

Versus

Entertainment & Culture at Vanderbilt

NOVEMBER 12—NOVEMBER 18, 2008 VOL. 46, No. 24



VAMPIRE WEEKEND

Lead singer Ezra Koenig tells us all about the band's newfound success and life after college on page 7.

Girl Talk was a wild show in more ways than one. See why on page 5.

Think there's something fishy about sushi? Let us clear the muddy waters on page 3.

American Apparel has an all-American agenda. Find out more on page 6.

PLACES TO GO, PEOPLE TO SEE

THURSDAY, NOVEMBER 13

REO Speedwagon — Wildhorse Saloon

This veteran rock outfit is coming to blow the doors off the Wildhorse with its hits "Keep On Loving You," "Can't Fight This Feeling" and others. It's also raising money for the flood victims in Iowa. Good causes and good music, everyone wins. (\$35+, 6 p.m., 120 Second Ave. North)

Duncan May — The Mercy Lounge

Funk-soul rock group Duncan May and the Resonators are playing their improvisational acoustic pop for your grateful ears. Their groovy tunes will keep your feet moving all night. (STBD, 9 p.m.)

Blue Highway — Station Inn

Blue Highway is one of the most loved bluegrass bands on the scene today. If you love dobro, fiddle and mandolin, then you can't miss this show. (\$15, 8 p.m.)

ZOSO — Exit/In

ZOSO is a Led Zeppelin tribute band, and they really take things seriously. On top of flawless covers, expect to feel the magic and see the costumes of the classic rock gods on stage. (\$10, 8 p.m.)

Blackberry Smoke — 12th and Porter

This Atlanta-based band is one of the most revered Southern rock bands in the country. They've played with ZZ Top, Cross Canadian Ragweed and Lynyrd Skynyrd. If that isn't enough reason, we don't know what is. (\$8, 9 p.m., 114 12th Ave. North)

In The Row — The Bluebird Cafe

Bluebird Cafe has put together some of the best upcoming songwriters in Nashville including Jason Carson, Misty Rae, Jeff Dayton and Sarah Darling. (Free, 6 p.m.)

Showcase — Tootsie's Orchid Lounge

Tootsie's is putting on a daylong showcase of some of the best acts in town on two different stages. Acts include Scott Collier, Anthony Orio, Young Guns of Country and Steven West & Leslie Craig. (Free, 5:30 p.m., 422 Broadway)

Rock for Darfur — The Underworld

Looking to save the world and have a great time? The cover charge at the Underworld will go to Darfuri refugees, and you can have a great night. Make sure to stop by. (TBD, 10 p.m., next to Chili's)

FRIDAY, NOVEMBER 14

Born Empty with Gnarwhal, MARJI and Look What I Did — The End

Head to The End, located on Elliston Place just a few blocks behind campus, to check out local Nashvillian rockers Born Empty. Joining them are punk rock groups Gnarwhal, MARJI and Look What I Did, all from Nashville. (\$5, 9 p.m.)

Long Players perform Jimi Hendrix's "Are You Experienced?" — The Mercy Lounge/Cannery Ballroom

Feeling retro? The Mercy Lounge and Cannery Ballroom have what you need to satisfy your throwback cravings. Famous cover group The Long Players will be performing Jimi Hendrix's "Are You Experienced?" album in its entirety on Friday, including popular tracks such as "Foxy Lady" and "Purple Haze." (\$15, 9 p.m.)

Iconic Rock Wear presents Return to Self and The Worsties — Exit/In

Return to Self and The Worsties are two gritty rock bands from our own city of Nashville. Coming together for a night of punk-influenced rock 'n' roll, these two acts are sure to bring down the house at the Exit/In. (Tickets TBA, 9 p.m.)

The Lost Patrol — Cafe Coco

Hailing from the suburbs of New York and New Jersey, rock group The Lost Patrol has made a name for itself throughout the continent, touring from Toronto to Nashville and everywhere in between. It's hard to find their atmospheric surf-rock sound in the country music capital of the world — give them a shot at nearby Cafe Coco. (\$5, 8 p.m.)

Moderately Sauced — Bourbon Street Blues and Boogie Bar

Self-professed "No. 1 Party Band" Moderately Sauced plans to put on quite the show at the Bourbon Street Blues and Boogie Bar. With a talented lead singer (Rachel Rodriguez) and a fun-loving vibe, Moderately Sauced is sure to brighten the evening and put on a show to be remembered. (Tickets TBA, 9 p.m., 220 Printer's Alley)

Snap on 2 & 4 with Bruce Dudley Quartet — Nashville Jazz Workshop

The Bruce Dudley Quartet, led by prolific jazz pianist Bruce Dudley, puts on a "Snap" at the Nashville Jazz Workshop. Dudley's sound is influenced by artists including Keith Jarrett, Bill Evans and Bud Powell, and is a quintessential representation of all things jazz. (\$15 public/\$8 college students, 8 p.m., 1319 Adams St.)

SATURDAY, NOVEMBER 15

"Oz with Orchestra — Nashville Symphony"

Conductor Albert-George Shram leads the renowned Nashville Symphony through the full orchestra accompaniment of the soundtrack of one of the most revered movies of all time, "The Wizard of Oz." (\$ 22.50-67.50, 8 p.m.)

Tony Laiolo — Douglas Corner Cafe

Americana/folk/roots musician and Nashville native has been in love with live music since he was 8 years old. Check out his unique blend of these genres at the relatively undiscovered Douglas Corner Cafe. (Price TBA, 9 p.m.)

November with Caprice and Former — 12th and Porter

This Nashville-based band combines classic rock instrumentation, like pounding drums and electric guitar riffs, with modern songwriting and soulful vocals. (\$8, 8 p.m., 114 12th Avenue North)

Umphrey's McGee — The Mercy Lounge

You'll have to fight past packs of devoted fans to get into this show, but you'll be happy you did. Chicago-based Umphrey's McGee is one of the best undiscovered bands touring, and some have even called the group one of the best live bands ever. (\$20, 9 p.m.)

Opry at the Ryman — Grand Ole Opry

The country classic features Diamond Rio, The Time Jumpers and more this week. Make sure to go to Opry once before you graduate — it's a family tradition. (\$36, 7 p.m., 116 Fifth Ave. North)

Jazz & Jokes — Belcourt Theatre

Marvin Gaye was a musical icon that was struck down in the middle of his prime. Comedians and musicians unite to celebrate the life of one of the greatest musicians to ever live. (\$11, 7 p.m., 2102 Belcourt Ave.)

Funkwrench — The Basement

The trio describes itself to be the ultimate jam band, with screaming vocals, incredible electric jam sessions and overall mayhem. Check out what all the buzz is about. (Price TBA, 9 p.m., 1604 8th Avenue South)

The Regulars

THE RUTLEDGE
410 Fourth Ave. S. 37201
782-6858

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. S. 37203
255-3307

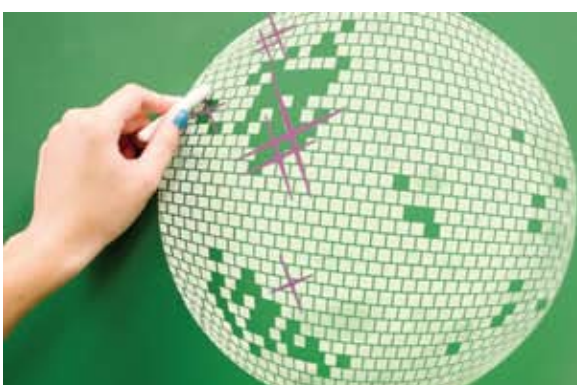
THE BASEMENT
1604 Eighth Ave. S. 37203
254-1604

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

SCHERMERHORN SYMPHONY CENTER
1 Symphony Place 37201
687-6500

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

CAFE COCO
210 Louise Ave. 37203
321-2626



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Versus

NOVEMBER 12—NOVEMBER 18, 2008 VOL. 46, No. 24

Versus Magazine

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FROM THE EDITOR



For those of us not lucky enough to be staying for the Tennessee game the first Saturday of Thanksgiving Break, Saturday's match against Florida was the last home hurrah. For those of us not lucky enough to be coming back to school next fall (Class of 2009, and perhaps those of us not keeping up with our studies) it was the last home hurrah ever. As I stood in the freezing cold weather, wrapped in assorted layers of clothing and clutching a rather questionable hot dog for warmth, watching the Gators rack up points at a surprising speed, I got an expected wave of nostalgia when is the next time that I will be afforded the opportunity to watch my college football team lose terribly while eating a hotdog of unknown origin in 30 degree weather? Never?

This year is flying by; there seems to be a countdown on every aspect of my life. Two weeks before Thanksgiving. Four more issues of Versus this semester. However many more days of classes. With Thanksgiving Break and even Christmas looming in the very near future, it's only natural to feel like our semester, and for seniors, our time at Vanderbilt, has a finite and quickly approaching expiration date because everybody knows that spring semester lasts about a minute.

So, Class of 2009, my advice to you, which is both extremely novel and very specific, is to seize the day. No, really! To be aware of every opportunity that you have to do something you love or to try something new. Because as my senior panic attack tells me every other day, our days of being Vanderbilt students are sadly numbered. And then we have to re-enter the world as real people, and who even knows what that really means.

Now, my advice on where to start is actually much more specific and helpful. Check out those crazy listings on the front page. They will direct you to musical greatness.

Darcy Newell

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PIC OF THE WEEK



AMELIA SPINNEY/VERSUS MAGAZINE

FICTION

"THERE ARE SOME THINGS YOU CAN'T SHARE WITHOUT ENDING UP LIKING EACH OTHER."
—J.K. ROWLING



Songs of Entitlement

Vampire Weekend

One of the great things about the arts is when you can find a way to synergistically combine different avenues of expression. Here at Versus, we're trying something new: Every week, we're going to take the name of a song by a featured artist and have one of our writers turn it into a short story. This week we're giving you twice the bang for your buck with two songs from Vampire Weekend.

CHRIS GEARING
Features Editor

"The Mansard Roof" is where we agreed to meet. She said that she had something to tell me, and for some reason Ben Folds' "Brick" was rushing through my head. I attempted to purge the thoughts of depressing piano music by lighting up a cigarette. I quit three weeks ago, but I couldn't do it right now. It's too cold and I am too tired. Nothing living should be outside in five-degree weather, but she said it was important so, here I am. My lip, and subsequent cigarette, quivered in the chilly Massachusetts night.

The kind of choking feeling in my throat when she was slow dancing with Trent told me everything I needed to know. I didn't want her slow dancing with Trent, or anyone else for that matter. She was mine in a way that I can't put into words. She was mine in a way that friends are more than friends. I haven't been able to bring myself to say the words again since I saw her eyes freeze up the first time. In all honesty, that night was everything I had ever wanted from her. I stamped out the last of my cig and paced around in anxious anticipation.

I had always viewed my first time as being that soft-lit thing in a John Hughes movie. Candle light and soft music, her breathing softly in my ear. Very John Cusack, right? What happened instead is what happens to everyone the awkwardness, the apprehension over your performance, not knowing where to look. And the icing on the cake was that she walked out afterward without even a word. Just the quiet to console me as I sat in a ball on the air mattress regretting what should have been the most beautiful words I had ever spoken.

Headlights crested the hill and I straightened my scarf, only to be greeted by her flushed cheeks and a half-smile ... ☘

HAIKUS

Words to live by in seventeen syllables

Without elections
What can we argue about?
I say... semantics.

Gee had his bow ties—
Zeppos needs a signature.
Gold grillz, anyone?

KRIS STENSLAND
Fiction Editor

"I Stand Corrected," I said. I'm not used to apologizing, or even admitting I'm wrong (because I still maintain that I'm not often wrong I hadn't apologized to her for that, either). There was conviction in my words, but in a different way than she took them. I didn't think she would mind before when I didn't tell her exactly what I was thinking and feeling, but ...

I stand corrected. I played the same word games in my head that I always do when I say something that everyone says mainly wondering if she would think it's funny that I was neither standing nor believing that it was correct. I always think of things like that, but I didn't say them to her before. I didn't think she appreciated them, but ...

I stand corrected. I knew she could see my mind drifting she always knew right where my head was going before I even got there. She could jump to any of my conclusions just as I was getting there myself. I never really believed that she understood me so well, but ...

I stand corrected. And now it's different. I haven't decided whether it's better or not, but I guess time will have to tell. I always used to believe that planning everything exactly way ahead was the best. I'm trying to be flexible. She told me I had to be. I think it's going to be OK. I'm trying not to be cocky and make too optimistic of an outlook. Not that it won't get better, I'm just hoping that I won't ever again have to say ...

I stand corrected. ☘

Interested in writing a Song of Entitlement?
E-mail the Versus editors at Versusvu@gmail.com!

ENTERTAINMENT

FOOD

A guide to the hidden gems of Nashville sushi

LISA KARVELLAS
Staff Writer

Given the facts that Nashville is completely land-locked, has a 1 percent Asian population and an essentially non-existent demand for sushi, there are unsurprisingly few restaurants to choose from when looking to satisfy that craving for toro. Local restaurants like Virago and Ru Sans promote an Americanized version of the cuisine, or as they like to call it, "Asian-fusion." Though these restaurants have a fun atmosphere, they lack the authenticity that sushi enthusiasts crave. It seems that every roll on their menus is deep fried and slathered in mayonnaise, which does not cut it for the true sushi lover.

But don't despair: Our dear Japanese friends have established a place where the soy sauce flows like wine. It is a sushi haven where foodies instinctively flock like the salmon of Capistrano. I'm talking about a little place called Samurai.

This tiny restaurant on Elliston Place across from Exit/In is admittedly a little shady, but it arguably has the best quality sushi in town. Up until their expansion about a month ago, Samurai only had about 10 tables and no liquor license. Post-expansion they have increased their table count to 15 and can serve you and your pals a cold Sapporo to wash down that wasabi.

As for food, I would advise you to stick with the rolls and pass on the sashimi. This is some of the freshest fish you're going to find in Nashville, but we are still in Tennessee. My personal favorite is the volcano roll, which consists of fresh tuna, creamy avocado and asparagus topped with "dynamite" (thin strips of crab and julienned cucumbers mixed in a light tangy sauce), all for \$8.95. A close second, however misleading it may sound, is the "sushi burrito." This roll has eel, crab meat, avocado and sticky rice wrapped in light soy paper with creamy wasabi and eel sauce on top for only \$6.95.

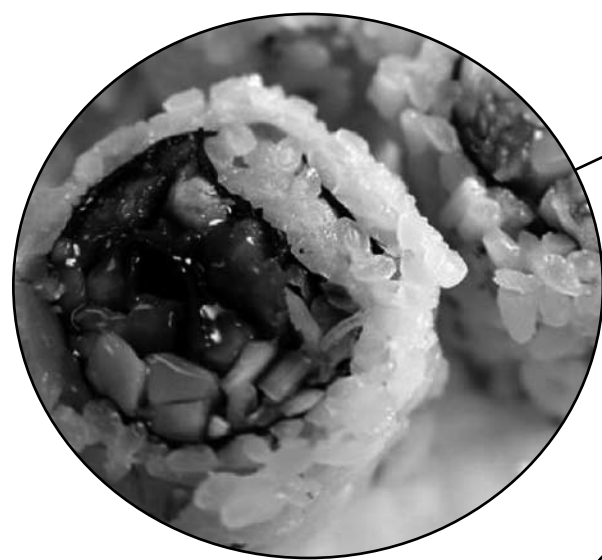
If you want to add a little more luxury to your dining and

a little more bomb to your sake, Sushi Yobi on Demonbreun Street is another great find. The prices are slightly elevated, but the environment and convenience of bars next door is well worth those extra bucks.

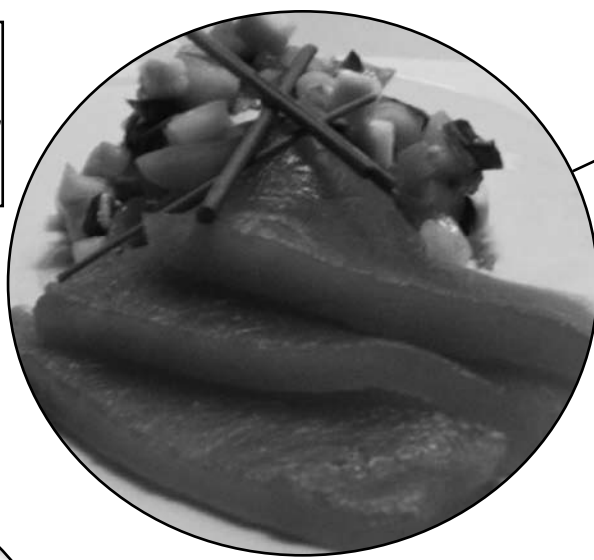
I especially enjoy their tuna tartare appetizer, which is tender cuts of red tuna lightly tossed in a spicy sauce with fresh scallions and tobiko for \$9. Sushi Yobi's chefs also do a fantastic job thinking up some of the most creative rolls I have seen. My personal favorite is the green roll, which combines asparagus, cucumber and avocado and is topped with savory seaweed, all for \$5.95. The crunchy mochi roll is also spectacular with spicy crab, cucumber, shrimp and a light drizzle of eel sauce for \$8.95.

Although places like Virago and Ru Sans are fun for large parties, when it comes down to the quality of sushi, there is no comparison. So next time you want to indulge in a fishy feast, check out Samurai and Sushi Yobi, and I promise you will be pleasantly surprised. ☘

There are a lot of fish in the sea and on the sushi menu. Let Versus help you look like a pro at the sushi bar:



Maki: (Rolls) Fish and other ingredients, such as cucumber and avocado, rolled in rice and seaweed.



Sashimi: Thin sliced fresh fish sans rice.

Nigiri: Slices of fresh fish over a crescent of rice.



Temaki: Seaweed shaped into a cone and filled with rice, fish and other ingredients such as fish roe and cucumbers.



MOVIES

Chabrol crafts one great film in 'Girl Cut in Two'

BEN GRIMWOOD
Staff Writer

Irony, suspense, wry humor and an impending loss of innocence define "A Girl Cut in Two," the most recent film by Claude Chabrol. Chabrol is an important director of the turn-of-the-'60s French New Wave, and his work is characterized by deliberate cinematography and unsettling editing. A co-writer of the film's screenplay, Chabrol's extensive filmmaking experience allows him to craft an elaborate story that lends itself to a visually impressive look at a destructive romantic triangle.

The film centers around a young, perky, television weather girl, Gabrielle (Ludivine Sagnier), who finds herself torn between love for a much older author, Charles (Francois Berleand) and the attentions of a perfectly coiffed, spoiled and brash young suitor, Paul (Benoit Magimel). As her relations with Charles intensify, trouble ensues as Charles refuses to leave his wife. Meanwhile, Paul pursues Gabrielle and attempts to gain her love through proposing marriage and money. The demands of both men frustrate Gabrielle until forces beyond her control culminate with the collision of violence and passion, leaving her with shattered innocence.

In terms of acting, Sagnier is particularly

adept as Gabrielle, endowing the role with energy and naivety that convey her innocence and charm. With each wound inflicted, or cut, on her psyche, viewers share her pain. Berleand and Magimel are equally believable in their roles as Charles and Paul, respectively, but the real gem in the film is Caroline Silhol as Mme. Gaudens, who delivers a pleading monologue near the end of the film to appeal to the sympathies of Gabrielle to save her son. Though I had already been impressed with the way she portrays Mme. Gaudens with aloofness, in this scene, I was transfixed by her emotional intensity in candor and delivery.

Irony, treasured by the French, establishes and defines the tone of the film. For example, a great deal of thematic irony centers on the adage: "What's in a name?" Gabrielle Aurore Deneige evokes ideas of purity and innocence with its references to snow and the aurora borealis, the Northern lights. The name Charles Saint-Denis turns out to have been created as a pseudonym — a lie, as the "Saint" has been assumed by a man who is far from saintly. Charles also invokes the name when he describes his blindly devoted wife. Finally, at one point in the film, someone comments on the name "Gaudens," realizing it as a symbol of corruption in the way "Tartuffe" has come to stand for a religious hypocrite and "Candide" signifies naivety. These character definitions through nomenclature identify characters in terms of symbolism.

Meanwhile, in terms of Gabrielle's precarious situation, the titular figurative "cutting" of Gabrielle indicates her triangular romantic relationship. With a married man unwilling to leave his wife and a relentless suitor, viewers can already surmise how the film is going to end, but the film never ceases to offer a few surprises anyway. For example, the ways in which events transpire, including the climax and its motivations, are certainly shocking.

All in all, "Girl Cut in Two" is certainly worth seeing for fans of tragicomedies or for insight into a distinct culture and style of filmmaking. "Girl Cut in Two" is now playing at the Belcourt Theatre. ☘



MOVIES

Keira Knightly's turn as 'The Dutchess' deserves at least a DVD rental

SARA GAST
Managing Editor

I started getting excited for "The Dutchess" when I saw a picture in a bathroom stall of Keira Knightley all done up in 18th century clothing. I got really excited when my English professor suggested a class field trip (can we still have those?) to see the film.

"The Dutchess" tells the story of Georgiana (Knightley), the Dutchess of Devonshire, who very quickly finds herself in an unhappy marriage with her husband, the Duke of Devonshire (Ralph Fiennes).

There's lots of extra-marital activity, lots of male repression of females and a three-way marriage. The plot line is caught up in the way of life in the 18th century, and I think that's what makes it so fascinating — and incredibly frustrating — to watch it as a woman today.

More than the naked people running out of bedrooms, the not-so-subtle subtleties director Saul Dibb makes about the way women were treated was what drew me into the story. Husbands were allowed to abuse their wives and have as many affairs as they wanted without risking punishment.

Georgiana was not allowed one luxury for herself, not a friend and, at one point, not even her children, who the duke despised for being girls, not boys. She sacrifices everything to raise them (as well as her husband's illegitimate daughter) all because of her duty.

But Dibb wants the viewer to be constantly fascinated by Georgiana's beauty, charm and intelligence to prove that she is of equal mind to men — and Knightley rises to the occasion. Of course those features aren't hard to come by for this English twenty-something, but there was something more in her performance than I've seen before.

As a viewer, I felt a complete helplessness in her submission, and I saw her inner conflict as Georgiana was torn between her own secret affair and her love for her children. She would make a sly joke about



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women not having a vote (or a voice) in one scene, and in the next she would show the only way women could gain attention: through fashion and outlandish public displays. (The wardrobe department will probably get, and certainly deserves, an Oscar nod for their contribution.) Georgiana was put on a pedestal, but knowing the broken and chained woman under the big hairdo and corset made me simultaneously sad and grateful.

"The Dutchess" isn't exactly an upper on the mood chart, but it's certainly one you want to see — it's history, romance and drama all in one very pretty package. Just save it for one of those rainy days. ☘



MUSIC

*"Let me remind you: We are party people, and things will get better."
— Jimmy Buffett*

SETLIST

TODAY

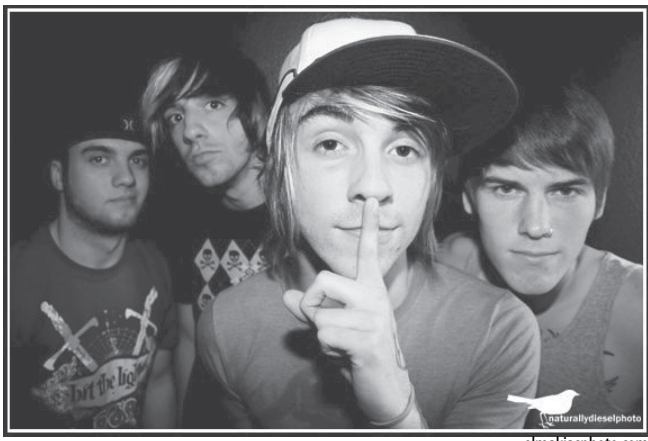
Local artist **Heather Bond** brings her blend of indie and pop to 12th and Porter. Opens **The Mercy Birds** and **Minor Kings** also hail from Nashville. For an evening of up-and-coming local rock and pop music, head over to the venue at 9 p.m. Tickets are a bargain at \$5.

THURSDAY, NOV. 13

Come out and see Grammy-nominated bluegrass group **Blue Highway** at the Station Inn. The band members have won 11 International Bluegrass Music Association awards in total, and the group is one of the most respected in today's music business.

FRIDAY, NOV. 14

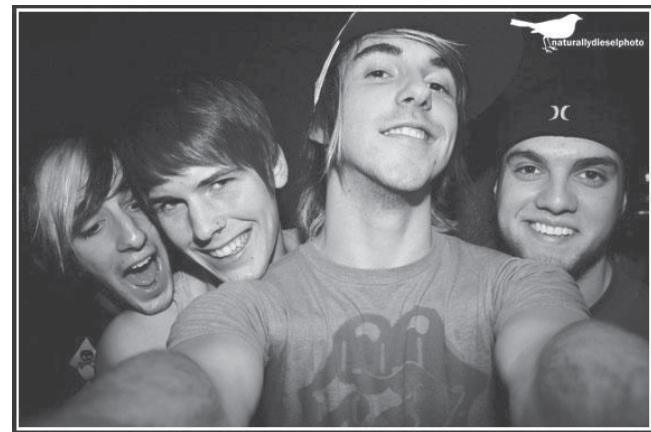
Seven local musicians backed by local paper Nashville Scene have been chosen to perform Friday at the Exit/In. Featured performers include **Scott 76**, **Heathern Haints**, **No Song Sung** and **Ole Mossy Face**. The benefit show starts at 8 p.m., and tickets are a required donation of \$5.



elmakiasphoto.com

Q&A

with
Alex Gaskarth
of



davidbergman.net

ALL TIME LOW

COURTNEY ROGERS
Culture Editor

Pop-punk rockers All Time Low hit the upper ranks of the Billboard charts with 2007's "So Wrong It's Right." After touring this summer on the Vans Warped Tour, the band will be performing at next Wednesday's mtvU Woodie Awards. Culture Editor Courtney Rogers took a few minutes to chat with lead singer and guitarist Alex Gaskarth about life on the road, punk rock influences and the band's past as Cirque du Soleil trainees.

Versus Magazine: Do you ever get tired of touring or get homesick, or do you just have a lot of fun hanging out with the guys in the band?

Alex Gaskarth: I mean, for the most part it's actually just a really good time. I think it takes a certain breed of person to want to tour all the time like we do. ... But for the most part we have an amazing time on the road. We make a great time out of everything. We do, you know, like toward the end of a three-month tour you definitely get a little bit homesick, but if that's the worst part of your job then it's really not too much to worry about?

VM: I can tell from your music that you have a lot of influences like Blink-182 and Green Day. What sets All Time Low apart from the general pop/punk mold?

AG: I think the biggest thing that's unique about this band is one, the amount of energy and sincerity that we invest into the music and two, the connection that we try to maintain with our listeners. I think we're a band that kind of actually went above and beyond in the very beginning to stay really, really close and really, really true. ... It was always us running the MySpace, it was always us answering the messages, and for the most part, it still is.

VM: What is your favorite song is to perform and why?

AG: I think right now my favorite song to play would have to be "The Beach" from our newest CD. Reason being it's just kind of a lot of fun to play. It's a lot of energy, and I'm like on the nerdy musical side of it. I really like the harmonies in that song. They're just kind of pleasing to the ears.



TIM KIRCH/myspace.com



TOM FALCONE/myspace.com



TOM FALCONE/myspace.com



myspace.com

VM: You guys have such an amazing story, getting your record deal right out of high school. What challenges did you have kind of having that kind of success so early?

AG: I think the biggest challenge was convincing our parents at the time to let us do it and not go to college. That's a pretty big like scary choice for a parent to have to sit back and make. Like am I really consciously going to let my kid take this much of a risk? But I think we've been really lucky, and it kind of came together, and now we have support from the parents, so I think that was the biggest step to make at the time.

VM: How the idea for the "Poppin' Champagne" music video come about?

AG: To be completely honest that video was a little bit chaotic, and I think a big part of that was really just, can we take a video budget and have as much fun without blowing it. The concept was in no way supposed to be elaborate or deep. ... At the end of the day I'm not even sure if the video made sense, but it was a lot of fun to shoot and it was a lot of fun to learn that dance routine, and it was a lot of fun dressing up like we were dressed up. So we had a good time doing it.

VM: Speaking of which, what does it take to coordinate a bunch of boys like that?

AG: Well, everybody in this band is not only extremely good looking but also really, really talented, and we were all tall so we trained by Cirque de Soleil for probably eight years when we were toddlers to about 12 years old. So, you know, we were already pretty professional dancers when we came into this game. So I think that was the main part of helping us. No, I'm just kidding.

VM: What was your initial reaction when you found out you had been nominated for the Woodies Award? What would it represent to you if you won it?

AG: I don't know. It's kind of like mind-blowing, really. Being recognized by, you know, a network like MTV for anything is really, really cool. And if we win, I think it'll say a lot about our fans, and it'll say a lot about how much progress this band has made over the past two years. I will probably be pretty floored, but it's really cool to be nominated. I'm very excited about it. ☼

Kidz should leave the hall (for a much bigger stage)

ZACH HUNTER
Staff Writer

Friday night's concert at The Mercy Lounge featured a couple of strong performances by two no name local disc jockeys as well as an impressive set by headliner MURS.

All bowed down, however, to Naledge and Double-O, the "Kidz" of Kidz in the Hall. The two calmly stepped onstage to the applause of the modest crowd of a few hundred, but as soon as DJ Double-O spun the first beat and began slamin' away on his electronic drum set, the duo's energy reached the roof and stayed there for their entire hour-long set.

The two artists have a great relationship on stage; Naledge does the MCing and carries the crowd while Double-O directs the tempo of the show from behind his DJ table, occasionally improv-ing drum solos. The only thing that seems to be holding them back from performing to bigger audiences is their lack of enough material to carry a concert beyond about an hour. Though frankly, how much longer are hip-hop acts anyway?

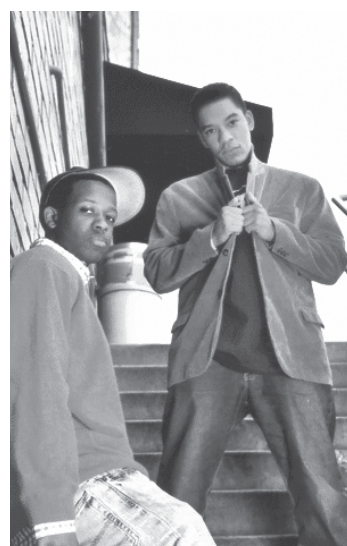
For those who don't know, Kidz in the Hall are a hip-hop duo on the rise. Their single "Love Hangover," off their latest album "The In Crowd," features Estelle

and spent some time on the top ten of "Total Request Live." They have created a reputation founded on smart lyrics, catchy beats and high-energy performances.

As the Kidz continue their way up in the hip-hop world, they will continue to produce solid, refreshing albums as well as perform breath-taking, energy-to-the-roof shows. For the present time pick up "The In Crowd" and drive to their next closest tour date, because Friday was one awesome show. ☼



theagencygroup.com



myspace.com

mtvU's fifth annual Woodie Awards to honor fan favorites

CHARLIE KESSLERING
Staff Writer

In a world barren of gratuitous award shows and filled with people thirsting for more, mtvU's Woodie Awards exist as a rockin' desert oasis.

On Nov. 19, for the fifth year in a row, cable's presumed hub-premier for college music will hand out chunks of lumber to fan-picked favorites. While "Woodie of the Year," "Best Video Woodie" and "Good Woodie" may sound more like accolades for performers in the porn industry and less like awards for musicians, these are only a few of the categories in which major label artists, indie groups and college bands are vying for listeners' votes, according to www.woodies.mtvu.com.

The honor of best "College Radio" station debuts this year, accompanying the "Breaking Woodie" distinction, given to the best new artist, the "Performing Woodie," awarded for the most dazzling live show, the "Left Field Woodie," bestowed upon the artist that most successfully came out of nowhere, the "Best Music on Campus," presented to

the ultimate college group, and the aforementioned bunch in the pile of timber awaiting distribution.

Before last Friday, when online voting ended, fans had an eclectic group of nominees to choose from in each Woodie category; artists ranging from Lil' Wayne to MGMT and Santogold in the "Best Woodie" contest (artist of the year), and from Ludacris to Eddie Vedder in the "Good Woodie" bout (the artist that has most effectively committed themselves to a social cause).

In the past, Woodies have often gone to lesser-known artists than the typical winners at the Video Music Awards or Grammys. Carrying on this tradition, this year's slew of nominees include relatively unfamiliar



bestweekervt

acts like Chromeo, Yelle, Lykki Li, All Time Low and Motion City Soundtrack, many of whom will clash next Wednesday for "Left Field Woodie" and "Breaking Woodie" honors.

Alongwiththepresentation of overvalued fire starters to category victors, Woodie viewers will have a chance to enjoy performances by some favorite artists. Vampire Weekend, Lykkie Li, Santogold and All Time Low are all slated to appear on stage. While all four artists have been known to impress crowds, the Woodie Web site's in-house blogger, known only as VJ Kim, believes Santogold will "bring (viewers) what is sure to be arguably the best performance of the night" — a vague, yet hearty, endorsement.

The Woodie Awards kick off on mtvU at 7 p.m. ☼



dashmusic.com

SATURDAY, NOV. 15

Progressive rock/jam band **Umphrey's McGee** is bringing its heady jams to The Cannery Ballroom. With influences as diverse as Pink Floyd, Iron Maiden and The Beatles, Umphrey's is sure to put on a show to be remembered. Head over to 1 Cannery Row at 9 p.m. to catch the concert. Tickets are \$20.

SUNDAY, NOV. 16

One of VH1's "100 Greatest Artists of Hard Rock," **The Black Crowes**, hit up Nashville's historic Ryman Auditorium on their fall tour. This legendary group guarantees a solid performance, and with tickets running for just \$36-\$56, the show is a bargain. The night kicks off at 7:30 p.m.

MONDAY, NOV. 17

Indie/pop couple **Mates of State** cracked the Billboard top 200 with their latest album, "Re-Arrange Us." Give these talented performers a shot at the Exit/In. Tickets are \$14 in advance and \$16 the day of the show, and opener Brother Reade goes onstage at 9 p.m.

TUESDAY, NOV. 18

Canadian indie group **Broken Social Scene**, with 19 members and a vast diversity of sounds, is sure to put on a performance not to be missed. Versus will be at this show, and you should be too — get there at 9 p.m. Tickets are \$21 in advance and \$23 the day of the show.

SOUNDTRACK TO THE ISSUE



We at Versus have excellent taste in music. Below, the editors share what tracks we've been spinning as we create the glory you're holding in your hands.

1. "MINUTE BY MINUTE"
Girl Talk
2. "I'M GOOD, I'M GONE"
Lykke Li
3. "GREAT DJ"
The Ting Tings
4. "JOHN WAYNE GRACY, JR."
Sufjan Stevens
5. "LET'S CALL IT OFF (GIRL TALK REMIX)"
Peter Bjorn & John
6. "BONAFIED LOVIN"
Chromeo
7. "CAPE COD KWASSA KWASSA"
Vampire Weekend
8. "SUMMER IN THE CITY (PROPER VILLAINS '08 REMIX)"
The Lovin' Spoonful
9. "D.G.A.F.L.Y.F."
Super Mash Bros
10. "RAISE THE DEAD"
Phantom Planet

Artist to know: Amie Miriello

DARCY NEWELL
Editor in Chief

Singer-songwriter Amie Miriello speaks to my 22-year-old soul. Let me explain what I mean.

It seems to me that each generation has a very distinct musical identity. Though many generations can claim the same music to be their own, we all experienced this music at different times in our lives, thus coloring experiences like middle school, prom and college summers at home with very different soundtracks. For example, for those of us now in college, our middle school music was defined by boy band pop, PG-rated rap and perhaps most profoundly for women, the enchanting, guitar-toting female vocalists like Jewel

and Alanis Morissette. Now, almost a decade later, songs like "Hand in My Pocket" and "You Were Meant For Me" are still engrained in our minds and present on our iPods, and, for that matter, still speak to us as clearly as they did when we were barely teenagers.

It might be that the face of music has changed, and that enchanting, guitar-toting female vocalists are that much harder to come by, but I feel like I haven't really loved a young, female pop musician since those early days of buying singles for \$1.99 and listening to them on my gaudy white boombox. Thus, when "I Came Around," the debut album from Amie Miriello (aptly titled with regards to my quest for a new singer-songwriter to relate to) arrived on the Versus desk a few weeks ago,

I listened to it with the high hopes of discovering the next, great female vocalist for my soundtrack. I haven't really stopped listening to it since. "I Came Around" fills the void in my life for female-driven expressive lyrics, soaring vocals and infectious and new instrumentals. The album, released in September by Jive Records' heavyweight Teresa LaBarbera Whites and her new label BellaSonic Imprint, boasts 11 tracks of Miriello's soul searching; soul searching that manages to be at the same time, intensely personal and universally affecting. Her vocals range from feathery and soft to commanding and full of spite, and although she shows diversity from track to track, her whole album is ultimately cohesive, leaving the listener feeling as if she, in some way, actually knows this woman who is singing.

It's impossible for me to pick a favorite song — I want to rave about each and every one. "Coldfront" likens a bout of cold weather to her significant other's shifting warmth toward her, and the analogy rings true as Miriello displays her vocal prowess to the rhythm of a snare drum and a jazzy piano. "Brand New" is spunky and full of impact, as Miriello croons about a new crush and his disarming effect on her. Any song on the album is absolutely



buzzworthy.mtv.com



wxpn.blogspot.com



weime1.org

Girl Talk rocks Nashville

College-aged crowd shuts down show and breaks stage.

AVERY SPOFFORD
Music Editor

Famed mashup disc jockey Gregg Gillis, a.k.a. Girl Talk, brought a party to The Cannery Ballroom on Thursday night that rocked Nashville's music scene to the core.

Armed only with leaf-blower-wielding hype men, crowd-surfing beach balls and a stage full of electronics, Girl Talk managed to put on a show of epic proportions, ensnaring his sold-out audience in a hazy net of sweat, booze and toilet paper streamers.

Although being at a Girl Talk show is sort of like going to a giant, overly sweaty house party where they're playing a Girl Talk CD, Gillis put on a surprisingly engaging show. His sweaty gyrations and erratic bouncing made for a captivating performance, keeping the crowd focused on him throughout the mayhem of the night.

The set Gillis spun was a perfect blend of new and old: while he rocked samples from his latest release "Feed The Animals" as well as 2006's "Night Ripper," he also made sure to incorporate new samples and fresh use of old tracks. Favorite samples were reworked over new songs for an exciting and new update on familiar Girl Talk pieces.

Distracting from the allure of Gillis' spastic-yet-early coordinated music and moves, however, was the hostile and disrespectful attitude of fans at the show. Music lovers that come to a Girl Talk show come to party, but Thursday's crowd took things too far, resulting in a broken stage, busted sprinkler head and an early end to



memo57.blogspot.com

the show.

Seconds into the first song, throngs of Vandy kids rushed the stage, completely overwhelming security and turning the area surrounding Gillis into a hazardous mess of flailing limbs, broken toes and gold American Apparel paraphernalia (Halloween recycling, anyone?). This wasn't a hardcore show or the 1996 Vans Warped Tour — people came to the concert to dance and party with other Girl Talk fans. What gives, then, with the elbowing, shoving, and (I kid you not) head-butting that everyone seemed to be into on Thursday? When security tried to remove people from the stage to prevent injuries, they were met with beer bottle projectiles, crude comments and physical resistance, forcing the club's owners to shut the show down early.

Unfortunately for Girl Talk fans, our city won't be witnessing a second coming anytime soon. Mercy Lounge/Cannery Ballroom manager Andrew Mischke expressed distaste for the college-aged crowd's disrespect for the venue's structure and staff, saying that fans "forfeited the right to have shows like that" at the Cannery in the future. Mischke stated that Girl Talk's audience has recently "become a lot younger and a lot stupider," and that as a venue the Cannery Ballroom was "disappointed with the behavior of the patrons." Commenting on future booking plans, Mischke said the venue would have to either book shows to avoid attracting the same crowd (that's us) or spend more money hiring security to avoid a repeat of Thursday's debacle. After speaking to Gillis' team, Mischke also remarked that Girl Talk feels that after Thursday's show he needs to readjust his performance style to accommodate his changing audience and allow for more safety at his shows. Commenting on the actions of the largely college-age crowd, Mischke laughingly said, "We have shows and events, but we don't have out of control frat parties." ☾



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ART

JUST FOR FUN

Let's talk about 'Sex and the City' from a guy's eye view

BRANDON HERIFORD
Culture Editor

I am a sports-watching, protein-consuming man — but I watch "Sex and the City." Am I comfortable with this aspect of my life? Not completely. Yet, as one could imagine, I have some different, potentially stranger habits, but I will save those for another column ... or not. First things first, let's discuss the show.

My roommates hate it. At first I would secretly change the channel when I heard someone opening the front door or coming down the stairs. Then I became more open in my viewing, and my roommates became more skeptical of my sexuality. I'll admit, if they want to join me in some old-fashioned TV watching, I'll typically acquiesce to their demands and put on some SportsCenter, albeit against my will.

Why do I watch it? Well, one day this summer I was bored and "Sex and the City" was the lone HBO on Demand series whose episodes I had not previously exhausted. I thought that Sarah Jessica Parker was attractive enough, and after all, every episode does bear the nudity warning at its beginning.

At first I was skeptical. I'm pretty sure that during those first couple episodes I was extremely uncomfortable watching Samantha and Carrie discuss the intricacies of French-kissing their boyfriends. In all honesty, I'm still not too fond of the twice-an-episode group lunch meeting to discuss

being middle-aged, sexually frustrated single white females, yet I persevered.

Here is my opinion on the four ladies. First: Carrie Bradshaw, played by Sarah Jessica Parker. She's way too skinny and kind of obnoxious. Also, more often than not her clothes look like a trashy woman's Halloween costume, which is attractive ... on Halloween. Samantha Jones, played by Kim Cattrall, is quite frankly just a huge hussy; still, Jones accurately delivers the typical male's approach to a relationship — getting down. Kristin Davis plays Charlotte York, who is by far the most



sexandthecitymovie.com

attractive of the four. Charlotte is a naive, marriage-seeking airhead for the most part, but she has a significantly higher degree of moral fiber than her comrades, which might not be saying much. I hate Miranda Hobbes, played by Cynthia Nixon. Not only is she extremely overbearing and unattractive, but she looks like a pale, redheaded version of Gumby. Miranda's dominance of her ridiculously submissive and pathetic boyfriend Steve almost makes me want to vomit. As can be imagined, I'm a bigger fan of the Ed O'Neil, "Married with Children" approach to a relationship.

So, while I rip on these women, if they should even be called that, I do like the show. Big is a pretty sweet dude, and I personally think he should've stuck with that Natasha lady, whose bedpost probably has significantly fewer notches than Carrie's. Each individual episode's storyline is independent, yet the overarching themes allow for the viewer to appreciate the characters' similar approaches to varied, oftentimes weird, sexual encounters. Although the show is obviously geared toward women, the topics are usually discussed in raw enough detail to keep the male viewer entertained.

During the average show I'll oftentimes find myself smiling, only to then realize that I'm smiling and actively stop smiling so that I can retain some sense of dignity. But, gentlemen, give "Sex and the City" a chance, at least once. Next time you need to compromise with your girlfriend, offer watching an episode with her. At least it's not "Project Runway." ☞

BOOK

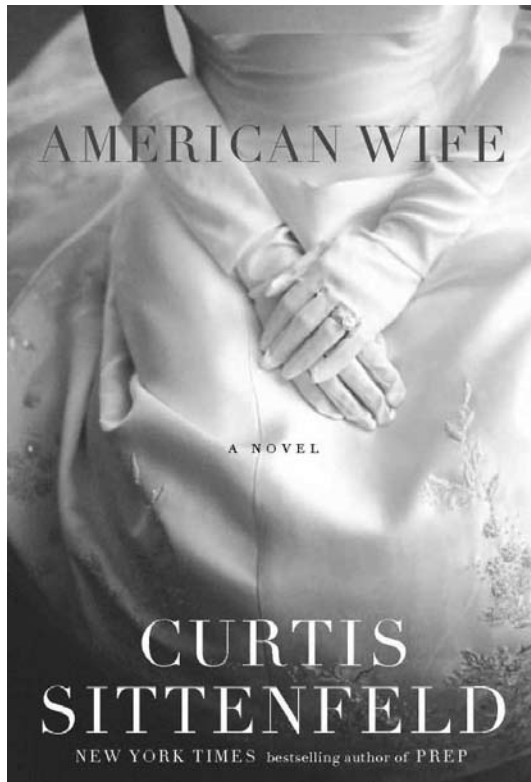
From 'Prep' to politics: Sittenfeld's latest novel

REANNE ZHENG
Staff Writer

This past September, Curtis Sittenfeld, author of "Prep" and "The Man of My Dreams," released the much anticipated and timely "American Wife." As anybody who has seen the distinctive pink and green cover of "Prep" might know, her first novel tells the story of an introverted but observant prep school teenager (Lee Fiora) who retells her high school years as a scholarship student among wealthier classmates. It was in this New York Times bestseller that the Sittenfeld heroine was born — the classic all-American voice, average or perhaps slightly privileged in background, that hovers on the periphery of glamorous characters but never joins the inner circle, as a result of either social or psychological drawbacks. Lee's socioeconomic level makes her an outsider, but it is her own psychological insecurity that truly leaves her at a disadvantage.

Her second book, *The Man of My Dreams* — a worthwhile, underappreciated read — tells the story of a more financially privileged protagonist, Hannah, and tracks the quintessential awkward girl through her college and early adult years as she deals with the emotional difficulties left by her parents' divorce. Sittenfeld's third novel, *American Wife*, chronicles the life of a Republican first lady, Alice Blackwell (see Lindgren), who bears a striking resemblance to our own first lady, as she reflects on the road that led her to the White House.

The book starts out as a marvelous testament to Sittenfeld's signature style. So far, so good. Sittenfeld leads the reader through Alice's childhood and adolescent years with a collection of vividly detailed and introspective memories. From the awkward romances of her teen years to the tragic, fatal car accident that is eerily similar to the current first lady's, her narrative remains insightful and addictive. The second part covers Alice's early adult years. Here Sittenfeld spins Alice's tale as simultaneously universal and deeply personal. The romantic life, though matured, remains splattered with convincing blemishes. After all, who can't at least sympathize with the meet-the-parents



enannansida.se

jitters, the subtle yet complex chemistry of a new relationship or the excitement of a whirlwind romance?

Up until this point, Sittenfeld, in spite of her staunch Democratic values, has portrayed her protagonist with only the most sympathetic and realistic of tones. Alice is by no means perfect — she makes her fair share of mistakes and questionable decisions — but the reader can identify with her on the most human of levels. Then Charlie Blackwell (the fictional version of George W. Bush) materializes. To be fair, portraying any figure with such a huge public persona as a believable fictional character is difficult. But in the last third of the book, the author's disapproval of W's politics overpowers the reasonable voice of Alice Blackwell. Most of America may very well agree with her, but at some point, Sittenfeld abandons the character for which she is best known and turns the narrative sour. While it certainly does not render the entire novel worthless, readers are advised to enjoy the first half and possibly abandon ship before it turns into an op-ed piece. ☞

FOOD

Unwrap some Vosges Haut-Chocolat

ANA ALVAREZ
Staff Writer

Sometimes Vanderbilt students feel pressured to follow the conventional, upper-class career paths of lawyers, doctors or businesspersons. But look at Katrina Markoff, a Vanderbilt alumna who followed a unique and tasty route to becoming a successful entrepreneur. Markoff, now chocolatier and owner of Vosges Haut-Chocolat, provides useful insight for anyone to follow his or her dreams.

It was at Vanderbilt where Markoff recognized her love for cooking, and she developed her culinary skills by catering for her sorority, Kappa Kappa Gamma. After graduation, she pursued a career in Le Cordon Bleu, a culinary school in Paris, France.

"When I went to L'Ambroisie, a three-star restaurant, that was when I fell in love with chocolate," Markoff says.

After a year and a half, Markoff continued her education with an apprenticeship in Spain under the guidance of Fernando Adria.

"Spain was radically different from France, which was extremely conservative. Whereas France was formal and buttoned-up, Spain was experimental. It changed my whole life," Markoff said. "Adria had a very avant-garde approach to food. He really taught me how to think outside of the box. We made chicken and curry, ice cream with salt, and quail eggs candied with sugar. He said to me, 'Don't waste time going to the same restaurants. Travel and use your imagination to guide you.' So I went east for the next months to Australia and Southeast Asia. I wandered around, and the inspiration I received from other people and their connections evolved into Vosges."

Although a classroom may provide an excellent formal education, one should look to the outside world for even increased knowledge.

"People need to see the world and travel as much as they can when they're younger. I think that is so key," says Markoff.

"Don't do the right thing just because your parents and your friends tell you so. Be your own person and follow your instincts. Do not be fearful."

Vosges' secret ingredient is, well, the ingredients. Markoff personally chooses ingredients from the countries selected as the theme of her collections and imports them directly to her Chicago bakery. When asked what her favorite ingredient has been thus far, Markoff immediately answered that she loves curry. Curry is the main ingredient in the first chocolate she ever created, the Naga.

"I wanted to pay homage to the Nagaland people of Northeastern India. At that time, they were in conflict because missionaries, Hindus and others were telling them to be what they were not. I believe that people can be made more aware of religion and culture through the movement of chocolate," she says.

The next time you are heading to the bookstore or Nectar for a candy bar, pass on the Twix. Instead, dust off your wallet and support Markoff's Vosges Haut-Chocolat. Markoff's carefully chosen ingredients will certainly provide a welcome relief from the processed chocolate you're used to. However, while enjoying the unique flavors and fusions, remember this special Vandy alum's story. Don't confine yourself to the unadventurous career paths of your predecessors. Follow your dreams, and your pallet, and you won't go wrong. ☞



flickr.com

FASHION

American Apparel reigns the world of leggings and more

OLIVIA KUPFER
Staff Writer

You must have lived under a rock for the past five years if you haven't heard of American Apparel. I'd argue that on a typical Friday night at Vandy's campus, a majority of co-eds sport at least one item from this popular clothier. In fact, American Apparel has become the new uniform for today's adolescent, hipster set. Whether it's the clothing's competitive pricing or the company's provocative advertising campaigns, all of which feature attractive young women in questionable poses, American Apparel's recipe has proven to be both highly successful and profitable.

This sweatshop-free clothing manufacturer began as a small-scale wholesaler of t-shirts and leggings in the late '90s and expanded into the retail market in 2000. American Apparel operates its own manufacturing facility in downtown Los Angeles, deciding against cutting costs by outsourcing its labor. Although the company has

taken an alternative route in the fashion world, American Apparel is highly profitable and has experienced one of the most rapid retail store expansions in American history. The brand's success and business model, a combination of social advocacy (i.e. the company's recent "legalize L.A." campaign to support U.S. immigration rights) and a no-nonsense product (contemporary basics at reasonable prices that are both fashionable and comfortable) is a pioneer in the fashion world. Furthermore, the company manages to combine style, social consciousness and retro appeal in all of its garments.

So what to expect with your American Apparel experience? Well, if you need to find appropriate clothing for an '80s aerobic class, or maybe an '80s-themed frat party, look no further. Yes, there are more toned-down options, like the black, high waist micro-fiber skirt, which has been very popular this season. Another option is American Apparel's iridescent silver leggings, which make such a bold statement that they may be a little too loud for class.

The company has expanded its product line for both men and women so that while the company continues to sell to wholesalers (i.e. they make great fraternity/sorority t-shirts), they also offer kids' clothing, retro sunglasses and chain-link jewelry. The products may prove to not have staying power in the future (hey, leggings have to go out of style some day), but for the time being, American Apparel is the brand of the moment. And although you may question why your shiny leggings have a \$45 price tag (which seems a little pricey for polyester) remember they really do wonders for your backside. ☞



21stcenturywaves.com

VAMPIRE WEEKEND

This week, Culture Editor Courtney Rogers got the chance to talk to the lead singer of the indie-rock band Vampire Weekend, Ezra Koenig. Ezra shared his thoughts on musical collaboration, Chromeo and the legendary Crosby and Nash.



photos by SARAH BUCKLEY / flickr.com

LETTER FROM AN ANGRY WASP

Each week, our resident Angry WASP sounds off on things that make him buzz. (see what we did there?)



Dear People Who Say "Hey Girl Hey,"

Oh, how obnoxious you are. I cringe every time I hear that stupid phrase. It is perhaps the only thing that stings my ears worse than that "hola chica" that's somehow strung out in the "I took four years of Spanish and this is what I've got left" accent. I didn't think it was possible, but every time I hear someone utter those three words (which are really just two words), I actually lose little bits of my soul.

Do you all even realize where that phrase came from? I looked it up: It's from some girl who was a contestant on Tila Tequila's show. As in, 'Internet entrepreneur' (read: adult Web site owner) and most-popular-person-on-MySpace (read: sketchy softcore almost-adult-Web site) Tila Tequila. So let's consider this: You've really decided that the next big phrase is from an off shoot contestant of a reality show created by a porn star? Really?

I realize there's not a whole lot of inspiration these days for catch phrases — it's not like there are clever things you could reference, or normal greetings that would suffice. No, it's much better and easier to instantly fit in by calling out the quick "hey girl hey," isn't it? And if you can't think of how to respond or something to say, why keep your mouth shut and be seen as pensive or, good lord, intelligent? Just shout out the three magic words and you will be topical, hilarious and popular. Of course.

Is there any way we can cut down on the use of this really annoying and stupid phrase? Because currently it's really like taking a cheese grater to my sanity. Thanks.

Sincerely,
An Angry WASP

VERSUS MAGAZINE: I had a question about your music videos: Does the band come up with the ideas or is it like a collaboration with the director?

EZRA KOENIG: It's been both for the different videos. Our first video that we made which is kind of like our cheapest, simplest one for Mansard Roof we almost made ourselves. We collaborated with a friend and we didn't have much of an idea. We just jumped on somebody's boat and took this old camera. But for the "A-Punk" video — that concept was almost entirely created by the directors Hammer and Tongs. I mean, I communicated with them earlier with these ideas about color and atmosphere, but they came up with the rest. And then for the last two that we've done with director Richard Ayoade, that was pretty collaborative, too. And he's directed videos for Arctic Monkeys and he's worked on British television so he has a lot of experience. ... We came with small ideas like maybe the camera's moving all the time, maybe it takes place in this kind of world and then we would go back and forth. So it's been a mixture, and we like collaborating with directors but we also like when they have their own ideas.

VM: You all have so many different styles in your music. How did you incorporate that and collaborate without clashing?

EK: I think for us it was pretty natural. I mean we all kind of grew up listening to so many styles of music it made sense to put it together. But at the same time, I think sometimes you get an idea that two things would sound good together but really it just doesn't work. So whenever we felt like something felt awkward or forced we wouldn't really pursue it. We would only kind of go ahead with the ideas that made sense, so a lot of our songs came together very quickly.

VM: What do you guys think in general of people that remix your music? Do you guys get to hear remixes or do they do it without your permission? How do you guys feel about that?

EK: Well, a lot of them have been done without permission. We've been very kind of careful only to let people that we really admire do official remixes. But it's always cool to hear unofficial ones too. I'm really excited about the (Chromeo) remix of "The Kids Don't Stand a Chance" that's going to come out I think next week and because I've known those guys for a while. I really am a huge fan of them.

VM: How do you feel coming all this way and having so much success in the past year?

EK: A lot's changed since the beginning of the year for us. It's kind of hard to have perspective on it because we've kind of been on tour nonstop. Actually, I've been home so little; I spend all of my time traveling and performing. We notice differences of course. The shows get bigger and people know the words more, but it's still a little bit hard to fully comprehend it. But I can definitely say that I've been very happy in the way that our audience has grown, and not from a numerical standpoint — just that the type of people who come to shows. You definitely get people who are in no way the kind of old images of an indie rock listener. You know, we get people who probably are extremely mainstream, we get people who are in their 50s and 60s sometimes, like little kids — it's all across the board. So I've been happy to see how the audience has changed in that way.

VM: I read that you met while attending Columbia University. Did you guys think that you would play music while being students there?

EK: Well, I've always had bands even since ... I was 12, so I always knew music would be a part of my life in some way but, you know, I also knew that graduating I was going to have to pay back my loans and, you know, the typical college story. So my dream was always that I'd graduate, get a job, play music in my spare time and that one day I would get to, at least briefly, do music full time, and that's what happened. I graduated, I did Teach for America and I taught eighth grade in Brooklyn. ... After school I'd jump on the bus, record, we would play shows in New York as much as we could and then, you know, it worked out that we were able to record our own album and start talking to record labels, and I was able to transition into doing this full time. So I guess in some ways the things I imagined in college kind of came to pass.

VM: I recently read that you got a chance to perform with Crosby and Nash — how was that experience for you?

EK: Well, that was really great and surprising. I mean we were doing this rally for a Music for Democracy organization, and we knew that Crosby and Nash were going to be there but we didn't know how involved they would be, and they turned out to be super nice. They came backstage, and they asked us if we would sing with them, and they like brought us out onstage. ... We kind of grew up listening to them, and so to meet them and perform that song again was a nice experience. And it's cool to see that these guys who kind of came out of, you know such a unique era of the '60s, they're still very politically active and still using their music as a force for good. So yeah, it was a very cool experience.



FLIP SIDE

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"



Girl: "Oh my God, there's no more bagel bites left — WHY?! I WANT MY BAGEL BITES! I NEED MY BAGEL BITES!"

Rando: "Hey, remember that show 'Hey Arnold?' I used to think Helga was kind of hot ... is that weird?"

Guy: "I wish I was in Vietnam."

Girl: "I feel really bad for McCain. Obama should just give him a job cleaning out the White House trash or something."

TA: "The pimping is different than the prostitution."

Professor: "Bacteria move in order to eat and in order to mate."

Girl: "Sounds like most guys."

Girl: "There's nothing worse than putting something in your ear and then putting it in your mouth by accident."

Guy in organic lab: "Make sure you use your foil suits when handling the lava."

Guy talking to the RA: "Can I have the handicapped room if I get 'sexiled' an inordinate number of times?"

Girl: "I don't use coupons. It's embarrassing."

Guy: "I just get Obama and Tiger Woods mixed up a lot."



PHOTOS: www.flickr.com

HOROSCOPES



SCORPIO 10/23-11/21:

OMG being a Scorpio is sooooo great because we're sooooo awesome. Yeah, shut up.



SAGITTARIUS 11/22-12/21:

If the name Ro*tiki makes you think of the sound Jawas make in Star Wars, you are a nerd ... but also kind of awesome.



CAPRICORN 12/22-1/19:

When you think about it, isn't rush just dating freshman boys? Sounds totally hetero.



AQUARIUS 1/20-2/18:

Unicorns vs. Gravity: you might think Unicorns would win, but which one still exists? Yeah, the last time you saw a unicorn it was getting sucked into a black hole. By gravity.



PISCES 2/19-3/20:

Pisces: The world didn't end on Tuesday, did it? Huh. Weird.



ARIES 3/21-4/19:

If life gives you lemons, make lemonade. Then mix with vodka and you've got a party.



TAURUS 4/20-5/20:

Watch your semantics while traveling. Consider: in a developing country, is "Get Well Soon" a card or a to-do list?



GEMINI 5/21-6/21:

Now that it's cold out, you have no excuse for that outfit.



CANCER 6/22-7/22:

You are the mayor of bad decision town.



LEO 7/23-8/22:

You're really more like a senator of bad decision land.



VIRGO 8/23-9/22:

Beware of Facebook video. You thought pictures were bad...



LIBRA 9/23-10/22:

Don't worry: I hear the voices too.

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