

# Versus

The Vanderbilt Hustler & Entertainment Magazine

MARCH 24—MARCH 30, 2010 VOL. 48, No. 9

## Musicians in our Midst

**VERSUS SHOWCASES  
VANDERBILT'S OWN  
DJ RADIO, DJ ROBOT EARS  
AND THE EL DORADOS**



CHRIS HONIBALL / The Vanderbilt Hustler

## PLACES TO GO, PEOPLE TO SEE

### THURSDAY, MARCH 25

#### **Tea Leaf Green — The Mercy Lounge**

Bay Area jam band Tea Leaf Green returns to Nashville this Thursday night for a concert at the Mercy Lounge. Tea Leaf Green (or TLG for short) have spent the last decade building a strong reputation for themselves with their phenomenal live shows and infectious blend of psychedelic and classic rock. Join Tea Leaf Green tonight for an evening of good vibes and great music. (\$12 in advance, \$14 DOS, 9 p.m., 1 Cannery Row)

#### **The Indigo Belly Dance — Exit/In**

Looking for something completely out of the ordinary to entertain you this Thursday night? Look no further than the Exit/In, where The Indigo Belly Dance will take the stage. A vintage cabaret-style act, the show will feature a captivating blend of belly dance, ragtime, vaudeville, mid-eastern and Gypsy music. The revue promises the crowd a total sensory experience. Tickets may sound a bit steep relative to your normal Thursday night budget, but the show will be worth every penny. (\$15, 8 p.m., 2208 Elliston Place)

#### **Opry Country Classics — Ryman Auditorium**

The Opry Country Classics concert series is back for a second year, and this Thursday the Ryman Auditorium will play host to the kick-off show. Running for 13 weeks, the Country Classics shows look to pay tribute to the country artists of old who helped make Nashville what it is today. This Thursday, the show will honor Country Music Hall of Famers The Statler Brothers. Musicians such as Jimmy Fortune, Wilson Fairchild, Dailey & Vincent and the Gatlin Brothers will cover dozens of classic Statler Brothers songs on the same stage they were first performed. (\$32-54, 7 p.m., 116 5th Avenue N.)

#### **The Quebe Sisters Band — The Station Inn**

Drop by the famous Station Inn tonight as the American fiddle western swing group the Quebe Sisters Band takes the stage. Formed in 2000, the Quebe Sisters Band have melded bluegrass, jazz, swing, and country & western into a unique sound all their own. Featuring sisters Grace, Sophia and Huida, the Sisters have risen to fame for their furiously fast and skillful fiddling, lending appearances at some of the biggest venues in the country music world, such as the Grand Ole Opry. Join them tonight as WSM broadcasts live from the Station Inn. (\$12, 7 p.m., 402 12th Avenue S.)

### FRIDAY, MARCH 26

#### **Japandroids with A Sunny Day in Glasgow — The End**

Hailing from the great white north of Vancouver, British Columbia's Japandroids are here to inject their brand of indie garage rock into the veins of Nashville. Fresh off the release of their freshman album "Post-Nothing," guitarist Brian King and drummer David Prowse have rapidly become one of the most acclaimed new bands of 2010. Also performing are Philly dream-rockers A Sunny Day in Glasgow. New and innovative, both of these bands are hot and will only continue to get hotter. (\$5, 9 p.m., 2219 Elliston Place)

#### **Brother Trouble — The Wildhorse Saloon**

Brothers Mark and Jason Sutton "have mixed a modern country sound with a rock edge to form the band Brother Trouble." These country journeymen have performed with such superstars as Montgomery Gentry and Little Big Town. Having won the national grand prize for Kenny Chesney's "Next Big Star" competition, these hard-workin' country rockers have dedicated themselves to their music by actively making the rounds within the Nashville music scene. These guys are cultivating a legitimate fan base and are ready to move up in the country world. Jump on the train while you still can. (TBA, 6 p.m., 120 Second Avenue N.)

#### **Amos Lee + 2 with Holly Williams — Mercy Lounge**

Philadelphia soloist Amos Lee returns to Nashville this Friday night peddling his brand of jazz-infused folk and soul. Lee has cultivated a sound by channeling and melding the music of such jazz icons as Thelonious Monk with the lyrical mastery of Neil Young and James Taylor. His most recent album, 2008's "Last Days at the Lodge," received much acclaim. Perpetually on tour, Lee has proven to have an impressive stage presence and has developed an even stronger fan following. (TBA, 8 p.m., 1 Cannery Row)

#### **Mellow Down Easy with Jer Gregg and Homemade Water — Exit/In**

The best way to describe Mellow Down Easy is that their sound has a little bit of everything. With both original lyrics and sound, an interesting performance is assured. You will want to catch longhaired singer/songwriter Jer Gregg fresh off the release of his self-titled debut album. Also, do not forget about Homemade Water touting a sound and witicism that is "intelligent, original and straight from the tap." (\$7, 8 p.m., 2208 Elliston Place)

### SATURDAY, MARCH 27

#### **Roman Candle and the Ravenna Colt — Mercy Lounge/Cannery Ballroom**

Acclaimed indie rockers Roman Candle will play their set at the Cannery this Saturday. Their signature style combines a folksy background with an edge from charismatic frontman Skip Matheny. His stage presence is electrifying, captivating audiences around the country while still remaining true to his southern roots. While he conveys a passion devoid from many frontmen, his showmanship never out-classes the band's devotion to their musicianship and emotion. (\$8, 8 p.m., 1 Cannery Row)

#### **Steve Means CD release party — Exit/In**

Combining smooth grooves with powerful lyrics and infectious hooks, 22 year old singer/songwriter Steve Means' soulful brew of pop music has earned him a rapidly growing national fanbase. His funk-infused acoustic sound has drawn comparisons to everyone from Stevie Wonder and Marc Broussard to John Mayer, and his music has been featured on MTV shows such as The Hills, The Real World, and Newport Harbor. As a triple threat songwriter, musician, and performer, Steve Means has hooks that satisfy even the most discriminating listeners. (\$10, 9 p.m., 2208 Elliston Place)

#### **An Evening with Eric Taylor and Peter Cooper with Pedal Steel Guitar Hall of Famer, Lloyd Green — Bluebird Cafe**

This show marks the first time Eric Taylor (Whooping Crane, Strong Enough For Two, Hemingway's Shotgun) has ever played here at The 'bird. Steve Earle calls him "the real deal," Joan Baez calls him a "very gifted songwriter." He will be joined by another Bluebird first-timer, Pedal Steel Guitar Hall Of Famer Lloyd Green. Rounding out this astonishing show is local scribe and song scribe Peter Cooper, Vanderbilt professor of Country Music. (\$9, 9:30 p.m. 4104 Hillsboro Road)

#### **Kennedy — Cafe Coco**

Hailing mainly from the southern part of the country, one wouldn't expect to hear the same kind of feel-good, riveting sound in this five-piece band that was on the plane with bands like the Beatles or JET when they hit the shores of the U.S. Knowing nothing more than what comes from the soul, Kennedy relies on the fact that all it takes for a great song is raw emotion and an electric sound of keys and a few guitars behind it to make it believable; rolling right at you. (\$ TBD, 9 p.m., 210 Louise Avenue)

### The Regulars

**THE RUTLEDGE**  
410 Fourth Ave. South 37201  
782-6858

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

**BLUEBIRD CAFE**  
4104 Hillsboro Road 37215  
383-1461

**EXIT/IN**  
2208 Elliston Place 37203  
321-3340

**STATION INN**  
402 12th Ave. South 37203  
255-3307

**THE BASEMENT**  
1604 Eighth Ave. South 37203  
254-1604

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

**SCHERMERHORN SYMPHONY CENTER**  
1 Symphony Place 37201  
687-6500

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

**CAFE COCO**  
210 Louise Ave. 37203  
321-2626



**COLLEGE**  
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#33 COLIN WILSON

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Show your college ID at the box office for any Thursday Preds game and receive a Lower Bowl ticket for \$25 or an Upper Bowl ticket for \$10.

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Half price drinks through the first intermission.

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# Versus

MARCH 24—MARCH 30, 2010 VOL. 48, No. 9

## Versus Magazine

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## Party and Bullshit



1. Garrett Hamontree, aka DJ Radio, gives the thumbs up at SAE 2. Members of Beta Theta Pi at Tri Delt Frats at Bat 3. Emily Schell and Alex Letterese 4. Megan Eddings, Erin Loeb, Claire Bechold, Sean Judge, Emilie Hall, Lauren Houghton and Tori Cannon on St. Patrick's Day 5. Madeleine Kent gives a toast at Tri Delt formal.

## From the Editor



What's more stressful than exams, greater than Greek life and more expensive than your daily runs to Yogurt Oasis?

Vanderbilt housing.

The bane of my existence for the past three years, housing selection on this campus somehow turns a relatively simple process ("Wanna live together next year? Yeah? Jane, too? OK.") into a debacle of backstabbing, secret deals and surreptitious ballot stacking.

As much as I would like to blame this on the administration (or, even better, the Office of Greek Life), the housing office itself is pretty dang helpful. Rather than bureaucratic error, the guerilla warfare inspired by Vandy Housing is likely due to students' fears that they might end up in BFE Highland Quad or, worse, Kisslamed (and don't let optimistic parents and faculty fool you, kids I lived in Kissam first semester of freshman year. It's every bit as bad as people make it sound). The housing options we're faced with, aside from The Commons (which is, naturally, not an option), are dismal I lived in Towers this year, arguably the best housing on campus, and the best part about it was having a trash chute. That's when you know you're in trouble. Living off campus, when permitted, poses problems of cost, transport and location (and, if you live at The Grove, centipedes ... gross). We're paying \$50k a year to live in dorms with faulty elevators (Tower of Terror much?), distant dumpsters (you Branscomb kids know what I'm talking about) and questionable laundry facilities wherein your underwear somehow end up separated from the rest of your laundry and piled in a dusty corner of lint and dryer sheets.

As much as I would like to call for change and encourage students to make some massive movement toward forcing better housing, I can't afford the stress. This year was the last year that I'll have to deal with it, and this letter of lamentation is my final say on the matter. You guys are on your own. My only advice: Make friends with Jason Jakubowski; he will set you free.

*Avery Spofford*

## Words to live by in seventeen syllables

Despite rumors, girls,  
The Derby isn't hidden  
In a Sig Chi's pants.

Formal's just weeks off,  
Good thing you can read Versus  
While on the treadmill.

## OVERHEARD

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



Compiled from the Facebook group "Overheard at Vanderbilt"

VandyGirl: "Tupac isn't dead! He goes to Vanderbilt."

Guy walking to The Rec on Thursday night: "Yeah, one of my brackets is undefeated, but it's like my anti-bracket. It's against everything I stand for."

Unnecessarily muscular guy in Towers: "Man you gotta try this new vitamin water zero. Dude, it's amazing. Get that orange flavor."

Girl in Buttrick: "Where are the Irish people from? Iran or Iraq?"

Girl outside Stevenson: "What's a little bit? Like a hundred dollars?"



## Horoscopes



### ARIES 3/21-4/19

Your bracket will be engulfed in flames when Kentucky and Syracuse lose, but more specifically when your friend lights your bracket on fire.



### TAURUS 4/20-5/20

Don't do it. And by "it," I mean him.



### GEMINI 5/21-6/21

You will teach a man to fish this week, and he will feed himself for a lifetime. You, however, will still have to pay for all your food.



### CANCER 6/22-7/22

Now that pledging is over, you can return to your favorite pastime: Running mandatory errands for your friends.



### LEO 7/23-8/22

Try using the pick-up line, "You know, 'Where the Wild Things Are' is a book about my pants."



### VIRGO 8/23-9/22

No, everybody will not be kung fu fighting.



### LIBRA 9/23-10/22

That puke on your sorority formal dress really makes your eyes pop!



### SCORPIO 10/23-11/21

This week, you will try the new Munchie Mart sushi. Don't say we didn't warn you.



### SAGITTARIUS 11/22-12/21

There's not much point in going on a "diet" for formal if you still drink twice your weight in beer every night.



### CAPRICORN 12/22-1/19

It is better to park illegally in another house's parking spot than not to park at all.



### AQUARIUS 1/20-2/18

Drink the fishbowls.



### PISCES 2/19-3/20

Your life will suddenly become a stunning imitation of the children's book "If You Give a Mouse a Cookie." Better than "If You Give a Moose a Muffin."

# CULTURE

## WHO MAKES THE CUT?

### True Blue Salon

MATT SHELTON  
Culture Editor

Finding a good salon for a men's haircut is hard. On the one hand, there's nothing more intimidating than walking into a salon where it's clear you don't fit in. Side conversations surrounding split ends, hair-brushing techniques and debates over styling options intimidate almost all guys. On the opposite side of the equation, the un-intimidating barber shop can be equally as scary when the barber's knowledge of hair goes from 1-10 — the buzz-guards. True Blue Salon definitely errs on the chick side, but the quality overrides the discomfort. For only \$30 — \$60, you can get that "at home" quality haircut you've been missing without digging into the bar tab fund too much. If you can get over a little blow-out lingo, True Blue Salon is the place to go. ☞

### SuperCuts

BARTON KING  
Staff Writer

If you have short hair and have better things to spend your money on than a haircut, try SuperCuts. I know, I know, it's the WalMart of hair styling, but, to be honest, if you tend to gravitate toward shorter hairstyles, you do not need a virtuoso to work the scissors. Just be sure to be very simple and concise in your cutting instructions, and don't be afraid to make corrections in case the "stylist" seems to be going astray. With the \$12 — \$15 price tag, you can spend the difference of what you would have spent at a studio on the vast array of high-end hair products including Paul Mitchell, Redken and Matrix that SuperCuts stocks every day. ☞

### CG Salon at the Loews

ALEXIS TABAK  
Staff Writer

The CG Salon at the Loews is a great place to get a haircut — with a convenient location and skilled stylists, you'd be hard pressed to find a better option. The Loews is right across the street from campus, the spa is clean and the people are friendly. The Salon itself is open from 9 a.m. to 8 p.m., six days a week. I like the stylists at CG because, like most women, I do not like getting my hair cut too short — when I say one inch, they actually cut one inch, not five and a half. Since the Salon also functions as a spa, you can do all your beauty treatments in one shot: hair, nails, eyelashes, eyebrows, underarm, leg and Brazilian wax as well. ☞

### Salon FX

CHRIS MCDONALD  
Life Editor

Looking for something more than what Heads Up has to offer, but don't want to pay the exorbitantly high prices of places like the Loews (CG Salon)? Look no further than nearby Salon FX, located just across the street from nearby Nashville Deli. While some may say Salon FX is hit or miss, in terms of "bang for the buck" they have no rival. Starting at under \$30 (they honor student discounts), you will get a professional cut and style in half an hour. In addition to cuts, the salon also offers coloring and other spa services. ☞



piliusdesign.co.uk

## 20 dollar bottle: VEEV: The South American superfruit

MATT SHELTON  
Culture Editor

Never has a berry had so much power. The acai berry, the legendary South American super-fruit attributed with more health benefits than Brad Pitt's colonics, has been placed in everything from soaps and makeup to diet pills and, excitingly, liquor. Veev, the acai flavored liquor, hit the shelves close to the end of last year. I saw billboards in LA advertising the first alcohol that was "refreshingly good for you." While they must have missed the memo on red wine, I was eager to test these bold claims. Unfortunately, it took months before I found the perfect venue in which to try to the berry-booze.

Over a Tuesday night on spring break, I stood at an empty bar, with only a man buying a transvestite shots and my girlfriend around me. The coast was clear. Once we sat down at the bar I noticed the dual-leafed matte bottle that I had seen on the billboards the whole summer. Staving off my girlfriend's impending judgment on the most feminine

drink a man could order, I struck up a conversation with the bartender about the taste, drinkability, and popularity of the new liquor, conveying an interest that would hopefully back up the "fruity" choice I was about to make. She was unimpressed, but the bartender had already begun shaking up a cocktail — soon, the drink was before me. The nose was quite floral, without some of the harsh head-turning burn one would associate with scotches or heavy

vodkas. As I sipped it, I could instantly make a comparison to its harsher cousin, gin. It had all the complex floral notes in the nose, but its earthy notes, the "Christmas tree" taste one associates with gin, was altogether tamed. It was rather viscous for liquor with a 60+ proof. The fruit taste itself was pleasantly blended with the floral notes. While in the same family as the blueberry and cranberry, acai doesn't have the same sweetness, making it more palatable than a sugary-sweet flavored vodka. While it did fine standing alone, I think Veev is best in a cocktail, allowing its flavors to mingle with stronger spirits instead of standing alone. Though now available in vodka-infused hybrids by Absolut and Smirnoff, the potato-fermenters over-sugar the berry taste, adding it to their line of other sweet-fruit combos.

With close to half the calories of a regular liquor and loaded with anti-oxidants, Veev Acai-flavored liquor is worth the calorie-conscious drinker's dollar. ☞



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## A spring break story: The tat

OLIVER HAN  
Staff Writer

It seems that ever since the invention of the tattoo and spring break, college students from all over the country have been road tripping down to South Beach, Miami to get hammered and promptly inked at shady tattoo parlors. It has to be in Miami, that's pretty much an established rule. If you are reading this right now and you have such a mark of glory, hats off to you, my friend. Well done.

Unfortunately, my spring break wasn't too phenomenal, as evidenced by my shameful, un-tanned and tat-free body, but it's a good thing that I have cool friends to live vicariously through. Jason is one such friend.

On Saturday night, Jason and his pal were thoroughly smashed at a club on South Beach. It was technically Sunday morning when they walked out at 4:30 a.m. Naturally, the duo decided the only logical thing left to do was to get tattoos. For some reason I don't understand, a tattoo parlor was open at 4:30 in the a.m. and they managed to find it, smashed out of their minds. They went in confidently,

presented their IDs, signed a few waivers they didn't even attempt to read and sat down, ready to go with no clue what designs they wanted (getting to the tattoo parlor was as far ahead as they had planned).

Jason and his friend decided to get matching Zelda Tri-Force symbols (Jason claims to not be a closet geek). The tattoo is located on the back of his left hand, off-centered so that it's closer to his thumb. But this is the key: the tattoo is in blacklight ink. I'm sitting across from him right now, and I can see that the scar is close to being fully healed. Soon it will fade away completely, and the Tri-Force will be completely invisible to everyone except when he's out raving on the weekends.

Blacklight tattoos make you look badass, and you don't have to worry about appearing unrepresentable for a job. Your boss will be oblivious to the existence of the green fairies on the palms of your hands, so high five him all you want and grin widely while doing so. For those of you holding out on getting inked, now you have no excuse. Don't worry, there's always next year's spring break. Be cool, get a tattoo. ☞

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	MON	TUE	WED	THU	FRI	SAT	SUN
AM	6:00 w		6:00 w		6:00 w	7:30 r	
	9:30 r	9:30 r	9:30 r	9:30 r	9:30 r	9:30 r	9:30 r
PM	12 w	12 w	12 w	12 w	12 w	12 w	
	4:30 r	4:30 r	4:30 r	4:30 r	4:30 r	4:30 r	4:30 r
	6:15 w	6:15 w	6:15 w	6:15 w			6:15 r
	7:45 r	7:45 r	7:45 r				

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[www.HotYogaNashville.com](http://www.HotYogaNashville.com)

# ENTERTAINMENT

## 'Compton Crips' series takes over YouTube one hit at a time

BARTON KING  
Staff Writer

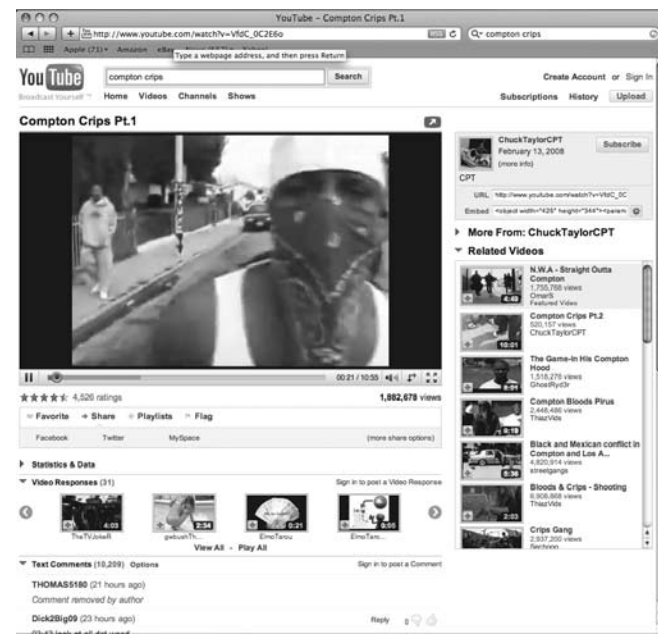
At times, we Vandy students we can get a bit too accustomed to the status quo within our Vanderbilt community.

A few years back, a young man took a handheld camera into the Acacia Blocc section of Compton, California, to experience a culture most of us have never seen before, but one that many Californians experience every day.

Take all of your pre-existing stereotypes about Compton and wipe them clean. You won't see Snoop or Dre in this six-part YouTube miniseries (lasting about an hour in total), but you will see natives of Compton recounting some of the challenges they face every day. Although the series is largely influenced by gang culture, most notably the neighborhood's Crips, other topics include drug trafficking, drug abuse, gun violence, prostitution and police relations.

This is far from a 20/20 segment, as "Compton Crips" is a gritty, unrelenting and blatantly uncensored feature on one of the most dangerous residential areas in America —

as various individuals in the videos so proudly proclaim, "Number one on the murder rate." An examination of Compton youth is also rather shocking, as numerous teenaged individuals are featured actively participating in the gang lifestyle, sporting bandanas, possessing handguns and trafficking drugs. The narrative of the documentary is largely comprised of anecdotal threads from various members of the community. The extent to



which violence is ingrained into the culture of these individuals is showcased on numerous occasions: Many of the anecdotes depict murder and other violent crimes. One man, in an eerily pedestrian tone, recounts the night his friend was gunned down at an intersection with a military style AR-15 and then remarks on the numerous gang-related killings he himself has committed over the years. The individuals in this video also give their input on pop culture figures that

pretend to represent the "hood" — icons like Lil' Wayne and Juelz Santana come under much criticism.

The documentary is also interesting in that it offers a perspective on local law enforcement not popularized by mainstream media, as many members of the area proudly boast that only sheriffs and specialized law enforcement officials deal with this area of Compton because the hostility of the neighborhood has deemed typical LAPD jurisdiction to be ineffectual.

The series of videos is littered with a slew of gregarious personas and thick accents, and at times does offer some oddly entertaining one-liners and humor. This feature is, however, not for the easily offended or faint of heart — the subject matter is considerably mature, violent and contains a high level of drug-related themes. But, if you want an honest and up close examination of a reality that faces many in South Central Los Angeles, "Compton Crips" is as close as you are going to get. In the end, regardless of your reaction, it will certainly give you a whole new appreciation for the Vanderbilt bubble we call home. ☞

## A movie to see before you die: Guy Ritchie's 'Snatch'

BARTON KING  
Staff Writer

It's rare to find a movie these days with any level of multiple watch value. In the instance of "Snatch," however, multiple viewings are almost a requirement. This 2000 Guy Ritchie film features a fast-paced and multifaceted plot, an ensemble cast and performances from heavyweights like Brad Pitt, Benicio Del Toro and Jason Statham that power this entangled crime drama and provide it with an unexpected amount of quirky humor.

The story is set within the London underworld, fit with unlicensed boxing, bookies, organized crime figures, black market jewelers and the ever-intriguing Piqueys, a sort of Irish band of gypsies that end up providing countless re-workings of the film's plotlines.

The film brings with it a strong British identity,

featuring many elements of local themes and lines of dialogue that teeter between puzzling and unintelligible. Particularly responsible for this are Brad Pitt and his band of Pikey brethren, which are essentially the scheming, slick talking, Irish form of Nomadic gypsies. Much of the film's humor comes from these linguistic nuances, and multiple viewings are often necessary in order to decipher the main ideas of what is being communicated.

Other supporting characters with names like Boris the Blade, Bricktop, Tyrone and Bullet Tooth Tony lend additional depth to the cast and help take the plot in many different directions before the film's unexpected conclusion. Political incorrectness is pleasantly rampant within "Snatch" and promotes a level of unbridled and raunchy humor that resonates throughout the film.

If you don't typically enjoy the work of either Brad Pitt or Jason Statham, I would recommend seeing this movie and giving them a chance at redemption, as both actors shine throughout their performances. Pitt's performance as the swindling Pikey Mickey shows his level of depth as an actor and provides a new level of respect for his sense of humor, to boot. Additionally, Statham, who plays the film's main protagonist, Turkish, carries dialogue swiftly and poignantly and is the source of many of the film's best one-liners.

Ultimately, however, Ritchie's ability to stylishly interweave a series of twisting and turning plotlines into one beautiful development that excites, stuns, and entertains throughout is what makes "Snatch" a movie that needs to be put on your to-watch list ... before "Ze Germans" get here. ☞



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## MAGAZINE ENDORSEMENTS

ALEXIS TABAK  
Staff Writer

### InStyle

InStyle Magazine is an indispensable element of my monthly required reading — it combines fashion, entertainment, culture and celebrity gossip all into one publication.

The number of advertisements in InStyle is not overwhelming, unlike Cosmopolitan, and the magazine has a number of perfume samples within the ads — always a plus. InStyle is a better fashion magazine than Vogue, because Vogue gives off a stuffy and pretentious vibe that says, "Only the rich, fabulous and sophisticated can read this." InStyle has a much more inviting feel that allows all readers, no matter what their socioeconomic or educational background, to enjoy the content without feeling inadequate. Also, InStyle isn't nearly as trashy as Us Weekly or other tabloid-style gossip magazines, but still provides accurate celebrity gossip, including pictures of A-list celebs at various philanthropic events. InStyle also offers clothes from all price ranges and doesn't just include name-brand and expensive designers. The magazine also provides a section on interior decorating, which features a particular celebrity showing off his or her home and talking about how it reflects their personality. The InStyle website is also amazing — it is updated daily, and most of the articles in the current issue can be found online without subscribing, although I still prefer the real thing. ☞

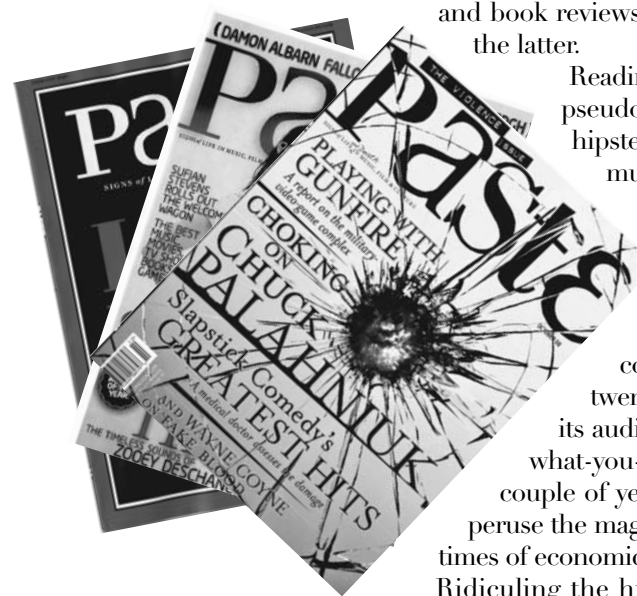
### Paste

CAITLIN MEYER  
Staff Writer

Why do I so enjoy Paste magazine? Is it the catchy, monosyllabic name that has nothing to do with the magazine's contents? The oversaturated, artsy images that always find their way onto the cover? Or the delightful combination of semi-pretentious indie music, movie and book reviews and recommendations? Probably the latter.

Reading Paste is like wiretapping a pseudo-intellectual, black coffee-sipping hipster's head — full of overly opinionated music elitism and blatant rejection of everything mainstream. And I love every minute of it. Not to mention the fact that each issue of this guilty pleasure comes complete with an indie up-and-coming music sampler of around twenty free songs. Paste even caters to its audience by trying the Radiohead pay-what-you-want for a subscription method a couple of years ago and now allows readers to peruse the magazine in its entirety online in these times of economic hardship.

Ridiculing the hipster appeal aside, I have found some of my favorite bands through my three year tenure reading this magazine, and spending a couple hours with my new issue every month are ones I sincerely look forward to and highly recommend. ☞



## The demise of Hollywood in three dimensions

MATT SHELTON  
Culture Editor

After its short run in the 1970s as mere commodity, 3D was destined for dead — the kitschy art was so geometric and unreal even children were left unimpressed. 3D was reserved for huge budget Disney and Universal theme parks wrapped with \$50 plus admissions.

Unfortunately for everyone alive for the next

five years, James Cameron was one of those children. After Cameron's megahit "Avatar," production companies everywhere are now distributing their blockbusters in 3D, copying the producer/director's format and style in order to obtain a fraction of his commercial success. What does this mean for audiences? While "Avatar" was an amazing feat that

integrated 3D seamlessly into its Pandoric world, it was also a Cameron film: 10 years in the making and 20 years in his head. Without such dedication to the technology and the expanding roles which technology will soon be playing, other such movies with the 3D tag will not create such an engaging atmosphere. Rather, we'll witness a few minutes of prop-flying, tail-whipping,

hand-reaching cliché movie tricks that even cereal boxes with paper white goggles can play.

Need an example of the amount of creative decay that can be displaced by that 3D stamp? Take "Smurfs: 3D," the twisted familial drama where a colony of miniature blue people (all male but one) deal with the day-to-day problems of their mushroom colony. Based off of a 1958

excerpt from a Belgian comic book, the culturally rapid storylines and strange sense of eroticism amused only small children in the '80s before its demise.

Yet the script was sold to big budget Hollywood. I can't imagine how amazing that salesman had to be to get this script into pre-production. Then word spread that it was pushed from 2010 holiday season

to 2011 summer. I hoped that the studio realized their mistake, and were slowly pushing the project off the cliff. I was wrong. It got the stamp of approval. If the Smurfs can be made into an 80 million dollar film, anything that I've ever written could, too, and all I have to do is add "3D" to the title. Try it with me. "Versus ... 3D." Why didn't I think of that? ☞

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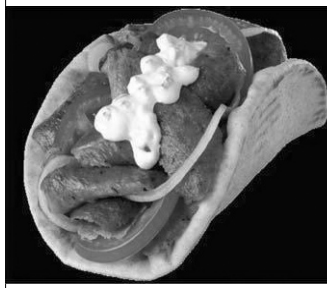
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Did you hang out in front of the Rites of Spring stage?  
... Flip to p. 249

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# MUSIC

## Muse enlightens audience at Bridgestone Arena



paintingthesky.files.wordpress.com

OLIVER HAN  
Staff Writer

The arena dims to an absolute black, and a lone drum machine beat penetrates the darkness. Muse is teasing us, and they already have us begging for more. An endless stream of flash bulbs illuminate the blackness one split second at a time like an erratic strobe light, revealing the outlines of three massive towers that stand looming over the stage.

Suddenly the “windows” on the towers start lighting up one by one, and Muse’s signature arpeggiating synthesizer fades in gradually, completing the enchantment. I feel like I’m in outer space. The stage has become Muse’s dominion, and these space towers are now their obelisks.

Muse opened with “Uprising” and “Resistance,” the first two songs off their latest album “The Resistance.” A long time ago, someone told me in all seriousness that Muse’s front man Matt Bellamy sold his soul to the devil in order to get his beautiful singing voice and guitar skills. Listening to him perform live, there was no doubt in my mind that the story is true. His

falsetto voice and use of vibrato are simply unearthly and stole the show on songs like “New Born” and “MK Ultra.” When Bellamy plays the guitar, you no longer see it as an instrument but rather as an extension of his body. Bellamy plays with incredible virtuosity, and it was a joy to watch him groove to the catchy riffs in “Supermassive Black Hole.”

Bassist Christopher Wolstenholme shook the arena so hard with his monster bass riff in “Hysteria” that I was afraid he would shatter the tower screens above his head. On the classic “Starlight,” Bellamy sings, “Our hopes and expectations/Black holes and revelations” and I kept imagining that I was flying in a spaceship.

The highlight of the night was the ultimate arena rocker “Time is Running Out.” The crowd chanted the 20 second lead in to the chorus and jumped in unison as Bellamy screamed, “Our time is running out/You can’t push it underground/You can’t stop it screaming out.” After the seven-minute epic “Knights of Cydonia” encore performance, the lights went on, and for the rest of the night I struggled to adjust myself back to reality. ☞

## Blinded by 'Great Northern Lights:' White Stripes rock doc

ALEX DALY  
Staff Writer

My friends give me so much shit. “Alex, no emo music while we’re pregaming.” “Look! There’s a dude in skinny jeans. Hit that.” “Of course you like that movie. It has subtitles.”

As the token “artsy” one, it’s a little tough when it comes

pitchfork.com



to convincing my friends to check out underground bands, independent films, etc. without receiving a blank expression, jokes or a “you would” face. Luckily, I have recently discovered that I do have a semi-artsy suitemate that doesn’t mind indulging my hipster needs every once in awhile. So, when said suitemate told me about a secret screening of the White Stripes documentary, “Under the Great Northern Lights,” at the Belcourt, I was more than excited.

The White Stripes rock doc was made during the band’s 2007 tour across Canada. To “fully experience” the country, Jack and Meg White made stops in every territory and province. The documentary not only captures fantastic moments of the duo performing at concerts but other unique parts of the trip in which they

performed in buses, cafes, a bowling alley and, most adorable of all, for a group of Indian tribal elders.

I am a huge White Stripes fan — I really think this group embodies what rock ‘n’ roll is all about. What I loved so much about this documentary, though, was not just the music, but the way in which I was able to see the personalities that make this music. Meg White is a lot like what critics have described her as: Quiet, awkward and bizarre (I mean, I don’t know what was funnier (or more annoying) — the way in which her hair was constantly all over her face or the fact that she was so mute subtitles were needed). Jack White, on the other hand, is what you imagined, but even better. The guy is a true genius — he thinks and breathes everything music. And he does this with a

magnanimous creative gusto and brilliance. Jack White performs, speaks, lives, with such power. He wants to be heard. And he should be.

I was very impressed with

the documentary. I must say that it wasn’t an example of cinematic expertise; however, it was edgy, raw and real.

Overall, it captured so many wonderful moments that

highlight a band’s mission to spread their sound through gorgeous, unseen landscapes in order to affect people no matter who they are or where they are from. ☞

alphacoders.com



## "THIS IS THE SOUNDTRACK TO MY LIFE" | Like a Sharpie, these indelible albums left a mark on our writers

### HOLY 'SHOOTENANNY!'

TAYLOR BACKUS  
Staff Writer

Countless albums have affected me in my lifetime, but the one that really changed my life was “Shootenanny!” by the Eels. Although Eels songs haunt countless soundtracks, they are generally unheard of and underappreciated, so I am thrilled that I stumbled across them. While it’s possible “Shootenanny!”

isn’t their best album, it was the first one I heard, and it brought me out of the world of classic rock and hip-hop (not entirely, of course) and gave me something unconventional and heartfelt. It’s perfectly moody without being “emo,” whiny or girly. It lets you wallow without forcing fake happiness upon you, and is far from a “cry yourself to sleep” album. In fact, you shouldn’t be crying in the first place, and E (the lead singer) has clearly had a far shittier life than yours (nearly everyone he knew died tragically), so suck it up.

More importantly, “Shootenanny!” isn’t just sad music — it’s happy, angry, smoking, chilling, homework, driving music — everything. The instrumentals envelop you with their simultaneous sweetness and edginess and flowing rhythms, but the lyrics really make the songs what they are. E sings about the mundane things, but there’s always something much deeper, without some artistic grasping effort for profound meaning. The lyrics are legit — truthful, clever, funny, and E simply says what’s real, which seems to be that the world and everyone in it sucks, but you shouldn’t roll over and die, you should just do your own thing and be a “Lone Wolf” — something I can certainly relate to. Thank you, “Shootenanny!” I think you made me more emotionally in touch and coldhearted all at once. ☞

### PEARL JAM'S PERFECT '10'

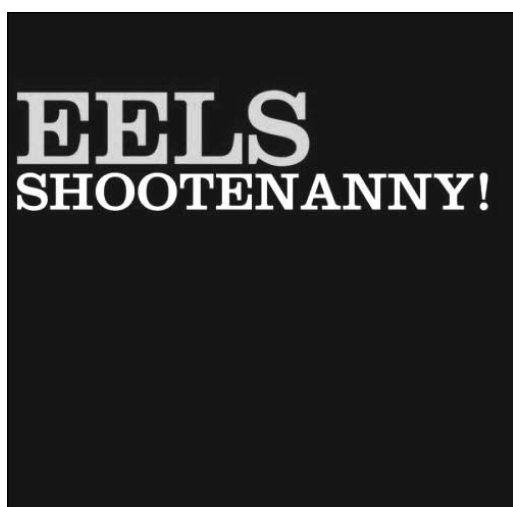
MATT SHELTON  
Culture Editor

I have 459 songs “liked” on my Pandora to match the 102 artists plugged into my “Rock Mix” station. I can listen to the guttural wails of “Lithium” by Kurt Cobain’s Nirvana or the beautiful crooning of Led Zeppelin’s “When The Levee Breaks” and everything in between. I’m not the kind of person who can sit down and listen to a full CD without changing it —

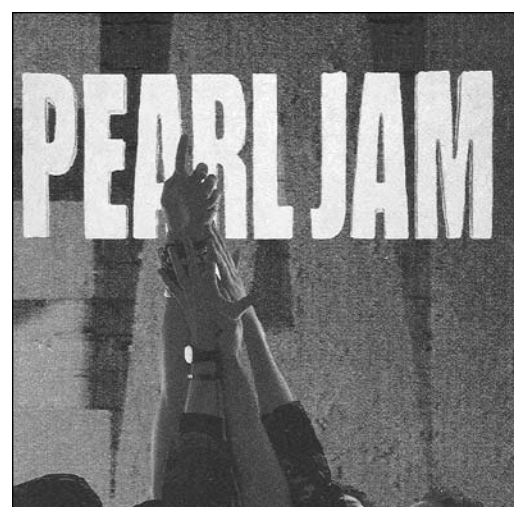
I’m a hit-hunting rockhead.

There is, however, one CD that has the ability to capture my attention for a full 53 minutes. Opening my sister’s car door on the way home from football practice one day, I was flooded with the grungy raw garage band power that can only be delivered by ‘90s era metal. Noticing my approval, she flipped the cassette back to side A and started from the beginning. One the way home from practice, we listened to every five minute track. Since that car ride, never have I found a CD more complete.

With its mass of one-word hits (“Black,” “Jeremy,” “Porch,” “Garden,” “Alive,” “Oceans”) Pearl Jam’s “Ten” is so perfect the band rated it in the title. As their debut album, “Ten” introduced the world to the most commercially successful grunge band in history. The lead singer, Eddie Vedder, had just started to tame the raw power of his voice under the comparison and tutelage of Chris Cornell after their duo in “Hunger Strike.” In the album, the band discover themselves and the youth of their generation through themes of life, death, energy and the fusion of it all. It not only connected with the ‘90s version of a Pitchfork superstar, but with the masses, as well. As evidence of the album’s success, “Ten” is now 13-times platinum, the archetype for a new generation of metal, reaching back to the grungy ‘90s instead of the drug, booze and sex-inspired ‘70s and ‘80s. Whenever go on a run, I play “Ten,” starting at track one, and letting it run all the way through. It’s the only CD I give that luxury. ☞



ROB HILL / MusicCityPhotos.com



ROB HILL / MusicCityPhotos.com

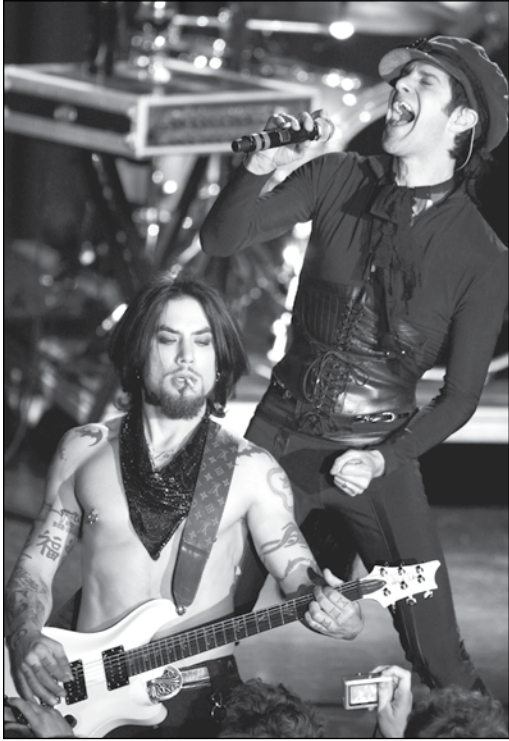
"Look, you're here to see me, and I can't go on until my dealer is here, and he's waiting to be paid, so give me some money so I can fix up, and then you'll get your show." — Iggy Pop

## Rep your year: Musical greats from '88

CHRIS MCDONALD  
Life Editor

1988 was an excellent year. It gave us the movies "Big" and "Rain Man" and for all intents and purposes sparked the end of the Cold War. It also gave us something very near and dear to the Versus staff: Life Editor Chris McDonald. Below, CMac gives the lowdown on the music that made his birth year.

mybpbpulse.com



### "Jane Says"

— Jane's Addiction

Released on Jane's Addiction's 1988 debut album, "Jane Says" immediately helped to propel the band into the spotlight, cementing their status as iconic alternative rockers at the beginning of the 1990s. Using only two chords throughout, the song is extraordinarily simple but infectiously catchy, detailing the titular character's crippling addiction to heroin. While the subject matter is dark, the song has remained a fan favorite for over two decades.

### "Sweet Child O' Mine"

— Guns N' Roses

Though technically released in 1987 as a part of Guns N' Roses' legendary album "Appetite for Destruction," the song "Sweet Child o' Mine" was finally released as a single in 1988 and became the band's most successful song ever. The only GNR track to ever reach No. 1, "Sweet Child O' Mine" features Axl's finest songwriting and one of the most iconic guitar riffs of the '80s. To this day one is hard-pressed to NOT hear this song at a karaoke night, tailgate, or bar night.

### "Don't Worry, Be Happy"

— Bobby McFerrin

Can anyone actually afford not to smile when they hear those first few notes sung by Bobby McFerrin? No! It is literally impossible. Winning Grammy Awards for Song of the Year, Record of the Year and Best Male Pop Vocal Performance, "Don't Worry, Be Happy" was transformed from simple a cappella song to national sensation and has since found its way into dozens of movies and TV shows.

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### "Never Going To Give You Up"

— Rick Astley

No other song from the '80s has come to have as much of a contemporary impact as Rick Astley's "Never Going to Give You Up" has. After fading into complete obscurity in the early '90s, Astley has since made a stunning comeback thanks to this song (and more particularly the music video for the song) becoming an Internet phenomenon the likes of which the world had never seen. In fact, the video's resurgence in popularity was so extreme that Astley was voted by fans the "Greatest Act Ever" at the 2008 MTV Europe Music Awards.

### "Fast Car"

— Tracy Chapman

Singer-songwriter Tracy Chapman exploded onto the scene in 1988 with the release of her self-titled debut and the song "Fast Car." One of the more easily recognized songs of the last several decades, "Fast Car" is a cyclical tale of sadness, poverty, and hard times. Ranked No. 165 on Rolling Stone's list of the 500 Greatest Songs of All Time, the tune has become one of the most frequently covered songs, with artists such as Matchbox 20, R.E.M. and Vertical Horizon paying tribute. ☼

## 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. "Answer to Yourself" — The Soft Pack
2. "Down this Road" — Consequence (ft. Maino)
3. "Try Again" — Aaliyah
4. "The Rat" — The Walkmen
5. "Angel Echoes" — Four Tet
6. "Song Of The Starz" — Cobe Obeah
7. "Darkness on the Edge of Town" — Bruce Springsteen
8. "Shut it Down" — Drake (ft. The-Dream)
9. "Never Let You Go" — Third Eye Blind
10. "Promises" — The Morning Benders



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# FASHION

## FASHION WEEK WRAP-UP

LAUREN JUNGE  
Fashion Editor

After reviewing New York Fashion Week as well as international fashion weeks, Versus wraps up our autumn/winter 2010 fashion week collections coverage with fashion's specialty shows (but, as always, this is just a sneak peek, so check out InsideVandy for more including a review of pre-fall collections). Our weekly askFASHION column brings fashion week coverage to a close with advice for how to bring high-end collections down to a college budget level. ☼

## The autumn/winter 2010 specialty collections

Here is just a sneak peak of the A/W 2010 specialty collections. For more, check out InsideVandy.

### RESORT The Voyager: Chanel Resort

Venice, May 14



http://nymag.com

LAUREN JUNGE  
Fashion Editor

TAYLOR BACKUS  
Staff Writer

Resortwear is usually targeted at the elite who need something to wear other than last year's summer collection during their winter vacations, which are spent at warm, tropical resorts or on a cruise. Because of this, resort lines tend to be practical, allowing for a relaxed feel while still maintaining a sense of elegance, making Chanel a perfect fit for designing this line each season. With each

piece from Chanel's 2010 resort collection evoking a 1920s flapper look, it seems Lagerfeld's inspiration for this line stems from the ultimate image of the elite retreat: The Great Gatsby. Helping to fully engross this line in the era, the cruise show was hosted on a boardwalk snaking along the Venice Lido, which was one of Coco Chanel's favorite summer haunts (she visited Venice for nearly 10 years). While many resort lines this season seem to lean toward this flapper look, Lagerfeld executed it superbly with his line, which he calls "Coco

on the Lido." The line began with tricorne hats and cloaks serving as cover-ups for a play on girdles and bras as bathing suits. From there, he continued with drop-waist dresses, old-Hollywood draping, neutral tones, metallics and short, wavy coifs. Lagerfeld also played with another epitome of the cruise look: The traditional sailoruniform. He interpreted gondolier-inspired stripes in long-line, fine-knit cardigans (which he did in the classic Chanel black and white combination rather than the traditional white and navy) and playful beachwear with

red and white striped wedge booties. Despite such themed looks, the principal pieces of the line were classically elegant Chanel: A long black column with sexily tied narrow trailing scarf, frothy silk blouses (evoking rue Cambon) and a cream sequin-edged matching jacket and dress. With pieces like these, Lagerfeld created a line that transcends normal beach attire and creates a story and history behind the clothing. Chanel wants your vacation to be more of a trip into the past than simply a trip to the beach. ☼

### COUTURE The Stunner: Givenchy

Paris, January 26



http://nymag.com

LAUREN JUNGE  
Fashion Editor

Givenchy's followers have been waiting with bated breath. We are five years into Riccardo Tisci's tenure in the house, during which the designer has proven himself in ready-to-wear; now, Tisci is hitting his stride in couture with what seems to be a big trend this season: A throwback to the '70s. In spite of its relevance to this season's collections, this look back was not an obvious choice for Tisci: "I was scared of couture at the beginning, and reacted by staying away from looking at the past at all. But now I'm more confident, I started looking into the archive, and found the idea of this strong, erotic phase of Parisian women I related to." This newfound connection produced a

collection showcasing Tisci's incredible command of tailoring, beginning with masculine-feminine tuxedo tailcoats shrugged chieky over ostrich-adorned t-shirts — Tisci's creations will become an obsession for women who crave a restrained yet powerful fashion sensibility. Tisci followed this virile look with cocktail dresses with spiral-cut sprays of organza, jumpsuits in black lace with boleros and a slew of long evening looks (from creamy flamenco-influenced layers of chantilly lace to more severe midnight blue columns covered with flying capes of black chiffon). Tisci has proven himself able to appeal to sophisticates as well as a younger set of fashion appreciators, demonstrating his power as an accomplished all-around designer. ☼

### MENSWEAR The Polished Man: Ermenegildo Zegna

Milan, January 19



http://nymag.com

MATT SHELTON  
Culture Editor

Widely recognized as the world's finest producer of fabrics — selling fabrics and suits to Gucci, YSL and Tom Ford — one would expect Ermenegildo Zegna's centennial line to be filled with the rich fabrics the line infamously creates. Looking through the line, the audience was not disappointed. Concentrating on a slate palate of grayscale and blue, the line is nearly immaculate in color combinations, with each item complementing the other pieces of the look. A trend to note is the shortening of the inseam and arm, with most of the suits cut mid-ankle and an inch above the wrist to highlight one's shoes and a French-cuffed undershirt. A much-anticipated return to the tie clip also

made an appearance, helping maintain a clear concentration on straight lines throughout the line. My favorite look of the collection was a dressed down tuxedo, complete with a frilled shirt and bowtie. While I find most frilled tuxedo shirts obnoxiously flowing and feminine, the frills were cut close to the body, contained within the natural space and line cut by the unbuttoned coat. The coat itself was a brilliant bi-tonal blue and black piece, both shaded deeply and almost blending together. The absence of a belt downplayed the formality of the suit and maintained the flow of the look as well as the blue-black color ambiguity of the look with the black pant. With enough flash to get noticed and enough class to be respected, Zegna hasn't lost its touch in over a century. ☼

## askFASHION: Get men's runway style at an affordable price

Dear Versus,  
All this high-fashion runway coverage has been great, but how do I get these looks on a college budget? I want to keep up with the trends of the A/W menswear collections without breaking my bank!  
— Fashion-savvy frat star

MATT SHELTON  
Culture Editor

Dressing on a dime is hard, especially when you want to stay in the same-season bubble without a black card in the back pocket. While Vanderbilt subscribes to the same southern brands that are notoriously classic in taste and style (Polos and oxfords will never go out of style on this campus), for those times when you want to kick it up a notch, it's important to make the right

impression without the bank calling wondering about ID theft. If you're like me, you have a few stock suits, all mid-line and reliable: Blue, black, slate gray and dark gray. Without a business cycle of 10 suits, styling is limited to working with these staples. Using these as building blocks, I hit the web for discounted designer gear. Bluefly.com and Smartbargains.com are my go-to favorites, each offering overstocked items from the same season for less than department store prices. Giltman.com, Rownine.com and BeyondtheRack.com are all great, too, as long as you don't mind subscribing and getting an e-mail daily. I suggest searching these sites for cheaper accent pieces: Flashy ties, patterned shirts, shoes that stick out — basically anything that will take your classic suit to a designer level. When paired with a louder accent item, you'll be surprised at the transformation a versatile basic suit can make. Besides, onlookers won't be staring at the basic blue sportcoat they've seen the past three

formal events when you have an Etro or Thomas Dean shirt accompanying it. And, even if it doesn't go over so well, at least you didn't invest four figures, and you have a conversation piece — high fashion is subjectively beautiful anyway. ☼

Check back next week for Versus' suggestions for women!

### SUMMER IN MAINE

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## Milan Fashion Week stirs less of a sales buzz than NYFW

LAUREN JUNGE  
Fashion Editor

On average, New York designers had a 500% increase in sales inquires the week after their NYFW shows, which is known as New York Market Week. By comparison, the designers who showed in Milan Fashion Week only saw an average of a 22% increase in sales inquires during

Milan Market Week. Those who did the best during Italy's famous fashion week were some of the country's symbolic household names: Gucci saw a 90% increase and Ferragamo had an 80% increase. However, another of Italy's claim-to-fame brands, Fendi, only saw a 19% increase. I may not be the most patriotic person around, but I am definitely a hardcore New Yorker, so ... Yeah, Italy. Take that. ☼



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# Musicians in our Midst

Living in Music City, we are lucky enough to enjoy some of the world's finest musicians at some of the world's finest venues. Saturated by such an influx of talent in Nashville, it's easy to forget about the musicians right here on campus. This week, Versus introduces readers to some of the talented artists from within the Vandy bubble: DJ Rädio (Garrett Hamontree), electronic artist Robot Ears (Evan Harris) and The El Dorados (Zac Hunter, Chris Danby, Samus Beck-Johnson, Bo Aller and Anthony Albanese). Life Editor Chris McDonald sat down with these artists to discuss their influences, experiences and goals for the future.

## The El Dorados

**Versus Magazine:** Tell us about yourselves as musicians. Who are your influences?

**Samus Beck-Johnson:** I started playing the upright bass in 4th grade. My influences are Victor Wooten, Les Claypool and Jaco Pastorius. My real passion is Italian opera.

**Anthony Albanese:** I started on piano in kindergarten, drums in 4th grade and got my first drum kit when I was in 6th. My main influences include Stanton Moore, Steve Jordan, Steve Gadd, Brian Blade and Dennis Chambers.

**Bo Aller:** I started playing piano around age five and picked up the guitar in high school. I melt face.

**Chris Danby:** Music has always been a part of my life, and I was in some bands in high school. Yeah, I'm pretty much a big deal.

**Zac Hunter:** I played the piano in kindergarten and then moved on to trumpet in middle school and high school, and picked up the guitar in high school, as well.

**VM:** What first inspired you to start a band here at Vanderbilt?

**ZH:** Well, this isn't exactly a new band. The El Ds have been a tradition in my fraternity for over 30 years. The seniors when I was a freshman were Phi Delt and merged with DKE, bringing all the traditions, including the band, over with them. Their older friends were in the El D's, and so on, all the way back to the '70s. We actually still have some gig posters from the '70s. They are rockin' the traditional El Dorado uniform — tuxedo top with jeans. Anyway, when those guys graduated, it opened everything up, so Bo and I grabbed some friends and started the new generation.

**VM:** Where did the name come from?

**ZH:** I wish I knew. I know they actually did use to have a Cadillac Eldorado, though. Gotta be something to do with that. I'm glad that we didn't have to come up with a name, though — band names always sound lame until they are established, until you've heard them before.

**VM:** Would you say this is more about making music or having a good time performing for others? In other words, is this creativity-driven or entertainment-driven?

**ZH:** Hmm. Well, we are a cover band, for now. We play Thursday night shows at bars Vandy kids like to go to. We do it for them to have fun. Getting free beer and money to play music and hear people tell you how great you were for the rest of the night is certainly a perk. We have our fun, but I think we try really hard to do the songs justice while still giving it our own flavor. We "work" very hard.

**VM:** What kind of style do you play and what kind of audience are you trying to reach?

**ZH:** Everything from ACDC and the Allman Brothers to Collective Soul and Old Crow. I think we like playing different styles, not just for the fans but to keep us interested. I like the classics, Danby is all about the '90s rock and Bo likes anything he can shred on. Anthony and Samus are such good musicians that they can play anything and play it so well.

As far as audience goes, we have such a great following. We couldn't do it without that core group.

**VM:** Most memorable concert?

**ZH:** The first show we ever did. We had a huge group of people who were dying to see us for the first time and we killed it. My brother was in town, someone sprayed champagne everywhere on the last song (I thought the sound guy was going to kill us), and everyone left saying, "We can't wait for next week." I'll smile about that night when I'm 50.

**VM:** Biggest goal as a band?

**ZH:** We want to play at the Sommet Center, but would probably settle for the Ryman. Bonnaroo would be pretty cool, too. I think we'd like to be invited to the Playboy Mansion, but we're taking it one step at a time.

**VM:** What's next for the El Ds?

**ZH:** World domination.



### Members & Instruments:

Anthony Albanese — drums  
Bo Aller — guitar  
Samus Beck-Johnson — bass  
Chris Danby — lead vocals  
Zac Hunter — guitar/vocals



## DJ Rädio

**Versus Magazine:** When did you first take up music? Why?

**Garrett Hamontree:** My first experience with music was playing the guitar in lower school, because I thought it would be an awesome instrument to know how to play. I started DJing in college because I love music so much and it's a fun way to mess around with music.

**VM:** What first inspired you to start performing while here at Vanderbilt?

**GH:** I started playing music off of my laptop for some of the parties [while I was] pledging. I really enjoyed it, so that inspired me to buy turntables and start mixing and DJing for parties.

**VM:** Where did the name come from?

**GH:** My name came from my pledge name Radio, because I was the guy in the pledge class that set up and fixed the fraternity sound system. Radio comes from the

movie "Radio," I am sure my pledge brothers would want me to clarify that. When I would play music it became DJ Radio. Then, when I started really DJing, with mixers and turntables, my fraternity tried and succeeded in making people think that I was a DJ from Europe, so they called me DJ Rädio. Now, it has just stuck as DJ Rädio.

**VM:** What kind of style do you play and what kind of audience are you trying to reach?

**GH:** I try to play and mix as wide of a variety of music as I can, but most of my sets are catered towards pop/hip-hop remixes and house/techno. My techniques mainly involve beat matching, looping, a capellas, instrumentals and effect modulators. I am working on getting better at scratching so that I can really use it in my sets. The crowd that I am trying to reach is definitely anyone and everyone coming out to party; [my goal is to] allow them to experience some new music and familiar songs remixed.

**VM:** Who are your biggest influences?

**GH:** Pretty Lights, Daft Punk, Tiësto, Fonzerelli, Deadmau5, Justice and DJ Burns.

**VM:** Most memorable concert?

**GH:** My favorite concert would be the Halloween party at SAE that I DJed. It was a packed house and I couldn't see the entrance or anyone more than five feet away from me. I felt like everyone was having one of the best nights raging to an awesome four hour set. When Don showed up to shut down the party, no one wanted to leave.

**VM:** Most memorable onstage moment?

**GH:** It was my first night DJing at Varsity Grille and the owner [who used to be a DJ] came up to me while I was DJing and told me I was rocking a packed house and that he wanted me to come back every Thursday. I think I will always remember that, because I felt like it legitimized me as more than just a fraternity DJ.

**VM:** Biggest goal as an artist?

**GH:** For people to talk about how awesome their night was [because of] anything that I DJed.

**VM:** What's next for you?

**GH:** I am starting to produce my own techno music. Also, rapper Dee Goodz has asked me to help him out with his new music.



photos by CHRIS HONIBALL / The Vanderbilt Hustler

## Robot Ears

**Versus Magazine:** When did you first take up music? Why?

**Evan Harris:** I started mixing roughly a year ago, and it was like the best video game I'd ever played. I caught the bug big time. I think what got me into it was the electro genre itself. I'd been really into music my whole life, and then I heard the MSTRKRFT remix of D.A.N.C.E. and I still haven't fully recovered.

**VM:** What first inspired you to start performing while here at Vanderbilt?

**EH:** Money. And I also wanted to introduce people to electro. It's big out West but it's just starting to catch on here.

**VM:** Where did the name come from?

**EH:** I run a music blog called You Would If You Had Robot Ears, which came from a line in [2006 film] "Grandma's Boy." I'm considering a change. If I start spinning emo it's going to Robo Tears.

**VM:** Would you say this is more about making music or having a good time performing for others? In other words, is this creativity-driven or entertainment-driven?

**EH:** Well, I wouldn't say I make music. I'm definitely not a musician. But there's a huge creative element to mixing music. You ask 10 DJs to mash the same two songs and they'll all do something unique. Anyway, I love shows but I've got to say the acutal music [is more of a motivation]. It keeps me sane ... Sort of.

**VM:** How long have you been performing?

**EH:** A year.

**VM:** What kind of style do you play and what kind of audience are you trying to reach?

**EH:** I mash Top 40 with electro. But I'll also play dubstep, house and nu-disco, which is like Chromeo and stuff like that. I'm trying to reach the party people of tomorrow.

**VM:** Who are your biggest influences?

**EH:** Cody Hall.

**VM:** Favorite places to play?

**EH:** On the Red Bull DJ Truck. Next question.

**VM:** Most memorable concert?

**EH:** Hard Fest 2007 in L.A. Saw MSTRKRFT and Bloody Beetroots back to back. Mind blowing.

**VM:** Most memorable onstage moment?

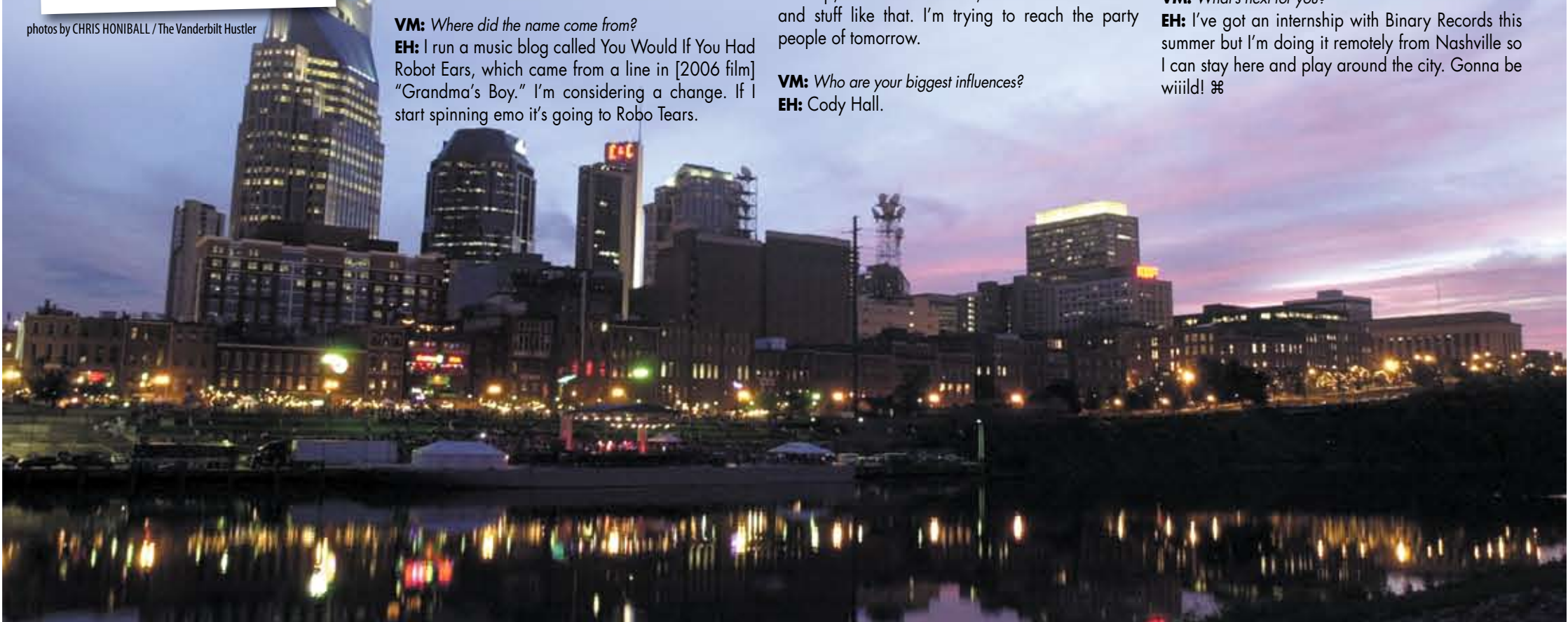
**EH:** All I can remember are girls yelling, "Back to the Crib." I eventually found out that's the name of a song.

**VM:** Biggest goal as an artist?

**EH:** I don't produce but I want to be in a position by this time next year where I can open for touring DJs downtown like Justin Kase and DJ Coach do now.

**VM:** What's next for you?

**EH:** I've got an internship with Binary Records this summer but I'm doing it remotely from Nashville so I can stay here and play around the city. Gonna be wiild! ☿



# FLIP SIDE

Hustler and Versus can be read online at [InsideVandy.com](http://InsideVandy.com)



Click the gold Hustler/Versus button at the bottom right of the home page

Level:

1  2  
 3  4

## SUDOKU

THE SAMURAI OF PUZZLES By The Mephams Group

1	4			7	2			
3				2				1
			9				7	
	1	6						
		8	1		5	3		
							6	
	2				9			
6		1		7				8
		9	5					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](http://www.sudoku.org.uk)

For the solution to today's puzzle, please go to the bottom of the homepage at [www.OutsideVandy.com](http://www.OutsideVandy.com)

3/24/10

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WHO SEES THIS AD?  
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parents and alumni

## CROSSWORD

### ACROSS

- 1 Hippo's attire in "Fantasia"
- 5 Fashionably smart
- 9 Sun ray
- 13 Actress Lena
- 14 "Lion's share" fabulist
- 16 Hockey great Phil, familiarly
- 17 John Denver #1 hit
- 19 Largest of the Near Islands
- 20 Place for a massage
- 21 Campaign funders
- 23 Locale in a 1987 Cheech Marin title
- 26 "Yay!"
- 27 Charon's river
- 30 Rub elbows (with)
- 32 Western \_\_\_: history class, briefly
- 33 Industry kingpin
- 35 Bullies
- 39 "Guys and Dolls" showstopper
- 42 Mississippi River explorer
- 43 Take charge
- 44 Baby talk word
- 45 Trial sites
- 47 Rough file sound
- 48 Measuring tool
- 51 Billiards blunder
- 54 Fork or spoon
- 56 Longtime buddy
- 60 \_\_\_-Honey: candy
- 61 "Dr. Zhivago" melody
- 64 "Cool" rapper?

### DOWN

- 65 Polished
- 66 They're removed via shafts
- 67 With 68-Across and 69-Across, classic game show, and this puzzle's title
- 68 See 67-Across
- 69 See 67-Across

### DOWN

- 1 Repulsive sort
- 2 Bone near the funny bone
- 3 Mite-sized
- 4 Like many salons
- 5 Andalusia abodes
- 6 Bulls and boars
- 7 Prefix with metric
- 8 Informal discussion
- 9 Shell collector, maybe
- 10 Cornerstone abbr.
- 11 Is \_\_\_: likely will
- 12 Meek
- 15 Org. for drivers?
- 18 Eco-friendly fed
- 22 "Tough luck"
- 24 Senator Cochran of Mississippi
- 25 Legendary siren
- 27 Big batch
- 28 Mariner's concern
- 29 Part of YSL
- 31 "The Lion King" lioness
- 33 Furnishes food for
- 34 Temple area of Jerusalem

1	2	3	4	5	6	7	8	9	10	11	12		
13				14				15		16			
17				18						19			
20							21		22				
			23		24	25			26				
27	28	29			30			31					
32				33	34			35		36	37	38	
39			40					41					
42							43				44		
				45		46				47			
48	49	50				51		52	53				
54					55			56			57	58	59
60						61	62	63					
64						65					66		
67							68					69	

3/24/10

- 36 "Sonic the Hedgehog" developer
- 37 Grandson of Eve
- 38 Train station
- 40 It includes terms of endearment
- 41 Meeting of Cong.
- 46 Diacritical pair of dots
- 47 On a winning streak
- 48 Apply before cooking, as spice to meat
- 49 New York city
- 50 "Who cares if they do?!"
- 52 Math subgroup
- 53 Last: Abbr.
- 55 They, in Calais
- 57 Llama land
- 58 Church approval
- 59 Suffix with Congo
- 62 Rooting sound
- 63 Gardner of "On the Beach"

For the solution to today's puzzle, please go to the bottom of the homepage at [www.OutsideVandy.com](http://www.OutsideVandy.com)

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