

Versus

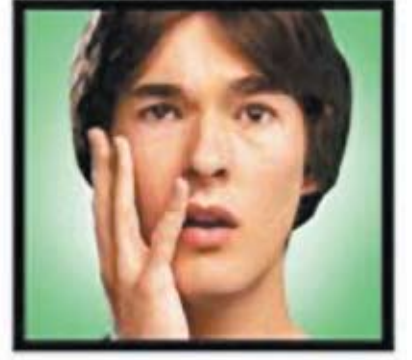
The Vanderbilt Hustler's Arts & Entertainment Magazine

MARCH 17—MARCH 23, 2010 VOL. 48, NO. 8



Interview with **STEVE PINK**, director of

HOT TUB TIME MACHINE



PLACES TO GO, PEOPLE TO SEE

THURSDAY, MARCH 18

The El Dorados and DJ Radio — The Frayed Knot
Take the short walk across campus to the freshly named The Frayed Knot (formerly known as Varsity Grille) for an evening of great music and cheap debauchery. Returning to the stage this evening are consistently entertaining El Dorados. The El Ds will kick the night off with a set full of sing-a-longs and classic rock — crowd participation is highly encouraged. Up next will be Vandy's own DJ Radio, who will keep the party kicking until the early hours of the morning.
(\$5, 10 p.m., 204 21st Ave. South)

Stoney LaRue with The White Owls — Exit/In
Taking the stage at the nearby Exit/In this Thursday night is Stoney LaRue, a down-to-earth country artist with a penchant for passionate live shows that have bred an extremely loyal fan following. As LaRue's own bio reads, "Stoney LaRue plays with a style that combines the rootsy, emotionally honest sound of country with the beer-drinking swagger of heartland rock and a dash of the moody undercurrents of the blues." Taking an interest in music at the ripe age of three, Stoney is now 28 and has shared the stage with some of music's biggest names: From Lee Ann Womack to Dierks Bentley, LaRue has become the go-to opener for many artists. More recently, LaRue has taken the road as a headliner in his own right, playing upwards of 300 shows per year.
(\$12, 8 p.m., 2208 Elliston Place)

The Moody Blues — Andrew Jackson Hall
British fusion rockers The Moody Blues make their return to Nashville for a night downtown at Andrew Jackson Hall at the Tennessee Performing Arts Center. Formed in 1967, The Moody Blues have spent the better part of the last four decades blending psychedelic rock with classical music. Successful for over 40 years, the band have sold over 50 million records throughout their career and their albums have reached platinum and gold status 14 times thus far. Sure, they may be advancing in years, but rest assured they still know how to rock.
(\$55 — \$75, 7:30 p.m., 505 Deaderick Street)

Agent Kitty Von Purr's 'Chemo Confidential' — Mercy Lounge
Check out The Mercy Lounge tonight for a benefit concert raising money for local artist Agent Kitty's battle against breast cancer. Featuring multiple local artists and entertainers, Chemo Confidential will be a variety show in the truest sense, with musical acts (including Big Mike Griffen, Tim Lee 3 and more) and circus-style acts (trapeze, hula hoops, magic shows and more). It might sound a bit bizarre, but this benefit has something for everyone; all for a great cause.
(\$10 minimum donation, 9 p.m., 1 Cannery Row)

FRIDAY, MARCH 19

Yacht Rock Revue with Space Capone — Mercy Lounge
Back in the '70s, mustaches were in, drugs were as necessary as ever, rock music took a mellowing out and the smooth notes of soft rock took the stage — Yacht Rock was born. By paying tribute to this glorious stage of feel-good rock music, Yacht Rock Revue has cemented their place in modern history as the band that throws the smoothest, coolest and most laid-back party in rock. Followed by Nashville's own funk master Space Capone, Mercy Lounge is the place to be this Friday night!
(\$8, 9 p.m., 1 Cannery Row)

Black Violin — Vanderbilt Sarratt Cinema
Black Violin is KeV Marcus, his partner Will B and their DJ, TK. Two classically trained musicians, Marcus and B innovated a unique style of music that effortlessly blends classical with hip-hop. The result is classical music that harnesses the excitement of hip-hop. On May 21, 2005 the duo took home the title of "2005 Apollo Legends," bringing them international recognition and fame. Catch their world-class show this Friday right here at Sarratt.
(TBD, 10 p.m., 2301 Vanderbilt Place (Sarratt Student Center))

Blair Signature Series: Piano Faculty Concert — Vanderbilt Blair School of Music
The Blair piano faculty members join forces this Friday to present an eclectic program of solo, duo-piano and four-hand works by Barber, Debussy, and Schumann. Sit back and enjoy a free helping of grand piano performances by the masters here at Blair. Don't miss out on a great show like this just down the street from your dorm!
(Free, 8 p.m., 2400 Blakemore Ave.)

An Acoustic Evening with Fred Eaglesmith — The Bluebird Cafe
A "songwriter's songwriter," a "cult sensation," an "Americana music hero," a "critic's favorite" — Fred Eaglesmith has been called all of these things. A man who has often drawn comparisons to both Woody Guthrie and Bruce Springsteen, his titles are well deserved. Eaglesmith's songs have been featured in Scorsese and Caan films and sampled by The Cowboy Junkies, Chris Knight and Dar Williams, Todd Snider and Toby Kieth. Hear him play his Independent Music Award-winning song "Alcohol and Pills" this Friday night at the Bluebird.
(TBD, 9:30 p.m., 4104 Hillsboro Road)

SATURDAY, MARCH 20

Matt Ramsey — Wildhorse Saloon
Matt Ramsey is from the small town of Buchanan in the Blue Ridge Mountains of Virginia. At the age of 14, he discovered an old Yamaha guitar that had been collecting dust in his closet for a decade. At 18, he moved out of Buchanan with the guitar strapped to his back in pursuit of a life of music. From that time on, he has become a hugely successful singer-songwriter and performer. Listening to his songs, you can hear the influence of the legendary John Mellencamp but with a breath of fresh air. Witness this talent at Nashville's historic Wildhorse.
(\$8, 6 p.m., 120 Second Ave. North)

Brahms and 'Big Sur' — Schermerhorn Symphony Center
Conductor Carlos Kalmar conducts the Nashville Symphony and Tracy Silverman on the electric violin in a wonderfully diverse program that begins with one of Brahms' most cherished compositions, the beautiful and expressive Symphony No.3. John Adams' "The Dharma at Big Sur" is a piece of mystical grandeur that will provide the perfect stage for the extremely talented Nashville-based electric violinist Tracey Silverman. Finally, the Four Dances from Ginastera's ballet "Estancia" will conclude the program with its captivating blend of warm folk melodies and vigorous rhythms.
(\$37 — \$107, 8 p.m., 1 Symphony Place)

B.B. King's All Stars featuring Herchal Bailey and Natasha Young — B.B. King's
Indulge your senses in the blues of Nashville's very own B.B. King's House Rockers featuring Herchal Bailey and Natasha Young as they transport you back through time to the classic blues sounds of the past, as well as other musical genres that defined the generation — the rock that rebelled and the smooth R&B classics that stand the test of time.
(\$10, 5 p.m. — 1:30 am, 152 Second Ave. North)

Jim Lauderdale — Station Inn
Jim Lauderdale is a mega talented performer and songwriter who has seen major success in both country and bluegrass. He hosted the Americana Music Awards for the past three years and holds the honor of winning the ceremony's very first Artist of the Year and Song of the Year awards. He is among Nashville's songwriting elite, composing for such artists as Patty Loveless, The Dixie Chicks, Mark Chestnut, Vince Gill and George Strait. Jim Lauderdale's roots stem from the Carolinas and his stellar career has taken him all across the United States and even abroad — now, see him here in the home of country music this Saturday.
(\$15, 9 p.m., 402 12th Avenue South)

The Regulars

THE RUTLEDGE
410 Fourth Ave. South 37201
782-6858

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

BLUEBIRD CAFE
4104 Hillsboro Road 37215
383-1461

EXIT/IN
2208 Elliston Place 37203
321-3340

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

THE BASEMENT
1604 Eighth Ave. South 37203
254-1604

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

SCHERMERHORN SYMPHONY CENTER
1 Symphony Place 37201
687-6500

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

CAFE COCO
210 Louise Ave. 37203
321-2626



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Versus

MARCH 17—MARCH 23, 2010 VOL. 48, NO. 8

Versus Magazine

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Party and Bullshit



1. Russell Coleman, Marshall Ticer, Matt Rubinger, Nicholas Berini and Cameron Kruger
2. Hallie Kaplan, Anne Hopkins, Channing Cochran and Devon Madison **3.** Noel Bennett, Helen El-Khoury, Helen Jury, Jessica Henges and Meredith Ackerman **4.** Jon Braun, Brian Kearney, Gardner Smith, Jay Roberts, Steven Groover, Clay Skipper and Danner Close shot-gun at 11,000+ feet **5.** Students in Guatemala at Manna Project International.

From the Editor



'Tis the season of useless holidays. Regardless of propriety or occasion, Vanderbilt students will really use any excuse to party—"It's snowing; let's party!" "It's warmer than 50 degrees; let's party!" "School just started; let's party!" "School just ended; let's party!" "It's Tuesday; let's party!" St. Patrick's Day, which bears very little real relevance to any of our student body, is just another excuse to add to the list.

But you knew that. And that's not to say I'm complaining. As a matter of fact, why don't we take it even further? After all, what's a good thing for if not for taking it to excess?

In Canada, the third Monday in February is "Family Day." I move that we commemorate the occasion with a Greek Life-wide family vs. family case race. There's no better way to get to know your little sib than by wiping up puke and spilled beer while urging him or her to down more Natty. Case races mark the only days of the year (other than Black Monday and Thursday through Saturday) when public belching and projectile vomiting aren't socially condemned.

Oct. 9 is Leif Erikson Day. While the reasons to celebrate this day are plentiful and obvious (Vikings, horned hats, pillaging ... Vinland), the real reason I condone partying on Leif Erikson Day is because some relative of mine once told me I'm a direct descendant of Leif Erikson and his pops, Eric the Red. If the rest of you can celebrate St. Patrick's Day based on 1/243 Irish ancestry, I can rep Scandinavia one day out of the year.

In Colombia, home of rainforests, Shakira and other stuff, Dec. 8 is Immaculate Conception Day. That is the best excuse ever, and deserves recognition via debauchery.

Last, but not least, the 25th of March is Greek Independence Day (technically only in Greece, but since when do we care). While the holiday presents a bit of an oxymoron with regards to our campus, again, since when do we care? "We're Greek! Let's party!" "We're ... not! Let's party!" This one's coming up—fortunately, Greek Independence Day falls on a Thursday this year, arguably the preferred day for random partying (not technically the weekend, but obviously not a weekday).

So, while you celebrate the random glory that St. Patrick's Day by crawling from bar to bar and slugging back green beer and lime Jell-O shots, remember that the party doesn't have to stop here. Urge your local social chair to continue the noble Vanderbilt tradition of partying on any and every whim and finding a random holiday or occasion to excuse it. Although, I don't know when you'll find time to petition, because after St. Patrick's Day comes Thursday, and after Thursday comes Friday, and after Friday comes Saturday ... and after Saturday comes the Holy Day (with GREAT bar specials) and after Sunday comes Monday ...

Avery Spofford

Words to live by in seventeen syllables

Part of me is damn
Relieved I don't remember
what I did last week.

Part of me wonders
Where these bruises came from
And who "Tonya" is.

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: "Philosophy is mental masturbation."

Science Professor: "So, the Moon doesn't have an atmosphere because it's not big enough. Guys, size matters!"

Class: "..."

Guy: "Well, that was awkward."

Girl in WGS Class: "I don't understand how back then anyone could have been asked out without G-Chat."

Professor: "I know students hate being back from spring break. If my last class had rifles instead of eyes, I would be dead right now."

Girl on phone outside Central: "No, no, LISTEN, it's slutty if you're dancing naked without getting paid. But it's not if you're dancing naked to provide for your family."

Horoscopes



PISCES 2/19-3/20

We get it, you went to Cancun, stop calling everyone senior.



ARIES 3/21-4/19

Telling girls that you want to be Tiger Woods when you grow up may not be the best pick-up line.



TAURUS 4/20-5/20

If you are a McDonalds executive, do not approve the ad campaign March Cow Madness.



GEMINI 5/21-6/21

Go ahead and try and bring back the Budweiser "Wazzzzzzzzuppppp!" I promise we will all support you.



CANCER 6/22-7/22

You will atone for your spring break sins by dedicating a few drinks to ol' St. Patrick.



LEO 7/23-8/22

You will give a mouse a cookie. He will not ask for more, but rather respond with, "Thank you, kind stranger." This will be the most polite and well-spoken mouse you have ever met.



VIRGO 8/23-9/22

For once in your life, you will abide by the common adage and hate the game, not the player. This will backfire when it's revealed to you that the player was at fault all along.



LIBRA 9/23-10/22

She's tan because she went to the beach while you were slaving away at ASB. Was your 8 hour lifemap really worth it?



SCORPIO 10/23-11/21

Sorry pledges, the pain has only just begun.



SAGITTARIUS 11/22-12/21

Carpe Diem; The Irish drinking holiday only comes once a year.



CAPRICORN 12/22-1/19

Give that girl walking to Blair in the freezing cold a ride. You won't regret it.




AQUARIUS 1/20-2/18

Prepare for an ambitious couple of days. Your weeklong hangover begins now.

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- Students are invited to continue NETWORKING with panelists and travel to Hawkins Field to support the **Vanderbilt Men's Baseball Team** as they take on Lipscomb University at **6:00 p.m.**

Please **RSVP** by emailing kimya.cole@vanderbilt.edu with the name of the event in the subject line!

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**JESUS, JUDAISM,
and JEWISH-
CHRISTIAN RELATIONS**

Amy-Jill Levine

E. Rhodes and Leona B. Carpenter
Professor of New Testament Studies
Thursday, March 18, 2010

Lecture 4:30 p.m. • Reception 5:30 p.m. • Wilson Hall

Amy-Jill Levine, E. Rhodes and Leona B. Carpenter Professor of New Testament Studies at Vanderbilt University Divinity School, Graduate Department of Religion, Program in Jewish Studies, and Department of Religion, is a widely-sought-after speaker and consultant on the Bible, Jewish-Christian relations, and religion, gender, and sexuality. Her recent publications include *The Misunderstood Jew: The Church and the Scandal of the Jewish Jesus* (HarperOne), *The Historical Jesus in Context* (Princeton), and the fourteen-volume series *Feminist Companions to the New Testament and Early Christian Writings* (Continuum). She is currently collaborating on a Jewish annotated New Testament for Oxford University Press.



This lecture begins at 4:30 p.m. and is followed by a complimentary reception at 5:30 p.m. in 103 Wilson Hall. Parking is available in Terrace Place Garage (21st Avenue South at Terrace Place).

This event is free and open to the public. Seating is limited and available on a first-come, first-seated basis.

For more information, please refer to www.vanderbilt.edu/chancellor/cls, email cls@vanderbilt.edu, or call 343-2574.

**CHANCELLOR'S
LECTURE SERIES
2009/2010**



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CULTURE



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A MAN'S DRINK: THE OLD-FASHIONED

CHARLIE KESSLERING
Entertainment Editor

A high display of balls in a lowball glass — that's the Old-Fashioned.

Recently sloshed back into the collectively faded consciousness by champions of classic Americana "Mad Men" and Esquire Magazine, this drink is cocktail history and worthy of your respect, Mr. Fratstar. Old enough to be President McKinley's last nightcap, this stiff whiskey staple can make the average drunk look like a connoisseur, the average douchebag simply a self-assured man of taste. Tomorrow night — if only

for a moment — save the Natty for the children.

If you're at a bar, they'll know it. If they don't, you're not at a bar. Maybe a discoteca. If you want to pour your own — and you damned sure should — grab a lowball glass (a short tumbler), add a few pinches of sugar, a few dashes of Angostura bitters (found at any respectable liquor store), a modest splash of water and exercise your wrist until the mixture lines the bottom. Pour in a few shots — flexible based on the occasion — of your favorite rye or bourbon, drop in couple ice cubes, garnish with a chunk of lemon peel

and you've made yourself a real drink. I tend to skip the water, but only because I'm tough. Or perhaps an alcoholic.

Take a few trips around the frat house with a tumbler-full in hand. Try it. You could've shotgunned naked five minutes before and girls will still call you "classy." Your confidence — your red-blooded disregard for the pervasive liquid culture — will stand out against all those blue cans. Now, take a sip and revel in your manliness.

Sometimes, life demands a hard stand against light beer. Call me old-fashioned.☞

Sleep on it: Forget the fourth meal

MATT SHELTON
Culture Editor

Whether it's Frat formals, summer preparation or just the coming good weather, the time is now to prepare for the summer weight. Shedding the winter blubber isn't easy, but you can't hibernate in hoodies for the rest of the semester — sweating through class isn't going to get you anywhere, either. I'm here to help, though, with small adjustments in your dietary life that can bring about big changes. There is an alarming trend encompassing not only campus, but today's popular consciousness as a whole. I thought it was just Vanderbilt or college culture, but last year, when Taco Bell trademarked "Fourth Meal," a deadly trend began. People everywhere are trading in breakfast for a late night meal in order to curb that late night craving for calories.



quesarahsera.files.wordpress.com

I remember once being home for break and, so used to the fourth meal diet, I ravaged the kitchen pantry for an eclectic mix of chips, cupcakes, dinner leftovers and anything else that was reminiscent of the Munchie Mart. During this process I dropped the pickle jar on the granite top, shattering the glass jar and covering my plate and self with brine. The noise woke up my mother, who, not remembering that I was home, thought me a thief. When she came into the kitchen, I think she was more offended at the real situation at hand. Sighing at the mess, she went back to bed. When I woke up the next morning, I was met with four articles laid out on my desk. They all had the common theme of late night eating. Amused and just bored enough to tackle these two-pagers, I read them before breakfast and made an interesting discovery: Late night eating dominates your metabolism. Your metabolism works to burn off calories over the course of the day to provide energy for every day functions. Breakfast is the most important meal of the day; we've all heard it. Here's why: In the morning, the body is low energy, which is why we feel groggy, tired, etc. As a result of this, the body's metabolism is low, not needing to use any energy as a result of morning lethargy. By eating breakfast, you give your body energy and boost your body's ability to function, which in turn jumpstarts your metabolism throughout the whole day. Believe it or not, the jump in metabolism from eating breakfast will counteract the calories you ingest as your body burns it throughout the day, and you'll feel better. It doesn't take much either — a handful of almonds and a piece of fruit or yogurt is enough to jumpstart it without causing caloric overload. Fourth meal flips this metabolic method over its proverbial head, giving the body energy and then burning significantly fewer calories while you sleep. Where does the extra energy go? It's stored as fat. So grab something in the part of the morning when the sun is shining, and avoid those late-night bagel bite binges.☞



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When she said, "stop,"
I STOPPED.

WHEN I REALIZED I
HAD THE POWER TO
CONTROL MYSELF,
I BECAME A
BETTER MAN.

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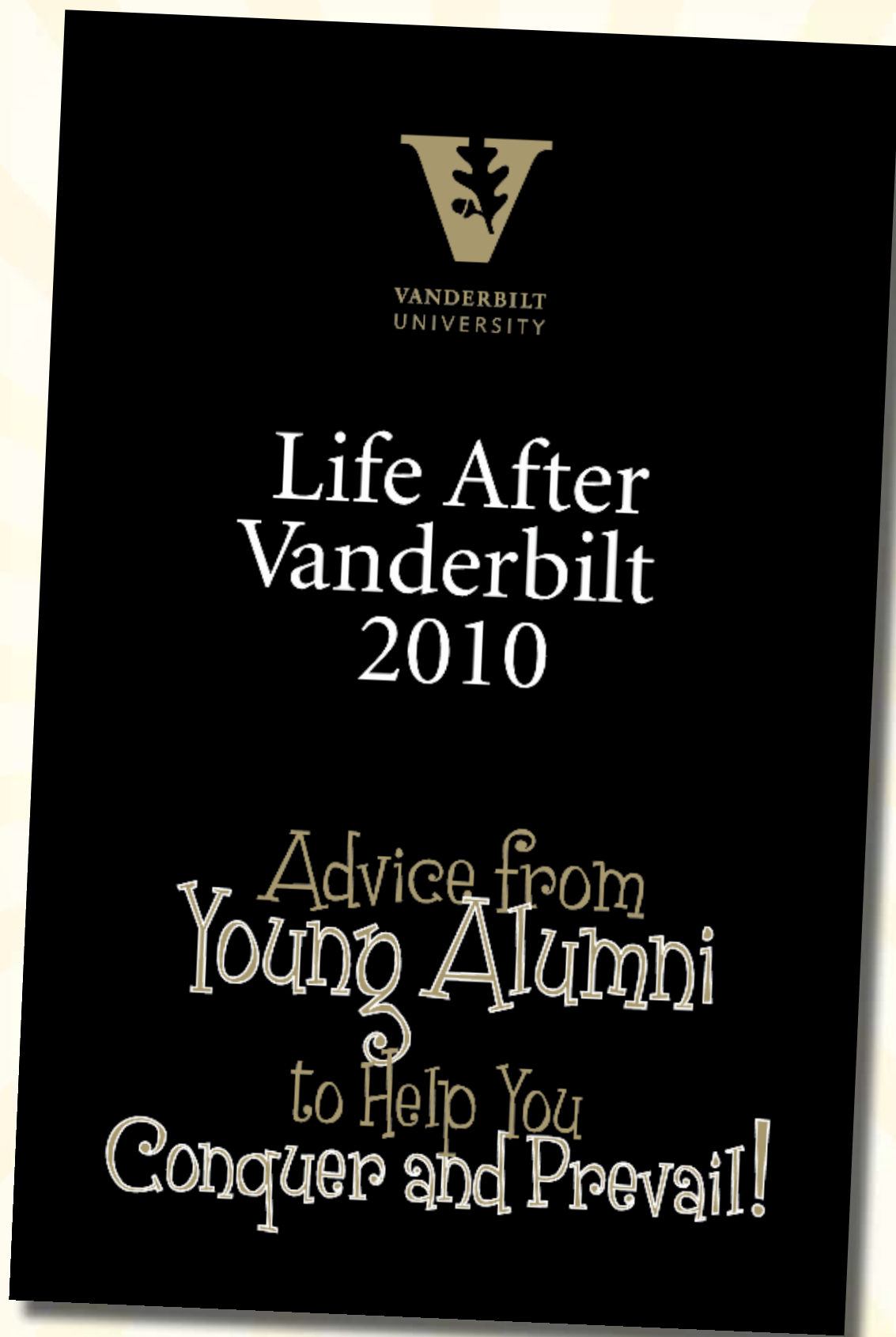
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ENTERTAINMENT

Learn from their mistakes: What not to do on St. Patty's

BART KING
Staff Writer

1. Vehicles: The surest way to ruin a holiday like St. Patrick's Day is to get behind the wheel of a vehicle. Cab Cash or greenback the night's transportation so you don't end up like Nick Nolte, Mickey Rourke or Paris Hilton. For that matter, watch crossing streets, as most other drivers won't be quite as wise. After all, if Steve McQueen can't get away with drunk driving, neither should you.

2. Private Property: Skip the possibility of drunk and disorderly charges by avoiding private residences, businesses and landmarks. Learn from Jerry Lee Lewis' mistake of parading around Memphis' Graceland, drunkenly waving a handgun, demanding to see Elvis. I'd also recommend not carrying a handgun.

3. Unfamiliar Folks: Learn from Robert Ritchie (Kid Rock) and his woes when it comes to drunkenly confronting strangers, including his 2005 bust for assaulting a Nashville



food.thefunthingsguide.com

strip club DJ as well as his 2007 rap for jacking up a fellow patron in a Georgia Waffle House.

4. Religion, Politics and Sexual Orientation: 2006 Mel Gibson DUI. Proof that it takes 20 years to make a reputation and several slurred sentences to destroy it. You're out partying, not passing legislation. Try to have a good time and love one another.

5. Professionals: Before June 1995, Hugh Grant was dating Elizabeth Hurley. Then he met "Divine Brown" on a Los Angeles street corner. My logic tells me if he would have not imbibed before doing so, Hugh would have

thought longer and harder about his situation, and perhaps Ms. Hurley wouldn't have had to cut him loose. If this isn't a lesson learned, I don't know what is.

6. Paraphernalia: If your mother wouldn't want to see you holding it, don't bring it out. Ask Plaxico Burrell if he still thinks it's a good idea to roll up strapped when you head out to the club.☞

THE ENDORSEMENT

"Band of Brothers"



groupstate.us

GRANT DARWIN
Music Editor

In preparation for the new Tom Hanks-produced HBO miniseries "The Pacific," I decided to take a look back at his first WWII endeavor, "Band of Brothers."

Few words (except for the original book of the same title by Stephen Ambrose) can adequately describe how well this program encapsulates the multitude of emotions felt by the men in the European theatre. Following the story of "Easy Company" of the 506th Infantry Regiment in the 101st Airborne Division, the series spans their journey from basic training all the way to the end of the war. Gritty and authentic, the attention to detail is astounding. The characters that die and the circumstances surrounding their passing are matched precisely to the real events.

Each episode focuses on a different soldier, which

offers impressively layered insight into the unique personality of this military regiment. The combination of individual perspectives addresses subject matter often avoided by the likes of History Channel documentaries, such as the emotional repercussions of soldier's geographic and religious backgrounds and even alcoholism. The show achieves an incredible balance between providing its characters with an appropriate level of heroism while simultaneously addressing the flawed nature of individuals. Few shows over the past decade have addressed a subject with such vigor and sincerity. There is a level of human depth achieved that makes its characters accessible and the events exceedingly tangible. Simply calling it powerful doesn't seem to suffice. Spanning ten episodes, each lasting an hourlong, "Band of Brothers" is absolutely a worthwhile time investment.☞

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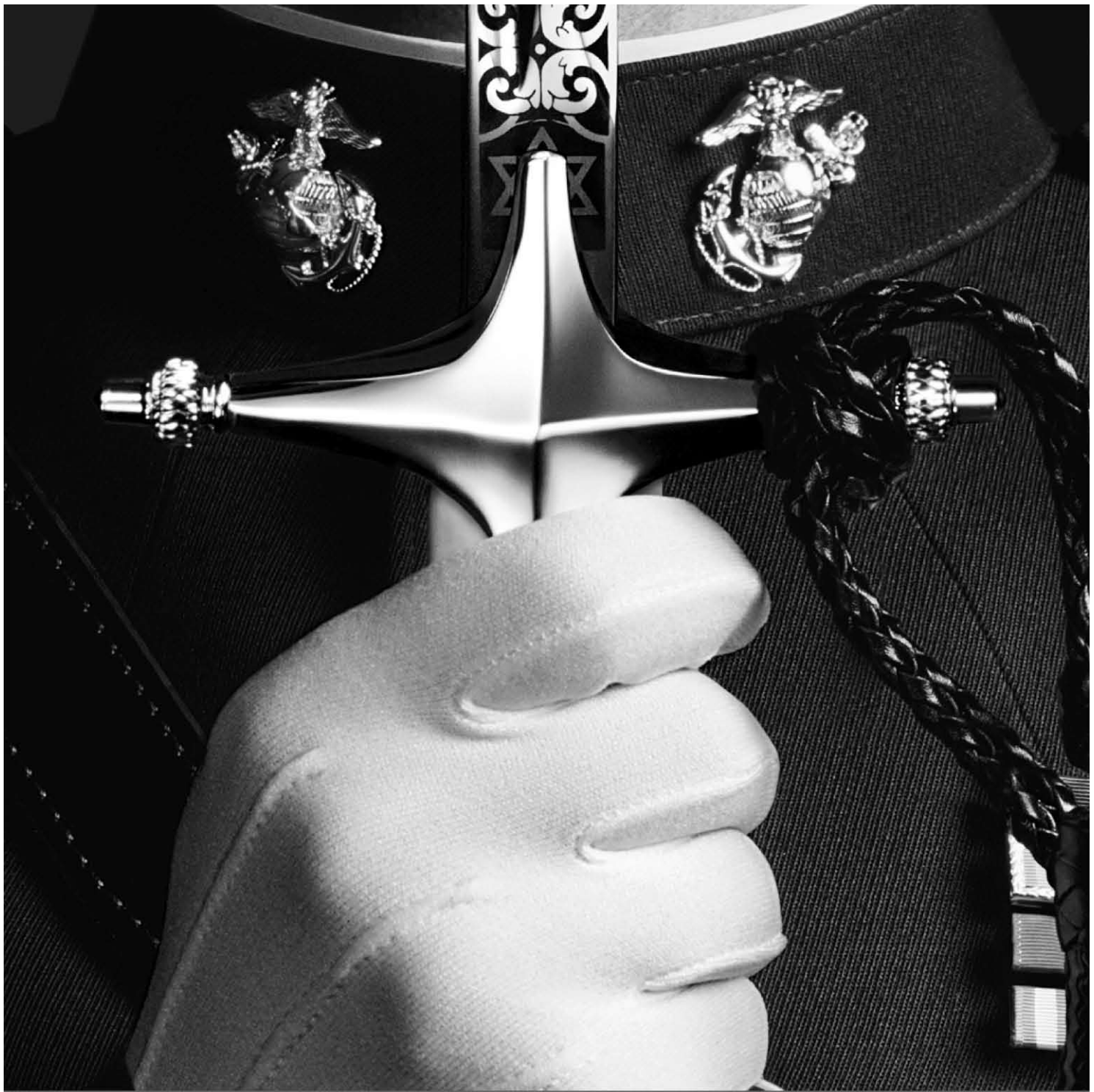
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MUSIC

Why pick a side of the bed? Seven songs sure to start your day right

GRANT DARWIN
Music Editor

"Three Little Birds"

— Bob Marley

This song is like a shimmering stained glass window, with Bob's lyrics illustrating the simplicity of a glorious morning with sun shining and birds chirping. Cliche as it may be, this song is the positive reassurance we all crave to start our day. It's impossible to be grumpy

when you wake up to this song. Singing the words "Don't worry about a thing, every little thing gonna be alright" contains enough positive vibes to even replace one's morning coffee.

"Send Me On My Way"

— Rusted Root

A favorite of fans of the movie "Matilda," this invigorating number can make the morning

come alive, as if in walking out the door you are embarking on a new adventure. You can't help but want to throw off your covers and dance. The multi-cultural sound combines African and Native American influences, flowery flutes and stimulating bongos, achieving superior vibrancy and vivaciousness. Perfect for both day-fratting or a wake and bake, this bouncy tune is as multi-purposeful as it is multi-cultural. The music is enhanced by the voice of lead singer Michael Glabicki, who assures listeners that this new day is sure to be filled with promise.

"Run-Around"

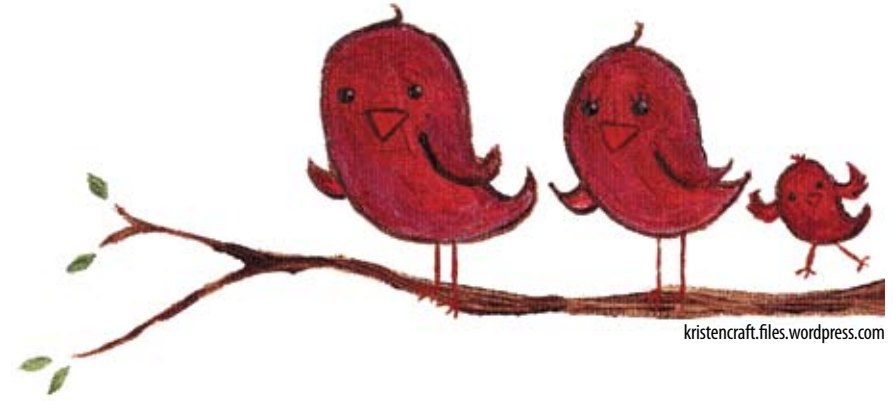
— Blues Traveler

The vigorousness of John Popper's harmonica can blow the sleep right out of your eyes, pull you out of bed and kick you in the ass. If you need more than a sleepy reggae jam to start your day, look no further. This tale of unrequited love was originally meant to be a slower tune, but prior to recording the band decided to speed it up. Thank God! Run-Around is an uptempo masterpiece with gentle guitar and supportive drumming that brings a balanced breakfast of oomph and serenity to your morning.

"Here Comes the Sun"

— The Beatles

The tender twinkling of guitar and soft drumming characterize this masterpiece by underrated Beatle George Harrison. "Sun,



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sun, sun, here he comes" marks the arrival of a new day for the world and invites that friendly face to peek his way through your dorm blinds. With quiet clapping and a gradually increasing melodic intensity, this song is perfect to throw on for that last couple minutes of sleep.

"Mo' Money Mo' Problems"

— The Notorious B.I.G.

Released soon after Biggie's passing, this song features a sample of Diana Ross' "I'm Coming Out." The funky nature of Diana's tune is reflected in the melodic guitar and bass line, which combine to set an up-tempo pace for the song. While it does not have thumping bass like many songs of the genre, there is just enough to get your ass out of bed and inject a little rhythm in your step. Besides, what better way to start your day than with the smooth flow of Biggie's vocals? This early bird anthem is just enough to add some spring to your early-morning step.

"Everyday People"

— Sly and the Family Stone

These funky soul all-stars provide listeners with a brass-infused tune that is charming and revitalizing. With the famous line "Different strokes for different folks," listeners are inspired to simply be themselves, because "we got to live together." The positive nature of this song is aided by a pleasantly moderate tempo, ultimately serving up a nice confidence boost to go with your Rand omelet.

"Every Morning"

— Sugar Ray

This superhit from 1999 by California pop rockers Sugar Ray is smooth, layering an occasional record scratch and whistling (reminiscent of Bobby McFerrin's "Don't Worry, Be Happy") over the voice of lead singer Mark McGrath. The guitar in this song has a definitive Latin flavor that is immediately soothing. Perhaps too chill to provide listeners with enough jolt to get them going in the a.m., this song is certainly relaxing, perfect for a gradual awakening on a weekend morning. ☘



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"Anything worth doing is worth overdoing." – Mick Jagger

These Local Natives aren't from around here

JOE AGUIRRE
Staff Writer

A friend of mine told me to check out the music of Local Natives. I agreed to, but asked which ones were worth listening to. He corrected me, saying, no, listen to the Local Natives band. This shed no light on my dilemma, since I was still thinking of Nashville artists in the area. In fact, this band was simply playing an enormous joke to trick idiots like me. Upon listening to their debut album, "Gorilla Manor," it becomes apparent that the sky is the limit for this indie quartet. Named after the L.A. studio where the tracks were recorded, the album reflects a unique take on the current trend in euphoric harmonies established by predecessors Grizzly Bear and Fleet Foxes. While the singles "Sun Hands" and "Airplanes" do engender comparisons to the aforementioned bands, the complete work

reached surpasses any sort of shallow imitation. With a West Coast sensibility, Local Natives have an unpredictable, youthful tone that the more seasoned Grizzly Bear lacks. The music is less folksy than Fleet Foxes, with earthier harmonies carrying more immediacy than Robin Pecknold's ethereal chants. For a debut album, "Gorilla Manor" is well articulated and focused. The band has a maturity that realizes itself thoroughly in this first work and will continue to manifest itself in others. Lyrically, the material is quite serious at times, with "Airplanes" offering a posthumous tribute to the pilot grandfather of one of the band members and "Shape Shifter" documenting an existential crisis. Perhaps the most interesting choice the band made, in my eyes, was to include a cover on their debut, and not a cover anyone could have



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predicted. The 8th track of the album is a complete reinterpretation of "Warning Sign" by The Talking Heads, but the style is entirely the Natives' own. All of the paranoia and nervousness of the original is melted into melodic guitar pop. Perhaps the only facet of the song intact is the bassline, and the vocals have been morphed into another chanting Fleet Foxes-esque anthem. Did

the band choose the cover to distance itself from previous comparisons? Who can say. And regardless of the logic of it, the tune works well with the rest of the album and contributes uniformly to the entirety of it. I encourage you to get lost in "Gorilla Manor" and enjoy the dozen tracks for yourself. These Natives might not be local, but their music will make you feel right at home. ☼

LOCAL NATIVES



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SOUNDTRACK TO THE ISSUE



Below, the editors share what tracks we've been spinning as we create the glory you're holding in your hands.

1. "I Wish I Knew Natalie Portman" – K-OS
2. "On Melancholy Hill" – Gorillaz
3. "Colors" – The Pass
4. "Korean War Memorial" – Princeton
5. "Daytime Rainbows" – A Sunny Day in Glasgow
6. "Wreck Of The Edmund Fitzgerald" – Gordon Lightfoot
7. "Sky's The Limit" – Notorious B.I.G. (ft. 112)
8. "Tessellate" – Tokyo Police Club
9. "I Don't Know Ya" – B.o.B.
10. "Don't Look Back In Anger" – Oasis

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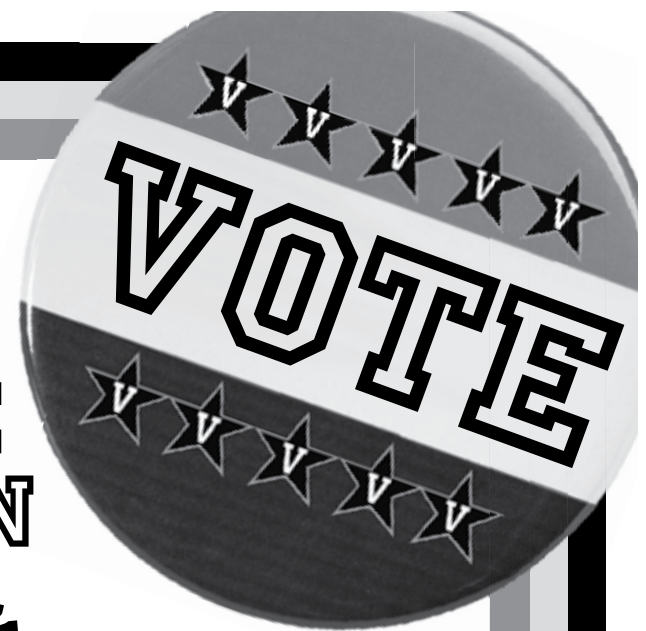
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FASHION

FASHION WEEK AROUND THE GLOBE

LAUREN JUNGE
Fashion Editor

As a follow-up to Versus' coverage on New York Fashion Week, we report on some of the hottest international fashion weeks. Look forward to more coverage of international fashion weeks with next week's issue as well as coverage of menswear collections and the fashion world's main event: The couture shows. ☞

The Autumn/Winter 2010 international collections

Here is just a sneak peak of the A/W 2010 collections from Milan and Paris fashion weeks. For more, check out InsideVandy.

MILAN February 28 The Debonair: Salvatore Ferragamo

As any friend of mine will tell you, I do not watch TV; however, I have quite a love for old movies (let's just say AMC is my jam). Even more so, I love the clothes from eras long gone, which is exactly what Salvatore Ferragamo's collection evoked. Ferragamo's runway show began with a short film celebrating the house's history, flashing images of famous clients like Audrey Hepburn and Greta Garbo; such an opener made one thing clear: Massimiliano Giornetti, the company's menswear designer who has just taken over the reins on the women's side, would be returning the brand to its roots. His predecessor, Christina Ortiz, struggled to find the right tone for the contemporary version of the label. Making up for such struggles, Giornetti's designs brought to mind a seventies interpretation of Garbo's wardrobe than her thirties originals, but this tantalizing take on the authentic is actually keeping with the mood of the season. With an emphasis on staples, the collection was full of suede trenches and leather-detailed capes. Sticking true to the seventies interpretation (the era that brought out the women's pantsuit), the collection was full of suits perfect for that high-powered Ferragamo customer, such as a pinstripe three-piecer or a menswear check jacket worn with matching cuffed shorts. More casual looks like a gray camp shirt paired with a long, pleated black leather skirt and belted Lurex-shot sweater dresses are perfect for looking chic on crisp fall nights. Spicing up every look were timeless accessories like fedoras, shoulder-strap bags that hit at the hip and matte crocodile or leather knee-high boots. Every piece truly was, as one observer remarked, "what Ferragamo should look like." The brand that made Hepburn's feet famous is back. ☞



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PARIS March 4 The Party Girl: Balmain

Having grown up in the city that never sleeps, I'll be the first to protect my party girl rep (channeling our editor-in-chief's popular "Defense Of The Party Girls" article). Now, a party girl is nothing without the right dress. Memories of a wild and crazy night (well, what you remember of it at least) are often connected to the attire you wear — you remember that cute boy who spilled his Bud heavy all over you because it stained your favorite blouse or dancing on the booths of Disco because you can recall the way your dress felt as it twirled around your thighs. Clothing causes recall, just like all your senses do. And there is no greater dresser of the daring than Balmain. The line's designer Christophe Decarnin keeps hot and sexy alive season after season; with this collection, he's gone Baroque 'n' roll, with a Balmain field trip somewhere between Prince's Purple Rain spectacle and Louis XIV at Versailles. Picture gold, brocade, frock coats, Louis-heeled ribbon-laced boots, sequin and lamé dresses galore. Moving Balmain away from the distressed MASH-militaria of summer to a classier, dressier look, Decarnin puts this notoriously expensive collection at a point where the value of the original can be clearly distinguished from the cheap knockoff (take, for example, highly elaborate pieces like high-collared seventeenth-century cutaway coats and gilded jeans). Decarnin also brought back the leg-lengthening, over-shoe flared pant with seventies-esque tailored pantsuits. However, those gold-buttoned pinstripes are the closest this collection is ever going to come to workwear. What the Balmain woman (and party girls everywhere) is really hooked on is the competitive evening opportunity to flash as much leg as possible. She'll be pumped to see there's no faltering in that department — Decarnin's short and tight paillette-smothered dresses with the big-shouldered silhouette he's made a signature for several seasons will continue to keep social butterflies dressed to the nines. Another Balmain mainstay is the long-in-back, short-in-front lamé gown, which still plays up the right parts of the body while taking into consideration winter's play on length. So grab any of these great garbs and a pair of sky high stilettos and head out on the town! ☞



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Interview with **STEVE PINK**, director of**HOT TUB TIME MACHINE**

"Hot Tub Time Machine:" Terrible movie title, or best movie title ever? Regardless of your stance on the issue, chances are that by now you've heard the name and are at least privy to the film's existence. Starring John Cusack, Rob Corddry, Craig Robinson and Clark Duke, "Hot Tub" chronicles the ridiculous adventures four men experience after traveling through time back to 1986 thanks to the supernatural properties of their hot tub. Staff writer Alex Goldberg recently had the chance to chat with director Steve Pink about the upcoming comedy.

Versus Magazine: Why should people see this movie?

Steve Pink: 'Cuz it's really funny. I would say that's number one. I think any comedy by definition has to either be really, really, really funny or you actually shouldn't go see the movie, so they should see the movie because it's really, really, really funny. And the second reason why I think people should see this movie is because the characters are good. That's the number one requirement to myself. Movies have to be really funny and you have to like the people that you think are funny. My other answer would be that it's about the '80s and all that other nostalgic stuff, that's really strong in the movie and also really funny.

VM: What are the songs involved and how do they relate to the film?

SP: I love music in movies. It's actually really important to me. In terms of mood or feeling or any particular mood and feeling or energy or whatever you need, most really good music supplies that when you're watching a movie, and in this movie ... When you're with the characters I tended to use music that was more alternative, whereas when you're in the '80s, the characters are experiencing the '80s, we kind of focused on the big pop music that was happening at the time across many genres, so it includes Motley Crue and Poison and that genre of music; there's also New Order and Men Without Hats and that genre. There's also The Replacements and that sort of post-punk college radio kind of genre. There's David Bowie, so every decade has something to offer. I tried to use as wide a range as possible for this particular movie so that all the different genres that were popular in the '80s could be represented.

VM: This is your first feature film that you've directed since "Accepted." How did you get back into the mode of directing this movie and what was it about this project that made you want to get back?

SP: You always want to start shooting when you get the opportunity and the bug as I do, so in terms of getting back to shooting it was easy because you just want to keep doing it and do better at it. In terms of this material, we have such a ... freedom of tone (given that it was "R"). Everything I had written for the most part tends to be "R" rated and it just gives me the freedom that I really enjoy. It's "Hot Tub Time Machine." What's not to love?

VM: What do you think will appeal most to college audiences?

SP: I think it's rebellious and ridiculous at the same time, and it doesn't take itself too seriously. I know when I was in college those were the most important things to me, as a part of it being funny. My first answer is always going to be, if it's not funny, then no one's going to like it, and that includes college students. But I think it's a really funny movie and that, number one, is going to appeal to the college students. And the brand of comedy people will appeal to college students, because the characters are massively reckless and irresponsible, and when I was in college I was massively reckless and irresponsible for the most part.

VM: What was the process of getting an ensemble from different aspects of the comedy world?

SP: Well, it was pretty easy for me because given as the characters written in the script, those guys just sort of readily appeared in some way. The combination of them, especially when they all got together, just proved to be really outstanding and remarkable in terms of their relation to work with each other and their ability to work off each other comically was just amazing. They all each have a different sort of speed. Rob Corddry is a very different kind of speed from Craig Robinson, but their ability to play off each other was just outstanding every single day, and that was also true of Clark Duke and Cusack. Every one just had a different speed of pitch. They were never fighting each other for laughs, because their laughs came from different places. Each one of them has a comic ability that is different from one another, so it allows them not to crowd each other in working together as an ensemble. As a result, the ensemble works really well. You know, getting a slightly different vibe and a slightly different perspective from each of the characters, which helps generate the comedy between them.

VM: If you could choose one thing about the movie that attracted you to the project, what was it?

SP: Would it be too trite and worn out already to say "Hot Tub Time Machine?" A lot of people are like, "Hot Tub Time Machine? That's really stupid," when they first hear the title, and of course I thought that, too, and then I realized that's why it was so fantastic. We're very conscious of the fact and call out the fact that we are aware of how stupid it is. Going back to the '80s was big, too. It's a hot tub time machine, and they go back to a period when I was in college and high school, so it was nostalgic for me to sort of go back to that era. That's two things. Number one would be "Hot Tub Time Machine" and number two would be the '80s and sort of going back to that time in my life and seeing what was there and taking comedy out of it.

VM: You have worked with John Cusack a lot before, being the writer for "Grosse Pointe Blank" and "High Fidelity." How is it being the director of a movie with John Cusack?

SP: John is really generous. It was a more satisfying position to be in. When I was writing and producing as his partner, you talk and talk and write about it, and prep it as a producer but then he goes and shoots it with another director while you're standing there. He would often talk to me while we are on set about what we're doing with the writing and where the stories going and talk about his character and about the film we were making, but I wasn't saying "action" or "cut" or moving the camera, so I wasn't having the director conversation with him. In terms of his actual performance ... To direct him and also be a part of that process, which is also part of the essential process really in the end [since] you want to get it on film, was just fantastic and great. He's done it so long. He's so good at it that we just had a lot of fun shooting. I've never had to step aside from talking about it, prepping it, shooting it. We did it together the whole time, and that was really great. He trusted me to move the camera and do what I needed as a director. He's a really, really good actor and works well with everybody to make sure we get from him what we need.

VM: How much leeway were the actors given on set in terms of improvisation?

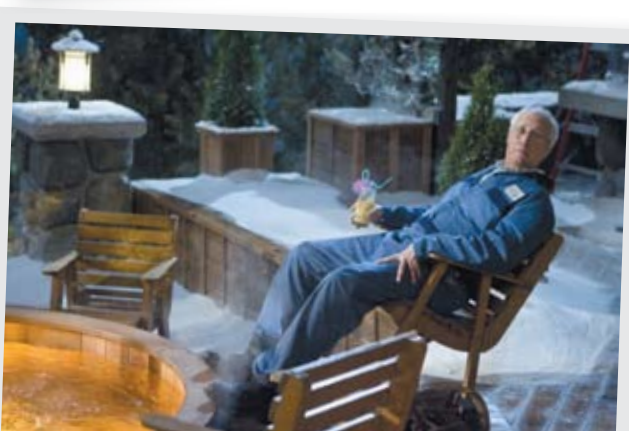
SP: It's a great question because you read in a lot ... which kind of has the tendency to downplay the writing. On the other hand, you could be like, "They said every word that was written in the script." I think it dismisses the talent of the actors, so I kind of always say that it is kind of a combination, because it's true. You look at the text, and when you rehearse the actual script, sometimes it's really, really funny and they don't improvise at all. Sometimes, they just naturally, because they're actors, and really funny comic actors, they can generate all kinds of new material around the storytelling point of any given scene. In which case the scene itself, as written, can be entirely thrown out because once the sense of the scene or the story point they're telling, whether it's a plot point or a character idea, the scene could be entirely improvised with an entire set of jokes that have never been written and the scene can be 20 times funnier than it originally was. I wouldn't call it strictly improvising because it's not like they were like, "Hey, let's think of some really funny shit to say" ... It's not really like that, in my view. I think all the really, really funny comic actors of today really do their homework in terms of what crazy circumstance they're in and improvise from that basis, which might seem a little obvious, and the only reason I only give this long answer is because I think there's a misconception about it, and I think that misconception is, "Oh, they just thought of a bunch of funny shit and they shot it," which sometimes is the case but mostly is improvisation that is generated from really being hard about what particular idea we are trying to convey.

VM: Any funny or interesting anecdotes from production?

SP: We have the hot tub effect, and it's swirling at the end of the movie when they go back in the hot tub time machine. The special effects crew built the crazy vortex where the water actually has to spin, and the special effects crew built it with these special water pumps that generate the flow of water into a vortex in this tub that we built on this giant set. We're all standing there, and the special effects guy was like, "Okay, this is how it works," and he jumps in it and because it had such a high velocity he got spun around and couldn't hold on to the side, so it's spinning and spinning as fast as the velocity, and we tried to shut down the pumps and drag him out of there. All the actors are like, "Hey, Steve, go fuck yourself!" They were basically like, "We're not getting in that thing." I'm like, "Yeah, you're not going in right now," and everyone was like "No fucking way!" That was just something that was hilarious, because we were being confronted with actually having to jump in to what was the hot tub time machine, and the hot tub time machine we made, at least initially, was so massively powerful that it almost, I wouldn't say actually hurt our special effects guy, but he certainly got ripped. He certainly had quite the vortex experience. That was kind of ridiculous that we actually got to build a hot tub time machine and actually make it work. We had to learn to slow it down, so we could actually get the actors in it. It made me realize what my life had become in some ways that I actually had to build a hot tub time machine and make it work.

VM: What was it like having Chevy Chase on the set?

SP: Fantastic. I mean, he's really, really great. I just love the guy, and I just have to say having him around was really, really great. Some people love him in the movie, some people say he's okay in the movie. I think that he's just not enough in the movie. He's almost bigger than the part in a way. He was underutilized in some way, so he didn't get to fly as much as I would love for him to. I do have a great Chevy Chase anecdote though, which was when we were all saying goodbye to him. We have this kind of reverential feeling for the guy, so we had this dinner and he was saying goodbye. Craig Robinson, who I feel is a comedy assassin, stands up and he's very solemn and says, "I just want to tell everyone that tonight is the 30th anniversary of a young comic who walked on under the lights of SNL and changed Saturday Night Live forever and became one of the greatest creative comic talents in history. I would like everyone to raise a glass to Steve Martin." We were all shocked, and he goes, "And here today we have Chevy Chase to talk about Steve Martin." It was just so damn funny because just to hammer Chevy Chase on the night before he left was just fantastic to me. It was a great set up. Chevy Chase was then forced to stand up and talk about Steve Martin for five minutes. It was just a hilarious joke to me. Craig Robinson is so damn funny. ☺



FLIP SIDE

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Level:

1 2
 3 4

SUDOKU

THE SAMURAI OF PUZZLES By The Mephams Group

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Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk

For the solution to today's puzzle, please go to the bottom of the homepage at www.OutsideVandy.com

3/17/10

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WHO SEES THIS AD?
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and many faculty/staff,
parents and alumni

CROSSWORD

- ACROSS**
- 1 Repairs with thread
 - 5 Burning
 - 10 Part of C.W. Post: Abbr.
 - 14 BCS org.
 - 15 Tot watchers' nicknames
 - 16 Muscle quality
 - 17 "Unbelievable!"
 - 19 Radio toggle switch
 - 20 What you can't have success without?
 - 21 Abate
 - 23 La Méditerranée, e.g.
 - 25 "Knitting aid, in a way"
 - 28 "Born Free" lioness
 - 30 Record book
 - 31 Evaluates
 - 32 Adopt, as a stray
 - 35 Cosmetic surgery, for short
 - 37 "Office component"
 - 42 R.E.M.'s "The ___ Love"
 - 43 Like angry bees
 - 45 Highway with a terminus at Dawson Creek, British Columbia
 - 49 Night sch. course
 - 51 Give off
 - 52 "Legendary archer"
 - 56 Evian, for one
 - 57 Each
 - 58 Japanese-American
 - 60 Almond ___: crunchy candy
 - 61 "Cartoon beeper"
- DOWN**
- 1 ___Cat
 - 2 Old French coin
 - 3 Wakeboard relative
 - 4 Exams for srs.
 - 5 Yosemite photographer Adams
 - 6 '60s-'70s Saudi king
 - 7 Having one sharp, musically
 - 8 Cry of support
 - 9 Competitor of Helena and Coco
 - 10 Mississippi River source
 - 11 Vegan's credo
 - 12 Add, as if by pouring
 - 13 Plays the siren
 - 18 Cleopatra's undoing
 - 22 Equipment for
 - 23 Came across
 - 24 Jack of Westems
 - 26 Recital performer
 - 27 Pre-weekend
 - 29 Cold War agcy.
 - 33 Like some unexpected endings

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