

The Vanderbilt Hustler's Arts & Entertainment Magazine

FEBRUARY 18—FEBRUARY 24, 2009 VOL. 47, No. 6

THE OSCARS

Our experts (or at least our editors) weigh in on their picks for this year's Academy



The rundown on the runway: What's going on at this year's fashion week?

The chicken or the egg? Apples or oranges? "High School Musical" or "Hairspray"?

Jupiter is coming into line with Saturn and Pluto. We have no idea what that means, but we've got your horoscopes inside.

PLACES TO GO, PEOPLE TO SEE

THURSDAY, FEBRUARY 19

John Karl — The Wildhorse Saloon

John Karl, the original "Yankee Redneck," ends his "Rockin' Redneck Tour" as the house artist at the Wildhorse Saloon. His performance at the Wildhorse will be preceded and followed by disc jockey sets and dance lessons teaching audience members how to line dance. (21+ \$6, under 21 \$8, 7:30 p.m., 120 Second Ave. North)

And the Relatives with The Group Hug and Shoot the Mountain — The End

Power rock group And the Relatives feature a classic three-piece pop-punk lineup with just a drummer, guitarist and bassist. Opening for And the Relatives are The Group Hug and Shoot the Mountain. Catch all three for an evening of upbeat rock at local venue The End. (\$5, 9 p.m.)

Ben Sollee — 12th and Porter

Named one of NPR's "Top 10 Unknown Artists of the Year" in 2007, cellist and singer-songwriter Ben Sollee is truly one of today's most promising musicians. Described as a blend of many genres, including folk, bluegrass, jazz and R&B, Sollee's music has something in it for every listener. (Cover TBA, 9 p.m., 114 12th Ave. North)

Over the Rhine, Mary Gauthier, Minton Sparks, Old Black Kettle and Denise Hicks — The Mercy Lounge/Cannery Ballroom

The Mercy Lounge/Cannery Ballroom hosts a charity event called "The Enduring Chill: Remembering Flannery O'Connor" benefiting the Flannery O'Connor-Andalusia Foundation, which encourages remembrance and scholarship of Flannery O'Connor's literary accomplishments. Performing artists include Over the Rhine and Mary Gauthier. (\$15, 7:30 p.m.)

Newcastle Allstars — 3rd and Lindsley

Eclectic fusion group Newcastle Allstars bring their blend of jazz, rock, soul and funk to downtown Nashville's 3rd and Lindsley Bar and Grill. For the chance to hear great music while enjoying equally great drinks and food, head to the classic venue to check them out. (\$5, 9:30 p.m.)

Luke Bulla and Bryan Sutton — Station Inn

Lifelong musician Luke Bulla began playing his instrument of choice, the fiddle, at just 7 years old. Bulla went on to win multiple titles and awards for his musical skill, competing in National Fiddle Contests throughout his youth. Bulla has performed with artists including Ricky Skaggs, Earl Scruggs and Bela Fleck. (\$10, 9 p.m.)

FRIDAY, FEBRUARY 20

Riders in the Sky — Nashville Symphony

Legendary cowboy singers Riders in the Sky have been carrying on the tradition of the Western cowboy song genre for three decades. Following in the footsteps of Gene Autry and Roy Rogers, today's Riders in the Sky include Joey "The Cowpolka King" and Ranger Doug. (\$40-125, 7 p.m.)

Craig Neis — Blair School of Music

You don't have to travel to far to check out a great installment of the Blair Signature Series this Friday night. Craig Neis will tickle the ivories, playing works of Back, Ravel, Chopin and more — all you have to do is sit and be entertained. (Free, 8 p.m.)

Marty Lanham and the Dixie Cafe Band — Station Inn

It has been too long since you treated yourself to a night of bluegrass music — and what a great act to get you back in the swing of things! Marty Lanham is veteran of the Nashville music scene; he helped found the Station Inn in 1974. Now he teams up with the rest of the Dixie Cafe Band to bring a good time. (\$10, 9 p.m.)

Dave Barnes — Exit/In

Self-described songwriting wizard, Dave Barnes decided music was his calling in college and hasn't looked back since. He's bringing his singer-songwriter act to Exit/In to show off his talents and skills. Take your chances, you will be impressed. (\$15, 9 p.m.)

The LOW Show — The Rutledge

The LOW show just may take the cake this Friday night, as its stacked with performances from great artists. The Rutledge has lined up Adam Nitti, Bryan Beller and Sean O'Bryan Smith for a night of indie-inspired debauchery. Are you ready? (\$5, 8 p.m.)

Cage the Elephant, Autavaughn and Sleeper Agent — The Mercy Lounge/Cannery Ballroom

Are you crazy? Do you like to get crazy once in a while when listening to crazy music? If you answered yes (well, even if you answered no), be sure to pencil Cage the Elephant's show into your planner. Teaming up with Autavaughn and Sleeper Agent, they won't disappoint. (\$10, 9 p.m.)

SATURDAY, FEBRUARY 21

Sound Rebel Dem and DJ Chris Culture — Cafe Coco

This reggae band is inspired by the '70s (aren't they all?) when "spirituality and politics was high in the music." Referring to the US as "Babylon" and claiming that the government is using the war on terror as a "pretext to control the population," you know this will be a great (or at least comically bad) performance. Plus, one of the guys goes by Azrael, which is pretty sweet. (\$5, 8 p.m.)

Bruce Dudley Trio — F. Scott's Restaurant and Jazz Bar

This pianist/composer has been performing for more than 30 years across the US and Canada. He has been a competitive pianist at many jazz festivals over the years, and has performed with the Middle Tennessee Jazz Orchestra and stars like the Sacred Music Concert of Duke Ellington, Randy Brecker and Jim McNeely. (Free, 7:30 p.m.)

The Secret Commonwealth — French Quarter Cafe

Looking for something completely different in your music scene? Head out to East Nashville and check out Nashville's Celtic band. Playing over two hours of original and traditional Celtic music, this should be an interesting and unique experience. Plus, the food is really good. (STBD, 7 p.m., 823 Woodland St.)

Rick Huckaby — 3rd and Lindsley

This country recording artist places his emphasis on the storytelling characteristic of country music, but he also has a love for the "dynamic groove of Southern rock." With his advertising team billing him using imagery of the Louisiana bayou and West Virginia coal mines, you know Huckaby's going to roll with a down-home Delta inspiration in his music. (\$10, 10 p.m.)

Jeffrey Steele — Wildhorse Saloon

Though the name might not be immediately familiar to you, Jeffrey Steele has written and co-written more than 60 songs for many hit country artists including Tim McGraw, Rascal Flatts, Montgomery Gentry, Faith Hill, LeAnn Rimes and more. He was also a judge on Nashville Star, for both of you who watched that. (\$10, 6 p.m., 120 Second Ave. North)

Grand Ole Opry featuring Lady Antebellum — Ryman Auditorium

If you haven't made it out to see the Grand Ole Opry yet, you should do so before you graduate, or if possible before the year's out. And if you're a country fan, then you'll know how great Lady Antebellum is. With hits like "Love Don't Live Here Anymore" and "Lookin' for a Good Time," this act is not to be missed. (\$38, 7 p.m.)

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FROM THE EDITOR



"Lock eyes from across the room ..."

So begins one of the greatest love songs of our generation "J*zz In My Pants." It chronicles the trials and tribulations of a modern Cinderella story. Boy meets girl in a club, boy and girl get along and dance at the club, girl invites boy home with her, boy ... y'know, that whole premature thing. It happens every day.

If you haven't heard, Andy Samberg (of "Saturday Night Live") and his friends have started a little group called The Lonely Island. They've written tunes you've been singing/quoting for years including "D*ck in a Box" and "Lazy Sunday" ("Chronic-WHAT-cles of Narnia"). They've been working behind the scenes for a long time at SNL, but now they've finally broken out with their debut album "Incredibad" (which comes with a bonus DVD of all their videos and gags). Seriously, you need to buy this.

In case you missed it a couple weeks ago, a fantastic new song debuted on "SNL" by Lonely Planet featuring T-Pain: "I'm On A Boat." Some of the funniest lyrics about boats and being on them to ever grace the airwaves, dear Versus readers. Get on Hulu.com immediately and watch this gem you'll be laughing for a while. If you need further proof of its glory, it made this issue's Soundtrack to the Issue on page 5. Have you ever done that? Probably not ...

Y'know what's funny though? Versus. This week, we tackle the topic that's been on everyone's mind which is the best Zac Efron musical? "High School Musical" or "Hairspray?" Not going to lie, I weighed in on this one. We have the best of the movies that are out right now (in case you're wondering, "He's Just Not That Into You" is NOT the new "Love Actually"). And page 2 is (as always) fun and games. Don't forget our Oscars round up all the way back on page 7. We make our picks for the big awards and even include some space for you to play along at home! Now you can be just like us! Huzzah!

In closing Poseidon, look at me.

Stay Legendary,
Chris Gearing

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PIC OF THE WEEK



LAUREN WAGNER / VERSUS MAGAZINE



BITS & PIECES

"A MAN MAY DIE, NATIONS MAY RISE AND FALL, BUT AN IDEA LIVES ON."

— PRESIDENT JOHN F. KENNEDY

HOROSCOPES



AQUARIUS 1/20-2/18: A great weight loss solution is to curl handles of liquor in your room. You'll be so jacked, your liver will be too scared to get cirrhosis.



PISCES 2/19-3/20: If you point out that V-Day was SAD (Singles Awareness Day) one more time, I will refer you to hell.



ARIES 3/21-4/19: Flying squirrels can't actually fly, but vampire bats are actually vampires.



TAURUS 4/20-5/20: If you haven't started dropping hints to your current roommate that you don't want to live together next year, it's too late.



GEMINI 5/21-6/21: Take this day to sit down and write out what's really important to you. If "Alcohol" makes the list, re-evaluate your priorities.



CANCER 6/22-7/22: Showing up at someone's suite after locating it on PeopleFinder is not creepy, it's romantic. GOD! Someday you'll understand.



LEO 7/23-8/22: Your patience for Vandy-related puns will be exhausted when your HOD paper receives a "Van-D-plus."



VIRGO 8/23-9/22: I don't think you have mono because you haven't had any personal contact in the last three months. Maybe you should try leaving your dorm.



LIBRA 9/23-10/22: A great way to greet people is with "It's a great day." Your overzealous optimism will surely cheer them up. Or make them hate you.



SCORPIO 10/23-11/21: Through risk management training, you will learn not to exercise before drinking because you'll get drunk faster. And you'll employ this strategy.



SAGITTARIUS 11/22-12/21: If you sing everywhere you go, not only will you be happier, but I can hear you coming and avoid you easier.



CAPRICORN 12/22-1/19: Didn't get a proposal this weekend? Playing Beyonce over and over sends great subliminal messages.

HAIKUS

Words to live by in seventeen syllables

What if Fat Tuesday
Was all along really just
"Big Boned" Tuesday? Weird.

Oh hey, professor
Sorry I missed class Friday
Don't hangovers suck?

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"



Rando: "I swear, the Nashville weather has been SO bipolar! ... Kind of like my mom."

Rando: "Now that Juicycampus is gone, I really have no motivation to control myself."



Professor: "Today is Darwin's birthday."
Girl: "He's an AQUARIUS??"

Guy: "I don't want to take advantage of these girls. I legitimately want to do them."

Girl: "He seemed pretty cool ... for a pledge."

Girl: "My boobs are crying!"



Guy: "When my mom was 20, her beers were definitely built for speed. Now they're built for jack sh*t."

PHOTOS: flickr.com

ENTERTAINMENT

Fashion week in NYC gets a shake-up (thanks a lot, economy)

NIKKY OKORO
Staff Writer

A bit bummed that you won't be able to attend New York Fashion Week 2009? No worries, because there are more than plenty of ways to feel like you're almost front row at any top designer runway show. These include insider Web sites like style.com and the industry's essential womensweardaily.com. But, be aware that the economy has hurt some of our favorite designers in a very public way.

Many of the fashion industry's favorite key players have opted out on showing at the annual Mercedes Benz New York Fashion Week 2009 in order to cut back and save up. Though it seems like putting on a runway show



FashionReporters.com

wouldn't be too high-priced and expensive, in actuality it ends up costing more than many would expect. The price of a typical show can run up from an average of \$200,000 to about \$1 million. This high cost can undeniably be attributed to aspects, such as renting a Bryant Park tent, production fees and after parties. Not to mention, designers also have to be aware of keeping up with the good taste and sophistication that must come in the presence of the many celebrities attending.

Hence, as a result, many of today's designers have decided to instead hold

private, more personal shows in simpler places. Designer Vera Wang has decided to carry out her fall 2009 collection for designated press and fashion buyers in one of her private showing rooms. She remarked on making the choice based on the current state of the economy and her desired feel for her show. She explains that the showroom intimacy seems much more appropriate and plausible for the times. More designers like Betsey Johnson and Carmen Marc Valvo have followed suit.

So, if you're thinking you may be missing out on a lot, there is no



Media.onsugar.com

need to worry. If anything, the only thing you'll be missing are a couple of fallen runway models and the typical two hour wait for Marc Jacobs' show. But, then again, there's always wishful thinking ... ☼



TMI, Facebook. Too much.

KATIE DE PAOLA
Staff Writer

I'd like to believe Mark Zuckerberg had good intentions in creating Facebook. Even the tag-line is a charmer: "Facebook helps you connect and share with the people in your life." But what happens when staying in touch translates to just too much information?

Once you've confirmed the friendship with your new love interest (after a little waitlist action, of course), you both go on to do the initial stalking process, clicking quickly through the first 100 pictures, glancing over recent wall posts and verifying he's actually single. No recent date-y pictures, check. No flirty wall posts, check.

Single, chee ... oh wait.

This happened to a friend. She met a guy, and though he was a bit aggressive, he was H-O-T. Casual exchanges followed, including some flirty words and some dirty dancing. The next day, she received a text from her new man, but instead of asking her on a date, he asked for her last name — so he could

friend her on Facebook. Weird, but whatever.

A few days later, she embarked on a quick stalk sesh. Not only was this skanky college grad in a relationship, his long-distance girlfriend

He friended her on Facebook, and once she accepted, he gave her the once-over. Much to his dismay, she was interested in women. By the time he got used to the fact that his dream girl swung in the other direction, he found out her boyfriend had changed it to mess with her.

And while studying abroad, Facebook can stir up even more drama. Since your new friends don't know your track record, you could potentially live dual lives.

While abroad, my roommate began receiving persistent booty texts from a guy on our program who was rumored to have a girlfriend at school. When my friend

confronted his moves, he assured her the relationship was done. A quick flip of her laptop revealed that his status was nonexistent. Two laptops and two Facebook accounts later, it was solved: he was in a relationship. He had conveniently blocked his relationship status from my friend but had failed to block me. Maybe Facebook is just plain TMI, but please, get some game. ☼



network.nationalpost.com

was just barely in college and was coming to visit in "9 days babyyyy!!!" Talk about a hot mess.

At times, Facebook does provide the info we need quickly and painlessly. But what happens when it isn't legit?

One of my guy friends told me about a girl he wanted to date so badly that he took a class to get to know her better (he also admitted that this was pretty lame).

Harmony Korine presents never-before-seen photo collection

ANA ALVAREZ
Staff Writer

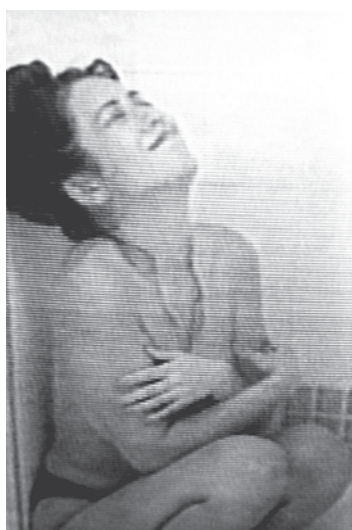
The name of artist Harmony Korine's latest collection, "Pigxote," sounds like a satirized version of Spanish writer Miguel Cervantes' "Don Quixote de la Mancha." The gallant knight's mind is controlled by illusion, but virtue and chivalry command his actions. Korine's creations, however, are not driven by any real notion or cohesive idea. The viewer is left with nothing more than a slight jolt or scratch of the head. Korine's aim as an artist, whether by film, literature or photography, seems to be to shock and thrill his audience.

Drugged up teenagers and drowning cats are Korine's specialty, but his "Pigxote" collection at the Fine Arts Gallery offers another side of him that no one has ever seen before. Assistant Art Curator

John Whitt describes the style as abstract and black metal nihilist, the result of collaborating with artists such as: Christopher Wool, Brian DeGraw, Gus Van Sant and Mark Gonzales.

Ever since he was a kid, Korine loved to experiment. While living in New York with his grandmother, he wrote the entire script of "Kids" in three weeks at age 22. Photographer Larry Clark had discovered him one day while ice skating with friends and urged Korine to write a documentary about the life of teenagers in the AIDS-era city. The project turned into his first film starring first-time actresses Rosario Dawson and Chloe Sevigny.

Korine has continued to display a gothic and hallucinatory sense of life with a series of films that did not prove to be as popular or successful: "Gummo," "Julien Donkey-



tinypic.com

Boy" and "Mister Lonely." Critics complained that "unsettling" and disturbing scenes turned people off from his art, but Korine disregarded their opinions.

The 49-photo exhibit at the Fine Arts Gallery is the result of a night of drug-induced hallucinogens at a hotel in Japan.

"I took these pictures in Japan a few years back," Korine said. "I was smoking

speed during the day and eating lots of blowfish at night. I started wearing shower caps to keep my thoughts inside my head and wrapping myself in tinfoil to keep warm."

While watching television, he discovered a show displaying random images of women exercising, walking through nature or sitting alone.

"I kept falling in love with the girls on screen," Korine said. "All the characters on the television were like ghosts. It was a great choir of ghosts. I started photographing the screen. I drank a glass of Clorox toward the end of the night. It was terrific."

Viewers can take this experiential project one of two ways. Only one way of knowing which road to take would be by visiting the Fine Arts Gallery before "Pigxote" ends on Feb. 25. The event is free and open to the public. ☼

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MUSIC

"The beautiful thing about learning is nobody can take it away from you."

— B. B. King

SETLIST

TODAY

Wednesdays are "over the hump day" — those rough patches between partying on Tuesday and partying on Thursday. Take advantage of the lull and culture yourself downtown at the Ryman Gallery, featuring the Cabin Fever exhibit, which includes works by **Kevin T. Kelly, Niso Maman** and **Phurba Namgay**. Doors close at 6 p.m. for the free show.

THURSDAY, FEB. 19

Join the fine folks at The Cannery Ballroom/Mercy Lounge for a benefit concert: The Enduring Chill. All proceeds from the \$15 tickets go to the Flannery O'Conner-Adalusia Foundation, a great cause. **Over the Rhine, Mary Gauthier, Minton Sparks** and more will be performing. Doors open at 7:30 p.m.

FRIDAY, FEB. 20

Life's too short to spend your Friday night doing anything but laughing uproariously! **Kevin Hart**, who has been welcomed heartedly by audiences across the country since quitting his job as a shoe salesman, is making his way to the stage at Zanies this Friday so that you can do just that. Tickets are \$20 a pop for the 7:30 p.m. or 9:35 p.m. shows.

Head to Head

'Hairspray'

KRIS STENSLAND
Fiction Editor

Sure, "High School Musical" is great. If you're in middle school, that is. It has such widespread appeal, and deals with so many issues — everything from how to be in high school and concurrently in love to how to get ready for the big game. It's easily accessible, easily understood and quite catchy.

But, if you're looking for something with a little more meaning than how to bounce a basketball to a beat, maybe you should look a little further. Look to "Hairspray."

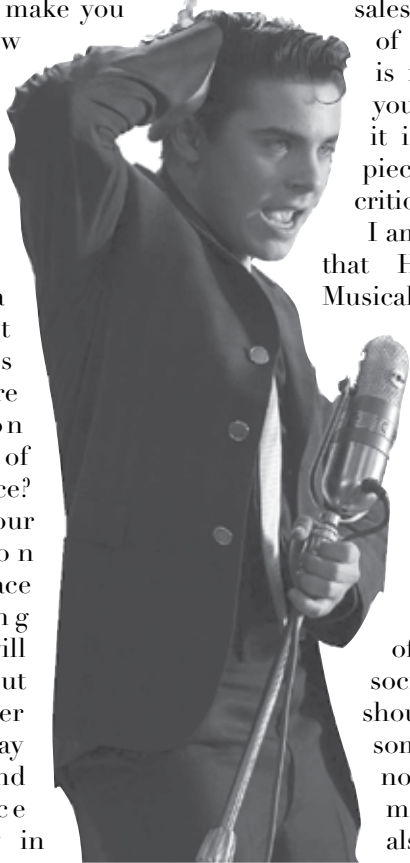
"Hairspray" has it all. You want a catchy song? Try "Run and Tell That." You need something all mushy about love that lasts forever (you know, beyond prom)? Hit up "You're Timeless to Me." For every song that "High School Musical" has, "Hairspray" has a cleverer and more meaningful analog.

Beyond the music, which has infinitely more depth in "Hairspray," the overarching themes are incomparable. "Hairspray" deals with difficulties in civil rights, body-type based discrimination, following your dreams and even

corporate greed. What's more, they are presented in a clever and at times tongue-in-cheek manner.

I realize that some may consider "Hairspray" somewhat droll and archaic in comparison to "High School Musical," but does that not make it a better choice? "High School Musical" is appealing on a very superficial level, but does it make you

think? How is it that we are at a point where the type of art preferred by the masses is a complacent one that does not require interaction on the part of the audience? Exercise your cognition and embrace something that will help you put another filter on the way you view and experience the society in which we live.



Consider also the culture surrounding the two musicals. "High School Musical" is a merchandising machine. Everything from HSM on Ice to Razorscooters, everything that can possibly be branded with the letters HSM is, and sold at a high profit going right into the Disney vault. "Hairspray," on the other hand, relies on its own art to propel its sales. The appeal of "Hairspray" is not merely a youthful image; it is a powerful piece of cultural critique.

I am not arguing that High School Musical has no place in our society, or even that it is poorly done. I merely posit that as members of the upper echelon of academic society, we should aspire to something that not only has mass appeal but also a deeper meaning. ☼

allmoviephoto.com

'High School Musical'

CHRIS GEARING
Editor in Chief

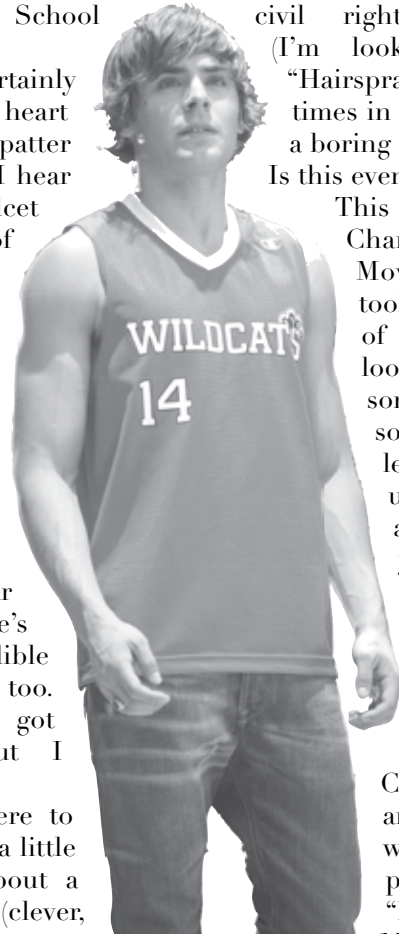
Let's be honest. You've seen it, or you've wanted to. Your little sister (or brother, y'know ... whatever) has been blasting it in their room. It's the sensation that's been sweeping (nay, swiffling) the nation — "High School Musical."

I certainly know my heart goes pitter-patter whenever I hear the dulcet tones of Zac Efron working their way through my stereo. You might be asking, "Oh, is he just a singer?" Nay my dear reader, he's an incredible dancer, too. The boy's got talent. But I digress ...

We're here to talk about a little musical about a musical (clever, no?). Our story

begins with our protagonists at a New Year's Eve party where they're randomly chosen to sing some karaoke. So we return from vacation to find out, "What? We go to the same high school? Weird! Want to try out for the school musical together? Awesome!" So much better than a musical about the civil rights movement (I'm looking at you, "Hairspray") — good times in high school or a boring history lesson? Is this even a decision?

This little-Disney-Channel-Original-Movie-that-could took a handful of phenomenal looking teenagers, some excellent songs and some lessons on understanding and being who you are (thank you, Disney) and made a worldwide franchise that's sold countless CDs, DVDs and lord knows what else (I'm pretty sure I saw "High School Musical" ceiling



z.about.com

Lily Allen grows up (or at least she tries to)

ANA ALVAREZ
Staff Writer

Maybe you've never heard of Lily Allen (with the exception of our Katy Perry vs. Lily Allen throwdown, of course). Well, she is kind of like Perry, just British. But her latest album, which debuted last week, has hit the top of the singles and album charts in the UK and is climbing in the US, as well, so suffice it to say she's worth a spin.

So far, the biggest hits on new record "It's Not Me, It's You" are "The Fear" and "F*** You." Both are representative of this pop-ska star with a reputation for talking. A lot. Not just about her less-than-perfect relationship with her

parents and her drug-filled past, but also against other musicians and collaborators of her music.

This time around, it looks as though Allen wished to separate herself from the image of her previous album.

"We decided to try and make bigger sounding, more ethereal songs, real songs," Allen said in an interview with NME. "I wanted to work with one person from start to finish to make it one body of work. I wanted it to feel like it had some sort of integrity. I think I've grown up a bit as a person, and I hope it reflects that."

No longer is she the whiny teenager who searches for attention — or is she? Some say the album continues to be all about her troubles and doubts about life, but "The Fear" and "F*** You" embody several of her outlooks about the world around her.

Allen portrays both the danger and the humor of growing up rich and famous in

"The Fear." She talks about wanting "lots of money" — "f***loads of money" — yet at the same time, "I heard people die while they are trying to find them." She demonstrates both her love for materialism, but remains aware of the danger of losing oneself in the midst of it all. Even though the lyrics sound like the typical anxieties of a rich princess, the message rings true for anybody obsessed with comfort and appearances.

"F*** You" has a disarming charm about it, which may or may not disappear when you discover the political allusion to former president, George W. Bush, and his administration. Allen drops the f-bomb once more to wave the ex-president and his policies goodbye. She proceeds to make a case of him as being "small-minded" and a "racist."

This time around, Allen declined to work with disc jockey and producer Mark Ronson. She joined forces once again with Greg Kurstin who wrote a few songs for "Alright, Still," her previous album. Has she moved forward? That's for listeners to decide after hearing "It's Not Me, It's You." ☼



tube.hk

Consistency reigns in latest Von Bondies album

CHRIS MCDONALD
Staff Writer

The Von Bondies explain their sound, style and attitude best on their opening track, "This Is Our Perfect Crime": "We are the spark/We are the grit/We are the underground." Following their 2004 breakthrough album, "Pawn Shoppe Heart," Detroit's garage-rock revivalists have created an incredibly upbeat, driving album in "Love, Hate And Then There's You."

Much like fellow Detroit rockers The White Stripes, The Von Bondies opt for

a traditionally minimalist style on their latest release, favoring raw, driving guitar riffs with pounding rhythm sections. Singer-songwriter Jason Stollsteimer's howling vocals complete the Von Bondies' package, a collection of poppy, confession-fueled songs that are bright yet raucous enough to please a wide array of listeners. It is this bipolar nature of the album that truly defines it — the contrast between the darkness and urgency of the lyrics and the lightness and catchiness of the tunes comes together to create a

very appealing, coherent album.

The consistency of the album belies the turbulence the group has faced in the wake of their last release. Despite the critical acclaim and commercial successes of "Pawn Shoppe Heart" (particularly the success and widespread

popularity of the single "C'mon C'mon," the tune later used as the theme song for FX's "Rescue Me"), The Von Bondies were dropped from their label, several members quit the band, and a violent and public feud began between White Stripes frontman Jack White and Stollsteimer over disagreements in production credit.

In the face of this turmoil, The Von Bondies have poured their energy and attention into creating some of their best songs yet. While "This Is Our Perfect Crime" opens the album on a high note, the songs keep the listener's attention. Tunes like "Pale Bride" and "Only to Haunt You" continue with the driving, raw rock while other songs such as "Accidents Will Happen" (eerily reminiscent of The Smiths) opt for a more pop-oriented sound.

The Von Bondies have crafted an incredibly consistent yet still wildly entertaining album in "Love, Hate And Then There's You." And for this group, consistency truly works. It's like the old saying: "Why fix what isn't broken?" ☼



warnereprise.com

There's one less Virgin in New York City

SHEMSI FREZEL
Staff Writer

The physical sale of music took a negative turn when Virgin Megastore announced that they would close their Times Square location. The store, which once served as a music retailer for tourists, is now a symbol of the overall direction of the industry.

Following technological advances like mp3 players, acquiring music has shifted toward digital means that rely upon the Internet over record stores. Despite efforts to keep up sales by offering more diverse products like clothing and electronics, retailers like Tower Records and Virgin have succumbed to these shifts and closed up shop. When

Virgin Megastore in Times Square closes in April, there will only be five Virgin stores left in the country. Aside from being a huge tourist attraction, the store was a performing venue for artists like Miley Cyrus and Fall Out Boy. The closing of the store, which was once visible on MTV's "TRL" (which went off the air last year), marks an ominous sign in the

passing of the music industry of yesteryear.

The closing signals a decline in both the music industry and the economy. Next year, the Virgin Megastore will be replaced by the popular and affordable retail chain Forever 21. The owners of the building believe the clothing store will be more profitable than the music retailer. ☼



photobucket.com

SATURDAY, FEB. 21

Get in touch with the 1980s — if you ever fell out of touch — and rock out at a live **Motley Crue** show at the Sommet Center. As part of their Saints of Los Angeles Tour (and quest to prove they're still alive) the Crue hits Nashville for one night only. You can pay as little as \$27 for the 6:30 p.m. show.

SUNDAY, FEB. 22

Grab your other half and head out to a performance by the **Nashville Ballet** at the James K. Polk Theatre. Sundays can be lazy and enriching — these aren't mutually exclusive ideas. With a ticket starting at \$21.50 you can see renditions of Sinatra Suite, Jungle and more. The show starts at 2 p.m.

MONDAY, FEB. 23

You live in the country music capital of the world, after all. Why not take a few hours to learn about one of the genre's most influential members: **Kitty Wells**. The Country Music Hall of Fame hosts an exhibit chronicling the life and times of the female pioneer. Entrance costs \$17.95.

TUESDAY, FEB. 24

Don't miss the **Doyle and Debie show** at Station Inn Tuesday night! With knee-slapping lines and enrapturing musical performances, this revue will have you howling, hooting and wanting more. Their weekly performances give you ample opportunity to see them again. Tickets cost 20 ducets for the 7 p.m. 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. "I'M ON A BOAT (FEAT. T-PAIN)"
The Lonely Island
2. "POCKET (PRESETS RADIO MIX)"
Sam Sparro
3. "BATMAN'S GONNA KICK YOUR ASS"
Oli Chang
4. "SKELETON BOY (PAUL EPWORTH VERSION)"
Friendly Fires
5. "MR. AMBULANCE DRIVER"
The Flaming Lips
6. "BREAK ME DOWN"
The National Trust
7. "MONTANITA"
Ratatat
8. "KISS WITH A FIST"
Florence and the Machine
9. "DEATH"
White Lies
10. "ANDY, YOU'RE A STAR"
The Killers

'Who are you listening to?'

Lauren Huddleston
Sophomore, Peabody

Lady Antebellum



The Avett Brothers



Jonathan Pitocco
Sophomore, A&S

Ghostland Observatory



The Hood Internet



Anthony Vizcarra
Sophomore, A&S

Tokyo Police Club



What Made Milwaukee Famous



Taylor Backus
Freshman, A&S

eels



Gnarls Barkley



What's new in music news

- Feb. 16 — Lily Allen's sophomore effort, "It's Not Me, It's You" debuts at No. 1 on the UK Billboard charts.
- Feb. 15 — Chris Brown says he is "sorry" and "saddened" for beating the crap out of Rihanna.
- Feb. 14 — Simon and Garfunkel perform a surprise reunion show in New York.
- Feb. 13 — Leonard Cohen to release live album, "Live in London," as his first new album since 2004.
- Feb. 12 — Billboard's Moneymakers list puts Madonna at the top, earning \$242,176,466 in 2008.
- Feb. 11 — The Fray's new album unseats Bruce Springsteen's to reach No. 1 on the US Billboard charts.
- Feb. 10 — Nas announces collaboration with reggae star Damian Marley. Album likely to be released this spring.

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February 16-20



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MOVIES

A dangerous escape from childhood

JOE HOGAN
Staff Writer

When Coraline moves into a boring old house in boring old Oregon, her life seems like it could hardly get any worse. Her parents, drab, grey gardening experts who are too lazy to garden and too busy to cook, don't pay her the slightest attention, transfixed as they are to the screens of their laptops. There's hardly anything to do — nothing around but a boring old graveyard, boring old Bobinsky the gymnast upstairs, and two boring old ladies downstairs who used to be in show business. Coraline is just about hopeless when she finally discovers a little box in her living room, directly in front of the couch. When her mother finally agrees to open it, it turns out nothing is behind the door but a brick wall; yet soon enough, Coraline discovers a magical world behind it where everything is almost perfect.

The operative word, though, is almost — director Henry Selick still has a couple of tricks up his sleeve for "Coraline." The first time a jumping mouse leads Coraline through the door, she crawls through a tunnel of lights to a wonderful world. Her parents love her and shower her with affection, cooking extravagant meals, playing delightful songs and showing her around their magical garden. When she visits Bobinsky and the old spinners, they put on tremendous shows for her, a mouse circus and a dance revue respectively, both spectacular. But something is wrong — there's a clue-dispensing black cat, her friend Wybie can't talk and of course, everyone has buttons sewn over their eyes.

And soon enough, Coraline realizes that her "other mother," as the saccharine-sweet dream mother calls herself, wants to sew buttons over her eyes as well. Soon Coraline is fighting for the freedom of herself and her family against the world of the button-eye people.

Selick creates a magical world in "Coraline," a dollhouse stop-motion carnival that owes equal debts to Lewis Carroll, Salvador Dalí and Guillermo del Toro. The movie sucks you in just as assuredly as Wonderland sucks in Coraline herself, and there's a reason for that — the other world isn't her imagination; quite the opposite, it's television. "Coraline" never shows a television set once on screen, a deliberate stylistic decision meant to show you what life is like outside, and, metaphorically, inside TV. When Coraline flees her demonic "other mother" and "other father" (for what else is a TV?), the once serene tunnel is filled with cobwebs, toy boats, dolls and hobby-horses; symbols of what a childhood could have been, were it not literally lost inside a tube. "Coraline" drags you on a twisted funhouse of a ride as the spunky protagonist fights to avoid her buttoned-over fate.

Don't be turned off by Selick's neotenous approach to colors, music and stop-motion, for this is no kid's movie. If anything, it's more serious fare than his other triumph, "The Nightmare Before Christmas," though similar in its unusual combination of twisted, gothic and charming. If you want to see a movie that is truly unique, that cuts through the superficial grey flatness of flavorless boxed entertainment, go see "Coraline." ☼



filmofilia.com

Get into, 'He's Just Not That into You'

MATT SHELTON
Staff Writer

Walking into the movie theater at 10:50 p.m., I was expecting my group of friends to be the only inhabitants of a movie on its second week running. My predication was utterly false, as packs of single women converged to bemoan their single status on the eve of Valentine's Day. After the theater filled to the brim with angry women, the lights dimmed and pre-movie credits began to roll. I then remembered why I was initially intrigued by this romantic comedy; it has more "A" actors than the dean's list. From Jennifer Aniston, Drew Barrymore, Ben Affleck and Scarlett Johansson, to Entourage's "E," Kevin Connolly, the frames are filled with familiar faces. Pleased that there was at least a half an hour of Johansson's beautiful body, I slouched in my chair to avoid the estrogen haze that was quickly permeating the room.

Expecting a two-hour bash on men, my expectations were low, but for once a romantic comedy delivered. Where I

usually scoff at the unrealistic nature of the love stories, those in this movie were oddly real and seemed to portray situations that could occur in real "after college" scenes. Interspersed in the story were a husband contemplating cheating on his wife who forced him into marriage too quickly; an obsessively neurotic 20-something female wondering what she is doing wrong in the dating scene; a man afraid of marriage; and a woman so woven into "new wave dating" (MySpace, eHarmony, text-flirting, etc.) that she has lost touch with face-to-face communication. The plot follows these groups, and their shifting ideas of what they need to be happy in a relationship.

Each situation begs the question: "Are you the exception or the rule?" The writing was excellent, and for once in my history with romantic comedies, I could not quote the entire movie without even seeing it. Its pithy dialogue, believable narrative spine and impressive acting give it enough ethos in my book to transcend the normally stale genre. Overall, this movie is one that you should go see — just make sure to bring a date. ☼

"Wendy and Lucy" is calculated, compelling work

BEN GRIMWOOD
Staff Writer

"Wendy and Lucy" is perhaps the most interesting experiment on film of late — it presents a young woman's misfortunes through the camera lens (where most films rely on dialogue). The film's visual minimalism can be seen through the meticulous direction of Kelly Reichardt, who uses deliberate shots that narrate everything viewers need to know about a scene without insulting their intelligence. In this way, "Wendy and Lucy" is a strong film in terms of its visuals and because of the quiet sociological study it makes through the tragic story it has to tell.

Wendy Carroll (Michelle Williams) lives a nomadic existence on her way from Indiana to Alaska, where she hopes to restart her life with a satisfying and lucrative job. The film centers only on the time she spends in the Oregon portion of the trip, where everything hits the fan. In order to ration out her limited supply of money so the trip will run successfully, Wendy sleeps in her car each night. However, after spending the night in a Walgreens parking lot, a security guard wakes her early the next morning and forces her to leave the premises — but her car is dead. Furthermore, the mechanic is out for the day and Lucy, her ever-faithful dog, is hungry. Because she is nearly broke, Wendy tries to shoplift from a grocery store but is caught on her way out and spends the afternoon in jail. When she is released, she returns to the store to discover that Lucy is gone and spends the next several days searching for her companion. With the obstacles continuing to stack up against her, Wendy must recover her belongings so that she can go on.

I do not think I could have imagined this film without Michelle Williams. Having truly proven herself with her role in "Brokeback Mountain," she continues to firmly establish her talents in "Wendy and Lucy." The curious thing is that the film reveals barely anything about her character's life or past, but it is not important. Through the way Williams quietly, but powerfully becomes Wendy, viewers share in and actually comprehend her miserable existence.

Although some critics might stress the plot device of her Alaskan goal, I think it's unimportant. Wendy is going somewhere, but the goal actually does not matter — the whole film is an allegory for escape to somewhere, anywhere. Wendy's trip is motivated by a need to escape, and as the obstacles mount against her in Oregon, Wendy becomes more and more suffocated by entrapment. After all, she cannot go anywhere without her car or best friend.

Besides this allegory of escape, the film also stresses humanism, quietly opining on loving others that need our help. This, in turn, challenges moral definitions of right and wrong. Is it right or wrong that Andy the grocery store clerk has to be a hero, "making an example" of Wendy because she did the "wrong thing" in order to survive? Is it right or wrong that the security guard impulsively offers what he can to Wendy because he sees a poor soul? The answers are up to you, viewers.

Deliberately paced, "Wendy and Lucy" might come off boring to some, but the eighty-minute runtime should keep audiences satisfied. In any case, the visual power and narrative resonance of the film should be enough to keep "Wendy and Lucy" worthwhile. ☼

"Wendy and Lucy" is playing at The Belcourt Theatre.



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THE OSCARS

Late to the party

CHRIS GEARING
Editor-in-Chief

Year of the superhero

KRIS STENSLAND
Head Writer

The year of the gap

TRIP COTHREN
Culture Editor

If you had asked me in early November, I would have told you that I wasn't looking forward to this year's Oscars. Nothing had stuck out the entire year except "The Dark Knight," but the day that a comic-book movie wins an Oscar just isn't here, folks. Then, over Thanksgiving break, I caught "Milk" on its opening night. What an incredible piece of cinema (and politically well-timed). Sean Penn is sensational as the lead, and the film tackles the topic of gay rights with a semi-objective stance (obviously it is a bit more sympathetic to its protagonist). I was convinced that it was going to clean up come February. Then, winter break happened.

Every film that was released was fantastic—the political-historical flick "Frost/Nixon," the powerful "Doubt" and Fincher's curious little film "Benjamin Button." Other highlights include "The Reader," "Slumdog Millionaire" and "Revolutionary Road." I feel like I forgot something. ... Oh yeah, one of the best films of the year, Mickey Rourke's comeback vehicle "The Wrestler." This thing just got competitive. Whatever your feelings are on the various categories, the past few months have seen some fantastic films, cinema that will be talked about and copied for years to come.

My fellow columnists may feel differently, but I felt that this year really focused on the political aspects of our society, individual rights and interpersonal relationships. Maybe not the most unified of themes, but all focusing on one thing: how we treat each other. From a broken father-daughter relationship in "The Wrestler" to a look at the fight for equality in "Milk" to the relationship between time, love and age in "Benjamin Button," we're all watching pieces about how to treat each other as humans. Certainly an interesting topic, and one that made box-office sales soar. But I would urge everyone (at the risk of being cliché) to not forget the lessons that we learn sitting in our seats at the movie theater—some of them can shift not only our opinions, but also our lives. ☼

Sure, there were a ton of great films this year. I've heard that "Milk" and "Frost/Nixon" and "The Curious Case of Benjamin Button" and even "The Wrestler" are all amazing shows. Even my Spanish teacher commented on how great "Slumdog Millionaire" was. But somehow I haven't seen any of them.

Which got me thinking: of all the movies I've seen this year, the only ones I had anticipated beforehand (and even waited in line to see at their midnight opening) were "The Dark Knight" and "Ironman." Thankfully, Bruce Wayne's tales of woe are garnering the attention at the Oscars this year that the film rightfully should (especially Heath Ledger's performance, which should certainly net him a posthumous best supporting actor award). At the same time, why not have a Superhero category? They could even give out an iron oscar (a little ironman, for the iron-y).

Consider: Who watches foreign films? Not as many people as watch superhero films, and yet there's an award for those. How many short films (not on YouTube) have you sat down for this year? That's what I thought. So where's the superhero beef?

Granted, not every film has the power that "The Dark Knight" does. If we could ignore "The Spirit" (because ... just wow), "Hancock" (disappointing), "Hellboy 2" (which apparently was actually better than the original) or even just set aside the critical insignificance of "The Incredible Hulk," we would find that superhero movies are an important genre for our current age. Consider the themes of "Ironman" as applied to our current situations utilizing an action filter to comment on current events should be applauded.

Especially in our dire times of economic depression, the people need a hero. And our heroes need a little golden sidekick named Oscar. I say it's about time we gave it to them. ☼

Have you been intrigued by the movies that have come out this year? Me too! I have seen some great, great movies this past year: "The Wrestler," "Slumdog Millionaire," "The Dark Knight" and "Frost/Nixon." As far as bad movies, I have seen: "Friday the 13th," "Push," "Saw V" and "Lakeview Terrace." Unlike previous years, I saw a big lack in the middle ground. Sure there were a few that landed in the middle quite nicely: "Pineapple Express," "Wanted" and "Taken." Aside from these few middle-of-the-road movies, most of the films this past year were either just bad or just really good.

I know this all sounds a bit pretentious of me, but I must say the disparity between the top and bottom is quite expansive. I mention this because in years past there has been a quite normal distribution of film quality. This range of quality has led me to believe that Hollywood is starting to think in one of two ways: "We need to make a film that will go down as a classic" or "We need to make some quick money." This way of thinking may actually lead to some bad changes in the star city.

With the economic status of the country, it is easy to understand Hollywood's want to make some money. I know it hurts to think of this becoming more of a trend and the mid-level movie becoming a thing of the past. I love the mid-level movie! Sure, the Oscar bait movies are phenomenal, but I like a thoughtless, well-written movie that is aware that it will not win an Academy Award.

Shining example: "Taken," a pulse pounding, heart attack of a movie that was crafted quite nicely. I know it will not be getting any awards, but I had a blast. It was very well done and it kept me on the edge of my seat for a solid two hours. I am a stickler for movies that are pure entertainment. They keep me going to the theater time and time again more so than the brilliant work of art "The Wrestler." ☼

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 obnoxious roommate,

Oh, you come in many forms. Though there may be many trifling concerns that at this point in the year most roommate pairs will have accrued, your contempt for your peers knows no bounds.

First, your most hated manifestation: the "how the hell are you still here?" Sleeping in until noon (and then napping later), never going to class, never doing anything beyond completing the latest video game release and sleeping off your somehow worry-free evenings has miraculously not caught up with you! It's not even that I care about what you're doing with your life, because it's not my call at all, but how is it that you're still here?? I just didn't know we offered correspondence classes here. I guess it's because I'm not in Peabody.

But at least when you're in that mode you're friendly. The only possible worse scenario is when you go all Cold War on me. It is NOT okay to have a roommate that you never speak to! Just because we happen to be in different organizations does not mean it's OK to enforce an exchange embargo. Even just a simple "hey how's it going" would suffice. I'm not even requesting more than five minutes' notice on when you're hosting people. I feel like that's just being minimally decent.

So, obnoxious roommate, don't wonder why I'm not including you on my housing ballot right now. I feel like we'd be best suited to go our separate ways.

Sincerely,
An Angry WASP

And the winner is...

Our editors have made their Oscar picks. What about you?

	BEST PICTURE	BEST DIRECTOR	BEST ACTOR	BEST ACTRESS	BEST SUPPORTING ACTOR	BEST SUPPORTING ACTRESS
CHRIS GEARING Editor-in-Chief	"Milk"	David Fincher "The Curious Case of Benjamin Button"	Mickey Rourke "The Wrestler"	Meryl Streep "Doubt"	Heath Ledger "The Dark Knight"	Viola Davis "Doubt"
KRIS STENSLAND Head Writer	"Slumdog Millionaire"	Danny Boyle "Slumdog Millionaire"	Sean Penn "Milk"	Kate Winslett "The Reader"	Heath Ledger "The Dark Knight"	Amy Adams "Doubt"
TRIP COTHREN Culture Editor	"The Curious Case of Benjamin Button"	Gus Van Sant "Milk"	Mickey Rourke "The Wrestler"	Kate Winslett "The Reader"	Heath Ledger "The Dark Knight"	Penelope Cruz "Vicky Cristina Barcelona"
YOU The Reader						

The nominees are...

BEST PICTURE	BEST DIRECTOR	BEST ACTOR	BEST ACTRESS	BEST SUPPORTING ACTOR	BEST SUPPORTING ACTRESS
"The Curious Case of Benjamin Button"	"The Curious Case of Benjamin Button"	Richard Jenkins "The Visitor"	Anne Hathaway "Rachel Getting Married"	Josh Brolin "Milk"	Amy Adams "Doubt"
"Frost/Nixon"	"Frost/Nixon"	Frank Langella "Frost/Nixon"	Angelina Jolie "Changeling"	Robert Downey Jr. "Tropic Thunder"	Penélope Cruz "Vicky Cristina Barcelona"
"Milk"	"Milk"	Sean Penn "Milk"	Melissa Leo "Frozen River"	Philip Seymour Hoffman "Doubt"	Viola Davis "Doubt"
"The Reader"	"The Reader"	Brad Pitt "The Curious Case of Benjamin Button"	Meryl Streep "Doubt"	Heath Ledger "The Dark Knight"	Taraji P. Henson "The Curious Case of Benjamin Button"
"Slumdog Millionaire"	"Slumdog Millionaire"	Mickey Rourke "The Wrestler"	Kate Winslet "The Reader"	Michael Shannon "Revolutionary Road"	Marisa Tomei "The Wrestler"

FLIP SIDE

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2/16/09 SOLUTIONS

8	5	7	3	2	4	6	1	9
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 - 22 Crater edge
 - 23 Hanoi holiday
 - 24 Paraffin
 - 25 Colleen
 - 26 As it were
 - 30 Disney dwarf
 - 31 Become too hot
 - 32 Baby's foot
 - 35 Jacob's fifth son
 - 36 Repair job
 - 38 Mamie's mate
 - 39 Los __, NM
 - 41 Island of Ireland
 - 43 Writer Hentoff
 - 44 Plans again
 - 45 __ de foie gras
 - 47 Fizzler
 - 48 Bribe
 - 49 Kubrick's computer
 - 50 Wrath
 - 51 Superlatively tangy
 - 55 You better!
 - 57 Tyrant
 - 58 Snooping
 - 59 Wapiti
- DOWN**
- 60 Immaculate
 - 61 Beginnings
 - 62 Help!
 - 63 Web location
 - 1 Redolence
 - 2 Draw breath
 - 3 "Dharma & __"
 - 4 Turf ventilating device
 - 5 Green soup base
 - 6 Precinct
 - 7 Heavyhearted
 - 8 Purple dye source
 - 9 Millstone
 - 10 Canceled
 - 11 Acting as a lens
 - 12 Writer Peters
 - 13 Parts of pipes
 - 18 Red-light district
 - 21 Flap gums
 - 24 Observed
 - 25 Old card game
 - 26 Word with water or pop
 - 27 Racetrack layout
 - 28 Lacking lessees
 - 29 Take in food
 - 30 Infers from info
 - 32 One-size-fits-all footwear
 - 33 Coating
 - 34 Some votes
 - 37 Put out of the way

1	2	3	4	5	6	7	8	9	10	11	12	13
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- 40 W.C.'s co-star, often
- 42 Foundation stones
- 44 Regret
- 45 Graph starter?
- 46 Slugger Henry
- 47 Cabernet sediments
- 50 Fails to be
- 51 Storage cylinder
- 52 Sewing case
- 53 Alphabetize
- 54 Sycamore or palm
- 56 Perjure
- 57 __ Moines

2/16/09 SOLUTIONS

A	L	E	C	R	A	V	E	U	P	P	R	O
G	O	M	O	M	E	R	T	A	H	E	N	
T	O	U	R	N	A	M	E	N	T	S	O	D
N	O	N	O	S	E	T	B	I	D			
S	N	E	E	R	S	T	R	A	F	I	N	G
M	A	N	T	I	S	S	A	R	A	K	E	
O	D	D	E	P	I	L	E	P	S	Y		
G	A	S	G	A	L	A	T	E	A	E	N	C
B	A	I	O	S	O	M	S	M	A	R	I	P
E	M	B	O	S	O	M	S	R	E	S	E	W
R	B	I	A	C	E	E	M	I	T			
A	L	S	M	E	R	I	T	O	C	R	A	C
T	E	E	B	A	R	D	O	T	E	L	B	A
E	D	S	A	N	Y	O	N	E	L	I	S	P

SCOOTER GIVEAWAY

OFFICIAL ENTRY FORM Feb. 18
brought to you by
East Side Scooters
NASHVILLE, TN

CONTEST: East Side Scooters will be giving away one Buddy 50 scooter (valued at \$2,000) to one current Vanderbilt undergraduate or graduate student. To enter, find "Scamper the Scooter Squirrel," who will be hidden in every Vanderbilt Hustler and Vanderbilt Versus from now until Feb. 23, complete that issue's entry form and turn it in. There are two places where you can turn in entry forms: on The Wall (11 a.m. — 1 p.m. on Wednesdays Feb. 11 & 18) or at East Side Scooters (718 Gallatin Ave., from now until Feb. 24). Entry forms received on The Wall count once, and entry forms received at East Side Scooters count five times. Students can only turn in entry forms for themselves and in person at East Side Scooters. One entry form per issue date per student allowed. The scooter will be given away on Wednesday Feb. 25, 2009.

Name _____

Vanderbilt e-mail address _____

Contact number _____

Page number Scamper the Scooter Squirrel was found on _____

VERSUS and THE VANDERBILT HUSTLER are excited to announce your chance to

WIN

your very own

Buddy 50 Scooter

from East Side Scooters

(valued at \$2,000) and a Scooter Safety Class (courtesy of LearnToRide.org)



HERE'S HOW:

1. Find Scamper the Scooter Squirrel hidden somewhere in this issue.
2. Fill out the entry form on the back page of this issue.
3. Turn in the entry form either by dropping it off on The Wall (11 a.m. — 1 p.m. on Wednesdays Feb. 11 & 18) or anytime during business hours at East Side Scooters (718 Gallatin Ave., from now until Feb. 24). Entry forms received on The Wall count once, and entry forms received at East Side Scooters count five times.

The contest is only open to Vanderbilt undergraduate and graduate students, and the scooter will be given away on

Wednesday, February 25

East Side Scooters
NASHVILLE, TN

718 Gallatin Ave. • 226-1100 • www.eastsidescooters.com
Open Tuesday to Friday from 11-6 and Saturday from 11-4

LearnToRide.org



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