

Versus

Entertainment & Vanderbilt

moe.

Progressive rockers moe. talk to Versus about country music, living in the moment and their last tour for a while on page 9.

Fairy tales, Charlie Brown and Jesus, oh my! The scoop on Original Cast on page 6.

Layla's Bluegrass Inn is an untapped resource, find out why on page 5.

Our take on the best films out right now

PLACES TO GO, PEOPLE TO SEE

THURSDAY, APRIL 10

Dave Barnes with NEEDTOBREATHE — Cannery Ballroom

Barnes has come a long way from his days at MTSU. After moving to Nashville, he has carved himself a sizable niche in the songwriting scene, eschewing a country sound for a more pop-oriented style. (\$15, 8 p.m.)

The August — Christopher Pizza

This quartet out of Chicago boasts a savory blend of country, folk and good old rock 'n' roll, made even more enjoyable through the powerful vocals provided by frontwoman Jacky Dustin. (8 p.m., \$5, 1524 Demonbreun, 742-7464)

Darla Farmer — The End

Take in the strangeness of this indie brass group, whose off-the-wall vocals and very original sound can be heard on their newly released album or at one of their many shows around town. (\$5, 8 p.m., 2219 Elliston Place, 321-4457)

The Gibson Brothers — Station Inn

This brotherly duo goes beyond writing their own bluegrass and Americana compositions; they are also known to rearrange popular rock songs, including Tom Petty's "Cabin Down Below," on their latest album, which will officially be released at the show. (\$10, 9 p.m.)

The Features — Wall Street

Check out this local quartet, described as "far ahead of the current new wave/post-punk revival curve." The band is known for adding a wealth of synthesizer and disco sound to their music, to surprisingly great effect. (\$8, 9 p.m., 121 Maple, Murfreesboro, 867-9090)

BILLYBLUES — 3rd and Lindsley

This Nashville-based band is steeped in the blues, producing a number of original songs as well as some very respectable covers performed with evocative instrumentation and beautiful harmony. (\$8, 9:30 p.m.)

Wild Animal — Crescent Cafe and Oyster Bar

This local blues outfit, self-described as the offspring of a union between Link Wray and Elmore James, plays the electric blues in fine form — perfect for a pre-finals emotional slump. (No cover, 9 p.m., 416 21st Ave., 321-2522)

FRIDAY, APRIL 11

Jypsi — Layla's Bluegrass Inn

Signed to Arista Records, this group of four siblings is known around Nashville for being those mod-styled kids with a take on bluegrass all their own. (Free, 5 to 9 p.m.)

Roland White Band — Station Inn

Roland White, an accomplished instrumentalist with several books and CDs teaching newcomers the ins and outs of the mandolin and guitar, visits the Station Inn with his band, bringing a fresh take on classic bluegrass. (\$10, 9 p.m.)

John Birdsong — F. Scott's Restaurant and Jazz Bar

Need more jazz in your life? Come to F. Scott's for some classic American cuisine, an elegant atmosphere and most importantly, the music of John Birdsong, a well-known upright jazz bass player in Nashville. (Free, 7 p.m.)

Jedd Hughes and Sarah Buxton — 3rd and Lindsley

Pop country crooner Jedd Hughes, with his sweet lyrics and charming melodies, just may be the answer to your finals and exams blues. (\$10, 10 p.m.)

HYPE Presents Rock N Rhymes Music Fest featuring Nappy Roots — Exit/In

Louisville-based rap and hip hop group Nappy Roots headlines Friday night's performance of this two-night event sponsored by Hype Promotions. (\$20 for a two-day pass, \$15 for a one-day pass, 8 p.m.)

Andrew Adkins Unplugged — Music City Bar

Enjoy a night of acoustic rock from three different bands, headlined by Andrew Adkins, the guitarist of "bluesy-groove-electric-soul-pop" band Mellow Down Easy. (Free, 9 p.m.) 2416 Music Valley Dr. #161

Music in the Grand Lobby: Stephen Anderson — Frist Center for the Visual Arts

Celebrate the weekend by spending Friday afternoon enjoying cocktails and light dining while listening to the relaxing music of guitarist Stephen Anderson. (Free, 6 p.m.)

Dixie Dirt with Ill Ease and Antenna Shoes — The Basement

Bonnaroo stars and Knoxville natives Dixie Dirt have been described as "Appalachian art punk," a unique description that can only mean one thing — you have to see it to know what it sounds like. (\$7, 9 p.m.)

SATURDAY, APRIL 12

Rock N Rhymes Music Fest — Exit/In

This amazing two-day festival is crowned on night two with acts like The Running, The Dialects, Modern Motion and Blue Sky Traffic. (\$20, 8 p.m.)

The Appalachian Celebration — Ingram Hall

This special event combines humanistic and educational efforts by drawing upon a history of traditional songs and songs in the Little House books by Wilder. (Free, 8 p.m.)

An Evening with Mark Germino — The Bluebird Cafe

Mark Germino has released many songs to our grateful ears (e.g., "I Will Stand," "God Ain't No Stain Glass Window," etc.) and is coming to bring back some old school Nashville country to the Bluebird. (\$12, 9:30 p.m.)

Grand Ole Opry — Grand Ole Opry House

The long-standing Nashville tradition is lead this week by Jason Aldean, John Anderson and the shimmering Jewel. (\$34-49, 6:30 and 9:30 p.m.)

Jeff Hall — F. Scott's Restaurant and Jazz Bar

Jeff Hall will be playing the jazz hub of Nashville this week with no cover and some of the best (and most expensive) food in town. (Free, 7:30 p.m.)

Guilty Pleasures — Mercy Lounge

You could call Guilty Pleasures the ultimate cover band as they play songs from every decade from the 50's with a heavy emphasis on the 80's. They'll be worth every penny. (\$10, 9 p.m.)

Charlie Sizemore — The Station Inn

The Charlie Sizemore Band brings the dobro, mandolin and banjo to the Station Inn for a rollicking bluegrass ole time! (\$10, 9 p.m.)

Martin Sexton — 3rd and Lindsley

The Massachusetts native is bringing his own brand of soul-infused rock to Nashville this Saturday. (\$20, 8 p.m.)

The Regulars

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251-3020

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EXIT/IN
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321-3340

STATION INN
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255-3307

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

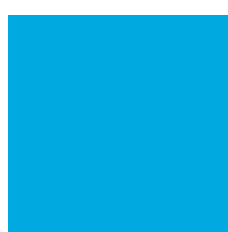
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Versus

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FROM THE EDITOR



They say (they, meaning my mom, trying to comfort me) that you haven't made it until you get hate mail. Well, if that's the case, Versus is officially TC4S (that's Too Cool For School, in abbrev form,) as we received our first angst-ridden letter to the editor a few days ago. Yeah, he brought the verbal heat, essentially rewriting one of our stories with a flair for the dramatic and self-dreprecation, but I think the poor little guy just wants to be a part of the glory. Hey man, if you're reading this you can borrow my jersey anytime.

Do you know moe., the decade-spanning prog rock band that defies the conventions of capitalization and punctuation? If you do, flip to page 9: Lead guitarist and founding member Al Schnier gave a kick-ass interview. If you don't know the band, flip to page 9: lead guitarist and founding member Al Schnier gave a kick-ass interview.

One thing is for sure, staff writer and lifelong moe. fan Owen Canavan got the opportunity to talk to Schnier before moe.'s April 2nd show at City Hall; he hasn't been quite the same since. The quintet has been performing together for three decades and has 17 albums to prove it. They've jammed alongside Robert Plant and The Who they're fantastic.

In other news, Elizabeth Middlebrooks took a day off from hustling (working for The Hustler, you crazy, dirty-minded readers) to talk with up-and-coming acoustic blues vocalist Tristan Prettyman, who will grace the 3rd & Lindsley stage on April 15. Like moe., I can't say enough about how great she is. Check out her MySpace her sound is completely cool.

The weather is nice! Go play outside.

Darcy Newell

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PIC OF THE WEEK



LAUREN FONDRIEST/Versus

Nelson Mazda
presents

April 17-19, 2008

25
M

CELEBRATE
MERCY
25 YEARS & BEYOND

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Priscilla Shirer Phil Keaggy
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THURSDAY - SHOT NIGHT
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9 p.m. - Midnight

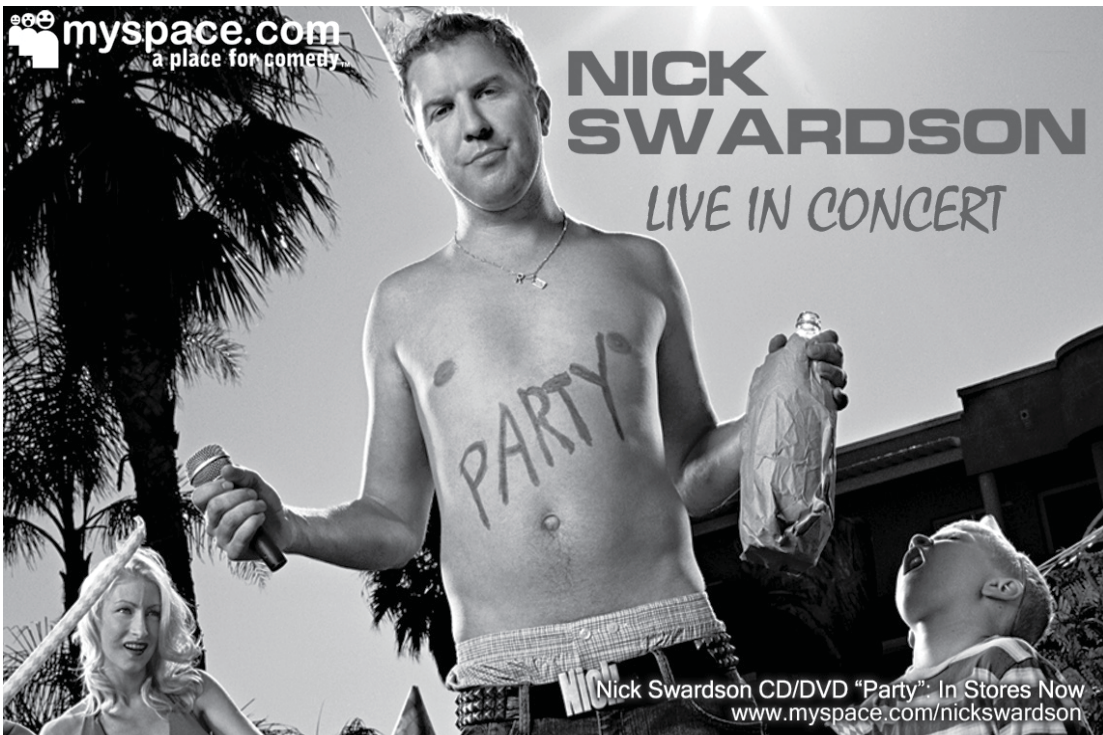
FRIDAY - LIVE MUSIC WEEKENDS
WAYDE BATTLE BAND
All Appetizers Half Price
9 p.m. - Midnight

SATURDAY - LIVE MUSIC WEEKENDS
BRITT STOKES & BOBBY THOMLINSON
All Appetizers Half Price
9 p.m. - Midnight

SUNDAY - ALL DAY HAPPY HOUR
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SHORT STORY

Dancing in Paint, Part I

LAUREN ELIZABETH FURLONG
Contributor

“It’s perfect.”

“Nothing’s perfect, Melinda.”

“Some things are perfect, Kevin, and this painting is one of them.”

She held the painting up for him to see, although he could already see it clearly from where he stood. He had to admit that even if nothing really was perfect, the beautiful swirling sky came dangerously close. The wonderful blend of yellow and blue created a serene image that was only enhanced by the tiny village resting below.

“What’s it called again?”

“‘Starry Night,’ Kevin, by Van Gogh.”

“And...what’s this one?”

Kevin pointed to a painting carefully hung on the Art Room wall. The soft brush strokes created an almost out of focus look. He watched as Melinda’s eyes faded away as she stared at the piece. It was as if she had floated off into a distant world where she could walk upon the pond depicted in the painting, stepping gently among the water lilies to avoid disturbing their serenity. It was like she could feel the coolness of the water as it kissed her toes and then glance over her shoulder to watch as her tiny trail of footsteps slowly disappeared.

“That’s Monet’s ‘Water Lilies,’” Melinda responded in a dream-like tone. Her eyes gazed over the pristine beauty, danced across the page, taking in the exquisite blur that lay before her. Kevin had never seen her so calm before. It was as if she’d lost all contact with reality.

This was the first time he’d ever stayed after school with Melinda in the Art Room. She’d begged and begged him to stay after school with her a million times, much like he’d begged and begged her to go to just one football game. Of course, she never gave in. It was hard for him not to resent her for it, especially now that he’d caved in to her pleas. He knew, however, that her reasons were valid. He knew she’d feel out of place at a game. She’d be surrounded by fifty peers yet still feel all alone, so he let it go.

After school that day, though, he had taken his time packing his bag, wondering to himself why he was willing to do this for her when she repeatedly refused to put her feelings aside for one afternoon to do something that seemed so small for him. But as soon as he saw that look on her face when she stared at the painting, when he saw that lost look in her eyes that was so content not being found, he forgot about being bitter. She looked happy. He wasn’t about to disturb that. He cared about her so much that, even when she acted stubbornly, it was hard for him to stay angry for long. He didn’t need her to go to a football game, but she needed him to see this side of her world, and he was glad that she wanted him to be a part of it.

He walked across the room to pick up another painting.

“Let me guess, this is by Picasso.”

“Good job, you actually know something,” Melinda responded with sarcastic praise. Though she often criticized his lack of artistic knowledge, much of their relationship was based off of their ability to point out each other’s weaknesses simply to say, you may not be perfect, but I love you anyway. Kevin watched as Melinda’s eyes once again folded in on themselves, as if hazed over by a dense fog.

This time it was neither soft brush strokes nor eternal tranquility that captured Melinda, but rather the obscure that entranced her. It was as if the women, bare and unattractive, were looking out at her through the painting, welcoming her into their existence where nothing and everything made sense all at once. It was a world where she could be lost and found simultaneously, different and the same as everyone around her.

“And it’s called ...” Kevin pulled her back to reality.

“‘Les Demoiselles D’Avignon,’” Melinda responded, forcing herself to look away from the painting and into Kevin’s confused eyes, “It means the ladies of Avignon.”

“And what’s Avignon?” Kevin asked.

“A small town in France ... It’s beautiful isn’t it?” Melinda asked, referring to the painting of the five women. She’d spent so many hours studying this picture that the figures no longer seemed like two-dimensional images on a piece of paper but more like five individual people she knew.

“Umm ... it’s kind of weird looking. It ... it doesn’t look real,” the words came out staggered and unsure. He was aware of his own cultural ignorance when it came to art, yet the longer Melinda and he had been together the more curious he became to understand her passion.

“It’s not supposed to look real, Kevin.”

“Then what’s it supposed to look like?”

“It’s supposed to look like whatever you want it to look like. The women are supposed to be whatever you want them to be. There are no guidelines, no rules. Everything is up for interpretation.”

Kevin sighed as if to signify his comprehension, however vague it might have been, and then prepared himself to seek out yet another painting. “Okay, one more and then we’re leaving,” Kevin said, crossing the room for a final time.

He looked at the paintings displayed on the wall, and his eyes met those of a terrified man. The man, so painfully frustrated, so desperately unhappy, held his hands to his face in agony. His sorrowful eyes and distressed face were filled with suffering, as if he had just seen that which would end his life.

“How about this one, what’s this called?”

Melinda swiveled her eyes in his direction and focused on the painting he pointed to. Once again she caved into herself and stood, expressionless, gazing at the picture. Her eyes saw something Kevin’s had missed. While she too saw and felt the frustration of the man in the foreground, what seized her was the peace that enveloped him. She saw the beautiful blues in the sea behind him, the tiny sand-filled beach off in the distance and the setting sun that painted the sky with color. She could imagine the pain of being at her point of greatest despair and feel comforted knowing that if she reached that point the world around her would continue to move forward passively, undisturbed by her chaos. The idea that life goes on, even in a painting, amid the hopelessness of others wrapped its arms around Melinda and held her in an embrace so reassuring that she could once again float off into her world and remain untouchable.

“Melinda...what’s it called?”

“Umm...that’s ‘The Scream,’” Melinda answered awkwardly, unaware that she’d stood silently as he stared at her waiting for a response.

“So ... that’s another Picasso?”

“No, Kevin, are you kidding me? That’s by Edvard Munch,” Melinda responded with a hint of ridicule. It was hard for her to imagine people confusing Picasso and Munch. To her, it seemed the same as thinking the letter “A” was the letter “B.”

“Ease up, Melinda, it was just a question. We haven’t all memorized the name and artist of every painting.” The sarcasm in his voice stung Melinda. She was used to being made fun of for her obsession with art, yet for reasons that only few people knew, every so often she took a remark personally.

“Very funny, Kevin. Sorry the things I’m interested in don’t involve running around tackling other guys to get a silly ball from one end of the field to the other.”

The accusing arch of her eyebrows and degrading tone of her voice brought his resentment back to life. He felt it form inside himself once again, as if his heart was pumping bitterness through his veins. He’d come here because she’d asked him to; he’d sacrificed his Friday afternoon to do something selflessly for her because he knew how important art was to her. He knew she loved it because it turned the ordinary into the extraordinary. He knew it was simply art’s ability to transform that eased her mind because she herself had transformed. She’d left behind a disturbed past filled deeply with sadness that hurt to even talk about and had entered into a new existence almost unrecognizable as her former self.

But Melinda knew how important football was to him, yet she never felt compelled to show any interest simply because it was his passion. She didn’t take the time to understand what it was about football that he loved so much, yet he was still willing to do so for her. The last thing he had expected her to do was insult him when he was just trying to make her happy, and he had to turn away and bite his tongue to prevent these thoughts from escaping his mouth.

Check next week’s issue for the conclusion to “Dancing in Paint.”

FICTION

A creative man is motivated by the desire to achieve, not by the desire to beat others.

AYN RAND



HAIKUS

Words to live by
in seventeen syllables

Without our cell phones
How would we communicate?
Just think about THAT.

A month left in school
I sit here and I ponder
Why isn’t it warm?

Only in
Dreams

Tormented by confusing dreams?
Wondering what it all means? Send
your most puzzling dreams in to our
extremely qualified, expert dream
technicians at VersusVU@gmail.com

In my dream:

I keep having this dream where my teeth fall out and then I wake up.

It’s really kind of freaking me out. Am I crazy?

-Gummi Bear

Why you’re crazy: First off, nice work on the sign off there. Very clever. Now about your dream — you need to take a day off or something. Having your teeth fall out in a dream is related to fears of death or aging (since y’know, that’s what happens when you grow old) and is most likely reflecting your stress or anxiety. Does it happen in peak times of stress? (i.e., exams, hell weeks, etc.) The best thing you can do is get some good ole rest and relaxation and not sweat the little stuff. But yeah, it would suck to have your teeth fall out like that. I can add something else to my list of fears — THANKS!

Cordially,

The Dream Doctor

POETRY

Relocating

MICHAEL SARNOWSKI

Contributor

it’s true i drove way too fast
to you in the cold snap winter
to keep you safe from open air phantoms.
they marveled at the curve of your back,
the way it reminded them
of cloaked breath. ghostly.
i didn’t listen
to the pinky promise terms we set.
i didn’t listen
to the steel picket guard rails
saying *no, slow,*
please.
instead i listened to orange city lights
scattered in the valley like spilt salt detours. each flutter of light pulled me closer
to the deep blue you wore like a bruise.
you marked this path, a rumble strip
for each knuckle crease. branding your memories
into the face of the road, and the crooked mile markers
i count until i know i’m too far to turn back. you are today’s ration of foxhole romance,
a long walk home, alone, kept warm with friendly fire. i won’t ask his name.
i won’t say a word.

i just wanted to rest my eyes.



NIKKY OKORE / VERSUS

Versus MadLibs: Crunch Time

Wow! Next week is going to _____! I have so many _____
finals I think I am going to _____ myself in the _____.
If only I had _____ instead of going to _____ last
weekend, then maybe I wouldn’t be so _____.
ADJECTIVE

MUSIC

"I always had a repulsive need to be something more than human."

— DAVID BOWIE



SETLIST

THURSDAY, APRIL 10

If you haven't seen a country show at the historic Ryman Auditorium, check out the benefit concert of **Larry Gatlin and the Gatlin Brothers**, a family trio that dominated the country scene throughout the '70s and early '80s and is now playing to benefit the Vanderbilt Voice Center. Be there by 7 p.m., all tickets \$40.

FRIDAY, APRIL 11

Head to Exit/In, host of the Chicago-based Rock 'N Rhymes music festival featuring **Nappy Roots**. The six-man rap outfit works to raise awareness of poverty in the South and provides rap fans with a fresh spin on the genre. Nappy Roots play at 8 p.m.; general admission tickets for the whole festival are \$15.

SATURDAY, APRIL 12

Enjoy an evening at the Blair School of Music with the **Appalachian Celebration**, one of Blair's Signature Series concerts. The performance will focus on traditional folk tunes inspired by the "Little House on the Prairie" book series — nostalgia, anyone? Admission is free for students, and the doors open at 8 p.m.

Two artists you need to hear

The Knife cuts "the man" down to size with Swedish style

AVERY SPOFFORD
Staff Writer



www.myspace.com/theknife

What do you do with a Swedish band who declined to attend the prestigious Grammis Awards (Sweden's version of the Grammys), refused to tour until its eighth year of existence

and will only perform in masks?

You put their song in a Sony commercial and call it mainstream.

Siblings Karin Dreijer Andersson and Olof Dreijer, also known as pop group The Knife, have taken over the Swedish mainstream music scene despite their

best efforts. The duo has spent most of its career struggling against mainstream media and music, and yet in 2007 won seven Grammis Awards. They just can't help it — the music is that good.

The group combines dance-beat electronics, ambience and unique vocals courtesy of Karin to create a "pop" sound that has propelled them to international fame: Their song "Heartbeats" was covered by Swedish artist Jose Gonzalez and featured in the "bouncing balls" Sony Bravia commercial.

Although great for selling televisions, the Jose Gonzalez cover doesn't do The Knife justice. It's a wonder the group hasn't achieved more renown in the United States thus far, but it's only a matter of time until The Knife blows up on this side of the pond. Pick up one of the group's albums, particularly 2006's "Silent Shout," and get a head start on what will soon be an American infatuation with The Knife. ☼

WHERE TO START:

"Heartbeats" from 2003's "Deep Cuts"
"Marble House" from "Deep Cuts"

Make Citizen Cope a member of your musical community

CHRIS GEARING
Managing Editor



www.citizencope.com

on the music scene today, and he's only released three albums. Really, the guy is amazing; he blends a kind of sound that no one else has ever really captured before with lyrics that have an urban feel without trying too hard. It's tough to even put a genre on the eminent musician, as each song is its own musical adventure and stands alone as its own piece of art.

Citizen Cope may be the next musical genius. It's true, ask any one of his fans. Many of them describe the person

The strangest part of this story is that you've already heard Citizen Cope's work somewhere. His work has been used in numerous films (including "Fracture," "Accepted" and "Alpha Dog") and TV shows like "Entourage," "Scrubs" and various forms of "CSI." The list goes on and on, and his name is just beginning to take hold with his third album that hit shelves in late 2006. Citizen Cope has received an avalanche of critical acclaim as well, especially for his second EP "The Clarence Greenwood Recordings" (Clarence Greenwood is his real name). His beats use everything from acoustic guitars to synthesized voice boxes, but they are always accompanied by his passionate and poignant lyrics on everything from family and love to issues of race and oppression.

Make sure to check him out on his website (www.citizencope.com) or his Myspace and get a taste of the next big thing in music. ☼

WHERE TO START:

"Brother Lee" from 2006's "Every Waking Moment"
"Son's Gonna Rise" from 2004's "Clarence Greenwood Recordings"

Q & A WITH TRISTAN PRETTYMAN

Versus Magazine: Your album '23' was great, and I know that was a really big year for you. How's '25 treating you?

Tristan Prettyman: It's been good! All the years have sort of blended together since '23. I'm back on the road; I made a record.

VM: Tell me about your new record 'HELLO.' Is it similar to or very different from '23'? What's your inspiration this time?

TP: It's a little bit different from '23.' This one is a little more bluesy, a little more gritty, a little more sexy — overall, I think it's a great reflection of me and my personality.

I went to London and met the producer I worked with, and that set the tone for the whole process. We had the same goals and processes for songs ... We didn't have expectations. I just wanted to make a great record.

VM: Are you still doing work with **G LOVE AND SPECIAL SAUCE?**

TP: A little bit, yeah. (My band and I) are out on a headlining tour now, but before this we opened for them on their tour.

VM: So you contributed your song 'War Outta Peace' to a DVD by the Bonneville Environmental Foundation. Can you talk some more about that?

TP: They approached us and wanted to use the song and said, "Instead of paying you, we'll offset the cost that it took to make your record." They offset the energy used in recording, producing the CD, packaging the CD with carbon certificates. I really wanted to do recycled packaging, but it's expensive and the record label said no to it, so this was a great way to be green with the record.

VM: Are you looking forward to your upcoming Nashville show?

TP: Oh yeah, Nashville's awesome! The record comes out that day too, so that'll be good.

VM: What's your favorite Nashville venue to play and why?

TP: Well, we usually do 3rd & Lindsley, but I love the War Memorial (Auditorium); that's my favorite.

VM: Where's your favorite venue of all time?

TP: Of all time? Well, we played a pretty sweet venue (on Thursday night) in **INDIANAPOLIS** — the Varsity Theater. When we got there, everybody had a really good feeling about it. There were a lot of tables and couches. It was just really cozy. So that's my favorite place right now.

VM: Does your guitar have a name?

TP: No, none of my guitars have names. But I write quotes on it, lyrics from other musicians. ... It's still personalized.

VM: What do you do when you're on the road and can't **SURF?**

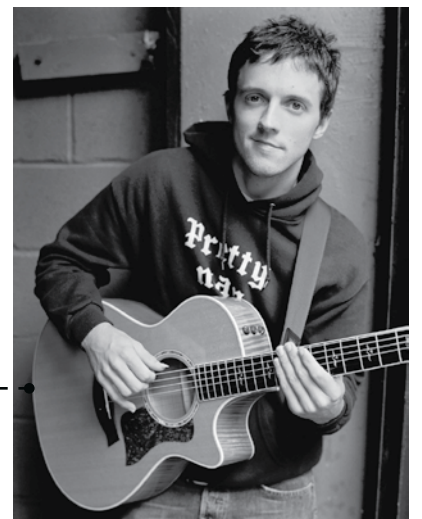
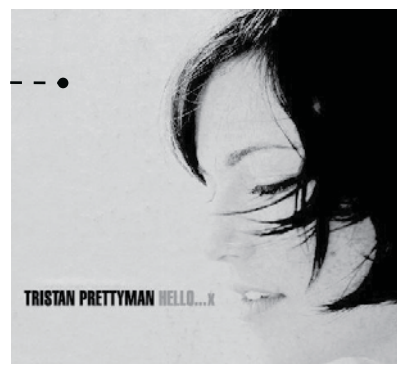
TP: I go crazy. Really, I do. I try not to think about it too much. I roll around in the snow and make snow angels. That's almost as good.

VM: My winter anthem is 'All I Want for Christmas Is Us.' Will that ever be available anywhere besides your MySpace?

TP: I hope so. I'm not sure if **JASON (MRAZ)** runs it on his MySpace, but I put it on mine. I told him last year we need to make it available for people to download on iTunes or something, but we just have that one recording right now.



Tristan Prettyman, one of our favorite California singer-songwriters, is on her way to Nashville with a new record, so staff writer Elizabeth Middlebrooks had a little heart-to-heart with her to chat about "Hello," being green and all she wants for Christmas.



SUNDAY, APRIL 13

The Schermerhorn Center hosts several brilliant vocalists today, including Amy Grant and Travis Cottrell, for the acclaimed **Community Hymn Sing**. The singers will be accompanied by the Nashville Symphony and organ. Tickets can be had for \$10; the concert begins at 7:30 p.m.

MONDAY, APRIL 14

Boasting a wide array of instruments ranging from the fiddle to the accordion, local swing band **The Time Jumpers** is sure to please fans at the Station Inn with their informal and spontaneous jams. Check them out at 9 p.m., tickets \$10.

TUESDAY, APRIL 15

Pumped up by Elizabeth Middlebrooks' Q and A with **Tristan Prettyman**? Don't miss the California songwriter tonight at 3rd & Lindsley at 8 p.m. Look for new material from her latest album "Hello," released this today. Tickets \$15, and the new album will be available for purchase.

WEDNESDAY, APRIL 16

Always to be counted on for bringing modestly famous classic rock acts to Nashville, the Wildhorse Saloon features **UFO** tonight at 6 p.m. Sporting a new guitarist and well into an American tour, the London-based hard rock group has influenced metal bands from Iron Maiden to Metallica. Tickets \$15.



Vanderbilt Review editor-in-chief **Emma Cofer** shares her favorite tracks that get her through the long evenings running a literary magazine. And the ASB board. And VUcept. And being a badass.

Layla's provides bluegrass oasis

DARCY NEWELL
Versus Editor-in-Chief

When it comes to Nashville bars and music venues, it's often useful to divide them into categories to make an educated decision on where to spend your Friday or Saturday night. For example, it might be helpful to consider bars with live music and bars that play terrible (yet epic) rap, bars that are strict on IDs and those that accept library cards, and finally, bars frequented by the Vanderbilt crowd, and those that remain yet to be discovered. When it comes to that last category, Layla's Bluegrass Inn on Broadway is definitely a Nashville gem untouched by the Vanderbilt influence.

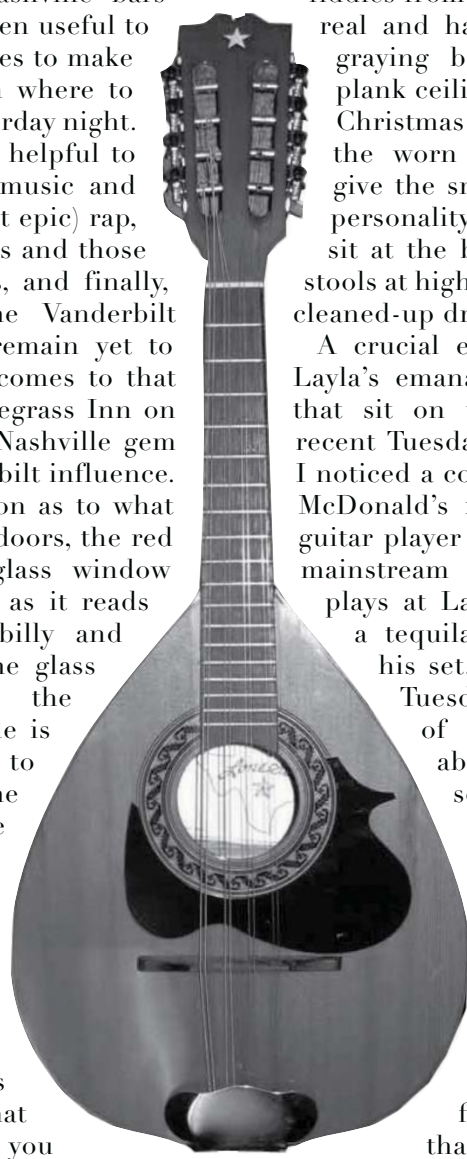
If you have any question as to what you will find beyond its doors, the red lettering on the plate-glass window will clear it up for you, as it reads "Layla's Bluegrass (Hillbilly and Country Music) Inn." The glass windows are grungy, the crowd that loiters outside is somewhat menacing, and to a Vanderbilt student, the decision to forgo the more familiar The Stage for a bar that might as well be the great unknown is a difficult one. Yet, if you do manage to cross the threshold into Layla's, you will likely find a bar that is as charming as it is unexpected, and that provides an experience you won't soon forget.

Layla's has the kind of messy character chain restaurants and inauthentic bars

emulate but never achieve. The memorabilia on the walls (pictures of past performers, blanch license plates from North Dakota, fiddles from the early 20th century) is real and hangs haphazardly on the graying brick walls and exposed plank ceilings. Rows of stringed red Christmas lights do little to adorn the worn wood ceiling, but they give the small venue a warmth and personality all its own. Customers sit at the bar or atop black leather stools at high tables sticky from hastily cleaned-up drink spills.

A crucial element to the vibe that Layla's emanates is in the customers that sit on these very stools; on a recent Tuesday-night adventure there, I noticed a couple in their 80s nursing McDonald's milkshakes, taunting the guitar player of the band of Nadine (a mainstream country songstress who plays at Layla's each week) to take a tequila shot before he played his set. It was, after all, Tequila Tuesday. A random assortment of other patrons milled about, including a heavy-set guy who walked in showcasing a T-shirt that read "Love Sucks. True Love Swallows." Moving on.

Of course, the reason to go to Layla's isn't for its hastily strung Christmas lights or the male customers with ill-fitting, lewd T-shirts — that is simply the ambience. Instead, Layla's real selling points are the accomplished and appealing bluegrass acts (hillbilly and country as



www.myspace.com/jypsi

well) that perform in the intimate setting so frequently. Check out Arista-signed sibling foursome Jypsi, whose sweet melodies, mod-inspired fashion statements and classic bluegrass instrumentals regrettably suggest that they will likely explode onto the country/pop scene and leave Layla's behind. Until that fateful day, head to Layla's and hear the band perform for the low price of a few longneck beers.

Like Jypsi, Layla's is a Nashville gem that will likely not remain unknown for long. The next time you're craving a night away from the expected or the familiar, head to Layla's and behold its authentic honky-tonk charm. ☼

'Rabbit Habits' offers quality and complexity



RABBIT HABITS

THOMAS SHATTUCK
Staff Writer

Saying Man Man mostly plays love songs is like saying most bands feature drums, except that the former isn't actually true. This Philadelphia band, whom I pretend are the city's attempt to apologize for smooth jazz, blends '50s-era pop with rather unusual percussion and uncomfortably unstable vocals to produce a sound halfway between Tom Waits and something that fell out of Zappa's trunk while he was day-tripping.

For their third installment, "Rabbit Habits," Man Man has let a bit of energy leak out to focus more on melodic clarity and emotional trauma. In this case, focus becomes a rather relative concept. As Man Man's front man Honus Honus puts it in his interview with Pitchfork Media, "If anything the focus is more

laser beam. The last one was more tractor beam, pull you in and now we're just going to zap the shit out of you." This being said, it's still a busy album filled with the sounds of overturned chairs and fireworks in trashcans (try "Mysteries of the Universe Unraveled"). And while the action from their previous album "Six Demon Bag" will be sorely missed, with the aforementioned sonic diversity, few will get time to dwell on any omissions.

And though it has its differences from its predecessors "Six Demon Bag" and "The Man in the Blue Turban With a Face", they've still got plenty in common. In response to the soulful ballad "Van Helsing Boombox," Honus returns in full force with "Doo Right," "Poor Jackie" and "Whalebones." In an ironic twist for such a calm album, one of the most

energetic songs in the band's short history has to be "Top Drawer," though sheer force might be more descriptive. Furthermore, the album ekes out plenty of bedlam-inspired theatrics for even the most ravenous of fans.

When it comes down to it, "Rabbit Habits" is a significantly more mature album. Like focus, however, maturity is also a relative term. It's as if the members discovered the danger inherent in fireworks and now just play with fire. The mania embraced in the music is subtle, but not toned down whatsoever. If you're patient, this might turn out to be your favorite Man Man album to date. All things considered, "Rabbit Habits" is a welcome addition to the band's discography, but probably shouldn't be anyone's initial exposure to such a multifaceted group. ☼

The Hype Machine: A new way to listen to, discover new music

AVERY SPOFFORD
Staff Writer

The Hype Machine, the Internet's most popular MP3 aggregator, should come with a warning label: "Caution: Excessive use may lead to late nights, obscure taste in music, and carpal tunnel syndrome."

Created by college student Anthony Volodkin in 2005, The Hype Machine compiles MP3s posted by music blogs across the world in one easy-to-use site.

A highly addictive music community and music search engine/MP3 player, The Hype Machine was designed to create what Volodkin calls "a new kind of conversation about music," emphasizing the discovery of new music through the thoughts of fellow listeners' blogs rather than through the traditional media of magazines and radio.

The Hype Machine allows music lovers to search for any track or artist, however rare, and listen to the song on the site or on a fellow Hype Machine user's blog. The site streams mostly alternative and indie

rock music and functions as a forum for artists who would otherwise be extremely difficult to discover, let alone download.

Featured on the site along with rock, hip-hop and folk music are little-known remixes and mash-ups that are impossible to find through casual browsing of the blogosphere or iTunes and Amazon.com. By compiling MP3s from thousands of music blogs, The Hype Machine saves music fans from a never-ending hunt through the Internet's expanse and allows for the streaming of these unknown artists and remixes.

The site also features social networking aspects similar to music community sites such as Pandora and Last.FM. "Friends' Obsessions" allows users to browse their friends' favorite tracks, and the "Hype Spy" allows users to check out

what fellow listeners are streaming in different states and countries. Furthermore, in further efforts to integrate with existing music community sites The Hype Machine recently joined forces with Last.FM so that tracks users listen to on The Hype Machine will scrobble to their Last.FM accounts.

The Hype Machine encourages legal downloading by providing links to iTunes and Amazon.com, but users cannot download from the site itself. However, it's almost enough to listen to practically any known song, but you may just develop an unhealthy obsession with mash-ups of polka and Swedish electronic music. Visit www.hypem.com at your own risk. ☼



THEATER

‘Misalliance’ keeps audiences laughing, 1909 style

COURTNEY ROGERS
Culture Editor

With posters around campus involving underwear and airplanes, it was clear from the start that VU Theatre’s production of George Bernard Shaw’s “Misalliance,” would be a comedic adventure. Though at times the script had lulls, the cast’s chemistry and charisma kept the night exciting and lighthearted.

“Misalliance” centers on the Tartleton family, makers of Tartleton’s Underwear. Living in 1909, this family of four is big on personality from spirited daughter Hypatia to the affable but often misguided Mr. Tartleton. The Tartletons are visited by Hypatia’s fiancé, Bentley Summerhays, and his father, Lord Summerhays. But what begins as a simple visit descends quickly into comedy and confusion as the “simplicity” of marriage and family are shown to be quite the tangled web. Hypatia, a girl who seems sweet and innocent lets on that she has been manipulating the men in her life, Bentley and Lord Summerhays included, to the point where the only accurate description of her is a tart. When an airplane crash-lands into the Tartleton’s greenhouse, life spirals even further into the realm of the absurd, including several rash marriage proposals and an attempted murder.

Perhaps the most notable aspect of the

performance was the wonderful comedy. Shaw packed the script full of jokes, some subtle and some far less intellectual, but it was the cast that delivered each with impeccable comedic timing that kept the audience focused and entertained. Full of snappy one-liners, though the play is set almost 100 years in the past, much of the comedy is still accessible to audiences today. One of the best-delivered lines of the night was Sean Hills as Bentley Summerhays saying, “If I started being ashamed of myself I shouldn’t have time for anything else all my life.”

Though comedy was an important part of the script, much of “Misalliance” is a showcase of differing values and opinions on love, marriage, family, parenting and even business. Though the more serious discussions remained punctuated by humor, at times it seemed Shaw was being too obvious and long-winded about these staged debates between very different characters. And though the play ends with the hope of multiple new couples being paired off, so much of the play is overshadowed by a very jaded perspective on love and marriage which makes it hard to know whether or not to feel happy for the new pairs.

Despite these aspects of the play’s writing,

the cast breathed incredible life and enthusiasm into every character. From their period-appropriate costumes to their mannerisms, the characters all had distinct personalities that came across clearly throughout the performance. By using complementary color palettes for the ensembles of love interests and varying silhouettes, costume plays a starring, albeit silent, role. Even when the script became somewhat tiring, it was wonderful to see the actors be so tuned in to their characters.

Overall, “Misalliance,” is a fun show that serves as a great showcase for the talents of VU Theatre even when the play itself is lacking. ☼



CHRIS PHARE /Versus

“MISALLIANCE” BY GEORGE BERNARD SHAW
PERFORMED BY VU THEATRE

April 10, 11, and 12
Neely Auditorium, 8 p.m.
To reserve tickets call 322-2404

THEATER

Original Cast serves Broadway in bite-size pieces

Vanderbilt’s Broadway Revue Company performs pieces of Broadway’s best.

CHRIS GEARING
Managing Editor

Have you ever seen a Broadway show? Do you have dreams of the lights and the glory of the epicenter of stage acting? Look no further friends, as The Original Cast is here at Vanderbilt with a Broadway revue each and every semester. What is a Broadway revue you might ask? A Broadway revue is a hodgepodge of scenes from famous Broadway musicals that have been shortened and are performed one after another in a “Best of” fashion.

This year, the eclectic show will contain selections from “Godspell,” “You’re A Good Man, Charlie Brown,” “Cabaret” and “Into The Woods.”

“Godspell” is a musical based upon parts of the Gospel of Matthew with scenes from the life of Jesus and even contains writing from some famous philosophers. “Charlie Brown” focuses on the titular character’s search for how to be good and happy in life. The infamous “Cabaret” tells the story of a stage performer in the days of the Weimar Republic in Germany right before the grip of Hitler took the European stage.

Finally, “Into the Woods” is a humorous rendition of some of the best tales of the Brothers Grimm including “Little Red Riding Hood,” “Cinderella” and “Jack and the Beanstalk.”

The cast is a dedicated and righteous band of performers and the entire production of Original Cast is student taught, choreographed and performed.

“We try to balance our performances with a variety of shows. From new to old, we do them all. We try to combine popular, commercial shows, with darker ones, ones that are fresh and new, challenging music-dance-acting pieces and classic throwbacks,” said Publicity Chair Degerberg. “Because our group is typically about 14 to 17 people, it’s important that there are enough parts for everyone to be featured in some way, as well. And we want to do shows that we just love, too.”

Degerberg encouraged students to get involved to get involved with Original Cast next semester. She said interested students will need to prepare two 16-bar cuts of contrasting musical theater pieces for auditions, but more information will be available in the fall.

Make sure to catch the Original Cast this weekend at 8 p.m. at TPAC’s Andrew Johnson Theater for \$10 — it’ll be worth every penny. ☼



OLIVER WOLFE /Versus

BOOK REVIEW

‘Men Are Better Than Women’ becomes one man’s new bible

CHRIS GEARING
Managing Editor

Men, I address you as a fellow brother in our manhood and invite you to partake in our newest manquest (that’s a man conquest). One of the smartest and most brilliant of our species has compiled 253 pages on the virtues of men, their manliness and all things great (pretty much anything related to the male species). His name, fellow men, is Dick Masterson, and he deserves not only your money but also your sincere devotion to the cause of men everywhere.

I promise this is not some sick cult or odd fascination with the male species, but rather a book on par with the feminist literature of the past few decades with just one slight change (or addition, if you will) : This time it’s about men.

This satire is a hilarious send up of common jokes among the masculine side of the species and also has some pretty good stories of things that have happened to the aptly named author in his man travels. For all those men who are owned by their girlfriends, for all the disenfranchised and dejected males who are ashamed of their gender, for all those who feel that they must apologize for being a man and wanting man things — Dick Masterson says nay. Nay, my man-friends! He makes being a man something to be happy about again.



Indeed, many of the lines in this gospel mirror something like this entry on page 53 : “What is a nerd? I’m a man, so naturally I have all the answers.” As all men who are reading this know, this is ABSOLUTELY correct. It may come off as a woman-bashing misogynistic tome, but Brother Masterson is approaching the topic with prose dripping with sarcasm and wit (in other words, he doesn’t really mean it, ladies).

Well my friends, if you haven’t already put down the turkey leg, girlfriend or whatever may have been in your hands to go buy this gospel of masculinity, I urge you to make the sojourn as soon as possible. Not only will you remember why being a man is awesome, but “Men Are Better Than Women” will raise your spirits as you read every word of this mantastic work of satire. ☼

If you like “Men are Better than Women,” you might like:

“I Hope They Serve Beer in Hell,” by Tucker Max

“Look at My Striped Shirt!: Confessions of People You Love to Hate,” by The Phat Three

All suggestions from Amazon.com

BOOK REVIEW

‘The Commoner’ provides fresh historical fiction

REANNE ZHENG
Staff Writer

Witness the return of historical fiction. Spurred by recent box office releases like “Atonement” and “The Other Boleyn Girl,” readers — and viewers — are opting to return to times when romance was more dramatic and social ranking was more prevalent. Another such novel arrived in bookstores this past January by the title of “The Commoner,” written by John Burnham Schwartz. The novel is set mostly in post-World War II Japan and covers the life-long journey of Haruko Endo, a girl from a wealthy but common family whose story is based off that of real-life Empress Michiko, in a world where old traditions are crumbling and a new social order is rising. Despite her background, Haruko eventually falls into an intense courtship with the crown prince of Japan. But before the story gets turned into your typical romance novel, Haruko quickly discovers the isolation and scrutiny that accompany her unconventional marriage into the royal family. It is an intriguing insight into life behind Japan’s royal walls and, if nothing else, the book is well researched. The intimate details of Haruko’s life, her

impressive education and tennis skills, her impeccable French, the exquisite decor of the Imperial Palace and the empress’s nervous breakdown after the birth of her son are incorporated into the novel only after hours upon hours

of research on the real Empress Michiko and numerous lunches with the empress’s childhood friends and even the grand chamberlain. Whether it will be transformed into a blockbuster success remains to be seen, but for now, the picture painted by Schwartz is historically vivid, the story is compelling, and the language is elegant but unpretentious. If you have time between studying for exams, or if you’re simply looking for something to read after classes end for the summer, “The Commoner” is a worthwhile investment for any reading list. ☼



If you like “The Commoner,” you might like:

“The Senator’s Wife,” by Sue Miller

“The People of the Book: A Novel” by Geraldine Brooks

All suggestions from Amazon.com

FASHION

Sneak previewing country couture at the CMT Music Awards

TAWNEY MILAM
Staff Writer

In just a few days Nashville is going to be shining with the brightest stars of country music. This Monday, April 14, the 2008 CMT Music Awards will be taking over the city from Belmont University's Curb Event Center.

The hottest ticket sold out in under an hour after going on sale. Why, you ask? Because the night is going to sparkle with performances from a range of artists including a duet by father-daughter hosts Billy Ray Cyrus (who sported the mullet in the '90s and thankfully let go of the animal otherwise known as his hair and now embraces the world of shags and highlights) and Miley Cyrus (the tween phenomenon, Disney star of Hannah Montana — is it weird I like her new song "See You Again" and I can't help listening again and again?).

Beyond the mullet and Miley mania sure to light up the

stage because of the hosts, there will be performances by Taylor Swift, Rascal Flatts, Carrie Underwood, Brad Paisley, Keith Urban, Tim McGraw & Faith Hill, Kenny Chesney, LeAnn Rimes, Sugarland, Brooks & Dunn, Toby Keith and Alan Jackson.

While it is sure to be a night of great music, it is also a night of fabulous fashion. We will likely see the ever-present plaids and buckles of the country scene and perhaps some rhinestones and embroidery from the studio of Manuel.

But there should also be the funkier or less formal styles characteristic of the Grammys. Some trends from the runways we may see on Monday are blossoming florals, loud colors, boyish touches paired with girly forms like sleek pants and fitted jackets, peek-a-boo cutaways in the fabrics of dress or shirts, hippie-inspired styles from the '70s and globalization's influence with tribal and natural prints.

It will be interesting to see how country's pop princesses dress for the night. Last year, Underwood

donned florals, and Swift sparkled in gemstones and white while Kellie Pickler glowed in gold. And then there was the rugged sophistication of our favorite Redneck Woman, Gretchen Wilson, and the country cool of the Rascal Flatts. The stunner to look out for this year will be Dierks Bentley, who was quite the looker in a classic mod suit at the 2007 show.

So here's a thought as we inch closer to the biggest night in country music and fashion ... "I've got my sights on you. And I'm ready to wait ..." Okay, that was just a little bit of Miley for you. I'm done now. But you won't have to wait long to hear an insider's view about the fashion found on the red carpet (no, I'm not just calling myself an insider, I'll actually be there, up close and personal with all the stars thanks to my HOD internship). Read next week's issue to hear about the good, the bad and the fugly of the CMT Music Awards. Until then, "my heart can't rest ... I can't wait, to see you again." ☼

FASHION

Getting back to basics with the primary colors

COURTNEY ROGERS
Culture Editor

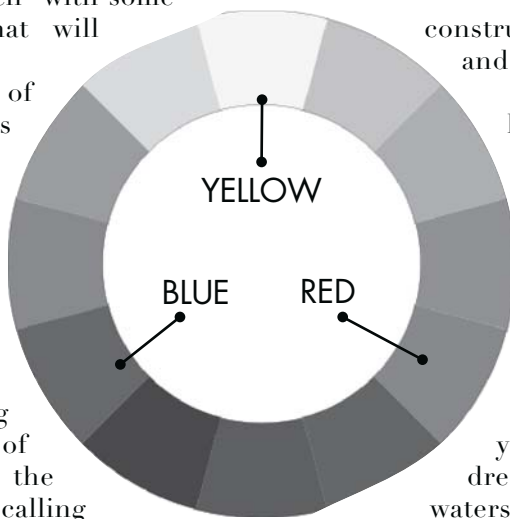
This year, color has played a dominating role in fashion trends. We've seen vibrant jewel tones, shocking neons and even the return of classic and chic black and white ensembles. As summer approaches however, it's time to chose a splashy palette that gets back to the very basics of elementary school art class: primary colors.

For those of you who may have forgotten (don't be embarrassed, there are a lot of shades out there) the primary colors consist of red, blue and yellow. Though each can be found in varying hues and spring is typically pastels' heyday, it's time to take a piece of advice from Emeril and "kick it up a notch" with some saturated shades that will pack a punch.

Blue is one of those colors that is quintessentially summer. If you've been harboring a not-so-secret love affair with navy, step outside your nautical box and try on something royal blue. Finding the perfect shade of royal blue serves the dual purpose of recalling memories of clear summer skies and beaches as well as looking amazing with even a slight tan. For something equal parts comfy and chic, check out anything in C & C California's new color, Breeze. I guess that they've seen the wind, and it looks totally on point. Two favorites include the Callie tank and Skylar top.

One shade that has been on the rise as of late is yellow. Harder to wear than the other two colors, yellow takes either a lot of confidence or a tan, faux or otherwise. Though it may seem safer to opt for a paler hue, why

not be bold and try a saffron or lemon? J.Crew has come out with some fabulous patterns this spring, but they have by no means neglected their classic solids. The swirly shirred pique dress in sour lemon has a modern, mini silhouette,



construction and detailing and daring color to spare.

Last but certainly not least is the color red. Perhaps the boldest and most outspoken of the primary colors, this does not mean that any fashionista should shy away from a smoldering red. If you can't picture yourself in a bright red dress, why not test the waters with red as an accent

or an accessory? One option is Lucky's floral day wrap that combines the trend of blossoming florals with fiery red. Another fun way to mix in red is through Sperry Bayville sandals. No, not topsiders, sandals with a smidge of a heel and red rope knotted as the straps. These sassy shoes are the perfect mix of preppy nautical and wardrobe versatility.

Though these colors are daring, sometimes the boldest move of all can be to mix in more than one primary shade, but in a subtle way. With all the possibilities of primary colors, you may even wonder why anyone ever needed secondary colors to look fabulous. ☼



FASHION

Who are you wearing?

REANNE ZHENG
Staff Writer

Hannah Hayes

Something Designer: Sweater by Ralph Lauren.
Something Vintage: Earrings, silver rings.
Where do you like to shop? Green Hills, Forever 21, the vintage stores along 12th.
What makes an outfit? I always look for the one accent piece. One piece should be the center of attention in any outfit, anything more than that is gaudy.
Keep it simple.
Do you have any style icons? Both the Hepburns, Cate Blanchett, and Julia Roberts.



Patrick Green

Something Handmade: These shorts, they used to be pants.
Something Vintage: Um...everything.
Where do you shop? Goodwill, Venus & Mars Flashback is also fun.
What makes an outfit? Color.
Do you have any style icons? The Strokes.



Hayley Curry

Something Exotic: The shawl, from Nepal. The bracelet is Tibetan. I spent the summer in Nepal and Tibet, I got about half my wardrobe while I was there.
Where do you like to shop? Dillard's and Macy's, but I also like shops with more unique pieces like Pangea.
Do you have any style icons? Not really, I like to have my own style.
What makes an outfit? The fit. Everything looks better on you if it fits properly



All Photos by Reanne Zheng

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MOVIES

Plot of 'Paranoid Park' intrigues, but misses

BEN GRIMWOOD
Staff Writer

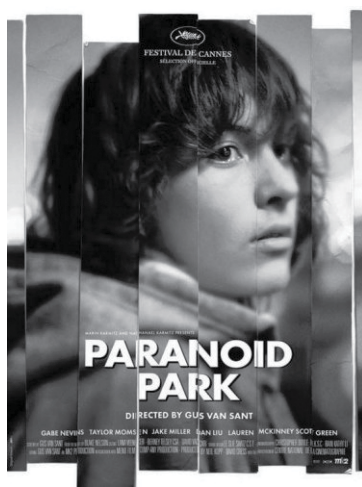
"Paranoid Park" is a moody film that endlessly toys with style but unfortunately comes to a close lacking any form of structure. It is an experimental film that decadently enjoys the use of discontinuous editing, cinematography and sound in its presentation. Set in Oscar-nominated director Gus Van Sant's home of Portland, Ore., he brings a fascinating edge to the seemingly uninspiring town with the one place where youth congregate. Oddly enough, the titular park becomes an idea that is hardly transcribed into the film; although its presence serves as the force that leads to the skateboarding protagonist's misfortune, it hardly attributes paranoia to his character, as he is relatively passive throughout the film.

In the film, Alex is a 16-year-old skateboarder who accidentally kills a security guard one night. The rest of the film follows him through what happens after the incident while he writes all of the preceding and transpiring events in a journal (the whole film is from the perspective of this teenage boy). At the beginning, he even apologizes because he knows his thoughts will present themselves out of order, which reflects in the film, as the narrative disjointedly presents itself with the help of the aforementioned discontinuous editing.

With "Paranoid Park," Van Sant returns to the sort of rebellious youth for which he is

famous for interpreting in his films. Relating to his oeuvre, including "Good Will Hunting" and "My Own Private Idaho," rebellion is the recurring theme, as Alex's assault on the security guard with his skateboard signifies rebellion against authority. The film features incredible cinematography, editing and especially sound. Sound and lighting often displays the inner psyche of Alex. Besides sound effects, Nino Rota's music from "Juliet of the Spirits" is used quite frequently, and its use seems to be related to the power of Alex's subconscious. The most notable effect of framing in the film inspires isolation, a key theme because it visually facilitates the loneliness of Alex's situation.

Because the film is presented in a disconnected order and the narrative is sometimes relentlessly slow, hardly anything happens of significance; thus, the film ultimately provides no narrative pay-off. The film's plot ultimately negates his effort and offers viewers little. It is interesting, but is just not inspiring. ☹



RATING: ★★☆☆☆
'Paranoid Park' is rated R.
Playing this weekend at the Belcourt Theatre.

MOVIES

The horror of 'The Ruins' creeps under your skin

CHRIS GEARING
Managing Editor

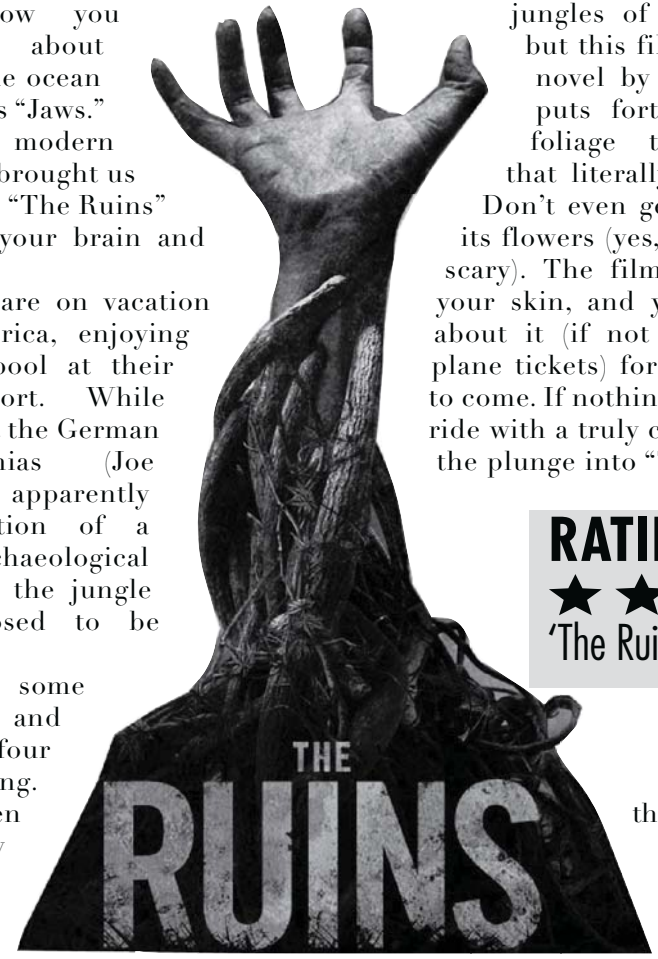
There hasn't been a movie in recent times that takes the Hitchcock route of terror that slowly reaches into your soul and stays there whenever you encounter some previously innocuous stimulus. For instance, you may have never thought that birds were to be feared until you saw Hitchcock's "The Birds," and you know you thought twice about jumping into the ocean after Spielberg's "Jaws." At long last, modern Hollywood has brought us a movie entitled "The Ruins" that digs into your brain and stays there.

Four friends are on vacation in South America, enjoying the sun and pool at their luxurious resort. While there, they meet the German tourist Mathias (Joe Anderson) who apparently has the location of a mysterious archaeological dig site out in the jungle that is supposed to be breathtaking.

After some discussion and debate, the four decide to tag along. However, when they arrive, they are trapped by a band of locals with

guns that won't allow them to leave. They are trapped at the ruins and have some interesting flora to keep them company as they search for some escape out of the jungle.

Let me tell you, I never really had an interest in going to Mayan or other ancient ruins, but now that I've seen this movie — it's just not going to happen. We don't know what's living in the jungles of South America, but this film (based on the novel by Scott B. Smith) puts forth a frightening foliage that may exist that literally eats you alive. Don't even get me started on its flowers (yes, flowers are now scary). The film will get under your skin, and you'll be talking about it (if not canceling some plane tickets) for days and weeks to come. If nothing else, it's a great ride with a truly creepy story. Take the plunge into "The Ruins." ☹

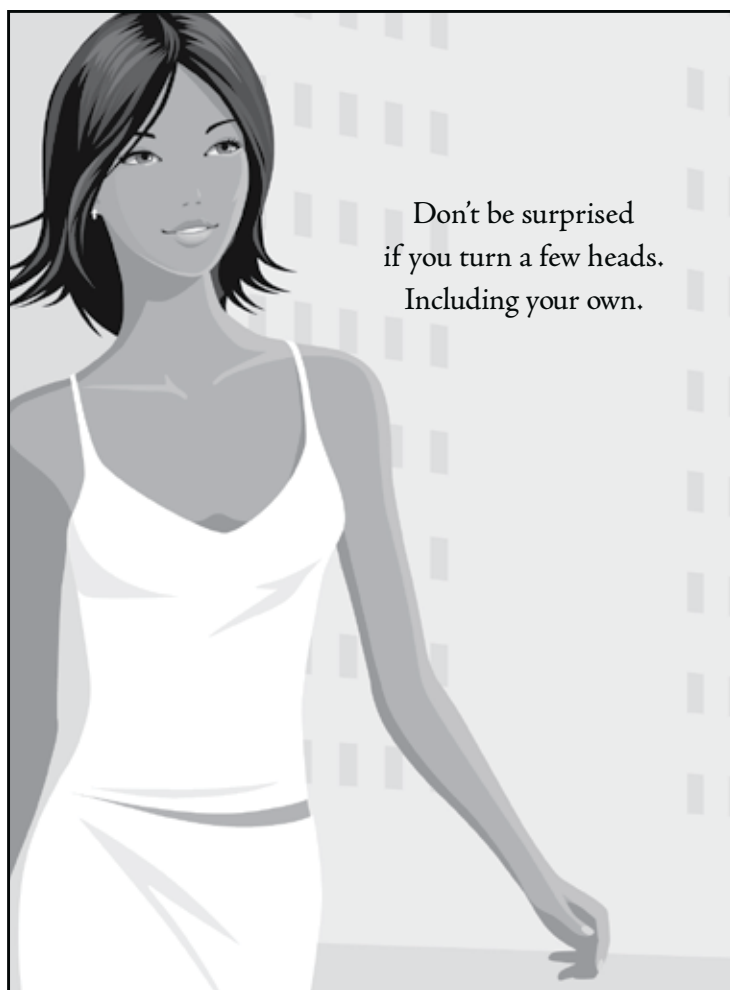


RATING: ★★☆☆☆
'The Ruins' is rated R.

Now playing at the Regal Cinemas Green Hills.

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Q&A **moe**

Here at Versus we believe in making dreams come true, and for music aficionado Owen Canavan and his friend and Vanderbilt graduate Wesley Hodges, we did just that, hooking them up with their musical hero Al Schnier, the lead guitarist and founding member of progressive rock band moe. Schnier, who was recently named a "new guitar god" by Rolling Stone, chatted with the guys before moe. rocked at Nashville's own City Hall. Read along to see what he has to say about Hank Williams, his kids' foray into music and moe.'s habit of inviting fans onstage.

Versus Magazine: So it's been since Halloween of 2004 since you've all been in Nashville. Excited to be back in town?

Al Schnier: Oh yeah. Of course. Always fun to be in Nashville too, we've actually passed through town in past tours but haven't been able to do any shows, so we're real excited about tonight.

VM: Cool, so how has the tour been going? Introspective? Reflective? Anything out of the ordinary considering there is a hiatus coming up?

AS: No, there hasn't been anything like that, like, 'Wow guys, this is the last tour.' Pretty typical. We've been having a lot of fun actually. Playing well, having fun on the road, shows are selling out. Going as well as it could be!

VM: Tell me about the last time you guys came to town. You actually debuted 14 songs that night, what was the preparation like for that show? Also, what did you as a musician take from that night?

AS: Well you know it was definitely a pretty significant night. I grew up listening to a lot of country music because my dad always did. And he had a lot of the music we ended up playing that night. So I remember hearing a lot of that stuff when I was a kid, and I listened to Hank [Williams] with my dad and he was always a big Loretta Lynn and Johnny Cash fan, so I used to hear all of that stuff. Definitely so cool for me to be in that venue and perform on that stage (at the Ryman Auditorium) ... sort of like an exercise in history almost.

VM: So how do you incorporate music into your kids' daily lives? A rock star dad must have some influence.

AS: Well, they've been talking piano lessons since they were four and now they're going to be eight and 10, so it's been quite a while. My son just started playing drums a year ago, so they are taking formal lessons but the rest of it is organic. There is music in the house always. I have an old Silvertone short-scale electric guitar and amp downstairs that is theirs and they can play whenever. It's actually starting to get to the point now that their friends come over and jam.

VM: Here's a tough one: Who is your favorite country musician of all time?

AS: Wow, tough one. I guess I'd have to say Hank Williams. Yeah, that probably comes from growing up with it, but then there are always the bluegrass guys too.

VM: The guys that made you pick up the mandolin?

AS: Well, yeah, I'm a big bluegrass fan, passing hobby mostly though. I wish I had a whole other life time to devote to mandolin so I could shred like (Ricky) Skaggs, but I'm not sure I'm going to have the time or dedication to ever do that unfortunately.

VM: I came across a tape of a show with an encore of 'Ballad of Curtis Lowe,' and I've always been a fan of moe.'s take on 'Can't You Hear Me Knockin'.' How have different covers found their way into the setlists over the years?

AS: Well, one person in the band will get really excited about a song, but that's not enough. There has to be ... a quorum or majority momentum or it doesn't go anywhere. I can't tell you how many times I've suggested songs and it hasn't happened. You know if there's a Zappa tune or a Radiohead song I want to play, next thing you know Rob (Derhak, moe.'s bassist) comes back and wants to play a Tori Amos song, and no one wants to do that either. We know we never get to play the cover songs that any one of us wants to play; we play the ones that we all want to play. ... It has to be fitting; like, 'Cant You Hear Me Knockin'" really fits our band.

VM: By being at the top of the game is there a certain sense of responsibility on your shoulders to continue touring? Do you feel an obligation to continue to tour for the longevity of the scene?

AS: No, not really, at the same time we always factor our fans into a routing but also into everything we do. But it's not as if we're thinking about the longevity of the scene. That perspective is more about what makes the most sense for our fans in this space in time; we try and have our shows (and) tours make sense. Tours look sometimes like a person threw a handful of darts at a map, but you have to deal with what's available.

VM: When you're on a huge tour and fired up about big markets or festival dates and you're in a town that doesn't necessarily draw as many fans, how do you guys get jacked up to make sure to give it your all each night?

AS: Well it has to do with just being on the road all the time. We don't really think that far in advance so each night is taken pretty seriously. So to be honest even if there is a big show coming up or a major-city big gig like in Atlanta at the end of the week or something, it doesn't matter if we're in Knoxville on Tuesday. We think about what soundcheck's going to be, what's for dinner, what the setlist is going to be like. Everyone lives in the moment; each show gets the attention it deserves.

VM: Can you speak briefly about your opinions about the trance-based jams the scene has come to embrace? What about the whole jam/electronica movement?

AS: Sure, it makes sense. I mean a lot of those sounds, that whole style, makes sense because your providing dance music for a live crowd. I mean you have that element, house/trace and it makes even more sense with that modern sound when you parade it with a live improvisational band, that has an audience that wants to dance all night. So it's a win-win situation for the bands. To be honest, a lot of these electronic bands are not unlike the early '80s shit, I mean it's the same sort of vibe that they're all dancing. Same kind of thing we're seeing these days. There are some great bands of this nature. I mean, Sound Tribe Sector 9 has made a culture out of it, and you have the Disco Biscuits, etc.

VM: Also, I'm really excited about this 'Raise a Glass' concept (in which the band invites fans onstage to help them sing). It's so unique. Was it a management thing or band-created?

AS: Actually, it was our manager's wife's idea, she is a huge Iron Maiden fan and they were doing something like this, and she goes out and sees Maiden several times a year, and we were talking about the idea and thought it would be a great thing to do with the fans. It's a little awkward at first, and some nights are weird, sweet, whatever. It all depends on who's up there on stage with us.



SOUNDTRACK TO THE ISSUE: 1. "Shake It," Metro Station 2. "Bread and Water," Ryan Bingham 3. "Diane," Robert Randolph & The Family Band 4. "You Ain't Know," Sean P featuring T-Pain 5. "Time to Pretend," MGMT 6. "Guest Check," Tristan Prettyman 7. "Tambourine," moe. 8. "I Don't Love," Jypsi 9. "One Fine Wire," Colby Caillat 10. "Frankenstein," Aimee Mann

To find in iTunes, go to iTunes Store > Music > iMix > Search for Versus Magazine "Soundtrack to the issue 4/11"

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SUDOKU: To solve, fill in the blanks so the numbers 1-9 appear just once in each horizontal row, vertical column and 3x3 box.

SOLUTIONS

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CLOSING PIC



"SALVATION" AMELIA SPINNEY

Crossword

- ACROSS**
- Crude dwelling
 - Borscht vegetable
 - Hermit creature
 - "Crocodile Dundee" star
 - Bullets and shells
 - Husband of a countess
 - Way overweight
 - Make certain of
 - To have and to hold
 - As an alternative
 - Rockies grazer
 - Come in second
 - Pain in the neck
 - Altar vow
 - Infer
 - Fail to mention
 - Yellowish pink
 - Hide hair
 - Spiral fastener
 - Foxlike
 - Dance for two
 - Place-kicker's prop
 - Within reach
 - Clash of clans
 - In one's dotage
 - Aries or Taurus
 - Elder or alder
 - Nosh
 - Be in debt
 - Certain
 - Ghosts
 - U-turn on command
 - Diameter halves
 - Housecoat
 - Annapolis inst.
 - Vote in
 - Kettle of fish
 - Mardi Gras follower
 - Quench

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4/10/08

Solutions

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- DOWN**
- High school course
 - King of the road
 - Seemingly forever
 - Tape container
 - Prepare to be knighted
 - Purses
 - Australian bird
 - Cyber note
 - Transport to Oz
 - Mid point
 - Cost per unit
 - Geometric calculation
 - Ran in the wash
 - Way up
 - Snow runners
 - Coalfish
 - Snail mails
 - Host
 - Femme fatale
 - Short run
 - Kind of peace or ear
 - Top fashion magazine
 - Wear away
 - Talking starling
 - Hardwood
 - Finally
 - Sad
 - Let go of
 - Points of debate
 - Put an end to
 - Telegrams
 - Cultivated tract
 - One woodland
 - Steals from
 - Theater assignment
 - Something to think about
 - Clock sound
 - Location
 - "Situation Room" channel

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