance, 9 p.m., 1 Cannery Row)

SATURDAY, JANUARY 30

Webb Wilder — 3rd and Lindsley

The man who calls himself the "Last Of The Full Grown Men" brings his country and blues-infused style of rock 'n' roll to 3rd and Lindsley on Saturday. Living his life by the creed "Work hard, rock hard, eat hard, sleep hard, grow big, wear glasses if you need 'em," quality entertainment is promised from this evangelical crusader of rock 'n' roll. (\$10, 7 p.m., 818 3rd Avenue South)

"In The Round" feat. Jo Clark, JR Russell & Deborah Soule — Bluebird Cafe

Small-town girl Jo Clark got her start singing with her sisters in barber shops and performing at local functions. Also performing is JR Russell of JR & the Roadkill Choir, a band that calls its sound "Happy hour music with a twang." Completing the evening's trio is Deborah Soule, a woman whose style of country music is crafted for the "lost, lonely and down." Her performances are a mix of country and rock music that are sure to warm up your heart and bring a little comfort to a troubled world this Saturday night. (Free, 6:30 p.m., 4104 Hillsboro Rd)

The Non-Commissioned Officers with Wax Fang and How I Became the Bomb — Exit/In

Brothers Eric and Jordan Lehning lead the six-member band as the "Non-Coms" take charge this Saturday at Exit/In. Also performing will be Wax Fang, a band which "began as one man's basement vision of how rock 'n' roll might sound if it simultaneously existed in the past and future, stopping in the present just long enough to stupefy listeners." Topping off the evening are futuristic rockers How I Became the Bomb, fresh off the release of their latest digital EP "Foremost Sentinel." (\$7, 8 p.m., 2208 Elliston Place)

Parachute Musical with Stephanie's ID & Overzealous — The End

Parachute Musical will drop in to The End this Saturday night. A Nashville band with DC roots, they boast heartfelt lyrics with a sound "so tight you'd swear they were wearing a girdle." Blurt Magazine called Asheville, N.C.'s indie-rock band Stephanie's ID "hypnotic, anthemic and contemplative." Be prepared for a night of refreshing music from three very cool bands. (\$5, 9 p.m., 2219 Elliston Place)

The Regulars

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410 Fourth Ave. South 37201
782-6858

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1 Cannery Row 37203
251-3020

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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

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259-9891

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321-2626



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Versus

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Versus Magazine

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From the Editor



In the absence of tailgating to consume our Saturday afternoons, my friends and I are forced to find a new pastime to while away our weekends. Although reading material for class might seem the most reasonable option given this semester's work load (it ain't easy being queen ... or editor-in-chief ...), we've turned instead in another direction altogether: Shopping.

And what I've discovered during this weekend's adventures throughout the Nashville shoppisphere is twofold:

1. The mall sucks. I mean, it really, really sucks.
2. The boutiques surrounding our campus, dangerously less so.

Some of you may already know this. If that's the case, you can stop reading here (maybe move on to our Culture section, where you can find the first of our new weekly series "The Twenty Dollar Bottle." Or, just go do the crossword).

But, for those of you still driving through that nasty traffic to Green Hills trying to find a cute new dress (which two other girls will be wearing at that date party), scouring Forever 21 for easy options for going-out tops (which will fall apart after one wash) and hoping to find a unique-but-affordable dress at BCBG or Off 5th, seriously, stop it.

Friday afternoon I went to the mall. I shopped all day, and out of frustration at finding nothing that I loved, coupled with my inexplicable need to spend money, ended up buying a random red leather passport holder (need) and two thoroughly mediocre tops from Banana Republic. I don't even like Banana Republic. "But it was on sale."

After the mall, my shopping bug still not satisfied, I bbb-whined to our fashion editor, Lauren Junge. The girl has a can-do attitude. Within the hour I was back in the car.

My new personal shopper directed me to the 12th Avenue South shopping area. Ladies (and gentlemen, if you're into vintage apparel), I am telling you, Local Honey is like cocaine. If you try it, you will spend a lot of money, and if you intend to go every weekend/possibly every day for the rest of your college career (as I just might), you will probably develop an addiction. I'm not saying do it, I'm not saying don't, but I am saying that I walked out of there with three items that I like more than anything I've purchased at the mall in the last few years, and all of which I can guarantee no other girl will be wearing around campus or downtown (the power of vintage).

The next day, again on Lauren's recommendation, I decided to check out UAL (United Apparel Liquidators), located just down the street on West End. Upon stepping into the store and reviewing rack after rack of Lanvin, Herve Leger, Yigal Azrouel and more, all marked down by more than half, I was quick to make an unsettling judgement: if Local Honey, an unassuming vintage boutique, is cocaine, UAL IS CRACK. The store is the size of Sarratt Cinema, crammed full of high-end designer apparel marked down to absurdly low prices—we're talking \$400 dresses marked down to \$60. It's like heaven. (Only, it's like hell, because some of us have limits on our credit cards. So, really, it's more like purgatory, because, once you get in, you'll spend the rest of your life struggling to get out without overdrafting your balance). I purchased, among other ridiculous things, a pair of Prada MC Hammer pants in champagne silk ... Perhaps even less necessary than the passport holder, but so much cooler.

Anyway, the moral of the story is, stop going to the mall and get with something harder. The items at these amazing boutiques (not to mention Posh and Pangaea) are affordable and unique, and it's a guarantee that you'll find something you like. Potentially dangerously so.

Avery Spofford

(And, Lauren, with regards to both of these recommendations ... my wardrobe thanks you. My wallet does not. You owe me margaritas).

Party and Bullshit



1. Versus Culture Editor Matt Shelton on Printer's Alley 2. Kati Swenson, Kyle Nelson, Tori Cannon, Trevor Breen and Anna Laptok 3. Marisa Reason and Danielle Levy celebrate Marisa's 21st birthday 4. Charlie Russell, Kelsey Connard and Jesse DeOms 5. Anne Hopkins and Alexa Wisz 6. Alice Wang and Kathryn Sargent at Pi Beta Phi bid day 7. Page Kahle, Avery Carpenter, Meagan Griffin, Alex Wilkie, Kelsey Vanderlip and Katy Owen in costume for Kappa Alpha's "Country Club" party 8. Imani Ellis, Shola Adesoji, Lisa Virdure and Ijeoma Osigwe 9. New members of Kappa Kappa Gamma enjoy an ice cream sundae party at Sambuca 10. Lauren Iazard, Megan Eddings and Amy Johnston 11. Kimberly Burky with MJ Garrett of 2004's "The Real World: Philadelphia."

To submit your party pics, e-mail avery.l.spofford@gmail.com and include the names of the people pictured and a description of the event.

CULTURE

Out there grindin'

MATT SHELTON
Culture Editor

I never stood a chance. Growing up, I idolized my dad, a to-work-at-5 a.m. physician who grabbed at least a couple cups on his way out the door. Although I never witnessed this morning routine, the aroma of the brewing coffee floated into my room and acted as a pleasant (yet pungent) alarm clock every morning. Couple this paternal adoration with the fact that my budding musical tastes circulated the Seattle grunge/garage band scene, and one would correctly assume that I picked up coffee at an early age. But it wasn't just me. The Starbucks-infused coffee

culture movement has swept across mainstream culture and left no one without a green mermaid cup in his or her hand. Those hipsters that began the movement are now rebelling against the mainstream mermaid, opting for a less recognizable cup to hold on to their favorite pastime, the glorious counter-revolt. Vanderbilt is not immune either: the campus is littered with all types of coffee, and Starbucks, Fido, and all sorts of hang-out coffee shops abound, hoping to catch college kids in desperate need of a quiet lounge and a caffeine crutch.

Staff Writer Dave Pittman, a coffee connoisseur in Nashville, analyzes the pros and cons of Nashville's bean breweries.

But questions still remain surrounding the caffeine bean: Is caffeine a "drug," and is this coffee culture creating serious health problems down the road?

"Caffeine is worse than cigarettes," belts a high school gym-turned-health teacher, flipping through an outdated health book that looks more like a "DON'T HAVE SEX" propaganda piece than a health book.

But recently, wine and coffee have been getting a positive rep after long-term studies prove specific health benefits. So what are these benefits? The Wall Street Journal perfectly outlines the benefits based on a per-cup intake. Let's look over this coffee "crisis" cup by cup.

1 cup: Lowered the risk of developing type 2 diabetes by 7%.

2 cups: Lowered the risk of committing suicide by 60% in a study of over 86,000 women.

3 cups: Cut the risk of gallstones by 20%.

4 cups: cut the risk of stroke by 43%.

5 cups: Lowered risk of advanced prostate cancer by 65%.

6 cups: Lowered the risk of prostate cancer in men.

So, do yourself a favor and put on another pot. Those 8 a.m. classes come way too early anyway. ☼



justfood.coop

The 20 dollar bottle: Jim Beam Red Stag

JOE AGUIRRE
Staff Writer

There are few Southern pleasures more refined and beloved than the recreational enjoyment of bourbon. Especially in the dreary winter months, a glass of Grandpa's old cough medicine warms the soul and eases the mind. In an area steeped in traditions of master distilling, first-rate bourbons abound, and even on a college budget, quality is attainable. A relatively new bourbon that merits a try is Jim Beam Red Stag, a syrupy black cherry whiskey with a piquant finish.

I was initially skeptical when I learned of Jim Beam's flavored creation. Intuitively, I assumed that the viscous black cherry bourbon would be overpoweringly sweet, but my fears soon proved to be unfounded. Enjoying a glass on the rocks, I savored the cloying aroma but found the taste to be biting, with a sharpness and complexity that I hadn't found in Beam's standard bourbon. Aged four years, the Red Stag was excellent for the low price, and it adds an enjoyable twist to mixed drinks or enjoyed on its own as an uncomplicated bourbon experience.

I recommend enjoying Red Stag served neat in a highball glass. However, its cherry flavor spices up a standard Whiskey and Coke and pairs perfectly with Sprite. In a bind, it's also just fine savored out of the



intoxicologist.files.wordpress.com

bottle. The possibilities for mixing are endless, but here are a few to try:

BOURBON SATIN

- 2 oz Jim Beam Red Stag
- 1 oz creme de menthe
- 1 oz light cream
- Shake with ice, strain into a cocktail glass, and enjoy.

CHERRY BOURBON LEMONADE

- 1.5 oz Jim Beam Red Stag
- 0.5 oz triple sec

- 2 oz sour mix
- Sprite to fill
- Lemon wedge
- Combine the first three ingredients in a glass and mix. Fill the glass with Sprite and garnish with lemon. Enjoy.

As the company advertises on its website for the beverage, never be afraid to migrate to unfamiliar territory. With Red Stag, it'll be a trip well worth the taking. Cheers to a wonderful week and to enjoying your \$20 bottle responsibly. ☼

From the front lines of the coffee shop wars

DAVE PITTMAN
Staff Writer

Which of Nashville's coffee shops is best? I've been trying to answer that question for four years and to no avail. As it turns out, the question is not that simple. Like trying to find the perfect college, girlfriend, car, dog, apartment or restaurant, it seems that personal preferences play a major role in finding Music City's finest place to study and/or socialize with a cup of joe. There are the studious grad students that haunt JJ's and the swarms of Bel-derbilt hipsters that live at Fido (that is, before 11 p.m. on weekdays and before midnight on the weekends). Then there

are the early risers, the singer-songwriters and all those people who "do lunch" at the Frothy Monkey (which closes too early to be considered a legitimate option for dinner, despite how tasty and wholesome the food is). And then of course there's the sleeper, or perhaps the insomniac, Cafe Coco: the one place in Nashville, other than Waffle House, where you can find coffee, consistently mediocre food and a random mix of Nashville weirdos (myself included) twenty-four hours a day. (Note: I struggled with whether or not to include Mapco or Exxon Tiger Marts in this taxonomy, but ultimately I decided against it due to their lack of seating

space.) Of course, every coffee shop has its die-hard followers, but then there are those drifters who, like moths to light, seek out that sweet aromatic nectar, the object of their addiction, anywhere and everywhere it is sold. It's worth confessing that I'm probably in that cohort ninety percent of the time. In the end, I love Cafe Coco, but I also love Fido and JJ's and the Frothy Monkey. Some have called coffee "the most widely used drug in America," but still others have referred to it as "the lifeblood that drives the dreams of champions." As far as I'm concerned, as long as you serve coffee, that's really all that matters. ☼



SouthernLiving.com



yelp.com



rapidsignonline.com

Fido

Pros: Hipsters; used to be a pet shop (a charming neon sign remains); Hillsboro Village; close to campus; lively atmosphere; great food; serves alcohol

Cons: Hipsters; used to be a pet shop (a misleading neon sign remains); loud; the kitchen closes early (thus negating the draw of "great food")

JJ's Market & Cafe

Pros: Close to campus; quiet; studious atmosphere; great music; creative drink names; adjacent convenience store and newsstand; fiercely independent; sells alcohol

Cons: Quiet; studious atmosphere; great music played at an almost inaudible volume; creative drink names are in no way self-explanatory; closes at 9 p.m. on Sundays (the only day I actually need to do a lot of work)

Frothy Monkey

Pros: Cozy; great food; great atmosphere; cool logo; live music some nights; has "monkey" in the name; located in the fabulous 12th Avenue South neighborhood

Cons: Small; closes EARLY (we're talking before the sun goes down during summer); has "frothy" in the name; far away from campus

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ART ON ACID

New Sarratt exhibit a must-see visual trip

CHARLIE KESSLERING
Entertainment Editor

Chris Dean would like to borrow your eyes. Last week, the Student Visual Arts Committee debuted an enrapturing display of Dean's lenticular images — stunning 3D and visually interactive works, verging on holography — in the Sarratt Gallery. Employing a medium previously reserved for trading cards and cereal boxes, the exhibit mixes together a rich cast of characters (dinosaurs, rabbits, cowboys and the Virgin Mary, to name a few), dazzling colors and a baffling brand of imagination to create a savory visual feast — an eye-popping assault on pop culture — each work its own outrageous state of affairs. According to Lauren Ashley Rollins, co-chair of the student group, the artist's pictures “are really fun, colorful, striking, and just a breath of fresh air ... They aren't just normal paintings hanging on a wall.”

In “Kill Qwerty,” a remarkably creative representation of the ever-tenacious struggle between the past and the future, primacy and progress, a band of monkeys battle a scrappy robot, using the most basic (yet fearsome) of weapons — poo — to thwart the monster of technology. Such wackiness pervades the exhibit — “The Green Revolution” depicts the Pope's head on a praying mantis' body, “Modern Warfare for Men” shows an eight-legged creature advancing a laudatory phrase (“Great Job!”), and “The Sleep of Monsters Produces Paul Stanley” displays a girl brewing an image of the Kiss legend with the help of a desktop chemistry set.

Not only are Chris Dean's works imaginative, they're interactive: the viewer can change the nature of each image with a simple shift in perspective. Walking from one side of a given work to the other, you can incinerate puppies, x-ray a bunny or fling feces. A personal favorite image, “Jump and Shout, Work It Out,” presents a seemingly common scene — an awkward office Christmas party — and allows you to loosen the mood; the two employees bust a move as you skirt past the picture.

According to Juliette Cilia, co-gallery intern of the Arts Committee, “Such direct exposure to [one of] the faces of contemporary art is rare,” and students should take advantage of this opportunity. Students have until Feb. 14th to catch a glimpse of Chris Dean's work. ☼



CHARLIE KESSLERING/Versus



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CHARLIE KESSLERING/Versus

Childhood television, revisited

Rewatch reveals "Doug" as out of sync with reality

ALEX GOLDBERG
Staff Writer

Everyone remembers “Doug” — the green vest, his blue best friend and the Honkerburger.

We all set aside the hour before dinner to catch up on the life of one of our favorite protagonists as he recounted his daily activities in his journal. As a naive five-year-old, I couldn't wait to grow up and be a 7th grader just like Doug. I was anxious for the lifestyle of hanging out with my best friend Skeeter, wearing a letter jacket like Chocky and easily calling in to the local radio station to win tickets to the Beets concert. Doug was pretty much the ideal role model for me.

After re-watching episodes of Doug via the Internet, I have come to one conclusion (and it kills me to

say this): Doug could not be further from an ideal role model. He spends more time with his talking dog than he does with his friends, and despite numerous obvious signals from his love interest Patti Mayonnaise, he still cannot find the guts to ask her out on a date. He even has to find retreat in the superhero world of Quailman and the fugitive world of Jack Bandit. Not to mention, it pains him to stick up to the bully Roger Klontz.

When I was younger, I thought that Doug was an accurate representation of what middle school would be like. However, not only are the characters different colors, children do not normally roam the streets after dark, people usually take the sunglasses off at some point during their lives and dogs would never tolerate wearing headphones. I understand it's a

cartoon, but the shenanigans Doug and his friends encounter every day are a bit misleading. That being said, we can all still enjoy the cartoon — when you have a bad day or want to escape, watch some “Doug.” ☼



facebook.com

After all these years, writer still "Afraid of the Dark"

BEN RIES
Staff Writer

“I declare this meeting of the Midnight Society closed” declared Gary (Ross Hull) at the end of each episode of the classic ghost/horror show “Are You Afraid of the Dark?,” a highlight of the mid-'90s golden age of kids' television. Gary, the leader of the ‘Midnight Society’ of storytellers, always incorporated magic into his tales. Now, thanks to the magic of YouTube, virtually every episode can be viewed instantly — The Midnight Society is open once again.

One great thing about going back to the series is spotting the occasional future celebrity. Ryan Gosling, Hayden

Christianson and Neve Campbell are just a few of the future stars to all have a lead role in an episode. M. Night Shyamalan was greatly influenced by “The Tale of the Dream Girl,” using its premise and final plot twist in “The Sixth Sense” (1999).

“AYAOTD?” introduced a bunch of classic villains like the giggling Ghastly Grinner, Zeebo the Clown and the pool monster from “The Tale of the Dead Man's Float,” who remains one of the most horrifying creatures ever to appear on television.

Admittedly, the show wasn't perfect. Most of seasons six and seven — the ‘rebooted show’ with a new Midnight Society — is irredeemably bad. Still, “AYAOTD?” holds up fairly well over time, unlike the competitor

of its day, “Goosebumps,” which bombards the viewer with cheesy special effects and thin, badly-acted stories. “AYAOTD?,” on the other hand, is usually chillingly scary despite keeping the content episodes appropriate for children.

Thanks, YouTube. ☼



Sydelxia.com

"Urinetown" flush with raw talent and humor

IMANI ELLIS
Staff Writer

What better way to begin your final year at Vanderbilt than by performing three sold out shows of one the most humorous musicals to date?

This past weekend, seniors David Cannon, Ruqayyah Strozier, Mindy Bell, Stephen Uffleman, Andy Brookshire and Marquise Thomas filled Ingram Hall to capacity as they performed the musical Urinetown. Directed by senior J.D. Jacobson, the show was a brilliant success.

Stealing the show with both his vocal and acting abilities, freshman Joel Derby played the hero Bobby Strong. Sophomores Whitney Wolanin, Eric Millisor, Harry Louis Lopez, Zan Berry and Bryann DaSilva also added humor and contributed to the overall talented cast. Entertaining from start to finish, the entire cast helped to captivate and entertain the audience with witty lines, dynamic vocals and engaging

dialogue. Choreographed by Lysandra Ferrer and conducted by Matt Clark, the show had guests lining up hours before doors opened in an effort to obtain tickets. “Getting to know the cast was the best part,” stated Jacobson. “The show has a great message and it was amazing how it all came together.”

Although I'm not easily entertained, I found myself laughing out loud on more than one occasion. In a show that mocks exaggerated movements and catchy sayings, the cast managed to genuinely present classic cliches. Narrated by Officer Lockstock (David Cannon) and Little Sally (Ruqayyah Strozier), the expectations for amazing talent were set early in the show. Both actors kept the audience laughing throughout and didn't miss a note.

Although this is the last year at Vanderbilt for a large portion of the cast, they leave behind a talented group who won't disappoint viewers in the years to come. ☼

THE ENDORSEMENT

Aziz Ansari's "Intimate Moments for a Sensual Evening"

STUART BRYAN
Staff Writer

With his breakout role in “Funny People” as Randy and recurring role as Tom Haverford on “Parks and Recreation,” Aziz Ansari catapulted himself from a fledgling comedian/actor to the breakout funny man of 2009. Ansari keeps the comic ball rolling in the new year, rewarding fans with a hilarious new standup routine, “Intimate Moments for a Sensual Evening.”

Pulling almost exclusively from personal experiences, the jokester slams the audience non-stop for sixty minutes with his unique brand of comedy. Some of his best bits include his experiences with his newly made friends, Kanye West and R. Kelly. He talks about Kanye's love of listening to his own album, “808s & Heartbreak,” in his own house, bobbing his head to his own music. Aziz

also discusses R. Kelly's fascination with hip-hop opera style, talking as Kella does in “Trapped in a Closet.” Ansari even brings his family into the mix, poking fun at his two cousins, Darwish and Harris — most likely scarring them for life.

Ansari caps the show by transforming into his “Funny People” character, Raaaaaandy (yes, it's spelled with eight a's). With his DJ, DJ “Ol' Youngin,” and his over-the-top style, Ansari's character steals the show and leaves no doubt that this comedian is here for the long haul.

Be sure to pick up Ansari's “Intimate Moments for a Sensual Evening” on DVD or CD and look for him in this year's Judd Apatow-produced movie, “Get Him to the Greek.” ☼



allmoviephoto.com

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	9:30 a	9:30 a	9:30 a	9:30 a	9:30 a	9:30 a	9:30 a
PM	12 a	12 a	12 a	12 a	12 a	12 a	
	4:30 p	4:30 p	4:30 p	4:30 p	4:30 p	4:30 p	4:30 p
	6:15 p	6:15 p	6:15 p	6:15 p			6:15 p
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WENT IKAPPA

- | | | | |
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| Abella Simone | Katie Dunn | Courtney Kirk | Quincy Ross |
| Jennifer Berger | Kate Edwards | Kathryn Kulp | Maddie Scricco |
| Sarah Betack | Michelle Feldman | Morgan Levitt | Elana Sears |
| Kelsey Bush | Charlotte Fraser | Arielle Matza | Amanda Steele |
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| Kelly Connors | Katie Irwin | Emma Neisser | Carlyn Tomares |
| Caroline Craig | Lexi Kaminer | Chelsea Pasfield | Liza Warshaver |
| Sonia D'Sa | Kendra Kawala | Dani Portugal | Halee Watell |
| Anna Dickens | Amanda Kent | Hadley Rodden | Morgan Weisman |
| Sarah Dolan | Jade Kipperman | Emma Rogers | Annie Zaro |

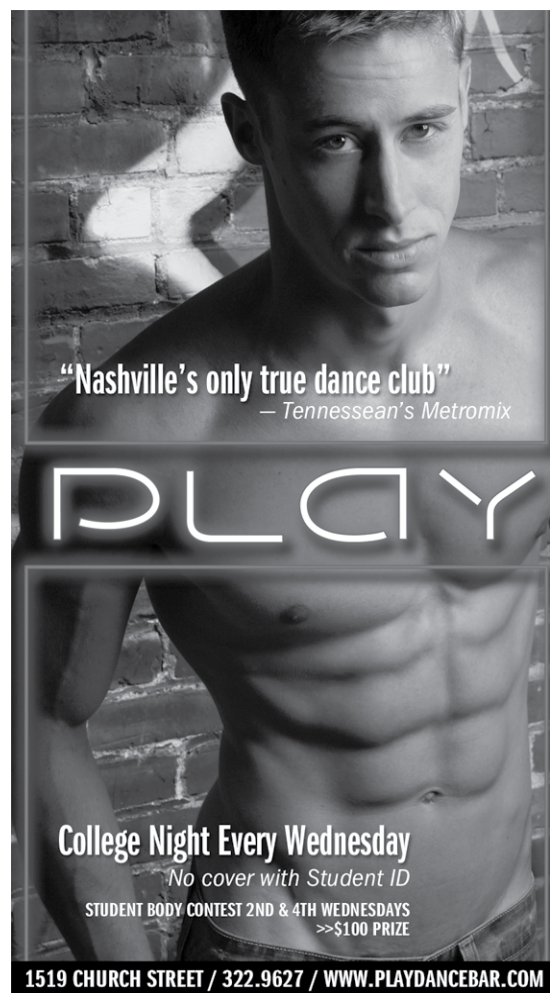
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Was that you with your friends supporting Dance Marathon?
... Take a peek at p. 219

Were you wearing black and gold
at ESPN's GameDay?
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MUSIC

SOUNDTRACK SHOWDOWN

Welcome to the "Mane" event

JOE AGUIRRE
Staff Writer

In the vibrant genre of Disney motion picture scores, *The Lion King's* soundtrack is an unparalleled masterpiece. Critics have volunteered praises such as "The greatest of all time"* and "The best soundtrack in recorded history."* I take up my pen today to remind the world that these compliments are richly deserved. In fact, even these effusive descriptions fall short of encapsulating the score's greatness, as mere words are insufficient for the task.

With triumphant instrumentation by Hans Zimmer, noted composer of the music for the "Pirates of the Caribbean" franchise and for "Gladiator," the score is peerless. Zimmer alone would've crafted a brilliant score, but it is the contribution from a pair of noblemen that enshrines the music of "The Lion King" in its paramount place: Sirs Elton John and Tim Rice, heavyweights in popular music and musical theater, respectively, co-wrote and performed the most notable highlights of the soundtrack.

The African rhythms that flow throughout the movie are timeless and stirring, from the pulsating "Circle Of Life" to the inspirational "Hakuna Matata." The soundtrack is, in fact, a musical landscape as lush and broad as the African continent itself, from cheekily

humorous tunes like "I Just Can't Wait To Be King" to the contemplative "He Lives In You" montage. An emotional high point comes midway through with the intimate, affectionate "Can You Feel the Love Tonight" — Sir Elton's heartbreakingly beautiful performance makes for an instant classic.

I proposed to title my article "The Lion King Soundtrack Is Literally The Best Soundtrack In The Universe And I Will Duel Anyone Who Says Otherwise." While this was rejected, it is a statement that I fully believe in. Because of the beauty of the soundtrack, I have an emotional investment in "The Lion King." Every time I see Scar treacherously release Mufasa from the edge of the precipice, my eyes well with tears. When I observe the friendship of Timon and Pumba, I vicariously live the simple rustic pleasures of their idyllic life in the jungle. The music deepens this intense emotional experience, wrapping the viewer in the struggle for the Pride Lands. My feeble expressions do little justice to the power of this soundtrack to move the human heart, so I'll leave you with the immortal lyrics of Sir Tim: "There's more to be seen than can ever be seen/ More to do than can ever be done."

*Not actual quotes. However, they do express the sentiments of leading scholars. ☼



flibby.com

Make way for Prince Ali

GRANT DARWIN
Music Editor

Sit down with a bowl full of "Sugar Dates and Pistachios!" and enjoy the best Disney soundtrack ever composed: *Aladdin*. Starting with the soft tap of bongos and the clang of castanets, "Arabian Nights," the soundtrack's opening song, is mysterious and hypnotic. Not to be outdone, the syncopated masterpiece "One Jump Ahead" whisks listeners through the dusty streets of Agrabah, ducking and dodging the scimitars of the Palace guards. It is not difficult to identify with the impoverished Aladdin, who "only steals what he has to ... which is everything!" With Robin Williams' Genie leading the charge the soundtrack takes on an imaginative and whimsical quality, combining the sound of big band brass with the schizophrenia of Williams' voiceovers.

Sure, Timon and Pumba's "Hakuna Matata" is carefree and fun, but it is nothing more than a silly phrase when juxtaposed to the mystical frivolity of "Friend Like Me." The cabaret-style introduction of the Genie is playful and energizing, reminiscent of

a Mel Brooks comedy. Moreover, while Simba cannot contain his eagerness about "becoming king," Aladdin is already royalty: Prince Ali Ababwa. Gliding into the palace atop his magic carpet, the spectacle of Aladdin's trampling march is unadulterated fun; a triumphant romp emphatically enhanced by the splendid parade anthem "Prince Ali."

Despite all this, it is the eternally romantic "A Whole New World" that proves to be the hummus on the pita. Soaring above the troubles of earthly restrictions, the beautiful duet sets the tone for Aladdin and Jasmine to become the founding members of the Mile High Club. So what if Elton John can "Feel the Love Tonight." What could possibly be more beautiful than "I can show you the world/Shining, shimmering, splendid/Tell me, princess, now when did you last let your heart decide?" There is no doubt that *The Lion King* has a classic soundtrack, but when compared to the splendor of *Aladdin* it sounds more like a cacophony of rabid zoo animals. ☼



fanpop.com

Cold War Kids "Behave" themselves on latest EP

OLIVER HAN
Staff Writer

After the forgettable, bluesy mess of sophomore album "Loyalty To Loyalty," the Cold War Kids had all but disappeared from my radar. Now, two years after "Loyalty," the California-based quartet finally releases new material. "Behave Yourself" is just a four track, fifteen minute EP, but it shows the band returning in its finest form.

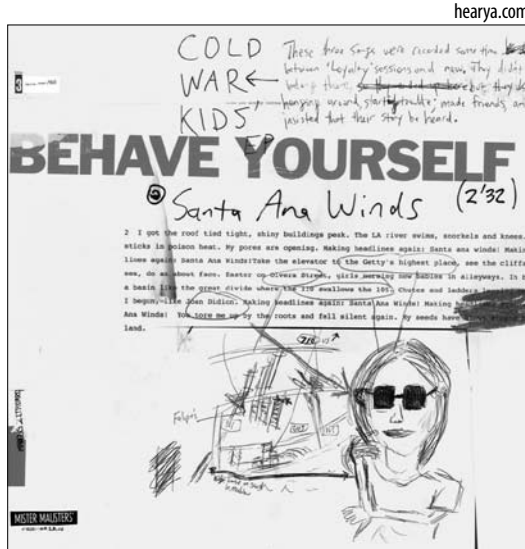
The opener, "Audience," boasts a lone, pounding drum beat accompanied shortly afterwards by the dual introduction of a restrained yet captivating piano line and Nathan Willett's distinct wail: "Sunday nights that you want her, like velvet cake/Sweet heart can bargain, half price mistakes." Light, tremolo guitars and hand claps fill the brief spaces between the bass-underlined piano chords. The piano-heavy track glides swiftly along with a satisfying sense of urgency, and Willett's expressive vocal range is as dynamic as ever.

In the guitar-driven "Coffee Spoon," the rhythm section, drummer Matt Aveiro and bass player Matt Maust, really shine. Jonnie Russell's ever-present stream of effortless guitar licks adds to the track's overall laid-back vibe,

while Willett's gorgeous "ooing" melody floats delicately above everything else. Willett sings lazily between trickling guitars: "Inside my china room you are my coffee spoon."

The first 15 seconds of the EP's standout track, "Santa Ana Winds," sound like something from a Vampire Weekend album: The breezy, sunny sound of the guitars combined with a poppy bass line brings to mind images of the California coast. Toward the end of the track, Willett screams, "Making headlines again," and suddenly the entire band seems to shift into a higher gear, barely holding themselves back from a full frenzy. The piano drops its prior restraint and begins to pound away as Jonnie Russell's invigorated guitar drives its familiar riff into our skulls. For a brief moment, the instruments pile on top of each other in a controlled climax before Willett and company quickly fade away.

"Sermons" concludes the EP with a gospel-inspired heavy blues experiment. It's a little strange, but I found myself hanging on to each note. After such an impression, I wholeheartedly hope that the next Cold War Kids album lives up to what the band has here proven they are capable of. ☼



wordpress.com

"Aggressive, tough and defiant may describe me, but that leaves the impression I'm mean, and I'm not. People expect me to have fangs."
 —Joan Jett

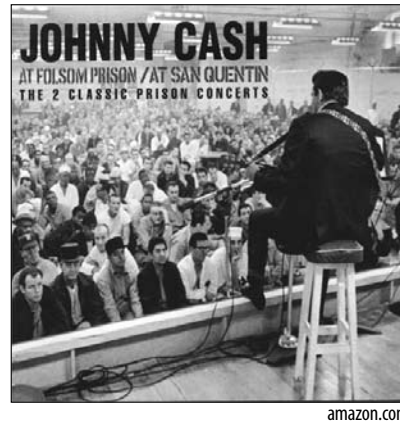
Classic album necessities

"Live at Folsom Prison" — Johnny Cash

One of the best-selling live albums of all time, "Live at Folsom Prison" is as raw and unpolished as they come. From the first note of the opening "Folsom Prison Blues," the man in black arouses loud screams and thunderous applause from the inmates, who aren't drowned out in the slightest. Cash was always a dark, mysterious figure with a booming voice that has yet to be matched in the country world and in "Live at Folsom Prison" his band is on point,

moving quickly between tunes like "Cocaine Blues" and "25 Minutes to Go." All the songs seem to have a criminal theme, and Cash plays the audience beautifully, pausing to laugh with them about the quality of the prison water and even singing a song written by an inmate. The entire show feels like a dialogue. Even the music fan who doesn't listen to country can appreciate this masterpiece — an essential to any record collection.

ZAC HUNTER
 Staff Writer



amazon.com



glidemagazine.com

"Graceland" — Paul Simon

The brains behind the '60s hippie duo Simon and Garfunkel is at his best on this 1986 Grammy-winning "Best Album." Easily transparent in the heavy drums and hair-raising, tribal harmonies, this masterpiece was largely recorded in South Africa. The opening "Boy in the Bubble" shows just a preview of what is to follow, seamlessly transitioning into "Graceland," the second and title track which evidences Paul Simon's brilliance as a songwriter. Everything is

perfect — beautiful. On "Diamonds on the Soles of Her Shoes," the a cappella opening is immediately followed by one of the most graceful guitar licks in recent memory, introducing another top-notch tune. Horns midway through lend the song a Latin feel, another influence that Simon dips in and out of on "Graceland." The musicianship on the album is nothing short of spectacular, and every song from "You Can Call Me Al" to "Crazy Love, Vol. II" could be a classic. ☼

Have yourself a happy ENDing

ALEX DALY
 Staff Writer

I made my first trip to The End this past Friday to see Nashville's rock 'n' roll babies JEFF the Brotherhood. After hearing about the band from a friend toward the end of last year (following the release of their second record, "Heavy Days"), I was excited to see this twosome live. I'm going to go ahead and say up front that although the show was prompted by the reunion of local punk group MEEMAW, I didn't go to see MEEMAW, nor the other two opening acts. So Jazzy and MARJ! It was a pleasant surprise, though, and turned out to be a great experience (even though I was a pretty confused by the

second opener's weird, borderline-jarring grunge sound ... and his choice of pajamas). Overall, The End's atmosphere is sketchy and dirty, but intimate at the same time. It's the perfect spot for chain smokers, bad beer drinkers, dudes in really skinny jeans, people who want to crowd surf and everyone else who loves to party while listening to awesome local music.

And when I say awesome, I am referring to JEFF. Even though I went in knowing only two of their tracks — "Bone Jam" and "U Got the Look" — it didn't really matter. Sometimes it takes me a couple listens to start appreciating songs, but JEFF had me hooked right away — and they did it live. I was impressed by the fact that two young, seemingly chill guys were

able to produce such a powerful, raw and intoxicating sound. It's obvious that guitarist/singer Jake Orrall and his brother/drummer Jamin have a passion for music. Their talent is painfully apparent in Jake's unreal domination of the vocals and sick handling of the guitar, or in Jamin's serious control of the drums (these guys don't just know how to play instruments, they actually become the instruments).

The show was groundbreaking, even in the sheer physicality of it, impromptu mosh pit included. I was blown away. Ultimately, JEFF represents how a local band can be the fresh new face of rock. These boys are coming back to play at The End on Feb. 17th, and you should go. I know I will. ☼

SOUNDTRACK TO THE ISSUE



Below, the editors share what tracks we've been spinning as we create the glory you're holding in your hands.

1. "Stranded" — Jay-Z, Rihanna, The Edge & Bono
2. "Send Me on My Way" — Rusted Root
3. "You Get What You Give" — New Radicals
4. "Say Something" — Timbaland (ft. Drake)
5. "The Ancient Commonsense of Things" — Bishop Allen
6. "What It's Like" — Everlast
7. "As We Enter" — Damien Marley & Nas
8. "Dancing in the Dark" — Bruce Springsteen
9. "Pinball Wizard" — The Who
10. "Runaway Train" — Soul Asylum

OFFICE OF HOUSING AND RESIDENTIAL EDUCATION Housing Selection Calendar 2010-2011

The dates are set and we are ready for this year's Housing Selection Process! Currently enrolled, returning, single undergraduates will participate in the general random selection process for housing for the 2010-2011 academic year between March 16 and April 8. Listed below are the important dates and processes that you will need to know and attend.

Housing applications were accepted during the period of February 8-14. **If you have not yet applied for the housing assignment process, please do so immediately.** To apply, direct your Web browser to <http://www.vanderbilt.edu/ResEd> and follow the link to the upperclass housing application. Your Vunet ID and e-password are required for logging in to the application.

For detailed information about assignment policies and procedures, please consult A Guide to the Housing Assignment Process: 2010-2011. A downloadable version of the Guide can be found on our website www.Vanderbilt.edu/ResEd. For more information, visit our website at www.Vanderbilt.edu/ResEd. Students with questions should contact their Assistant Director or the Housing Office at (615) 322-2591. The following dates are important as you prepare for the random selection:

February 1-19	Greek applications. Greek applications due by February 19, in Branscomb Quadrangle- room 4113, by 4:30 pm.
February 3-12	Special Needs begins on February 3. Special Needs due February 12, in Branscomb Quadrangle-room 4113, by 4:30 pm.
February 3	Mayfield and McGill applications due, Branscomb Quadrangle-room 4113, by 4:30 pm.
February 5	McTyeire applications due, Branscomb Quadrangle, room 4113, by 4:30 pm.
February 8-14	Online registration for housing selections 2010-2011 and off campus applications. Online registration for housing selections and off campus ends at 6:00 pm, on February 14.
February 19	Mayfield notifications
February 22	McGill notifications.
February 24	Announce off campus decisions.
February 24	CCC, LH and VIP applications due, Branscomb Quadrangle-room 4113, by 4:30 pm.
February 25	Mayfield and McGill acceptances due.
March 2	Mayfield Selection Event-Branscomb Recreational Room-6:00 pm. McGill Selection Event-Branscomb Recreational Room-7:00 pm.
March 4	VIP and CC notifications
March 5	Deadline to decline off campus authorizations without penalty, in Branscomb Quadrangle, room 4113, by 12:00 noon.
March 8	McTyeire notifications.
March 16	Apartment/Suite reservations, from 1:00-5:00 pm, Branscomb Quadrangle, room 4113.
March 16	McTyeire acceptances due.
March 17	Online 6/3 person suite/apartment ballot process opens at 12:01 am.
March 17	VIP, CC, and LH acceptances due.
March 18	Local Selections for upper class residence halls: Stapleton/Lupton/Vanderbilt/Barnard Halls-6:00 pm. Tolman/Cole-6:30 pm. Carmichael Towers/Kissam-7:00 pm.
March 19	Deadline for 6/3 person suite/apartment ballots. Online ballot process closes at 6:00 pm.
March 21	Check OHARE Website (www.vanderbilt.edu/ResEd) for 6/3 person suite/apartment posting at 6:00 pm.
March 22	VIP, CC, LH, and McTyeire selection events. All events at 7:00 pm in Branscomb Recreational Room.
March 23	6/3 person suite/apartment selection event-Branscomb Recreational Room, 1:00-7:00 pm.
March 23	Online 4/2 person apartment ballot process opens at 12:01 am.
March 25	Deadline for 4/2 person apartment ballots. Online ballot process close at 6:00 pm.
March 27	Check OHARE Website (www.vanderbilt.edu/ResEd) for 4/2 Person Apartment ballot posting at 6:00 pm.
March 28	Online upperclass ballots open at 12:01 am.
March 29	4/2 person apartment selection event-6:00-8:00 pm, Branscomb Recreational Room.
March 29	Rising sophomore ballots available at the Commons Center and 4113 Branscomb Quadrangle
March 31	Deadline for upperclass ballot process. Online ballot process closes at 6:00 pm.
April 1	Ballots due for rising sophomores singles / doubles by 4:30 PM in 4113 Branscomb Quadrangle
April 2	Check OHARE Website (www.vanderbilt.edu/ResEd) for upper class ballots posting at 6:00 pm.
April 5	Upper class selection event for males in Branscomb Recreational Room: Carmichael Towers-6:00 pm Tolman-8:00 pm Kissam-9:00 pm Branscomb Quadrangle-7:00 pm Vanderbilt/Barnard-8:30 pm
April 5	Check OHARE Website (www.vanderbilt.edu/ResEd) for rising sophomore ballot posting at 6:00 pm.
April 6	Upper class selection event for females in Branscomb Recreational Room: Carmichael Towers-6:00-7:00 pm Cole-8:00-9:00 pm Kissam-9:00-9:15 pm Branscomb Quadrangle-7:00-8:00 pm Vanderbilt/Barnard-8:30-9:00 pm
April 7-8	Rising sophomore selections-6:00-9:00 pm, in Commons Multi-Purpose Room.



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LAUREN JUNGE
Fashion Editor

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KEEP	 <p>COCOON Silence & Noise plaid cocoon coat, \$148.00 www.urbanoutfitters.com</p>	 <p>TAILORED Jil Sander cotton-blend shorts, \$495.00 www.net-a-porter.com</p>	 <p>WADERS Jeffrey Campbell over-the-knee wader, \$98.00 www.urbanoutfitters.com</p>
STORE	 <p>BOLERO Gold Bull bolero jacket, \$160.00 www.polyvore.com</p>	 <p>MICRO MINI Current/Elliott mini-mini denim shorts, \$189.00 www.shopbop.com</p>	 <p>NOVELTY Marimekko rain boots, \$60.00 www.stylehive.com</p>
WHY	<p>The trench is an eternal essential perfect for every season, especially spring's brisk but sunny days, while the cocoon cut will continue to keep you warm through April's showers. Boleros, with their waist cut and $\frac{3}{4}$ length sleeves, are not the best choice for spring weather wear.</p>	<p>Update your look with a pair of leather shorts while holding on to tailored pieces to keep your day-to-day style clean and classic. Micro minis, which leave little to the imagination, should be reserved for go-go dancers only (and maybe the occasional themed party).</p>	<p>The motorcycle rain boot fits in perfectly with the recent 'studded' trend, so why not match those snazzy studded accessories with these funky galoshes while keeping waders for less fad-focused outfits and more traditional looks. Novelty rain boots were only cute and girly back in your childhood days — now, they're just kitschy.</p>

SHOE of the week

MATT SHELTON
Culture Editor

Florsheim needed something fresh. "Classic" was becoming just another name for outdated and stale. That's when young up-and-comer Duckie Brown, a fashion-forward menswear designer, offered his unique style to a classic dress shoe. The risk wasn't something that the more than hundred-year-old company took lightly. Their careful consideration paid off — as shoes, they maintain the classy Southern feel but combine color and shape in order to create a dress shoe perfect for



The Florsheim: available for purchase at Saks department stores. Priced around \$500.
www.refinery29.com

young twenty-somethings aiming to look professional, but make it known they didn't get these shoes handed down from Dad. "Those look like badass bowling shoes," my friend said as I threw on a pair to spice up a khaki and blazer look. While they may be a little trendy for truly Southern Vandy guys, for those looking to add a little spice without catching too many stares, Duckie Brown delivers a fresh interpretation on Southern style. ☘

Check out these stories on InsideVandy.com

Trend of the week: all red everything

ASKfashion: what to wear out in the rain

IMANI ELLIS
Staff Writer



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www.polyvore.com

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ROME ITALY

THE FUTURE OF ELECTRONIC MUSIC FEATURING RJD2

CHRIS McDONALD
Life Editor

FROM as far back as the 1960s, electronics (or electronic instrumentation) have found their way into the musical world, adding a whole new array of tools and sounds to numerous genres and styles. Over the ensuing decades, this integration and experimentation became more and more commonplace, ambitious, and interesting, even going so far as to spur a new genre altogether: electronica.

Electronica is such an important style in that it can be found in all (and any) genres in varying forms. Whether it's the electro-pop sounds of the '80s (bands like The Cure), the more experimental, boundary-pushing work of some of the biggest bands in the '90s (Radiohead, The Smashing Pumpkins) or producers/DJs like The Chemical Brothers, Moby and The Prodigy, or today's abundance of electronic influences in every genre imaginable, it is more than clear that, whether you like it or not, electronica is as widespread as any genre on the planet.

While the past several decades have seen a resurgence of electronica-influenced music in specific genres, the 2000s changed it all. Artists like The Killers, Franz Ferdinand, Interpol and The Bravery took a whole array of electronically-themed influences (from The Cure to David Bowie) and threw them into an alternative-rock or indie-rock sound. The result: rampant success. Suddenly, bands that were otherwise unheard of were crossing over into the mainstream with a heavily electronic sound, emphasizing sweeping synthesizers, drum machines and heavy computer work without sounding like kitschy, corny, retro fluff. Albums like The Killers' "Hot Fuss" not only brought the sound to new listeners (the album has sold over 6 million copies to date), they made electronica cool to a wide audience again, bringing it from a small, lesser-known scene into the limelight. Gone were the days of purely underground, industrial music; gone were the days of unknown, diamond-in-the-rough DJs; gone were the days of electronica being a largely unheard of (or even forgotten) sub-culture.

Today, it is nearly impossible to turn on the radio, visit iTunes, or go to a concert and not see or hear electronic influences. Some of the biggest bands and artists in the world will forever be indebted to this resurgence in the genre. MGMT became international superstars thanks to songs like "Kids" and "Time to Pretend." Today's biggest pop stars (think Lady Gaga or Ke\$ha) are in essence merely vocalists singing along to the work of electronic artists. Even hip-hop has become a fusion genre—hip-hop artists like T.I., Chris Brown or even Three 6 Mafia have dipped their feet into electronica. In the most basic sense possible, electronica is everywhere today.

So, what's next for the genre? In a word, change. As DJ and electronic artist Justin Kase explained in a recent interview with Versus, "I think that with any good artist, whether it's electronica or in anything else, it's all about evolving and moving around. I don't think anybody should ever hold on to any sort of dead horse." As Kase also noted, electronica isn't just becoming more mainstream, but it is actually evolving into a new form of pop music. As such, artists everywhere have once again mobilized in an effort to break away from these molds and take their craft to a whole new level. And just how will they accomplish this? According to Kase, there's just no telling.

There is a constant motion of change among the community of electronic musicians and listeners. After the past few years' initial explosion of popularity of mash-ups thanks to artists such as Girl Talk and Vandy favorites Super Mash Bros, the mash-up and traditional remixes have been so overdone that it seems inevitable that these sub-genres of electronica will slow in popularity.

In response, more ambient/psychedelic artists like RJD2, Ratatat and Animal Collective have entered the mainstream as some of the most popular new artists in electronic music. Animal Collective (whose latest album, "Merriweather Post Pavilion," was a smash success) has steadily provided listeners with trippy, psychedelic music that will sate even the most radical of palates, refusing to curtail their music to appease a larger audience yet at the same time gaining mainstream appeal. RJD2, on the other hand, opts for a more ambient, relaxing sound, electing to avoid the more danceable trends of the day.

It may be impossible to tell exactly what's to come, but one thing's for certain—electronic music is always changing, and the genre's recent explosion into mainstream music points toward the need for even more innovation and experimentation. Though you may enjoy the comfort of a Girl Talk mash-up or a Top 40 dance hit, a little change here and there will only add to the genre's already considerable mainstream appeal. ☼



BEN MISTAK / www.pitchperfectpr.com

GRANT DARWIN
Music Editor

VERSUS MAGAZINE: How did you become involved with electronic music?

RJD2: It happened through DJing, really, and falling into hip-hop. When I was younger, my only music experiences were more traditional: piano lessons and guitar lessons, going to music school. When I got into high school I began going to hip-hop shows, and I fell into DJing through that. I was not even really a fan of electronic music when I was young, per se. I didn't give much thought to how music was made, really, but for the most part was I was listening to classic rock music and rap music. I just didn't really think too much about how it was made. My involvement with electronic music as a DJ was sort of led by my interest in the roots of hip-hop music and by soul and funk music, which is predominantly acoustic or electro-mechanical music, but not anything I would consider electronic music. For a long time I didn't like fusion jazz at all. I was kind of a purist about jazz and soul music. I was mostly into the late '70s, like Minnie Riperton or Herbie Hancock, that kind of shit. Your tastes change. So I found myself getting more interested in the electronic side of jazz and R&B music, and after acclimating to the sound of electronic music, drum machines and such. Certain kinds of electronic music are my favorite, such as Music on the Earth. It is something that I really feel a kinship to; things like the early Detroit electro stuff or modern day sample-based electronic music. It has taken me a long time to come that understanding, that realization.

VM: You mentioned that classic rock is a big inspiration for you, as well as jazz and hip-hop. Are those your main areas of inspiration, musically? Are there any artists that you would say inspire you most?

RJD2: I think probably my number one inspiration is soul music, and to a lesser degree hip-hop and rock music. The biggest artist for me, far and away, is Stevie Wonder. Everything he has done with his career incorporates more of the elements that are more important to me in music than any artist that has ever lived. To a lesser degree: The Impressions, Led Zeppelin, The Beatles. All of hip-hop, when I was "coming of age" in the mid-90s: Black Sheep, A Tribe Called Quest, Ice Cube. That era was very formative for how I listen to music and what I want mine to sound like.

VM: You're a guy who largely got his start in the underground hip-hop scene, and you have a large following within the marginalized skateboarding subculture. Do you feel that electronic music is selling out, that it's becoming mainstream and getting away from those roots?

RJD2: (Chuckles) No, I don't. Primarily, to me, we are talking about two different things. We are talking about the two different sides of a Venn diagram, and in this we are talking about the area where they overlap. From my perspective, music and cultural appreciation and relevance and understanding are totally different things. Whether something is considered underground or mainstream to me falls into the same type of category as the concept of journalism or being an author. I did not get involved in hip-hop, or larger, electronic music, due to its cultural leanings. I did not have anything to do with cultural bearings—it is unimportant to me whether something is underground or not, whether it sells a million records or wins a Grammy, what not. It does not matter to me. I make my records based on artistic merit, and what I want to do. It is difficult for me to force myself to discuss and assess music from this cultural perspective.

VM: You just dropped your new album, "Colossus." What can you tell us about that, and what is different in this from previous albums?

RJD2: The main difference for me is that it is the most collaborative record I have ever made. My previous records, even when they had collaborations on them, like "Deadringer," they were essentially there to provide contrast, dynamic and context texture. This is the first record where those things are a continued focal point. The best way to put it is that all the songs that are collaborations and the songs that aren't collaborations were all done from the same perspective of this holistic approach to writing. That was the newest thing for me. The most obvious example is like on "Deadringer," if I were going to work on a track like "June," there was this sort of detached sense of songwriting to it. There was haphazardness. I basically just made that track and sent it to copywrite. It was like, why don't you rhyme on this. I did not get into anything like "What are you going to rhyme about?" or "How are you going to do it?" I was more working from that sort of ramshackle hip-hop approach that I used to do. With this record, when working on "Games You Can Win" or "The Shining Path," these songs that I wrote, and I demoed them with myself singing. So, I would send them to these guys saying, "Hey, do you want to sing this song?" It was a much more hands-on and holistic approach to the composition of this record than I had ever done.

VM: Talking more about the point of collaboration, I noticed on the album you worked with Kenna on "Games You Can Win." What was it like working with him, a pretty strong up-and-coming hip-hop artist?

RJD2: It was really exciting. The most fun part of any collaboration is when you hear the song back. Even though I knew what the song sounded like, the basic melodies, lyrics, and phrasing, when someone else is singing they add different kinds of background vocals and such. His embellishments, and just his voice, are exciting. Like getting a Christmas present in the mail. It was super cool. We actually did an EP together; we are working on an EP. Hopefully that will see the light of day. I would definitely like to work with him again. ☼

FLIP SIDE

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SUDOKU

THE SAMURAI OF PUZZLES By The Mephams Group

5				8				
	4		2 3					
	9		1					6
	6	3						
7								1
		4		6	9			
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		8		1				
	3		7					9

Level:

1 2
 3 4

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk

1/25/10 SOLUTIONS

6	9	1	3	2	8	7	4	5
7	8	5	4	9	1	3	6	2
3	2	4	7	6	5	8	9	1
1	4	8	9	3	7	2	5	6
5	7	9	2	1	6	4	3	8
2	3	6	8	5	4	9	1	7
4	5	3	1	8	2	6	7	9
9	6	2	5	7	3	1	8	4
8	1	7	6	4	9	5	2	3

1/27/10

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CROSSWORD

ACROSS

- 1 Bridges of "The Big Lebowski"
- 5 River projects
- 9 Ritz cracker alternative
- 14 Swedish furniture giant
- 15 Ostrich cousin
- 16 Neighborhoods
- 17 Longing for a fronded plant?
- 19 Connection
- 20 H.S. dropout's test
- 21 Zinfandel, but not sake?
- 23 Oxygen emanating from a lawn?
- 27 Spews
- 28 Bench press target, briefly
- 29 Côte d'Azur view
- 30 Scratch or dent
- 31 Ed.'s pile
- 32 Rural skyline cylinder
- 34 Rock collection specimens
- 37 Mother Goose offerings, or in a different sense, this puzzle's title
- 42 Cloverleaf element
- 43 Follower of once?
- 45 Some TVs
- 48 Scrap for Spot
- 49 Anaheim team, on scoreboards
- 52 Claire, Wisconsin
- 53 Pair of blows
- 55 Steep, e.g.?

DOWN

- 1 Like areas above the timberline?
- 59 Govt. auditing gp.
- 60 Fruit soda brand
- 61 Group devoted to small, woody plants?
- 66 "I Kissed ___": Katy Perry hit
- 67 Digs of "Private Practice"
- 68 Golfer Isao
- 69 Kidney-related
- 70 Fruity drinks
- 71 Joan at Woodstock

DOWN

- 1 Choice of "Choosy moms," in ads
- 2 Squeeze (out)
- 3 Not agin
- 4 Werewolf's weapons
- 5 Channel maintenance machine
- 6 Cry of realization
- 7 Griffin and others
- 8 Cleaning product prefix
- 9 "Riders of the Purple Sage" author
- 10 "Maid of Athens, ___ part": Byron
- 11 Discrimination fought by suffragists
- 12 Talks trash to
- 13 Size up
- 18 Polite country affirmative
- 22 Not o'er
- 23 Modern rental car feature, briefly
- 24 Hold back

1	2	3	4	5	6	7	8	9	10	11	12	13		
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69												71		

1/27/10

1/25/10 Solutions

AOL	BABES	FEAR
SDI	ATTICS	TIAGO
SELD	DOWNHEARTED	
ASYLUM	LAPS	
ISLA	SPHERE	LIP
LAIRS	DOP	EACH
	VIENNA	HOLMES
LEATHER	LUNGED	
MORTAL	SUBURBS	
ORES	FEB	SERFS
TED	SCARED	CAEN
	SOAK	IDO
THIN	SKINNED	NOW
AUDI	ERRATA	ERE
BEST	SASSY	DAD

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