

Vanderbilt

Entertainment at Vanderbilt

MARCH 27—APRIL 2, 2008 No. 10

LIL JON

LIL JON SAYS YOU DON'T HAVE TO BE DRUNK TO BE CRUNK!

TO AN INTERVIEW I am the wild and crazy, out-there guy who's always screaming, but I am intelligent too.

NO DAMN PETS I CAN BARELY TAKE CARE OF MYSELF

CRUNK!

I started listening to a lot of punk, new wave, cause I skated I'VE BEEN COLLABORATING WITH A BUNCH OF DIFFERENT CATS



(CHRIS PIZZELLO) / AP PHOTO

PLACES TO GO, PEOPLE TO SEE

THURSDAY, MARCH 27

Red – Rocketown

This local quintet mixes industrial and traditional rock for a new sound that is spawning album sales and even a Grammy nod. (\$13, 7 p.m.)

Rachmaninoff's Greatest Hits – Schermerhorn Center

Take in the performance of a variety of Russian composer Sergei Rachmaninoff's most esteemed pieces. (\$30, 7 p.m., One Symphony Place, 687-6500)

The Little River Band with Kristen Cothron – 3rd & Lindsley

Enjoy a wealth of talent in this seasoned rock band from Australia, paired up with alto jazz vocalist Cothron. Both are touring hot on the heels of new albums. (\$20, 8 p.m.)

Woe of Tyrants – The Muse

Head to this metal-friendly venue to let off some steam with the death-metal outfit from Ohio, drawing influences from all over the metal and thrash scenes. (Cover TBA, 8 p.m., 835 4th Ave. South, 251-0190)

Heather Morgan with Jenny Brooks – Douglas Corner Cafe

Twenty-two-year-old songwriter Morgan has her sights set on the Grand Ole Opry and is well on her way with the release of her debut album, "Six Strings and Slow Backroads." (\$5, 8:30 p.m., 2106 8th Ave. South, 298-1688)

Corinne Gooden – The Pond

A North Carolina country girl turned Nashville performer, Gooden plays her unlikely blend of hip-hop and folk in the tradition of Ani DiFranco and Ludacris. (\$5, 9 p.m., 595 Hillsboro Road, 790-1491)

BoomBox – Exit/In

Featuring an unusual pairing of a DJ and guitarist, BoomBox supplies a classic form of psychedelic rock infused with modern electronic flair. (\$10, 9 p.m.)

Off the Wagon – Station Inn

Eschewing what they call "cutey-pie contemporary crap," this Nashville-based bluegrass group keeps it traditional with classic favorites and their own compositions. (\$5, 9 p.m.)

FRIDAY, MARCH 28

The Simmons Brothers – The Wildhorse Saloon

West Virginia natives The Simmons Brothers bring their own complex blend of country and rock 'n' roll to the Wildhorse tonight, ensuring a fun and rowdy night for all. (Free, 8 p.m.)

Disappointed by Candy – The Rutledge

Nashville is home to these indie/electronic rockers, but their dance-influenced and melodic sound is definitely a departure from Music City regulars. (\$5, 9 p.m.)

Julie Lee Band – Station Inn

Singer-songwriter Julie Lee's music is a collection of unique and mesmerizing sounds and transcends the boundaries of jazz, folk, bluegrass and blues, with her litting voice leading the way. (\$10, 9 p.m.)

Reed Pittman – Christopher Pizza Company

Nashville newcomer Reed Pittman brings in diverse influences, from Jackson Browne to Ben Folds, to his alternative, haunting sound. (\$5, 8 p.m.) 1524 Demonbreun St

Mike Doughty – Exit/In

Experimentalist New York-based '90s cult band Soul Coughing's frontman, Mike Doughty, is back, touring as a solo musician promoting new album "Golden Delicious." (\$15, 9 p.m.)

DJ Show: Speaker Spell, Telemetry and Keyboard Guy – 12th and Porter

Tired of country and rock? Head to 12th and Porter to hear the electronic and trance musical stylings of these three talented deejays. (\$5, 11:30 p.m.) 114 12th Avenue North

The Long Players performing The Rolling Stones' "Sticky Fingers" – The Mercy Lounge

Travel back in time at the Mercy Lounge, where you'll hear The Long Players' interpretation of the Stones' influential 1971 album. (\$15, 9:30 p.m.)

John Birdsong – F.Scott's

Need some 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 renowned upright jazz bass player in Nashville. (Free, 7 p.m.)

Gypse Pompe – Café Coco

This bluegrass group will take you back to the days of cowboys and hoopskirts with charming fiddle and string arrangements. (Free, 11 p.m.)

SATURDAY, MARCH 29

Rachmaninoff's Greatest Hits – Schermerhorn

Don't you just like saying the name Rachmaninoff? Well, say it and see it played live by some of Nashville's best and brightest at the breathtaking Schermerhorn. (\$30-150, 8 p.m.)

Count Bass D – The Rutledge

The Rutledge is bringing you some great DJ work with DJ Marsellous Wallace, DJ Praying Hands and V.C.S.B. (\$10-13, 10 p.m.)

Richard Stooksbury – Douglas Corner Cafe

Come join country artist Richard Stooksbury for some local musical flavor, and he's even bringing his friend singer-songwriter Ryan Michaels. (\$5, 6 p.m.) 2106 8th Ave S # A

Jason Ringenberg CD Release Party – The Basement

Jason Ringenberg will be celebrating the release of his next album after his years with Jason and the Scorchers. If that's not enough, the Stacie Collins band will also be there to liven things up. (\$10, 9 p.m.)

The Steeldrivers – Station Inn

The capital of country music has brought together this band of seasoned bards with over 100 combined years of experience for your entertainment this Saturday night. (\$12, 9 p.m.)

Chris Janson and Soul Cages – 3rd & Lindsley

Chris Janson is a big name in the up-and-coming country music scene, and if he doesn't blow you away then the Sting cover band Soul Cages most definitely will. (\$10, 7 p.m.)

The Weakerthans – Exit/In

This quartet came all the way from Winnipeg, Manitoba, to share their genre-defying brand of music and oddly progressive political lyrics with us mere mortals. (\$15, 9 p.m.)

AutoVaughn, Brenn, The Lonely Hearts and the Effects – The Mercy Lounge

These four bands are the next step of Movement Nashville and RedGorilla Music Fest right here in Music City. Rockin'. (\$7, 9 p.m.)

The Regulars

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1 Cannery Row 37203
251-3020

BLUEBIRD CAFE
4104 Hillsboro Road 37215
383-1461

EXIT/IN
2208 Elliston Place 37203
321-3340

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

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

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

SCHERMERHORN SYMPHONY CENTER
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Versus

MARCH 27—APRIL 2, 2008 No. 10

Versus Magazine

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FROM THE EDITOR



When I look back on my life, a few events, occasions, self-defining choices, etc., stand out as being especially momentous or especially integral to my formation into a viable human being. Off the top of my head? The day I persuaded my mother I no longer needed to wear jeans with an elastic waistband (age 16), the day I realized “10 Things I Hate About You” is an interpretation of “The Taming of the Shrew” (I dunno, sometime in high school), the day I learned the real rules to football (last Saturday). But today, none of that matters anymore. Because today (As I write this, it’s Tuesday, March 24) is the day that will always be known as the day I talked to Lil Jon.

Was it all that I dreamed and more? In short, yes. We talked about Crunk Juice, we talked about his car (he drives a Bentley Coop, which is weird, because so do I), we talked about partying with Usher. Then I asked him what his favorite color was. It went like this.

“So Lil Jon, random question, what’s your favorite color?”

WHHHHAT?

“Your favorite color?”

WHHHHHHAT?

I said, what’s your favorite color?”

“RED.”

Actually, he understood me on the first try, but he did say the word “red” in his signature “What?” voice. He’s so cool; I think I’m in love. He is, after all, one of the biggest producers in the rap game right now; right up there with T-Pain, Pharell and Timbaland for making some of the most infectious beats out there. Check out all his ingenious answers to my ingenious questions on page 9.

Darcy Newell

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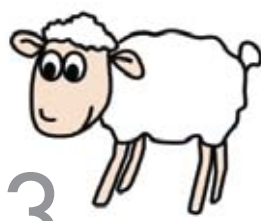
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PIC OF THE WEEK



LAUREN FONDRIEST/Versus



Dine from a unique, eclectic and diverse menu of dishes from around the world

Lunch favorites-

- Wasabi crusted tuna salad
- Asian style shrimp dumplings
- Smoke Salmon pizza

Dinner Favorites-

- Maple glazed duck over sweet potato risotto
- Black pepper crusted salmon
- Moroccan lamb shank
- Brazilian style Paella in spicy tomato broth

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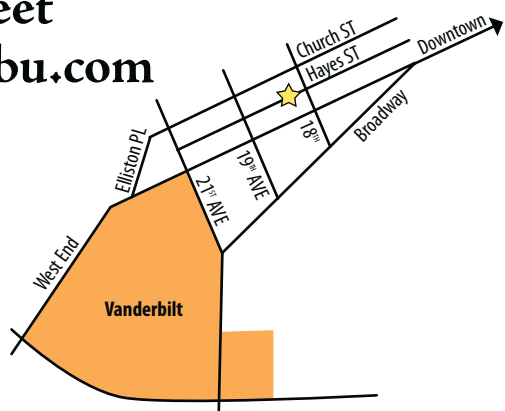
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J. McLaughlin

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GET SAUCED!



SHORT STORY

All Trains Stop at Tom's, Part II

ELIZA ROBIE
Contributor

Without the pristine Victor-Smith legacy, the Wilkinsons were subject to much harsher punishment than I. Well, Eliot Academy pretended they believed in equality, but let's get serious. With a family scholarship and eco-friendly dorms on the way, my position as a student was pretty frickin' secure. I would've had to *really* fuck up for the trustees to agree to my expulsion. That being said, yeah, I broke the rules, but I wasn't dumb about it. And despite my deep-seated hatred for the pretentiousness that Eliot represented, I didn't want to leave the place. As a senior I could finally roam the campus without the not-so-subtle "fairy" coughs echoing from the meatheads behind me. I was beginning to appreciate the eclectic mix of Colonial houses with slanted floorboards, white-columned Georgian brick buildings and the I.M. Pei-designed art center (which spells "fuck" from the aerial perspective and is one of Eliot's best-kept secrets). The school was built into a hillside in the eighteen hundreds, and the 400-acre campus sported majestic elm trees, their roots as entrenched in excellence as the school itself. When I distanced the institution from the preppies that attended it, I could appreciate the vigorous academics and values it was founded on. But it was impossible to ignore the students as they littered the school with their careless façades. Smoking Kamels at Tom's was my retreat when I needed to trade popped collars for blue ones: I had finally found my place at Eliot. I guess Wiley (and Wole by association) didn't realize how disposable we students were to the Eliot Disciplinary Committee.

The twins were kicked out the night before Christmas break our senior year. Of course it was all Wiley's fault. I had taken the train a day early at the request of my mother. A cousin was making her formal debut in society, and my mother was adamant that I clock in some face time with the Victor-Smiths. My phone rang about twenty minutes from Penn Station. I couldn't tell whether Lydia's sniffing was from blow or actual tears, but it became clear it was the latter when she hiccupped the story to me between sobs. Shrooms. Typical. Wiley had been begging us to try them that entire month, but I told him I'd rather get high than tweak out all night in our dorm room. Wole never voiced his opinion on the matter, if he had one at all. He was the quieter of the two, often succumbing to his brother's cunning peer pressure. It wasn't a shock that Wiley had waited until I had already boarded the train to pounce on Wole — I loved Wiles, but he never knew when he was crossing the line.

Though the specific details were lost amongst the hiccups, the tale was the simplest of expulsions. Lydia, Katherine and I dissected it for hours, though. Dean Warden had walked in their room, suspicious as to the twins' absence from the Holiday Feast; Wiley apparently retorted with some smart quip about having already eaten, at which point Dean Warden recruited the aid of another teacher in moving the boys to the Infirmary. Faced with an impending drug test, my best friends withdrew from Eliot the next morning. Done deal.

Returning to campus that January was miserable. When the train arrived in Wally World, I went straight to Tom's, informing him of the Wilkinsons' escapades. I told him how stupid they were, risking their place here for one night of fun. I told him that we only had one term left — could they not have waited until after graduation? After four years of this shit, they just flushed it away without a care. Did their diploma mean anything to them? I ranted, for the first time releasing all my anger to Tom, who stood there, hunched and listening. At long last I finished, drained of all wrath, waiting for Tom's advice.

"All trains stop at Tom's," he said, the words rolling out of his mouth like a slinky uncoiling down the stairs.

"What?"

"You've never noticed it? On the menu? 'All Trains Stop at Tom's'. It's right up there above the year 1910." There was the slight suggestion of disappointment lingering in his voice.

"Oh," I said, wishing I could retreat to my train. "Yeah, I guess I forgot about that." I didn't know what else to say — Tom was the only adult I didn't want to burn with a cigarette, but there were times when I wondered if he was crazy. His ambiguous statements were always loaded, and I had a private theory that the mafia somehow sucked away his capacity to emote. Regardless, I felt kind of bad that in the four years I'd frequented the diner, I hadn't even noticed the maxim by which he ran it.

The remainder of my senior year was pretty shitty, to be honest. I kept a low profile, and my trips to Tom's became few and far between, until finally it was too awkward to go anymore. The girls still went on Sundays, but they said it wasn't the same — that it was quieter and there was a sign on the menu that read: "Due to the war in Iraq, cigarettes are now \$6.00." I knew his entire existence depended on us, but I couldn't bring myself to stop at Tom's a final time before graduation. I passed through a fraction of his life, just as that 11:00 train does each night, the difference being I am framed and forever immortalized upon the wall. That 11:00 train just chugs through each night, its regularity comforting, but its presence ephemeral.

It's been a year since I left Eliot, and though I try to keep in touch with everyone, we've become ensnared in our own lives, and it's clear that our kinship was based on a mutual fondness of Tom's rather than any underlying emotional connection. I think about that place from time to time and wonder whatever happened to it. It's funny, you know, when I remember my experience at prep school, it was the 8:00 Art History classes that capture the essence of my teenage years. I'd open my binder after an early morning at Tom's, and a kid across the room would detect the scent seeping into the air, raise his head, and we'd share a look of understanding. We all came to love that smell.

Anyways, our tribe has scattered across the world. Lydia is at Trinity College down the road from Eliot. I suspect she'll graduate and move to Fairfield County and vacation in Jupiter Island. Dave is taking a few more gap years before getting his shit together, and last I heard he was backpacking through Nepal. I wouldn't be surprised if he stayed there — you never know with Dave. Wiley decided college wasn't his cup of tea and has spent the past year playing polo, a skill we were all unaware he possessed. And while my parents expected me to head up to Harvard, I decided to break from yet another family tradition, choosing instead to enroll at Swarthmore College in Pennsylvania. Don't worry, my parents haven't forgiven me; their motto is "Ivy or Bust."

Wole, though, actually called me in an uncharacteristic fit of anger from Yale. Fuming, he skipped all the usual greetings, howling into his cell: "Nick — there's a bloody Starbucks in Wally World! Just *guess* where it is."

PHOTOGRAPHY



AMELIA SPINNEY/VERSUS

FICTION

"People have to really suffer before they can risk doing what they love."

— CHUCK PALAHNIUK
(author of "Fight Club" and "Survivor")



HAIKUS

Words to live by
in seventeen syllables

Derby Days are here!
Time to raise money, play games
And, of course, to fight.

If my five dollars
Can really make a difference
Then yes, one ticket.

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:

"My recurring dream is that I'm swimming in a large indoor swimming pool, and I realize I can breathe underwater. Then a large orca whale falls from the ceiling and eats me."

Why you're crazy:

Let's start with your first sentence here, Kevin Costner in "Water World." The Dream Doctor thinks that you are swimming in the large pool of life as a metaphor for success in life and school, and you feel like you're doing pretty well. In fact, you're doing so well that you actually have gills and can breathe underwater — wow, you rock. Good work. Oh, wait, then you look up and feel the crushing weight of a giant orca (a.k.a. doubt, work, reality, what have you) falling down upon you. This must be relating to some sort of large reality check in your immediate past, one so bad that you feel eaten up by it. Someone really screwed you up, but it's OK. You shouldn't be afraid of "Free Willy" anyway. Buck up, kiddo.

POETRY

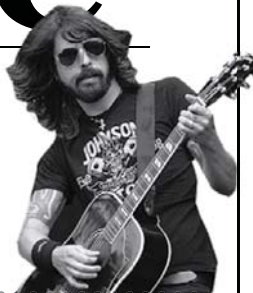
The Forest

LINDSEY WINDHAM
Contributor

Last night alone, the covers to my chin,
So much to do, to write, where to begin?
Come meet me here, if my heart You can find.
It's lost in thoughts and prayers inside my mind.
The verses that I used to know so well
Are sweet surprises now, new friends, they tell
My heart what's true, and valiantly fight
For me. The lies, I always think they're right.
Like trees that hang down dark and block the sun,
And pour forth maple sweetness, sticky gum
That numbs my soul and blocks the open door.
They tell me "you know nothing" anymore.
"You don't deserve the Son," somehow that's true,
And yet I have him, always have, and through
The nights like this, he's ever with me there,
But still I trip and stumble without care.
And I indulge, to dry-heave emptiness.
What happened here that made me groan like this?
A girl in love, to foreign darkness led
But narrow path is there, just straight ahead.
The brush is thick, the sunny clearing far,
But I can see it by a leading star
That kills the darkness, draws me by its light,
Dissipates the mess, and dressed in white,
Too weak to climb the altar on my own,
I'm taken by the hand up to the throne.
Behold, there stands my love who, smiling, says,
"The forest is behind you, daughter, rest."

MUSIC

"All I really had was a suitcase and my drums. So I took them up to Seattle and hoped it would work." — DAVE GROHL (Foo Fighters)



SETLIST

THURSDAY, MARCH 27

Join Georgia songwriter **Corey Smith** at the **Cannery Ballroom** this evening at 9 p.m. Smith began a career as a performer five years ago after teaching high school and is now playing sold-out shows throughout the Southeast. Check out his off-kilter blend of blues and Americana music at 9 p.m., advance tickets \$15.

FRIDAY, MARCH 28

Tickets are hard to come by for Mississippi legend **B.B. King**, but if you can snag one, don't miss his much-heralded return to the **Ryman Auditorium**. King is one of the last blues greats remaining from the genre's heyday in the 1930s, and he has delighted audiences worldwide with his skill and charisma. The show starts at 8 p.m.

SATURDAY, MARCH 29

You've heard him on frat row a million times, but now you can see **Eddie Money** live at the **Wildhorse Saloon**, beginning at 8 p.m. The '80s rock 'n' roll master boasts a handful of platinum-certified albums and a diehard fan following that is sure to rock the house. The fairly reasonable general admission tickets start at \$25.

Q & A WITH ADAM RICHARDSON OF HOW I BECAME THE BOMB



When up-and-coming bands are discussed, much ado is made about their appeal. What is it about these groups that make them so distinguishable? With Murfreesboro's How I Became the Bomb, it seems to be the fact that they just like making

music. Disinterested in media coverage and music executive desires, this local gem has been the subject of much indie watercooler talk, and their album "Let's Go!" has been on college radio station airwaves all across the country. After the

group finished touring in Europe, Versus staff writer **Jordan Bond** got the chance to talk with keyboardist and former Vanderbilt mathematics graduate student Adam Richardson.

Versus Magazine: How did you all get started in Murfreesboro?

Adam Richardson: We sort of formed around Jon. Andy and Denis had been friends with him through work and through MTSU, and I had known him since high school. He had talked to all three of us at different times about making some music, mostly for fun, so when he moved back to Murfreesboro in December 2004, we started a band. We played around with a few different bass players before we found Rick a year or so later, and he's been a perfect fit.

VM: What artists or albums influenced you to become musicians yourselves or influence your current sound?

AR: Pop songs in the truest sense. We are big ELO and Abba fans.

VM: When learning to play music, what were your musical backgrounds? I know that you specifically were classically trained. What themes from classical training do you incorporate into what you do now?

AR: I learned to play piano because of a Bach fugue, and I like to think that I still bring a little bit of a Baroque aesthetic to my playing. Specifically, I tend to favor melodic soundscapes over harmonic ones. I'll play chords when the song calls for it, but I'm happiest when playing a melody with each hand. Andy has a technical background playing jazz drums as well as rock, but I think Denis and Rick are largely self-taught. We all write songs together, which can be a really fun experience when someone takes things in a completely different direction than you had anticipated. I think the breadth of our backgrounds contributes to that.

VM: What is your plan for a follow up album to "Let's Go," which has been a critically acclaimed album in the world of indie music?

AR: Thank you! We're currently finishing tracking on our first full-length album at Lake Fever Productions here in Nashville. It's been a long time in the making, but the result is a much fuller sound than that of "Let's Go." The album should be out by the end of the year.

VM: How was your experience at Vanderbilt as a graduate student in the mathematics department?

AR: Graduate school is a funny thing. In some ways, it's easier than undergraduate work, but in others, it is so much harder. It requires a high level of focus maintained day after day, week after week. It's easy to become discouraged when, inevitably, you catch your attention wandering, sometimes for weeks on end. You can rely on your fellow grad students to help you find your motivation again (and I owe several current and former students many heartfelt thanks), but in the final analysis, it's up to you. The department was very good to me during my time there, and I learned a lot. Mostly humility. There are a lot of intelligent people there.

VM: Talk about your experiences touring Europe. How does the musical scene and audience differ in Europe from the U.S., or even Murfreesboro and Nashville, for that matter?

AR: From what we heard, it seemed like the music people tended to like was a lot more Joy Division-y than what most Americans go in for. Other than that, dance music is very big over there, especially in Spain. Even the Londoners can be pretty exuberant once you break through their facade of polite jadedness.

VM: What message were you all trying to get across when writing "Let's Go"?

AR: I think the message, if there is one, is in the title. We like music that is fun, and we like people who like music that is fun. Though many of our songs have personal significance to one or another of us, we really just want to make music people can enjoy without overanalyzing. If you take something philosophical from it, great, but that's not our focus.

VM: Do you all plan to play in Nashville soon? If so, when?

AR: Absolutely! Nashville is our home, and we love playing here. We're playing in Murfreesboro with Velcro Stars and Coral Castles (from Chattanooga) on the 21st of March, and here in Nashville at the 5 Spot with Prabir and the Substitutes on the 29th.

A 'Hit or Miss' release from New Found Glory

DAVIS MACMILLAN
Staff Writer



New Found Glory is the sound of middle school. Shameful as it is, I think that most people in our generation would secretly admit to spending a few of their formative years bobbing their heads to New Found Glory, Good Charlotte or Blink 182. The recently released "Hit or Miss" catalogues several years of shimmering pop angst in a collection that is worth listening to for nostalgia, if nothing else.

The songs on "Hit or Miss" are short, poppy and similar. The CD starts off with "Situations," before kicking into the classic title track, which starts with the familiar couplet "The needle on my record player has been wearing thin/It's been playing since the day you've been with him." Other highlights include "My Friends Over You" and "I Don't Want to Know."

New Found Glory makes an admirable effort to add variety to its songs. Strings and pianos are added over a few, along with some mildly interesting breakdowns. However, the truth is, after the first few songs the rest of the CD is overkill. New Found Glory is not about variety; it's about power chords and unrequited love with that girl from social studies.

Like most pop music from the last few years, New Found Glory is embarrassing and great at the same time. "Hit or Miss" is worth having as a remembrance to days past, but it might be best to put it in another CD's case. ☘

Goldfrapp's 'Seventh Tree' takes 7th place

NICOLE AZPILLAGA
Staff Writer

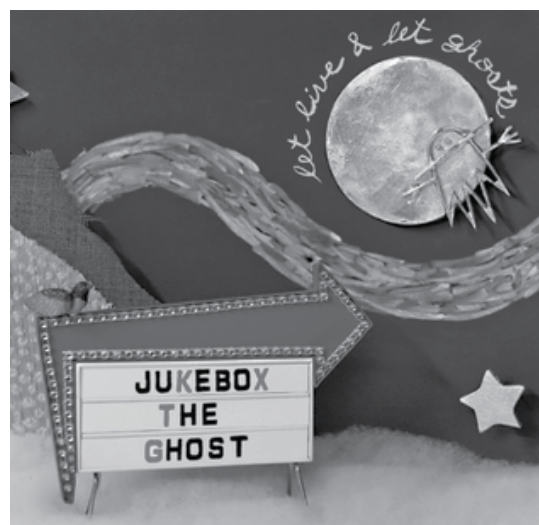


Goldfrapp's new album is rather disappointing. "Seventh Tree" serves as a departure from their usual electronic dance music to earthy, warm ambience. Every song on the album does embody those concepts, but the execution comes off as rehearsed, unoriginal and uninspired. When certain tracks are chosen as singles, an audience expects that they will highlight both the album's and the artist's best qualities. This is not the case. Their first and most popular single "A & E" boasts acoustic guitars and warm synths, but Alison Goldfrapp's lyrics are bittersweet, and the overall style is more suitable for Tori Amos. As soon as it's heard, one envisions the closing credits to a teen drama like "The O.C." Meanwhile, "Happiness" borrows joy encapsulated in the melodies and rhythms of R.E.M., Polyphonic Spree or Flaming Lips. Granted, the melodies are great, but surely Goldfrapp could have taken a less worn path! Better quality songs off of this album are "Clowns" and "Little Bird," which seem to borrow more from ambient and noise-rock. These songs are infused with quirky noises reminiscent of Philip Glass and Akron/Family. ☘

This Washington, D.C., trio may only have a drummer, pianist and guitarist, but they pack one hell of a musical punch. In fact, a lot of the panache of their music comes from their interesting vocal work, with every member of the band lending their voice to at least one song on their upcoming album, "Let Live and Let Ghosts," slated for release in April. Trust me, if you're looking for a run-of-the-mill alternative music experience, look elsewhere. Honestly, the CD isn't chock-full of hits, but there are a few songs that you really should pay attention to. If you're feeling saucy, try out the three-part musical opus dedicated to the apocalypse with the titles "Fire In The Sky," "Where Are All The Scientists Now?" and "A Matter of Time." Although Jukebox won't be changing the musical landscape, definitely pay attention to a couple of their tracks. ☘

Put a quarter in Jukebox the Ghost

CHRIS GEARING
Managing Editor



With a name that enthusiastic and an album title that nebulous, Playradioplay!'s debut disc, "Texas," was surprisingly fun to listen to. A one-man electronica band, Dan Hunter is a precocious teen who turned from bad behavior to creating electro-pop jams in his parents' garage. Signing a record deal before getting his diploma, his efforts on "Texas" show little indication of his being green around the ears. Perfect for fans of The Postal Service and Death Cab for Cutie, the album has a great flow from track to track, including variation, but with easy transitions. Some songs to look for include "My Attendance is Bad But My Intentions Are Good," "Madi Don't Leave" and "I'm a Pirate, You're a Princess," which was a personal favorite due to the mention of Courtney in the chorus. Playradioplay! definitely shows promise and great potential, and "Texas" is a great introduction for what can only hope to be a long career for Hunter. ☘

'Texas' good to play on the radio

COURTNEY ROGERS
Culture Editor



SUNDAY, MARCH 30

Start the week off right with a foray into Biblical music at Blair. The concert, **"The Lord is My Shepherd: Variations on the 23rd Psalm,"** will feature a variety of local church representatives and choirs as they provide their take on Biblical song. Be there by 8 p.m.; admission is free.

MONDAY, MARCH 31

Catch the nine-piece jazz outfit **Snarky Puppy** at **3rd & Lindsley** beginning at 9 p.m. The group from the University of North Texas music school fuses jazz, soul and other world genres into a sweet medley you won't want to miss.

TUESDAY, APRIL 1

Cheer up with the **Doyle and Debbie Show** at the **Station Inn**, which satirizes the hokey yet endearing aspects of country music. With song titles like "When You're Screwing Other Women (Think of Me)" you know it's good. Tickets can be had for \$20, and the show kicks off at 9 p.m.

WEDNESDAY, APRIL 2

With three Bonnaroo appearances and a host of awards under their belt, there's no reason not to see New York-based jam band **moe.** at **City Hall** tonight. The five-man ensemble is known for their heady jams and work with the likes of the Allman Brothers and The Who. The show starts at 9 p.m., tickets \$23.



The Hustler staff might be known its fondness of rap, but **Elizabeth Middlebrooks**, editor in chief of The Hustler, gives a rundown of the songs she listens to when she's not busy Hustlin'.

1. **"SKATELAND SOUTH"**
Cory Branan
2. **"WATCH IT BURN"**
Lucero
3. **"CRAZY BEAUTIFUL"**
Hanson
4. **"THE WEEK OF LIVING DANGEROUSLY"**
Steve Earle
5. **"ME IN HONEY"**
R.E.M.
6. **"IN OTHER WORDS"**
Ben Kweller
7. **"PORTLAND, OREGON"**
Loretta Lynn
8. **"REAL LONG DISTANCE"**
Josh Ritter
9. **"SLOW NIGHT, SO LONG"**
Kings of Leon
10. **"YESTERDAY'S NEWS"**
Whiskeytown

Music groups lend support to campaigns

OWEN CANAVAN
Staff Writer

It seems that many of the most popular figures in music are moving beyond the traditional vices of sex, drugs and rock 'n' roll. As voters become more polarized and passionate about their presidential contenders, bands and artists are taking unprecedented forays into the political arena, using their popular appeal to sway public opinion toward or away from individual candidates.

Look no further than the intensely competitive 2004 election. While George W. Bush and John Kerry were in a frenzy to garner support before Election Day, the Vote for Change tour rocked the country with gusto, featuring high-profile artists like Bruce Springsteen, James

Taylor and R.E.M. Four years later, politics is again rousing the interest of the music world.

These days, it takes something very provocative and important to assemble the living members of the Grateful Dead for a show as a single outfit. Last month, word spread throughout both the political world and the message board communities of the jamband nation that Phil Lesh, Bob Weir, Billy Kreutzman and Mickey Hart would join together for the first time since 2004 in the service of a common cause: to support Sen. Barack Obama's campaign for the Democratic presidential nomination.

The announcement came as a welcome surprise not only to Dead fans, but also to Obama, who may or may not have instantaneously realized he had just won every vote from

registered hippies throughout the country. He addressed the members of the Grateful Dead publicly from his tour jet and thanked them for their wholehearted support — the film clip was played on the screen at the venue seconds before the band took the stage.

The benefit concert, which took place three days after the announcement at the Warfield in San Francisco, was designed to raise funds and get out the vote for Obama in the Super Tuesday primaries being held across the country. Not surprising was the fact that the show sold out in a few minutes. When the first notes of "Playing in the Band" rang clear from the stage, the audience's inhibitions about the nature of the event left swiftly, giving way to nothing more than an insanely special and

musically proficient Grateful Dead show. While certain Dead chestnuts were obviously worked into the setlist, most tunes were chosen with a keen eye on what was primarily trying to be accomplished. It was a real treat, as friends of the house band also were welcomed on stage during the night, namely recent cancer survivor and Ratdog lead guitarist, Mark Karan.

The event was spectacular, considering how much was achieved by the civic duty of these four Bay Area music legends. With interpersonal conflict causing Bob Weir's and Phil Lesh's respective camps to remain strictly independent of late, rallying together in support of the presidential hopeful proved that music still can be used as both a healing power and a catalyst for change. ☼

Classic
Albums You
Need to Hear

DAVIS MACMILLAN
Staff Writer

'The Specials' by The Specials

The Specials' 1979 self-titled debut album is considered one of the high points of British ska music. Produced by Elvis Costello and combining the rhythms and mindset of Jamaican reggae with a heavy guitar influence and some of the sensibilities of punk rock, the album is wild, rollicking fun from beginning to end. The songs on "The



Specials" vary from fast-paced reggae to vaguely political ballads, with a few joking set pieces thrown in. The first song, "A Message to Rudy," is an instant classic. It has a strong, danceable baseline underneath a bouncy guitar part, as the singer demands that Rudy stop his messing around. "Doesn't Make it Alright" is a sincere cry to better race relations. The CD flies into "Too Hot," "Monkey Man" and "Dawning of a New Era," all of which are classics.

This CD impressively manages to take reggae and make it danceable. The CD has the same rhythms of the older work of Bob Marley but speeds it up and adds much heavier bass lines.

The Specials balance out the CD with a distinct sense of fun. The song "Stupid Marriage" is a

courtroom drama involving a man who smashed his ex-girlfriend's window. The CD ends on "Little Bitch" and "You're Wondering Now" which, while mildly serious, carry the general tone of the album.

Although the CD is fairly long, it never drags. It is almost impossible to stop listening after the first song, as nearly every song afterward is amazing.

The Specials, along with bands like War, are the perfect music for summer. Listening to this CD makes me want to get in my car and drive to the beach with the roof and windows open. With the weather heating up and summer fast approaching, there is no better time to check out this underrated classic. ☼

Songwriting: The art of the craft

OWEN CANAVAN
Staff Writer

I once asked a famed keyboard player named JoJo Hermann, of the Widespread Panic legacy, how he writes songs. I was curious mostly about whether chord changes and melodic themes were the first order of business when sitting down to compose, or if lyrical ideas came long before and subsequently acted as catalyst for the music. He answered simply by saying, "I don't know dude." Ironically, the response made perfect sense. I excitedly approached him at the end of Jen Gunderman's rock class both for the pure pleasure of meeting the certified bad ass and also to clarify what I thought he had meant by the answer. He mentioned that every songwriter has their own way of approaching the process of writing — some musicians choose to compose the instrumentation first, while others look to their lyrics for musical inspiration.

Regardless, I had for a long time possessed a misconception that songwriting was a far more complex ordeal than it seemingly is. After looking into it, I found that some of my most favorite songs were written in no more than 10 minutes. I reached out to singer/songwriter/Vanderbilt professors Peter Cooper and Deanna Walker for insight into the way they compose material, as well as last week's featured artist, Chris Hennessee. Their contributions are merely personal reflections on the process of writing, though I am sure that their outlooks on songwriting echo other musicians' sentiments, as well. Chris noted, "Some people start with an idea lyrically like 'my girlfriend ain't no girl at all,' but I prefer to start with a musical idea. I come up with a riff or a chord progression on the guitar, and through that process, I try to come

up with a melody and then try to find words that fit in the space. I suppose that is considered more of a rock angle on writing whereas country writers tend to put more emphasis on lyric." His differentiation between different genres and the way the musicians of that genre compose songs struck me also as very interesting. Country music professor Peter Cooper has corroborated this view during lectures about various singer/songwriters too. Most country writers tend to compose their lyrics first before setting down a musical theme atop those lyrics. It's no wonder that country music radio has more listeners than any other genre.

Jambands, for the most part, create instrumental landscapes and various movements first, choosing to find, at times, nonsensical lyrics to fit the empty space after. This approach is still different from that of rock 'n' roll writing, as chord structures and their changes are more concrete, whereas improvisational-based bands tend to lean more towards modal compositions, complex chord shapes and, obviously, a great deal of lead guitar on top of everything else. For better or for worse, it does indeed make sense that the general music listening public prefers to hear songs with lyrics that they can relate to, as opposed to a 46-minute Grateful Dead "Saint of Circumstance."

In my opinion, there are two types of music: good music and bad music. Good music makes one feel good, gives one hope, or at the very least, allows one to know that he is not the only one feeling a given emotion. Bad music achieves nothing of the above and, in the most extreme cases, makes one angry. Though songwriting may not be the sole determinant of what makes music either good or bad, it is, for me, the centrally tangible aspect of song that makes good music good. ☼

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Did you know Lil Jon's favorite food is fish? Turn to page 9 for this ... and more.

Do you want the opportunity to interview artists like Lil Jon? Work for Versus!

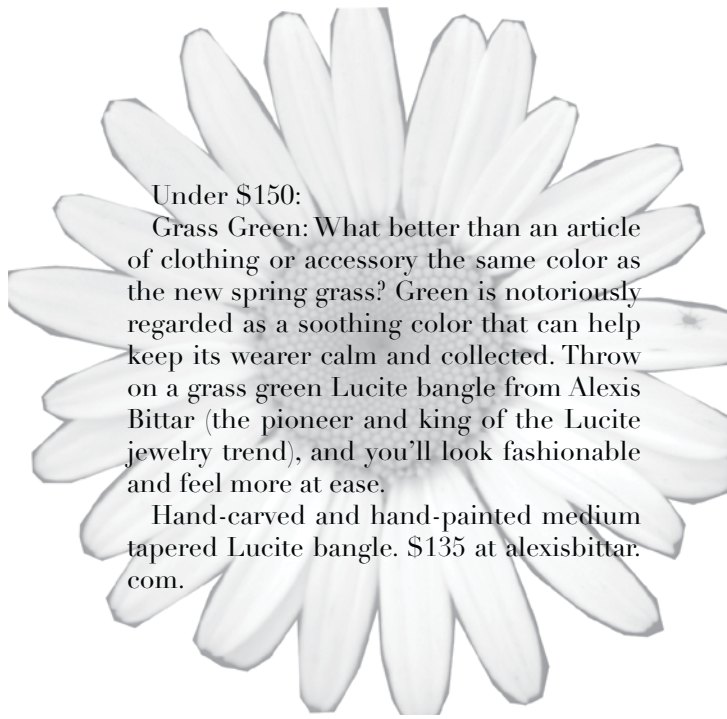
E-mail the editor at VersusVU@gmail.com

FASHION

A few of my favorite things for spring

Versus' simple guide to adding technicolor whimsy to your wardrobe on any budget

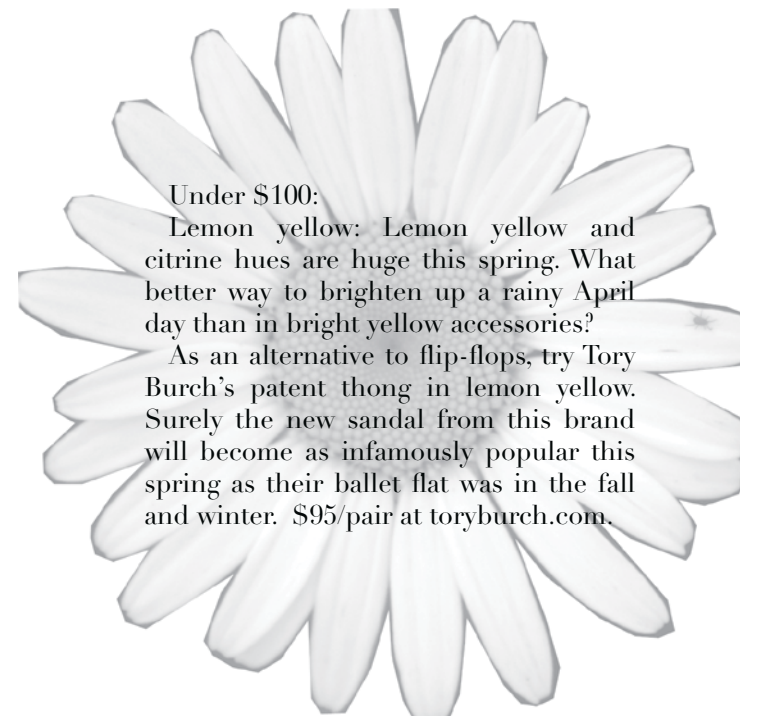
OLIVIA KUPFER
Staff Writer



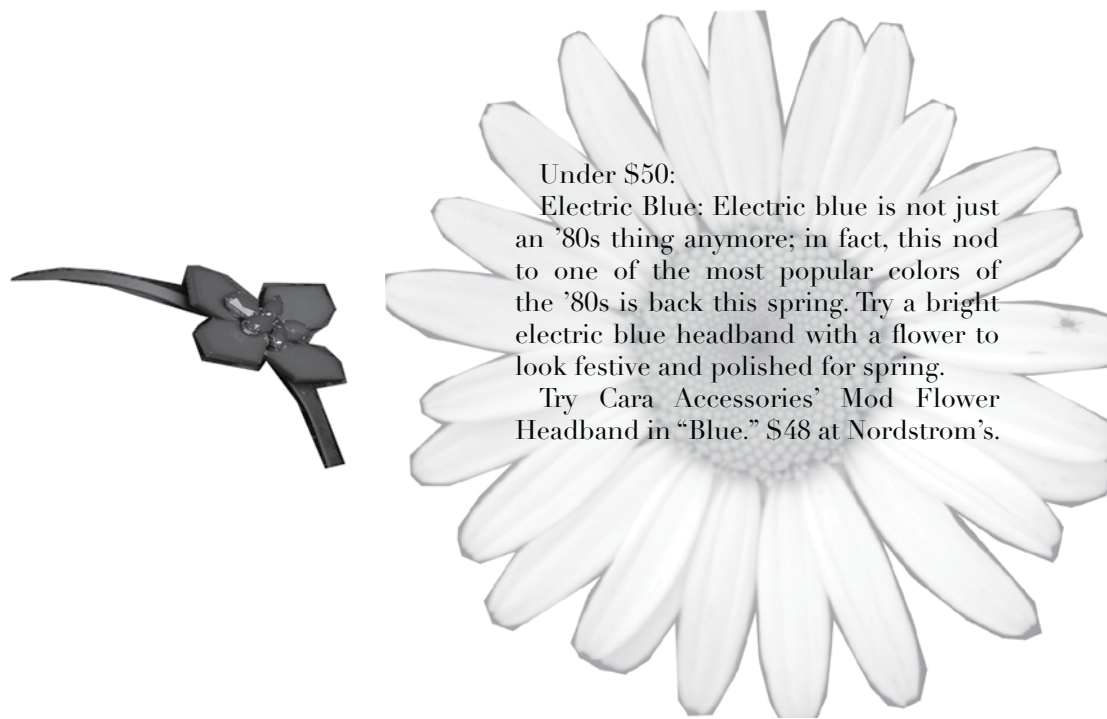
Under \$150:
Grass Green: What better than an article of clothing or accessory the same color as the new spring grass? Green is notoriously regarded as a soothing color that can help keep its wearer calm and collected. Throw on a grass green Lucite bangle from Alexis Bittar (the pioneer and king of the Lucite jewelry trend), and you'll look fashionable and feel more at ease.
Hand-carved and hand-painted medium tapered Lucite bangle. \$135 at alexisbittar.com.



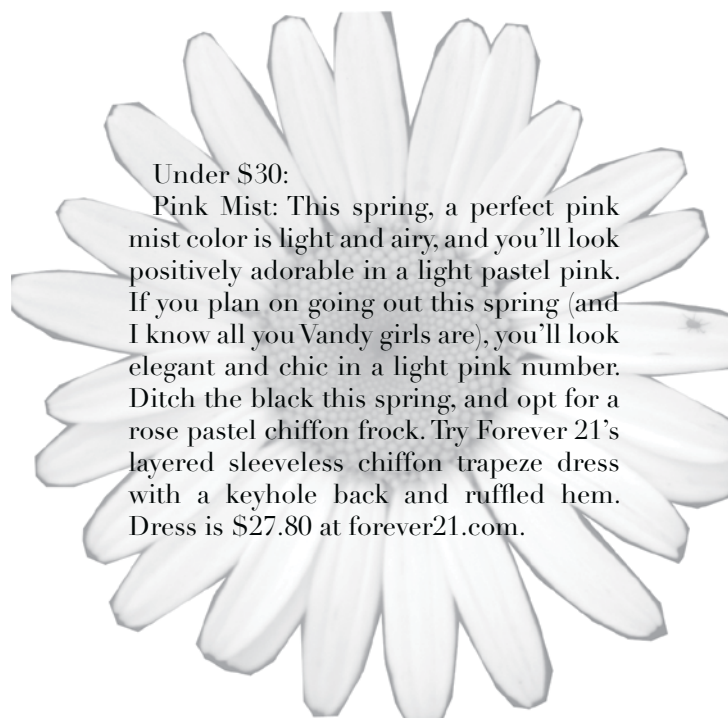
How can you be fashionable this spring and within your budget? (Or for some of you, I should really say, your parents' budget). Invest in brightly colored accessories and clothing in order to celebrate the long-awaited warm weather and vibrant spring hues. Below is a list of the newest, hottest and latest in clothing and accessories for spring for every budget. ☼



Under \$100:
Lemon yellow: Lemon yellow and citrine hues are huge this spring. What better way to brighten up a rainy April day than in bright yellow accessories?
As an alternative to flip-flops, try Tory Burch's patent thong in lemon yellow. Surely the new sandal from this brand will become as infamously popular this spring as their ballet flat was in the fall and winter. \$95/pair at toryburch.com.



Under \$50:
Electric Blue: Electric blue is not just an '80s thing anymore; in fact, this nod to one of the most popular colors of the '80s is back this spring. Try a bright electric blue headband with a flower to look festive and polished for spring.
Try Cara Accessories' Mod Flower Headband in "Blue." \$48 at Nordstrom's.



Under \$30:
Pink Mist: This spring, a perfect pink mist color is light and airy, and you'll look positively adorable in a light pastel pink. If you plan on going out this spring (and I know all you Vandy girls are), you'll look elegant and chic in a light pink number. Ditch the black this spring, and opt for a rose pastel chiffon frock. Try Forever 21's layered sleeveless chiffon trapeze dress with a keyhole back and ruffled hem. Dress is \$27.80 at forever21.com.

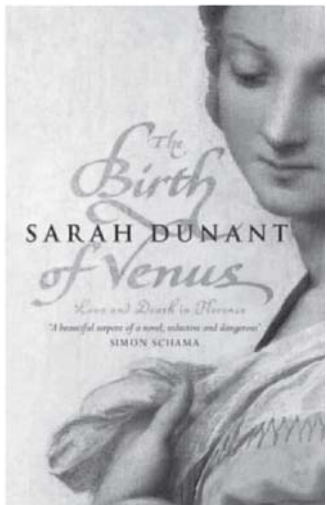


BOOK REVIEW

Reading for leisure: 'The Birth of Venus'

COURTNEY ROGERS
Culture Editor

There are some times when it seems that reading is all consuming. With the semester winding down and classes gearing up for finals, every syllabus is filled with chapters upon chapters of articles ranging from Himalayan temples to enough Renaissance art to make you forget that Madonna is a singer, not just a fresco subject. With all of these scholarly texts, it's hard to imagine that once upon a time many of us actually read for fun. Even if you are lucky enough to take a class that requires students to read "Charlie and the Chocolate Factory," it's still not the same as reading a book of your choice with no paper or discussion looming over its completion.



To combat this, a trip to Central Library was in order, specifically to the leisure reading section. After perusing the library for books on a rock-cut temple in the Himalayas, the leisure section was looking like an oasis. Though there were many choices, some clearly more leisurely than the others, I did want a book that was at least a little substantial. Don't get me wrong, beach books, "Shopaholic" and "Gossip Girl" have their place (i.e., the beach), but for a truly fun read I didn't want to be able to guess the ending. Eventually I settled on "The Birth of Venus" by Sarah Dunant, a book that would prove to be spellbinding while also having some historical accuracy thrown into the mix.

Florentine girl, Allesandra Checci. A misfit in both her own family and the typical roles of women, Allesandra loves learning and creating art and is drawn to the young painter who receives her family's chapel commission. Woven in the historical tapestry of the death of Lorenzo de Medici and the rise of radical Savonarola, "The Birth of Venus" shows Allesandra's passionate personality through a plot of love, deception and fanaticism.

Allesandra's perspective as a woman of Renaissance Florence is also very educational in terms of how far women have come throughout history. Throughout the book, all that she desires is to be free to paint, but instead she enters a loveless marriage, as it would be inappropriate for woman to live on her own. At the very least, readers should take away from "The Birth of Venus" an appreciation for the option of single life.

Of course, it's a tall order to carve out time to read something that won't be going toward an eventual paper or test. Nonetheless, with the weather getting nicer every day, why not grab an optional book while you catch some rays? And if it's intrigue and forbidden love blended with art that you seek, look no further than "The Birth of Venus," just as soon as I return it. ☼

If you liked "The Birth of Venus," you might also like the following, as recommended by Amazon.com:

"A Venetian Affair: A True Tale of Forbidden Love in the 18th Century"
by Andrea Di Robilant

"The Other Boleyn Girl"
by Philippa Gregory

"Transgressions"
by Sarah Dunant

Dunant's novel follows the life of a

MOVIES

Horton hears applause

From the pages of children's books to the silver screen, a story's a story no matter the audience.

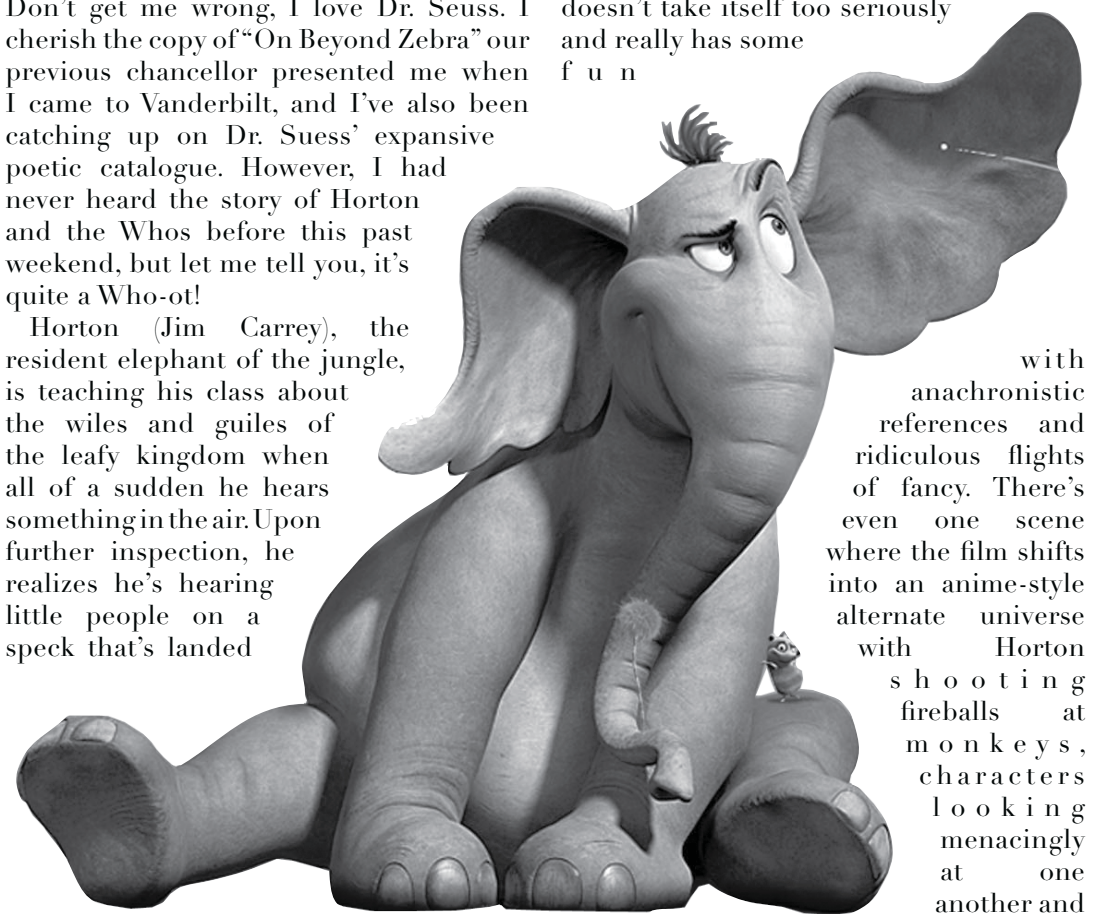
CHRIS GEARING
Managing Editor

Dr. Seuss may have been the hallmark of most people's childhood, but apparently my parents didn't love me enough to buy the volumes upon volumes of absurdist and lyrical works by the venerable doctor. Don't get me wrong, I love Dr. Seuss. I cherish the copy of "On Beyond Zebra" our previous chancellor presented me when I came to Vanderbilt, and I've also been catching up on Dr. Seuss' expansive poetic catalogue. However, I had never heard the story of Horton and the Whos before this past weekend, but let me tell you, it's quite a Who-ot!

Horton (Jim Carrey), the resident elephant of the jungle, is teaching his class about the wiles and guiles of the leafy kingdom when all of a sudden he hears something in the air. Upon further inspection, he realizes he's hearing little people on a speck that's landed

Although "Horton Hears a Who" is a kid's movie, I simply can't find a part of this movie that I didn't like. That's not to say it has hit the quotability or absolute classic nature of let's say the first two Shrek movies, but "Horton" is definitely worth the price of admission.

The virtue of this movie is that it doesn't take itself too seriously and really has some fun



with anachronistic references and ridiculous flights of fancy. There's even one scene where the film shifts into an anime-style alternate universe with Horton shooting fireballs at monkeys, characters looking menacingly at one another and of course a lot of really bad

dubbing. You get the idea — it has a lot of fun. With some good lessons (admittedly for kids) mixed into an enjoyable story, this charming animated film will delight not only the kids but also the parents who crowd the theaters this spring. ☼

RATING: ★★ ★

RESTAURANT

Spend an evening on the relaxing Yellow Porch

ELLIE MIX
Fiction Editor

The Yellow Porch is one of those gems that you'd just drive by if not for word of mouth. Close to 100 Oaks Mall, it is the perfect locale for a spruced-up Friday night or a delightful candlelit date. Since love and warm weather are finally in the air, you can take your meal outside on the porch where potted plants and soft lighting bring out all the pleasures of spring ... and we haven't even gotten to the menu yet.

Before walking into the restaurant, you'll notice their vegetable garden outside, which includes the main ingredients for a healthy, delectable entree awaiting your order. After being seated, a friendly member of the wait staff will bring over an exciting concoction of olive oil, vinegar, pesto and gorgonzola cheese to dip your bread in. Fresh, fusioned and simply irresistible, you will wonder if Amerigo's bread dip can even compare.

Their menu is designed for the health-conscious eater looking for taste, presentation and quality, and it includes vegetarian

options like a Mediterranean vegetable lasagna and the real winner, their penne pasta, rich in garlic, tomatoes and a spicy vodka cream sauce. Meat dishes range from shrimp, salmon, chicken and the savory spice braised lamb shank, complete with locally grown greens and perfect with a fine California wine from their wine list. You can find wines anywhere from Napa Valley to Cotes du Rhone, France, most of which are very reasonably priced and complement nicely with salads (try the arugula) and main dishes.

Desserts change frequently according to season. For springtime, the staff recommends the Yellow Porch Bananas Foster, which is exquisite not only in its presentation, but also in the added spices that make this frequently overdone delicacy truly unique. Plus, it's nice to bring ice cream back after enduring Nashville's prolonged winter.

Visit the Yellow Porch Restaurant now that eating al fresco is back in mode; but be sure to make a reservation, as all of Nashville is venturing outdoors for a relaxing, romantic meal. ☼



The Yellow Porch

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Dishes to try: vegetarian lasagna, braised lamb, bananas foster

FASHION

A look back at Lilly's past

MURIELLE WYMAN
Staff Writer

Lilly Pulitzer. The name alone brings to mind bright images and wild patterns indicative of beachside barbecues and summer fun. So who is this woman Lilly Pulitzer and how did her label come to stand for all that it does?

Lillian Lee McKim, born 1931, was a New York socialite who, in the 1950s married Peter Pulitzer, the grandson of renowned publisher Joseph Pulitzer. After their marriage, the young couple ran off to Palm Springs, and Lilly fell in love with the tropical Floridian vibe and although they hadn't intended to, the Pulitzers decided to make Palm Beach their year-round home.

Together they enjoyed living a somewhat bohemian lifestyle — by Palm Beach standards — and the attractive young couple raised their three children there.

At the time, Peter owned citrus groves near Palm Beach and Lilly, despite the stigma of a young socialite opening and running her own business, decided to open a juice stand. So in 1960, using the produce from Peter's grove, Lilly opened and successfully ran a juice stand on Via Mizner, just off Worth Avenue in Palm Beach. She quickly discovered, however, that squeezing juice was making an absolute mess of her clothes — and so she asked her dressmaker to make her a simple shift out of very bright

cotton fabric which would camouflage the stains from the limes, lemons, oranges and grapefruit that she had become quite accustomed to. It was perfect for the job and soon became Lilly's first Classic Shift.

Before long Lilly was selling more dresses than juice and so she made the decision to quit the juice stand and focus solely on dress-making and designing. Business really took off for her however, when her old school friend Jackie Kennedy was featured in Life Magazine wearing one of Lilly's Classic Shifts. It wasn't long before everyone wanted one and Lilly Pulitzer's line became the unofficial uniform of the affluent at play.

After the label took a hiatus in 1984 when Lilly retired, it re-emerged in 2003 at full force and has been increasing in popularity again since. So the next time you ponder over one of Lilly's pink and green confections of beachwear, think about the sassy socialite responsible for its creation and be sure to accessorize with plenty of pizzazz — as the women who wore them originally surely must have done.

So what does this mean for the Vandy girl with a sweet tooth for Lilly's candy hued collections? This spring, prints vary from vibrant flowers in "With a Splash" to clean, crisp eyelet in everything from retro inspired silhouettes to sunny swimwear. Intrigued? Check out www.lillypulitzer.com for the entire collection and accessories. ☼

ART

Frist is an oasis of art

CHELSEA GAW
Staff Writer

Tired of studying for that horrendous physics exam or being buckled by Professor Buckles? Have you ever wondered what Dali actually meant by those infamous melting clocks? Then put down that geology textbook, and hop into a cab headed for the Frist Center for the Visual Arts. The museum is open seven days a week and currently features an exhibit on modern masters entitled "From Monet to Dali" which showcases such amazing artists as Matisse, Gauguin, Picasso, van Gogh and Degas, among others. On Thursday and Friday nights from 6 to 8 p.m. the exhibit is even better

with the Frist's Music in the Lobby series, which features area musicians and university students playing in the background. Also, the museum exhibit is a great experience for newcomers to the art world since it offers group tours of current exhibits for parties of 10 or more or docent tours for individuals. The docents at the Frist are amazing and more than willing to answer any questions about the pieces in the collection. Realism and surrealism might seem daunting at first, but with the reassuring docents, students can unlock the meaning and beauty of these modern masters.

At an admission of only \$6.50 with a student

I.D., the Frist is a great resource to the Vanderbilt community. The "Monet to Dali" exhibit ends June 1, but during Vanderbilt's summer session the Frist will offer a wide variety of new exhibits, including "Tiffany by Design," a look at the infamous Tiffany glass studio and 40 of the studio's most intricate and complex lamps and "Color as Field," a showcase of American painting from 1950-75 through the works of Mark Rothko and Frank Stella.

The Frist Center's Web site, www.fristcenter.org, includes a full schedule of all the upcoming events the Frist hosts as well as the museum's hours of operation and location. ☼

FASHION

Who are you wearing?

REANNE ZHENG
Staff Writer

Casey White

Something Designer: My shoes. MARC by Marc Jacobs.
Something Vintage: My grandmother's ring.
Something Dirt Cheap: Shirt. \$12.
Where do you like to shop? Forever 21, American Eagle, even Target. Target has some really great stuff because a lot of amazing designers have their more affordable lines there.
Who is your favorite designer? Michael Kors.
Do you have any style icons? Katherine Hepburn.



Brad Kempf

Something Designer: Jeans. Diesel.
Something Vintage: The jacket.
Where do you shop? I mean, I'm a guy. I'll shop wherever's available.
Who is your favorite designer? Etro.
Do you have any style icons? Brad Pitt.



Whitney Anderson

Something Designer: I got this dress from Anthropologie.
Something Vintage: My earrings.
Where do you like to shop? Anthropologie, Banana Republic, J.Crew.
Who is your favorite designer? Cynthia Steffe.
Do you have any style icons? Keri Russell and Jennifer Aniston.



All Photos by Reanne Zheng

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MOVIES

'4 Months 3 Weeks & 2 Days' is a dark but timely triumph

BEN GRIMWOOD
Staff Writer

"4 Months, 3 Weeks & 2 Days" is a powerful, evocative film that dares to challenge conventional morals and filmmaking, ultimately crafting a moody, suspenseful, real and sometimes gruesome picture. The color of each scene is remarkably bleak, with good reason; an abortion is no happy matter.

In the film, two young women, college roommates named Otilia and Gabita, try to arrange an illegal abortion for Gabita. After Otilia arranges the entire event at a nearby hotel, the pair meets shady Mr. Bebe for the life-changing procedure. What happens afterward will arrest the attention of audiences until the surprising end.

The film features stunning performances from its actors, but Otilia (Anamaria Marinca), whose role is raw and inspired, stands out. This hardly neglects Gabita (Laura Vasiliu), though, who played her foolish character to perfection. "4 Months" relies intensively on its script for action, with heavy dialogue carrying the plot. Though few films can be carried for two hours on words alone, this one grasps the attention of viewers and never lets go. Being so completely dialogue-driven, musical sound has hardly a place in this film, and it is noticeably absent. All that happens in this film must be accomplished by what is spoken or what is not spoken in the silence.

The film's greatest achievement besides script and direction is in a partnership of cinematography and editing, where the takes are incredibly long and the framing depends on utilizing shots that involve characters applying off-screen space. This film is all about hiding and maintaining secrets, and with a dialogue-driven story, conversations that take place with characters outside the shot enhance the sense of secrets. Again, though lengthy, deliberate shots can become quite boring after some

time, this film ceaselessly maximizes its capacity for captivation with each shot. Going back to dialogue, it is also particularly useful for maintaining the interest level of these shots, and it is also important to note again that both what is seen and what is spoken indicate something to hide by enhancing silence and off-screen space.

Cristian Mungiu makes a fantastic film, but with its laudable filmmaking, there are a few less-than-praiseworthy things worth mentioning. Though almost completely dead-on with its dialogue, the narrative leaves some important questions unanswered. If a viewer is like me, I am certain he or she is also wondering who Gabita's baby's father is, though some viewers may not. Though it is clear that the film's focus is in the now and not on what happened or what will happen, such details being removed makes me recall the 1993 film, "Philadelphia," which raised many of the same questions, removing much of the main character's past in favor of the issue at hand. Although this does work for "4 Months," it is not entirely satisfying for viewers to leave the theater questioning such details. Despite the uncertain past, at least the film incorporates a similarly uncertain future for the characters at the film's end. This complete uncertainty, though, can be rewarding as far as the film is concerned, but it is hardly as rewarding to viewers.

Overall, viewers will be on the edge of their seats for most sequences. I should also mention that this film is not for viewers who become easily queasy—some sequences hold nothing back.

"4 Months, 3 Weeks & 2 Days" is now showing at the Belcourt Theater: ☼

RATING: ★★★★★



FASHION

On Cashmere

KATHLEEN MITCHELL
Staff Writer

It all began many years ago with a simple navy blue cashmere cable-knit sweater, a bit of an impractical purchase for this Florida girl who practically lived on the beach, but thus began my love affair with cashmere. Despite the fact that there was no more than one month of winter in Florida, I became absolutely obsessed with this new little discovery of mine. When I decided to come to Vandy where there would be snow flurries, a foreign sight for me, I was determined to combat the cold and dreary days with something that will always brighten my day: cashmere.

Now that's its getting warmer and you may be tempted to put away your winter sweaters and scoff at the idea of purchasing something cashmere in a season where you are dazzled by sundresses and brightly printed shots, wait! Many stores have amazing lightweight cashmere sweaters that can not only put a spring in your step this season, but also keep you warm during these cooler evenings.

Cashmere is certainly not limited to just sweaters either. Whereas cashmere leggings may have not exactly been on your Christmas wish list this winter, there are still many options and different ways to wear cashmere. Valentine's Day prompted me to explore the world of cashmere dresses, for I reasoned that even if there wasn't a boy to keep me warm, a cashmere dress would definitely be an amazing substitute. Whether it's a dress or a scarf, or even some socks that you indulged in, cashmere is certainly not limited to the confines of a sweater.

Now Vandy boys, I understand that you may have felt a bit excluded up to this point, but let me assure you that you have certainly not been forgotten. To me, and I assume every other girl, there is nothing better than a boy in a soft sweater on these cold March nights. J.Crew offers many classic options for the boys who like to keep it simple and classy, but also some fun alternatives to the cashmere sweater such as hoodies and vests. So Vandy boys, if you are getting tired of that same North Face fleece you have been wearing for the past five months, try some cashmere, it won't go unnoticed.

Cashmere isn't a trend, it's a lifestyle. It can never go out of fashion. ☼

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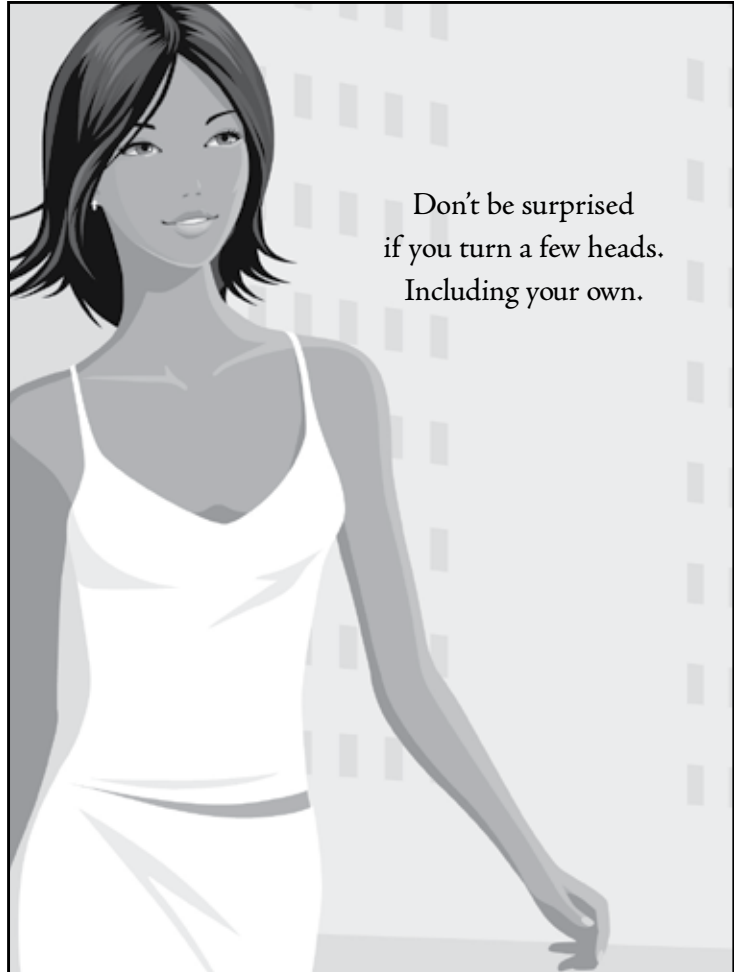
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When the opportunity to interview illustrious rapper, producer and 2008 Rites of Spring performer Lil Jon arose for the Versus staff, there was no discussion as to who would do the interview — Editor in Chief Darcy Newell stole it before anyone else even had a chance. Now that the interview has come and gone, we think there's a budding friendship in the works between her and Lil Jon. Read on to hear about Lil Jon's drink of choice, the collaborations he's done in the past and why he has no pets on the road.

LIL JON

VERSUS MAGAZINE: *There has been a lot of anticipation and buzz going around about your new album "Crunk Rock," everyone is talking about everything from what it's going to sound like to who will be featured on it to when it will come out. Is the album name indicative of what we are going to hear? Will there be rock/rap collaborations similar to the Trick Daddy/Ozzy Osbourne track "Let's Go"?*

LIL JON: Yeah, there's definitely going to be a lot more of that. I've been collaborating with a bunch of different cats, Rob Cavallo who produced Green Day; gonna work with Jonathan Davis (of) Korn; one of the guys with POD, Marcus the guitar player, we did some tracks together that came out really hot; me and Chester are real cool from Linkin Park; hopefully, I can get him on the album too. I'm just going to collaborate and do some different things that haven't been done in the hip-hop world, really make some authentic mash-ups from the start. As well as still people my signature stuff, signature crunk stuff, signature party records for the girls.

VM: *Did you always want to go into music? What did you listen to growing up?*

LJ: Man, I listened to everything as a kid. You have the soul music from the '70s and disco and all of that, and then the '80s you had rap and hip-hop. I used to break dance, and then the mid-80s I started listening to a lot of punk, new wave, cause I skated. I have so much different influences, that's why my music sounds the way it does.

VM: *Comedy seems to be a part of your music and your persona. What do you think of Dave Chapelle's routine "A Moment in the Life of Lil Jon"?*

LJ: I think it's really kind of like me, because I'm kind of, you know, intelligent at times; you can't be an entrepreneur in today's world and not have some intelligence. I am the wild and crazy, out-there guy who's always screaming, but I am intelligent too.

VM: *You are an artist that seems to be constantly collaborating with other musicians — how do these collaborations happen? What is the creative process like?*

LJ: Really you just go in the studio and knock it out, or sometimes you send somebody the song, and they just send it back. There's various ways of doing it now; it just depends on you. Really how that person wants to work and how you want to work. The best way to do it is def to be in the studio with somebody and feed off their energy.

VM: *What have been some of your most memorable collaborations in the past?*

LJ: "Yeah" with Usher — we did the record, it was a hit, and we went out and partied that night. That's how a lot of my records are, we know it's a hit, and we go celebrate after we do it. Working with Ice Cube on my last album was def memorable because he was one of

my idols, and I got to produce him. I did a couple records on his album, one of them was a single we did a video, me, him and Snoop. They both are classics — classic, old-school rappers. We did it in the West Coast, and that was amazing. There are just so many, I always have a good time in the studio with whoever.

VM: *Can you define "crunk?" for us? How did it come about as a genre of music?*

LJ: The word itself means energy. I look at crunk music as music that makes you get energized, get wild, get crazy. Most people think crazy and drunk — that's not what it means. You don't have to be drunk to be crunk! It just means to get hyper and have a lot of energy.

VM: *Tell us about your Crunk cup — is it always with you? Do you have more than one? What do you normally drink out of it?*

LJ: I have about eight to 10 of them, I used to keep it all the time but that thing be getting heavy, and I get too drunk when I'm sipping out of it because I always keep it half full, it's like the never ending cup. Greygoose and Crunk, which is crunk juice!

VM: *Whose albums are you working on now? What new artists should we be looking out for?*

LJ: Well I got my new artist right now Shawty Putt. He's got a big record on YouTube — it's got over 700,000 plays — called "Dat Baby." It's like the Maury Povich anthem, they're calling it that. Anybody reading this article needs to check it out, it's an incredible video, hilarious. I'm about to go in with Ciara, about to do some work with Monica. I've got my cartoon on the Internet; it's called ATown, we've got two episodes released to the Internet, we're talking to a major cartoon network that's interested in the show.

VM: *What's your favorite color?*

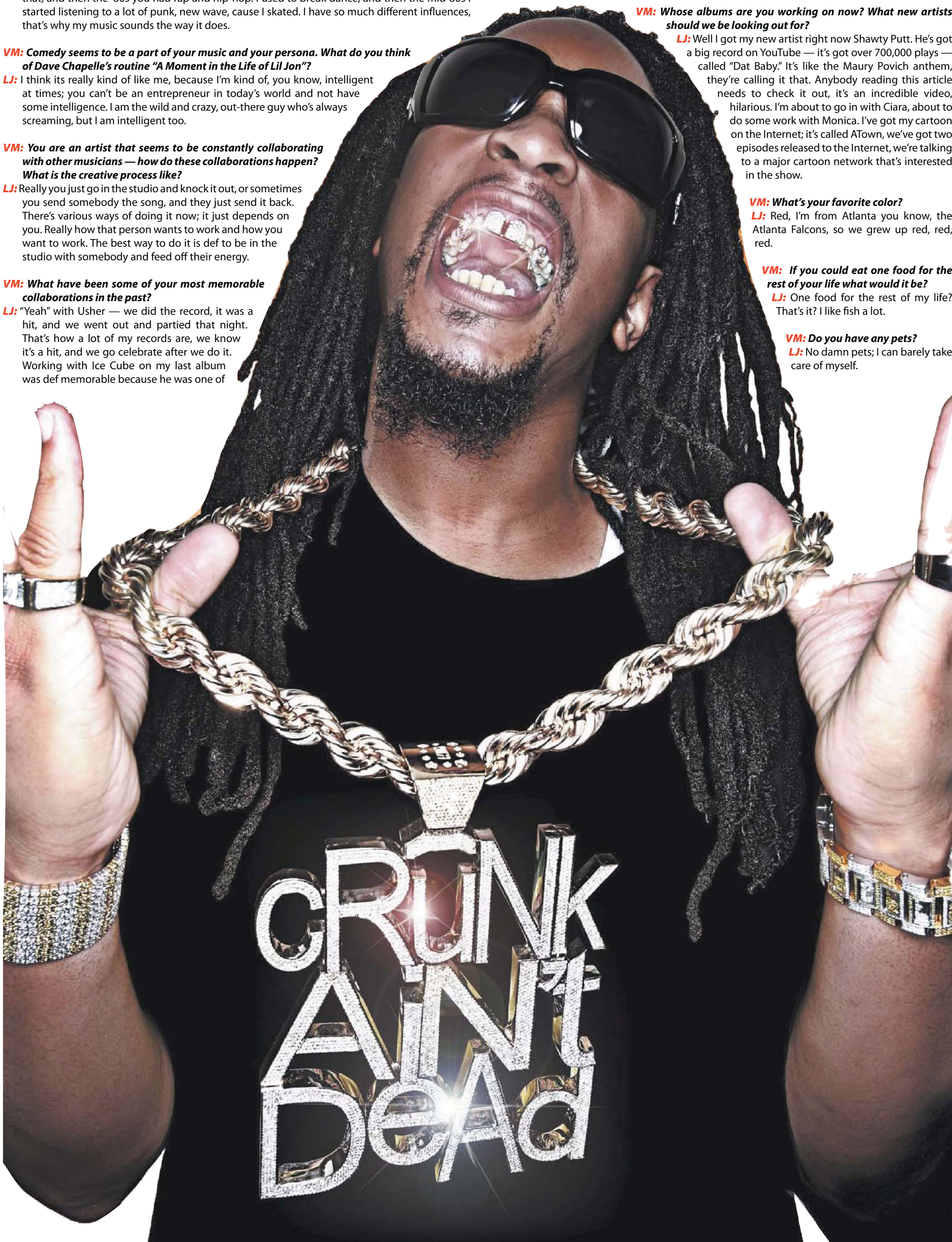
LJ: Red, I'm from Atlanta you know, the Atlanta Falcons, so we grew up red, red, red.

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

LJ: One food for the rest of my life? That's it? I like fish a lot.

VM: *Do you have any pets?*

LJ: No damn pets; I can barely take care of myself.



THE LIL JON SOUNDTRACK TO THE ISSUE: 1. "Dat Baby," Shawty Putt 2. "Anthem," Pitbull 3. "Let's Go," Trick Daddy featuring Lil Jon and Twista 4. "Yeah," Usher and Lil Jon 5. "Tell Me When To Go," E40 6. "Goodies," Ciara 7. "Get Low," Lil Jon and the East Side Boyz 8. "Lean Back remix" Fat Joe featuring Mase, Lil Jon, Eminem 9. "Damn," Lil Jon and YoungBloodZ 10. "Salt Shaker," Ying Yang Twins

To find in iTunes, go to iTunes Store > Music > iMix > Search for Versus Magazine "Soundtrack to the issue 3/27"

FLIP SIDE



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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 PICS



LAUREN FONDRIEST/VERSUS



LAUREN FONDRIEST/VERSUS

Crossword

- ACROSS**
 1 Lugosi and Bartok
 6 Lamerter's cry
 10 Crow's-nest site
 14 Upstanding
 15 Mineral deposit
 16 Davenport's location
 17 Inasmuch as
 18 Ginger cookie
 19 Glitch
 20 "Drop It Like It's Hot" rapper
 22 Utopias
 23 Retirement grp.
 24 Smooth transition
 26 Upright height
 30 Disseminates
 34 Teen's ride, perhaps
 36 ___ bicarbonate
 37 Hosp. sections
 38 ___ Alamos, NM
 40 Mineral spring
 41 Cooking smells
 45 Attacker
 49 "Mandy" singer
 51 Most sun-browned
 52 "She ___ You"
 54 Cool!
 55 Weasel-like mammal
 58 True supporters
 63 Vogue rival
 64 Island near Corsica
 65 Loudmouth lummoX
 66 Bahrain ruler
 67 Cry
 68 Military muddle
 69 Drains
 70 Does wrong
 71 Prepare to advance on a fly
- DOWN**
 1 Armstrong or Myerson
 2 Actress Gray
 3 Late-night Jay
 4 Makes overtures
 5 Increases, in stages
 6 As well
 7 Yearns (for)

1	2	3	4	5	6	7	8	9	10	11	12	13
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3/27/08

Solutions


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- 8 Maxims
 9 Calendar-watch abbr.
 10 Wrongdoing
 11 Top-drawer
 12 "___ Lake"
 13 Labels
 21 "Truth or ___"
 22 Continental currency
 25 Some MDs
 26 Vaporized water
 27 ___ firma
 28 Williams of "Happy Days"
 29 Soft-finned fish
 31 Market passage
 32 Patsies
 33 Intelligent
 35 Morgue letters
 39 Mach topper
 42 Cheryl and Reggie
 43 Soothing lotion
 44 U.S.S.R. part
 46 Poet Teasdale
 47 Shrink
- 48 Hoosier State
 50 Peter of "RoboCop"
 53 Like a judge?
 55 Notices
 56 ___ mater
 57 Radar image
- 59 Barks snappishly
 60 Uneven hairdo
 61 Vegetarian's staple
 62 Thick fog
 64 Sheepish she

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 Like food?
 Go to the movies?
 Read books?**

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