

# Versus

Entertainment & Culture at Va

APRIL 17—APRIL 23, 2008 No. 13

## Colbie Caillat

Colbie talked to Versus — it started in our toes and made us crinkle our nose...

Vandy students show off impressive art for the Hamblet Award ...

We've got 10 albums for to look out for this summer ...

"Hey man, what a great lineup. It's gonna be awesome."  
-Randy Rogers, Rites performer

## PLACES TO GO, PEOPLE TO SEE

### THURSDAY, APRIL 17

#### **Uberphonics — Christopher Pizza Company**

This local jam trio refuses to allow themselves to be lumped in with other jam bands, providing a fresh, eclectic approach to jazzy rock that will appeal to even the most skeptical of listeners. (\$5, 8 p.m., 1524 Demonbreun, 742-7464)

#### **Micky and the Motorcars — Exit/In**

Hailing from Idaho, Micky Braun and his band have been making music since their elementary school days, and now produce an energetic mix of country and rock that has earned nods from Cross Canadian Ragweed and Willie Nelson. (\$15, 8 p.m.)

#### **Thad Cockrell — Mercy Lounge**

Cockrell is all Nashville, embodying the spirit of old-time, classic country before its dilution by the pop scene. Don't miss "one of the best young songwriters in Nashville" belt out some of his most heartfelt and genuine melodies. (\$10, 9 p.m.)

#### **Far From Folsom: A Johnny Cash Tribute w/All We Seabees & The Bohannons — Springwater**

The Seabees depart considerably from their well-known pop-punk sound to deliver a reverent tribute to one of country music's greatest. (\$5, 9 p.m., 115 27th Ave. N, 320-0345)

#### **Harley Allen with Justin Hayward — Station Inn**

Allen is a bluegrass artist in his prime, having performed vocals for several songs on the "O Brother, Where Art Thou?" soundtrack, as well as collaborating with the likes of Garth Brooks and Allison Krauss. (\$10, 9 p.m.)

#### **Richard James and The Special Riders — fooBar**

This outfit from Memphis plays — big surprise — a new blend of blues, adding an energetic percussive beat and some nasty guitar distortion for a bad-ass sound. (Cover TBA, 9 p.m., 2511 Gallatin Ave., 226-7305)

#### **The Mother Superior with Sons of Roswell — The End**

This unique group from Philadelphia heads down to Nashville to begin a quick tour around the South, bringing their unheard-of medley of hard rock and hip-hop to the heart of the country scene. (\$5, 9 p.m., 2219 Elliston Place, 321-4457)

### FRIDAY, APRIL 18

#### **Rites of Spring — Vanderbilt University (Alumni Lawn)**

Listings seem kind of unnecessary for tonight, when a measly 15 bucks on the card will get you into an outdoor performance by Colbie, Spoon, DJ Kool, and many more, all to be viewed by you and all your closest friends. Oh, and that's just Friday night's lineup. (\$15 for both nights, gates open at 4 p.m.)

#### **Jypsi — Layla's Bluegrass Inn**

Signed to Arista Records, this group of four siblings is known around Nashville for being those mod-styled kids with a new take on bluegrass. (Free, 5-9 p.m.)

#### **John Prestia — Music City Bar**

Catch country/rock crooner John Prestia may sound like he was born and bred in Nashville, but rumor has it he's actually from Jackson, New Jersey. Still, his country sound is authentic and worth a trip downtown. (Free, 9 p.m.)  
2416 Music Valley Dr. #161

#### **Gypsy Pompe — Café Coco**

With influences from jazz, acoustic bluegrass and western swing, this Nashville-based band surely has something for everyone. Check them out after hours at Café Coco, and get yourself some late-night munchies too. (Free, 11 p.m.)

#### **Grand Ole Opry featuring Diamond Rio and more — Grande Ole Opry**

Since coming onto the scene in 1991 with a platinum album, Diamond Rio has rocked the country world, selling over 10 million albums and garnering more awards than they can count. Check them out as they headline the Grand Ole Opry, where they were inducted in 1998. (\$34-49, 8 p.m.) 2804 Opryland Drive

#### **The Moody Blues — The Ryman Auditorium**

The Moody Blues' accolades include selling over 55 million records, fusing classical music with classic rock and coming up with one of the first concept albums, "Days of Future Passed." (\$55.50-75.50, 116 Fifth Avenue North)

#### **The Dixie Bee-Liners CD Release Show — The Station Inn**

Abingon, VA natives are creating a name for themselves in the world of bluegrass and roots music. Check out their impressive layered vocals and beautiful, original songs. (\$10, 9 p.m.)

### SATURDAY, APRIL 19

#### **Rites of Spring — Alumni Lawn**

Did we mention Saturday's lineup including Old Crow Medicine Show, Feist and some dude named Lil Jon?! Better yet, it's only \$15 on the card. Seriously, be there. (\$15, 3 p.m. to 1 a.m.)

#### **Webb Wilder and Nathan Angelo — 3rd and Lindsley Bar and Grill**

Webb Wilder's relentless touring schedule continues with the wild man playing both kinds of music — Rock and Roll. Also, Nathan Angelo with Rob Blackledge and Brad Passions. (\$10, 7 and 10 p.m.)

#### **Faun with Stephen Gordon, The Regulars with Caitlin Rose and Enjoy the Zoo — The Rutledge**

Progressive rock band Faun with Stephen Gordon is lighting up the stage with friends The Regulars and Enjoy the Zoo! (\$7, 8 p.m.)

#### **Lord T and Eloise and DJ Justin Kase — Exit/In**

Eccentric rappers Lord T and Eloise claim to be aliens sent to help Earth in times of decadence and silliness with their own special brand of rhymes. (\$10, 9 p.m.)

#### **Dale Ann Bradley Band — Station Inn**

Covering everything from blues to gospel music, Dale Ann Bradley muses on the themes of love and sacrifice in her lyrics but then let's her music and amazing soprano voice do the rest of the work. (\$10, 9 p.m.)

#### **Welcome To Ashley & Pale Blue Dot — The 5 Spot**

Welcome to incredible power-pop that's somewhere between The Killers and the Clash with Chicago's own Welcome To Ashley. (\$5, 10 p.m.)

#### **Record Store Day — Grimey's New and Preloved Music**

Grimey's is throwing a party and you should come. There's live music, give-aways, contests, cheap refreshments, and incredible bargains on great music (as always). (Free, 11 a.m. to 8 p.m.)

### The Regulars

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

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

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

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

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

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

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

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

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

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

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# Versus

APRIL 17—APRIL 23, 2008 N° 13

## Versus Magazine

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## FROM THE EDITOR



This is my last letter! I'm overcome with nostalgia as I write this—we've had some great times. In the past few months, if I may say so, Versus has progressed by leaps and bounds (due entirely to the hard work and ass-kicking of those names to my left), and we have had a ton of fun. Don't cry just yet though; we'll be back just in time for the intolerable August heat.

So we talked to Colbie this week, and yes, it was everything I had hoped for and more. Check out the podcast of Culture Editor Courtney Roger's interview with the budding songstress; she is exactly as mellow and sincere as you might think. Her favorite color is seafoam green; she said if she could be any animal in the world she would be a bird. Well, Colbie, if you're a bird, I'm a bird.

Speaking of Rites of Spring, the festivities go down tomorrow at 4 p.m. The festival kicks off with a Battle of the Bands competition of student bands, which segues into a night of bona fide, excellent live music. Those of you incapable of making your own plans for Friday and Saturday nights, rejoice. The Music Group has you taken care of until 1 a.m. both nights. As far as having Cupid in place of DJ Kool—I'm not sure how I feel about it, although I do appreciate a good Cupid Shuffle: "Down, down, do your dance, do your dance." I think I will.

Oh, by the by—Versus is teaming up with the photographers and videographers to provide comprehensive coverage of the festival on InsideVandy; videos of the performances, photos, podcasts and artist interviews. Look out for it; it's gonna be sweet.

I leave you with words from the 1990's hit film "Pretty Woman," in the timeless words of the wise Kit DeLuca.

"I gotta split; goodbyes make me crazy."

Darcy Newell

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## PIC OF THE WEEK



"Night at the Lake" HUNTER ADKISSON

Nelson Mazda  
presents

April 17-19, 2008

25  
M

CELEBRATE  
MERCY

25 YEARS & BEYOND

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Priscilla Shirer Phil Keaggy  
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Check out [www.mercy25th.com](http://www.mercy25th.com)  
for ticket information and a full schedule of events!



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### Lunch favorites-

Wasabi crusted tuna salad  
Asian style shrimp dumplings  
Smoke Salmon pizza

### Dinner Favorites-

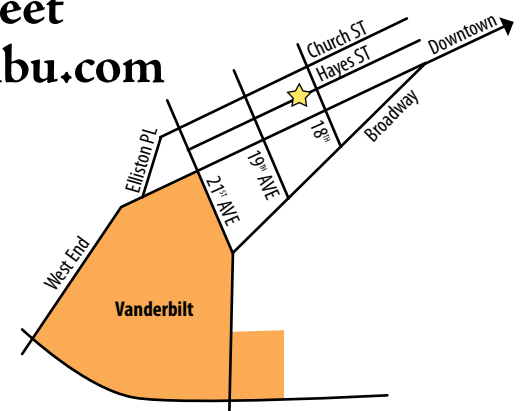
Maple glazed duck over sweet potato risotto  
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### Directions from Vandy:

Travel heading toward downtown, go to 19th Avenue and take a left, take a right on Hayes Street and Mambu is on the left between 18th and 19th Avenue.



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## SHORT STORY

## Dancing in Paint, Part II

LAUREN ELIZABETH FURLONG  
Contributor

When he turned back, though, and rejoined her sorrowful eyes with his own, he remembered once again why he was willing to do these things for her. He remembered how happy it made him to see her smile and hear her laugh. He remembered the overwhelming feeling it gave him to hear her say that she loved him, that she needed him and that he made her happy. He realized, then, that he'd simply caught her at the wrong time. Timing was key. He could have made the same comment yesterday, and she would have laughed along and teased herself with him. It was always hard to tell, though, when she'd become offended. It was as if she didn't know his jokes were harmless, yet they'd been together for the past year.

"You nerd," he affectionately teased, locking his eyes with hers and allowing a small smile to form on his face to let her know that he was, and had been, joking.

"That's right, I am a nerd," she said, eyebrows still raised with a simultaneously flirtatious and threatening tone. She was letting her guard down; they both could feel it. Kevin knew exactly what to say.

"And that's why I love you, Melinda"

She lowered her eyebrows and released a small, fleeting smile. He always knew how to fix things. She was a broken girl, and he knew where the pieces fit. He also knew that part of what she needed was someone to remind her that her uniqueness was beautiful and that sometimes she didn't need to take herself so seriously.

"Let's get out of here. I don't know how you can stay at school after dismissal on a Friday, especially on a day like today. It's so nice outside. Wouldn't you rather be enjoying the end of the nice weather than sitting indoors doing school work?"

"Well, Kevin, since I'm such a nerd, I enjoy learning. Plus, art class isn't work for me, you know that."

However, Melinda silently admitted to herself that it was a beautiful day out and that it would probably be one of the last before the green leaves faded into rusty reds and apple yellows.

Soon the sun would set long before she was ready to leave her tiny world, and eventually the sidewalk would be splattered with specks of brown crushed beneath the shoes of kids walking to and from school.

"Oh come on, Melinda, let's just go home."

"You're right, it's getting late anyway."

She took one last look at the painting that had spurred their discussion. She'd held it in her hands the entire time, clutching the edges dreading the moment she'd have to set it down and return from her fantasy world. She gazed at the star-filled sky hovering above the small town, and the dreamy mist filled her eyes for the last time. A sense of calm satisfied her entire body. Few things made her happy and allowed her to forget her troubled past, a past she concealed from the world for fear it would be as unforgiving to her as she was to herself. Few things allowed the scars, both emotional and physical, to momentarily fade from existence, but art was one of them. It was a feeling no one understood but herself, though Kevin would say she never gave anyone the chance to understand anyway.

The two of them pulled their bags over their shoulders and headed out of the building. Kevin was right, it was beautiful outside. The last rays of the sun were beginning to fade, leaving behind blended oranges, reds, pinks and purples to fill the sky. Soon the once brightly colored world would be painted black with only the light from the moon and the stars to see, and in the mystery of the night, like the endless possibilities of a blank canvas, anything could happen. A calm breeze rustled the leaves in the trees and blew Melinda's hair ever so slightly, as if it were being painted on by the soft brush strokes that created the lilies in Monet's pond.

"I hate to even mention this, because I know what you'll say, but Jason's having some people over, and he said I should invite you."

Melinda sighed softly and averted her eyes to the ground. It wasn't that she didn't want to go, but she just knew she couldn't. Though her list of friends was small, each bond ran deep. And despite her knowledge of the importance of connecting with people, she had already convinced herself that these people were too different from her; or rather she was too different from them.

"You should go," was all she could muster.

"No, Melinda, I want to be with you. I was just suggesting something we could do tonight, that's all."

The two walked in silence. Kevin had known that bringing up a social event was hopeless, but he offered every weekend. He simply wanted to help her feel that she fit in with her peers and encourage her to get to know his friends. What she needed was assurance that she belonged, to know that she was wanted. Although her answer was the same every passing week, he knew it helped her to hear that she was welcome anyway.

"I just wish I was that painting. You know, 'Starry Night,' a beautiful painting of the night sky that captures the eye of anyone who glances in its direction."

"You want to be a painting?"

"Well no, but the idea of it."

"Why would you say that?"

"Because I'm hopelessly flawed, Kevin; you'd be the first to know."

Kevin stopped in his tracks, though Melinda didn't notice. He gently tugged her elbow, and as she turned around he pulled her toward him. He wrapped both arms around her waist and held her so close to his body that he could feel the rhythm of her heart against his chest and smell the familiar scent of her sweet perfume. Then he looked into her painfully green eyes and whispered.

"That's why I love you." He kissed her softly, tasting her apricot flavored chap-stick, then let go, took hold of her hand, and continued walking. This time her smile was neither small, nor fleeting. It filled her entire face, and she couldn't have hidden it even if she'd desperately wanted to.

Kevin looked at her and laughed, "That smile must be glued to your face," he teased. "It doesn't look like it's going anywhere fast."

Melinda giggled and sweetly replied, "And that's why I love you."

Only in  
Dreams

## In my dream:

OK – no judgments, but I keep dreaming that I'm pregnant. Yeah, I know. What do you think?  
-Anonymously Yours

Tormented by confusing dreams?  
Wondering what it all means? Send  
your most puzzling dreams in to our  
extremely qualified, expert dream  
technicians at [VersusVU@gmail.com](mailto:VersusVU@gmail.com)

**Why you're crazy:** I understand the lack of ID in your sign off, since this is kind of a weird one. Ruling out the fact that you may actually be pregnant or indiscriminately having a bunch of promiscuous sex, I think this one's actually quite simple but gender divided. For women, maybe you're hoping for that great task of motherhood or some sort of great task or opportunity (like a big job or promotion). You may also be holding something inside (like a big secret or opinion) that's just really getting to you. As for the other sex – don't be a fool, wrap your, well you know.

Sincerely, The Dream Doctor

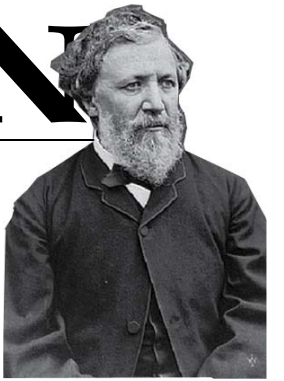
## Versus MadLibs: Rites of Spring

\_\_\_\_\_, Rites of Spring is going to be so \_\_\_\_\_!  
EXCLAMATION ADJECTIVE  
I am preparing myself by packing a \_\_\_\_\_ full of \_\_\_\_\_, and I  
NOUN NOUN  
will be wearing my nicest \_\_\_\_\_. Before Rites, I will go to  
ITEM OF CLOTHING  
\_\_\_\_\_’s room to \_\_\_\_\_. Man, I am so excited!  
FRIEND VERB

## FICTION

Perhaps one has to be very old before one learns  
to be amused rather than shocked.

—ROBERT BROWNING



## HAIKUS

Words to live by  
in seventeen syllables

Nothing's manlier  
Than a fresh fake tan each week,  
Except a waxed chest.

The law of weather:  
The warm sun will only shine  
When I work inside.

Sestina: A Collection of Dreams  
and FantasiesMEAGHAN BACKES  
Contributor

I have dreamed of planning a heist.

I know it's crazy, but it's true.

We could walk in like the cool

Guys in the movies do. We'd nail

The job, and steal the guard's jacket

And leave the vault an empty space.

Or we could fly to outer space.

Tell NASA our plan and make haste

To get a puffy white jacket,

Pants, and mask so we'd be true

To the astronaut look. I'd bite my nails

As we fly and the air turns cool.

I think a bike could make us cool

While we cruise open space.

And if a tire grabbed a nail.

We'd stop to ask the diner host

"Know where we can find a True

Value?" Riders in leather jackets.

I couldn't wear a straight jacket.

Shrinks keep their rooms cool.

Although I'd be insane, true,

I wouldn't notice all that space.

I'd walk around, without hope.

My head echoing, pounding nails.  
I had a dream about a nail

Driven through a man's brown jacket,

Among the almost holy of holies

Standing at attention in the cool

Breeze with no purpose but filling space.

No one knowing what is true.  
I'm not sure what I truly

want. A home, held by nails.

The family room, with lots of space

For our kids. But a yellow jacket

Stings the baby, whose hands turn cool.

Forehead — fever burning hot.

I see true love in a tuxedo jacket.

My manicured nails — losing my cool.

And not a space from here to heaven.



# MUSIC

*"I much prefer to write everything by myself. It's kind of difficult. It's like getting undressed in a really bright light." — Feist*



## SETLIST

### THURSDAY, APRIL 17

The clock is ticking and chances are dwindling to see some live music at the legendary Bluebird Cafe. Check out the venue's **In the Round** series tonight, featuring the oft-covered instrumental genius **Phil Madeira** with a handful of other Nashville songwriters. The show starts at 9 p.m., tickets \$10.

### FRIDAY, APRIL 18

Not that you should be skipping Rites on a Friday night, but if you choose to do so, don't miss **The Moody Blues** live at the Ryman at 8 p.m. The British progressive rock band is known for their fusion of the R&B and classical styles. Tickets aren't cheap, though; even balcony seats run for \$55.

### SATURDAY, APRIL 19

Take a look at **Dale Ann Bradley** tonight at the Station Inn. The Kentucky bluegrass artist rose to prominence from an impoverished coal mining family, and is known for her sensual voice and very respectable covers of artists ranging from U2 to Stealer's Wheel. Be there by 9 p.m., tickets \$10.



# Upcoming Albums, Summer 2008

AVERY SPOFFORD  
Staff Writer

This summer, Vanderbilt students will travel abroad to help the needy, campaign for their presidential candidate of choice and work as interns at prestigious financial institutions across the world. These students compose the very fiber of what makes Vanderbilt a great academic institution. Congratulations. Or thanks, or whatever.

However noble our student body may be, not everyone can spend their summer swinging Tarzan-style through the jungles of South America, converting the natives, or working at Vogue. For the unwashed masses, the art of the summer mix tape and the thrill of new music provide relief from the humdrum of three consecutive months spent back home.

This article goes out to all those students who plan to spend the summer working

the nine-to-three at the local Blockbuster, running errands at Dad's law office, babysitting the neighborhood cats or peddling Lilly Pulitzer pants to overstuffed soccer moms at a local boutique. For those students who aren't spending Summer 2008 fighting AIDS in four countries at once or working as the personal assistant to Barack Obama, Versus offers the upcoming albums of Summer 2008.

### FRIDAY'S LINEUP

Gates: 4 p.m.  
Battle of the Bands Winner: 4:15 to 4:45 p.m.  
Wild Sweet Orange: 5:05 to 5:35 p.m.  
Jeremy Lister: 5:55 to 6:25 p.m.  
The Avelt Brothers: 6:45 to 7:45 p.m.  
Lady Antebellum: 8:05 to 8:50 p.m.  
Cupid: 9:10 to 9:55 p.m.  
Colbie Caillat: 10:15 to 11:15 p.m.  
Spoon: 11:45 p.m. to 1 a.m.

\*\*\*\*\*

### SATURDAY'S LINEUP

Gates: 3 p.m.  
H-Beam: 4:05 to 4:35 p.m.  
Alana Grace: 4:55 to 5:25 p.m.  
Lord T and Eloise: 5:45 to 6:15 p.m.  
Hill Country Revue: 6:35 to 7:05 p.m.  
Randy Rogers Band: 7:25 to 7:55 p.m.  
Grace Potter: 8:15 to 9 p.m.  
Old Crowe Medicine Show: 9:20 to 10:20 p.m.  
Feist: 10:45 to 11:45 p.m.  
Lil Jon: 12:15 to 1 a.m.

\*\*\*\*\*

### TICKETS:

- Student tickets: \$15, one ticket per Vanderbilt student
- Faculty/staff weekend pass: \$20, one ticket per faculty/staff member
- General public weekend pass (purchased in advance): \$45
- General public weekend pass (purchased day of show): \$55
- General public one-day pass: \$35
- The tickets will be exchanged at the gate for a wristband each day. Each student will be allowed to purchase one ticket at this price on his or her Vanderbilt card. Vanderbilt students will be required to show their student ID with their ticket for entry.

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### ALCOHOL POLICY

- 21-year-old guests will be allowed to bring six 12-ounce cans of beer to Rites of Spring one time each day.
- Coolers are allowed. Guests may combine their beer into one cooler if they enter together. No one is allowed to bring more than 12 beers together.
- All guests may bring one unopened bottled water and may bring small snacks if there is a special dietary need.
- Vanderbilt Dining will provide water, soda and snacks for purchase when gates open each day.
- The alcohol policy will be posted on the Rites of Spring Web site.
- No glass bottles will be allowed inside the venue.

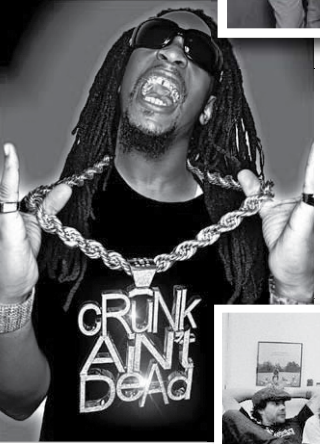
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Colbie Caillat



Spoon



Lil Jon



Grace Potter and The Nocturnals



### Lil' Wayne: "Tha Carter III"

(June 10, Young Money/Cash Money/Universal Motown)

The final installment of Lil' Wayne's Tha Carter trilogy, "Tha Carter III" was slated to be released in 2007, but has now been pushed back to early June. With reported collaborators including Jay-Z, Kanye West and Busta Rhymes, and a single ("Lollipop") already gaining widespread radio play, Lil' Wayne's much-anticipated album will surely be a summertime staple.

### Weezer: "Weezer" (The Red Album)

(June 17, Geffen)

Weezer's obsession with its own name continues with the band's third eponymously titled work, "The Red Album." Lead singer Rivers Cuomo has promised longer songs, unique instrumentation and diverse influences for the band's sixth studio album. The album's first single, "Pork and Beans," is set to be released later this month.

### Kid Sister: "Koko B. Ware"

(Summer, Downtown Records)

A popular MC in the Chicago indie dance club scene, Kid Sister favors Missy Elliott-style hip-hop beats and electronic influences. Listen to this quirky "fem"-cee's single, "Pro Nails," featuring Kanye West, to get a taste of what to expect on her first album, "Koko B. Ware."

### Gym Class Heroes: "The Quilt"

(June, Decaydance/Fueled By Ramen/Atlantic)

In a follow-up to their breakthrough success in 2006 with "As Cruel as School Children," pop-rappers Gym Class Heroes are slated to release their third full-length album, "The Quilt," this summer. Front man Travis McCoy has cited a new emphasis on musicianship and lyrical virtuosity as setting "The Quilt" apart from the lighter fare of "As Cruel as School Children." With clever rhymes and bouncing beats, Gym Class Heroes are the quintessential summer band.

### Montgomery Gentry: "Back When I Knew it All"

(June 10, Columbia Nashville)

With the album's title song already in the top 20 of Billboard's "Hot Country Songs" chart, Montgomery Gentry's upcoming album is set to make a big step forward in the career of the country duo. The fun-loving pair looks to be putting forth another album of upbeat, rollicking pop-country tracks that will fit perfectly with the sun and relaxation of the summer.

### Coldplay: "Viva La Vida or Death and All His Friends"

(June 17, Parlophone/Capitol)

British rock darlings Coldplay will release their fourth album this summer with a fresh outlook, having called their first three releases a separate "trilogy." Described by front man Chris Martin as "the record people will remember [them] by," "Viva La Vida" will feature the band's newfound maturity as well as darker themes and a harder sound.

### The Watson Twins: "Fire Songs"

(June 24, Vanguard Records)

The Watson Twins, folk songbirds best known for their collaboration with Jenny Lewis of Rilo Kiley in the album "Rabbit Fur Coat," finally step into their own this summer with their first full-length release. Influenced by folk, gospel, country and blues, The Watson Twins' mild and pleasing melodies will be a great background for the lazy days of summer.

### Wolf Parade: "Kissing the Beehive"

(June 17, Sub Pop)

Canadian indie rockers Wolf Parade will be releasing their second LP this summer, tentatively titled "Kissing the Beehive." After 2005's critically acclaimed "Apologies to the Queen Mary," the music community's hopes are high for the band's second album. With a newly experimental sound, Wolf Parade's upcoming effort is one of this summer's most anticipated albums.

# Bassists: The mystique of bands

JORDAN BOND  
Staff Writer

If one had to name all of the members of a particular band, perhaps the bassist would be always forgotten. The bassist seems to be "that guy (or girl) in the corner of the stage." True, most bassists are not in the forefront, nor do they seem to play as prominent a role in the music, unlike a guitarist's never-ending solos or lead singer's onstage antics. However, they still play a role that most who actually create music never underestimate. Some bassists have even had the fortune of having successful solo careers after leaving their respective band. However, many casual aficionados seem unresponsive when hearing about bassists. But, hopefully, with anecdotes about bassists of note, all of their previously conceived notions will turn into the understanding that a bassist is as equally important as anyone in a band.

In terms of blossoming solo careers, **Roger Waters** is the archetype for bassists if they want to go on a solo venture into the world of music. As the main songwriter for the dense, morbid group Pink Floyd, he shared vocal duties on occasion with Syd Barrett and later lead David Gilmour. However, it was his dark nature that gave Pink Floyd its distinct following and place in rock and roll lore. Currently, Waters continues to tour, playing various songs from his solo works, including the acclaimed "The Pros and Cons of Hitchhiking." For his second set, he plays Floyd's "Dark Side of the Moon," keeping the fans coming in droves.

Another bassist that continues to pay tribute to his previous group in similar

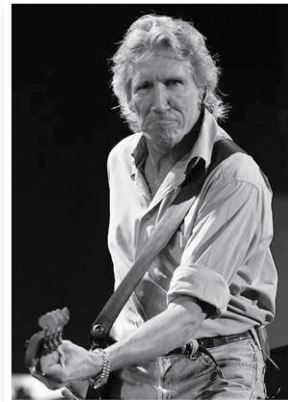
ways to Waters is **Phil Lesh**, formerly of the Grateful Dead. Lesh is one of the bassists in rock and roll history who seems to be a prominent member in the memory of fans. Even though bandmate and frontman Jerry Garcia predominates discussion concerning the Grateful Dead, Lesh still made a name for himself and continues

to sell out shows playing old Dead tunes under the tour heading Phil Lesh and Friends. An innovator of the electric bass, Lesh and his work in the 1960s has shaped bass playing style and technique, along with Beatle Paul McCartney and Cream bassist Jack Bruce. However, Lesh was not the only bassist who gets plenty of press.

When thinking of the Red Hot Chili Peppers, one cannot help but think about bassist **Flea**. Varying stylistically from energetic slap bass to relaxed bass melodies, Flea has played an important part in making the Chili Peppers sound one of the most recognizable in modern rock. Further disproving the notion that bassists are inconspicuous, Flea has appeared in minor roles in movies, most notably "The Big Lebowski" in 1998.

Even if the bassist is not brash and outlandish like Flea has been known to be, that by no means discounts their credibility as a musician. This holds true especially for **Stefan Lessard**, bassist for the Dave Matthews Band. Lessard, a classical bass prodigy, joined the band at age 16 upon recommendation to Matthews from friend John D'Earth. Lessard is known to have the least compatible musical taste compared to the rest of the band, as he pulls his inspiration from alternative rock and heavy metal.

Although this seems contradictory, so does discrediting bassists and their roles in creating the sounds of bands we follow today. Not being the focal point of an onstage performance does not mean that they sit behind the amps twiddling their thumbs. If anything, they are the band's metaphorical electrician, connecting any loose ends and making sure the current flows as one from all instruments, creating auditory bliss. ☾



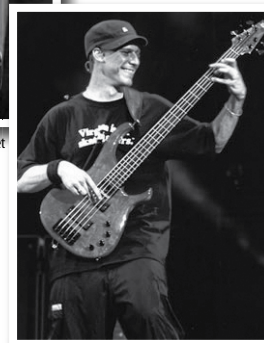
WATERS www.roger-waters.com



FLEA www.rollingstone.com



LESH www.phillesh.net



LESSARD www.dmband.com



**SUNDAY, APRIL 20**

Sporting just a guitar and some gnarly dreadlocks, 23-year-old Englishman **Newton Faulkner** has crash-landed onto the music scene, releasing a Platinum-certified album and embarking on a worldwide tour in just two years. Catch him at 3rd and Lindsley at 8 p.m., tickets \$10.

**MONDAY, APRIL 21**

**Nick Lowe** is a seminal English guitarist, having carved a sizable niche in the British pub-rock scene in the '60s before becoming a record producer. See him live tonight at the Belcourt Theater beginning at 8 p.m.; tickets \$25.

**TUESDAY, APRIL 22**

With the release of a largely folk-driven album last September and a move to Bob Dylan's Greenwich Village, songwriter **Steve Earle** is certainly in touch with his folk and country roots. Check him out at City Hall beginning at 7 p.m.; tickets run for \$26.

**WEDNESDAY, APRIL 23**

After endearing audiences across New England with his expert Celtic fiddle playing, **Bill Verdier** has made quite a splash in the Nashville folk scene. Enjoy him and his Irish band at Dan McGuinness starting at 7 p.m. Best of all, cover is free.



Vanderbilt Student Government President **Joseph Williams** shares 10 tracks that kept his campaign running smoothly and keep him rocking steady.

1. "LOVE IN THIS CLUB," Usher feat. Young Jeezy
2. "FROM THE INSIDE OUT," Hillsong United
3. "MRS. ROBINSON," Simon & Garfunkel
4. "COME FLY WITH ME," Frank Sinatra
5. "LOSING MY WAY," Justin Timberlake
6. "GET LOW," Lil' Jon and the East Side Boys
7. "DON'T STOP BELIEVIN'," Journey
8. "THE CHRISTMAS SONG," Nat King Cole
9. "SEE YOU AGAIN," Miley Cyrus
10. "IT'S HARD OUT HERE FOR A PIMP," D Jay and Three 6 Mafia

# QA WITH RANDY ROGERS



Managing Editor Chris Gearing got a chance to talk to the front man for the Randy Rogers Band, that is playing at Rites this Saturday. Randy shared the scoop on their next album and working with Willie Nelson.

**Versus Magazine:** How'd the band come together?

**Randy Rogers:** We've been together ... in October, it'll be the eighth anniversary of touring as the Randy Rogers Band. The original members that started the band with me, they all split after a year and a half. They all graduated from college and decided to grow up or do other things. It was about that time that things were a little bit rocky for me, and the four other guys that are in the band now all joined up right about that same time. One right after the other. In this form, we've been together about six years.

**VM:** Who are your influences?

**RR:** As a band, every type of genre of music from rock to country, y'know. Beatles, the Stones, Zeppelin, and Pearl Jam ... we had just as much rock influence on us as did Big Cash, Willie Nelson, Waylon Jennings, Merle Haggard, Don Williams. We all grew up on our parents' record collections.

**VM:** I know you guys are from Texas; I'm actually from Dallas. Would you say that growing up and playing in Texas affects your sound?

**RR:** I was in a rock band in high school, a garage rock band, y'know. Up in Texas, though, it's kind of hard to be rock 'n' roll, you grow up feeding the cows or whatever. You can play country music in Texas and make a living. That had a lot to do with it.

**VM:** How's it feel to be playing in Nashville? Any good stories?

**RR:** Yeah, we've done a bunch of shows in Nashville. We just played a really cool show with Cross Canadian Ragweed down at City Hall, and that was a pretty cool night. We play the Exit/In a bunch.

**VM:** What was it like getting nominated for a CMT Music Award for y'all's video "One More Goodbye"?

**RR:** It's the second video we've ever shot, so it was nice that we got a mention at CMT. Hopefully, they'll like the next video we make too, y'know? (laughs) It was an honor, y'know. The Eagles were in the same category, so that was pretty cool.

**VM:** What was it like performing with the grandpappy of country, Willie Nelson?

**RR:** We've done several shows with Willie over the years. We've done a couple Fourth of July and did a couple of shows with him right at the end of last year. Got to get out on stage and sing with Willie Nelson in front of about 16,000 people out at the Starplex or Smirnoff, whatever it's called now. You know it, you're from Dallas. It was badass.

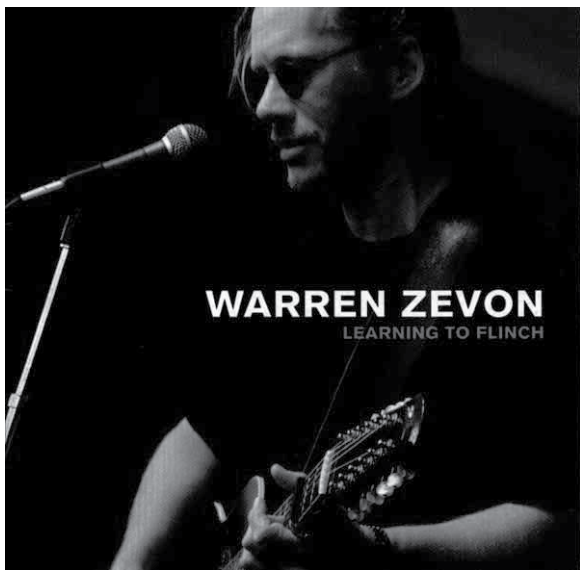
**VM:** What's the new album called and what does it sound like?

**RR:** It's Randy Rogers Band, it's our sixth album. It's our second album for Mercury, our record label there in Nashville. It's very much a band record, it's very much about who we are, the country music that we believe in. It's more of what we've done in the past. Randy Foster produced it for us. There aren't any bells and whistles or smoke and lights or anything like that — it's pretty straightforward country-rock.

## Classic album you need to hear: 'Learning to Flinch'

**GARRETT FAULKNER**  
Music Editor

Warren Zevon is nothing short of a musician's musician — the type of artist who earns the respect and veneration of nearly everyone in rock, and yet never seems to make it big himself. Popularity, however, is not always a precursor to ability, as Zevon's case certainly attests; though he lived in the shadow of more celebrated California rockers like Jackson Browne, Linda Ronstadt and the Eagles, his brilliantly cynical lyrics and skillful amalgamation of folk and classical styles make him one of the most eminent



him to his beginnings as a solo artist before his death in 2003. Each of the album's 17 tracks is taken from a different live set, all of which consist of only him and his guitar or piano. Most songs feature the classical sensibilities of Igor Stravinsky, under whom Zevon studied as a

child before turning to the dark side; chord-driven piano numbers are often eschewed in favor of more complex, melodic riffs, coupled with a rhythmic backing that bridges the gap between rock and classical with undeniable elegance.

The album begins with "Splendid Isolation," a satirical homage to the virtues of solitude, before

progressing to "Lawyers, Guns and Money" and "Excitable Boy," the latter the grotesquely humorous title track for his outstanding 1978 album. Several other songs from this release make a live appearance: "Werewolves of London," the howling chorus of which should be familiar to many, and "Roland the Headless Thompson Gunner," the fanciful story of a Scandinavian assassin in the Congo that is transformed into a 13-minute epic example of instrumental prowess. The album ends with an impressive guitar-laden rendering of "Poor Poor Pitiful Me," yet another of his humorously

pessimistic musings, and "Play It All Night Long," a ballad on Southern poverty that's as graphic as it is heartbreaking.

These are merely some of the album's highlights, but, like any decent LP, all of its songs are well worth a listen. "Learning to Flinch" stands as a worthy sampling of Zevon's work, packed with the ferocious energy

# GET WILD!

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MAY 16		THE HIVES	
JUL 16		HOOTIE AND THE BLOWFISH	

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If you like "Learning to Flinch," you might also like these albums:

"Live at Massey Hall," Neil Young

"Revival," John Fogerty

All suggestions from Amazon.com



# Hamblet showcases, rewards Vandy artists



"THE CRYING MACHINE" by Laura Taber



"IT WON'T GO AWAY" by Brittany Merrion

TAWNEY MILAM  
Staff Writer

How would you spend \$10,000? What about \$25,000? That's the question that two talented artists have to answer after last Friday night's Hamblet awards.

The Hamblet awards celebrate the best exhibits in the art department's senior showcase. What does this mean exactly? Senior studio art majors and minors have to do a senior show in order to graduate. They can choose for their exhibit pieces to be judged by a non-Vanderbilt jury for the chance to win \$10,000 or \$25,000.

The newest winner, Noah Walcutt, has quite a year ahead of him. The Hamblet grants him the opportunity to travel and make art for a year. Set to travel across the world to countries like India and South Africa, Walcutt will return to Vanderbilt next year to exhibit his work in the Fine Arts Gallery. So what's worth \$25,000? Try an innovative look at musical therapy. Walcutt's multimedia piece entitled "Prototype for Sound Therapy" made quite a noise in the gallery. Literally. Walcutt's piece requires more than mere viewing. Interaction with what can best be described as a dome is necessary to fully experience the art. Ducking into the dome contraption, viewers become artists as they create music and words. I'll leave it at that. Go see it and experience it for yourself.

Walcutt won the grand prize. But the art doesn't stop there. Second place winner Brittany Merrion created colorful screen prints surrounding the idea of germs and the unknown. Titles like "It Won't Go Away" and "An Emerging Fear" with images of overflowing toilets and floating clouds of germs probably paint a fairly vivid picture of the series of screen prints.

There was such an array of work and talent on display.

Winners or not, all of the collections are worth seeing. Works delve into themes such as identity, the simple life and the environment.

John Hunter embarked on a journey in black, white and shades of gray with his large black and white photos. The self-portraits were designed with a soft focus and sense of development. All of the pieces, including "Departure" and "Unearthed," seem to explore the state of being and identity.

Viewers can enter a world of light, color and movement through Alexa Gambal's paintings. The oil on canvas collection embraces the simple pleasures found in life with moments of French sunlight, a glass of wine and good friends.

Walking through the gallery, viewers cried tears of blue, green and purple. Well not really, but almost. Laura Tabor's installation piece, "The Crying Machine," takes the private act of crying and makes it public. Gallery-goers take a slip of paper, write a reason why they cry and use an attached straight pin to poke a hole in one of the hanging bags of ink; thus allowing the bag to drip tears of the identified pain for all to see.

Do we ever truly stop to reflect in our chaotic schedules? It is so easy to become chained to the fast pace, the vibrant colors and brashness of the daily routine. Leighton Lancaster slows down with her series of oil on paper "Reflections." The watered-down oil on paper portraits capture a simple beauty.

Sometimes I miss flying into the clouds on a sunny day from a seat of the swing-set in my old playground. But perhaps it is that I miss the innocence and simplicity found in childhood. Perhaps we are playing in shadows of what was, in the memories of what seemed so wonderful. You can enter

the playground of your memories through Jennifer Bennett's screen-print series.

Uprooted. Aligned. Erected. Marked. Not just verbs, these words hold deeper meaning in Aimee Casey's oil on canvas series in combination with interesting colors and construction-based imagery.

The idea of going green is prevalent in our society. But still we sometimes lose touch with our natural environment. Cassie Edwards discovers the natural in her stoneware pieces "Impassioned Serenity," "Nature's Essence Bound" and "Confinement of Spirit."

Lost love. Brokenhearted. Alone. These are the adjectives characteristic of breaking up. Sarah Dennis says goodbye to these painful emotions through her cathartic series of self-portraits entitled "Relinquish, Lament, Atonement" where the dark and colorful mingle.

Portraiture is a classic subject in art. Timeless and full of life and meaning. Lindsay Rogers displays a series of oil on canvas portraits with titles such as "Gladys 2008" and "Bobby 2006."

Our lives are made of so many elements. Small things like nail polish, the grass outside, the quick copies at Kinkos. Though small, everything comes together to create our web of life. McCoughan Morrison presents this type of idea through a mixed media web life that pushes viewers to identify their own puzzle pieces to life.

To sum it all up, there is great art that you should see in the second floor Studio Art gallery located behind Branscomb. I wanted to give you an idea of what you'll see, but now you actually need to go and experience it for yourself. ☘

## Artist profile: Ron Porter

by MURIELLE WYMAN, Staff Writer

**Background:** BFA, Middle Tennessee State University; MFA, Ohio University

**Versus Magazine: What is your favorite medium to use?**

**Ron Porter:** I normally use oil paint on a panel or a canvas — but it's always oil paint.

**VM: What is the primary subject matter of your work? Some of your inspirations?**

**RP:** Surrealism. Because surrealism deals with dream states — the worlds of the hyper real and subconscious — that is where the surrealist artist must learn to look for subject matter. He must learn to think beyond the conscious. When I start a painting, I have a general idea of what it is going to be about, but I have no idea what it's going to look like in the end — it's that kind of thing that drives my exploration.

**VM: Has your subject matter remained consistent through the years or has it changed somewhat?**

**RP:** When I was an undergrad, my teacher asked me what it was that I wanted to paint and even questioned if I could paint. That gave me the idea — the challenge — to come up with something totally unique that no one was doing and that I could make my own so I decided to paint the backs of trucks.

**VM: How did that come about?**

**RP:** I had this moment where I was sitting in my car at a stoplight, waiting for the light to turn, and I looked up and saw this oil tanker in front of me. It had this big, round, shiny aluminum tank and then it dawned on me — I'll paint that! And I did, about 200 paintings and then one day in 1993, I just stopped. I guess I said what I had meant to say.

**VM: Who are your favorite artists? Have you taken anything from them?**

**RP:** Vermeer or Magritte. Magritte is a very prominent influence — not necessarily from a technical standpoint though. It's more stylistic — he gives people access to images because the image itself is very simple, but it's the meaning behind it that can be as complicated as you like. It's still very open to interpretation — if you are completely clear about something, it's not art.

**VM: Are there any experiences from your past that influence your art?**

**RP:** I was a musician, a drummer for 14 or 15 years, and I would say that that does considerably.

**VM: How so?**

**RP:** There are a lot of connections between the two — art and music. Art deals with the idea of time, and so does music. Drumming is all about time with the intervals and the rhythm and is very precise, and so is art. Painting is also very engaging. It's a lot like playing an instrument for me — when I'm painting, the world goes away, which is an experience a lot like that of being on stage. When you're on stage, you're deeply involved in your part of the process — you're connected but at the same time very much detached and in your own state of mind. There are a lot of interesting parallels between the two.

**VM: Are you working on anything now?**

**RP:** Well, I'm actually working on getting a portfolio together to present to some national and international galleries and maybe get an exhibit going sometime in the near future.

**VM: What is a good piece of advice that you have to give to the readers of Versus?**

**RP:** Every person has a good sense of drive — for some people it's the stability that a home and job offer, but to others it's an idea. That's what artists primarily try to do is to seek that truth, search for that idea — and they do it through their creations. You can't lose that drive.

— To out more about Ron Porter, you can check out some of his works at the Cumberland Gallery here in town or you can take one of his drawing or painting classes right here at Vanderbilt.

## MOVIES

### Student Film Festival promises fine film and discussion

CHRIS GEARING  
Managing Editor

It may not be Cannes or Tribeca, but the Vanderbilt Student Film Festival features some impressive work from Vandy's finest film students. Although the festival is only in its second year, it's rife with student-produced films that showcase the talent and vision of students who have a flare for film. The subjects range from the Vanderbubble to the greater Nashville community and everything in between.

The festival is showcasing work from all genres, and anyone is eligible to enter their work (even if they haven't been trained in the film department). A few of the fiction submissions include a film focusing on a senior worrying about life after college and a mockumentary on the harrowing journey of surviving difficult science classes. The festival will also feature documentaries from students, and a good portion of the entries comes from the course Filming Nashville. The topics focus on everything from the homeless epidemic in Nashville and food insecurity on the streets to the intimate journey and exploration of "spoken word" artists whose art focuses on expression, hope and healing discussion. "These works in many ways burst the myth of the Vanderbubble," says film studies lecturer Kathy Conkwright. The festival hopes not only to showcase the work of Vanderbilt's student filmmakers but also to facilitate and enhance discussion of issues and activities at Vanderbilt.

The Oscar-nominated documentary filmmakers Peter Gilbert and Steve James (Hoop Dreams, 1986) will also be in attendance. They'll be showing their newest documentary, "At the Death House Door," with a panel discussion to follow. The dynamic duo will also be announcing the winners of the film festival at the end of the evening. The Second Annual Vanderbilt Student Film Festival promises to be intriguing with a variety of student films, guest speakers and scintillating conversation. ☘



"Morning Muse #2"



"Nuthatch at Evening"



"Flight of Convenience"



"Stasis"



"Surf and Sage"



FASHION

# Men can show off a little ankle with new suit trends

**PARNELLI ACCAVITTI**  
Staff Writer

What, it seemed, had defined the difference between men's and women's fashion in the last ten years was the definition of the shape as either masculine and boxy, or feminine with curves. Of course before this there were the shoulder-padded '80s that saw women and men sharing the rough burley shape of the "power suit," but those times came to pass with the return of the bell shape to women's fashion. It seems now that the roles have reversed. Increasingly the runways are showing smaller and smaller cuts in men's clothing. Leading the way is Thom Browne, a designer whose signature suits are hard to miss. Their cut is miniature, leaving the wearer little freedom in moving the upper body. They are also

well known for the amount of ankle they showcase (Browne advises his customers "the trousers should be worn high-waisted so that the cuff of the trouser falls above the ankle"). Designers the world over have embraced his move, and many of the "up-and-coming" labels like Rag and Bone, or Obedient Sons are following suit by giving a tighter silhouette to many classic designs. Even the preppy staple Brooks Brothers has turned to Browne to design their new "Black Fleece" line. Featuring the same snug cuts and cuffed pants, they are making the same appeal to consumers looking to modernize from the blocky designs of recent years.

Certainly these looks are not for all men. Those with stocky or muscular builds may find these designs uncomfortable. However, those leaner men who often feel clothing engulfs them are

flocking to this new design. The key to making it work is in determining the intention of the designer when choosing pieces. Just picking out pants that are too short will only make it seem as if you have not quite learned how not to shrink your clothing yet. Make sure that the leg is tapered all the way through, and that the leg opening is tighter to the leg (Imagine it as this: If you wore your pants low, they should not fit around your shoes). Now, it is important to note two things about trying to attempt this style of dress, even for the smaller men. One, these are not supposed to be a modern pedal pusher. Don't pair extra short jeans with your Birkenstocks. This is meant to give a sense of form to your khakis and suits. Second, no socks. This is a big point, and many men may avoid this style for this reason alone. No, skipping out on

the socks won't ruin your shoes, but your shoes will require extra diligence in their upkeep. The reward, however, is a neat and polished look that exemplifies how a contoured fit makes you appear more together (People have said of Browne's suits they seem more ostentatious since they are so tailored they could fit no one but the wearer).

As we head into spring, the perfect time to try out this new look presents itself. Try a pair of slimmer cut khakis that break at the ankle. Even if you don't show them off while standing, the style is noted upon sitting as well. Just remember to keep continuity in the outfit: smaller, fitted shirts with smaller fitted pants. Just remember the two rules: Make sure the intention of the clothes is the same as yours, and forget the socks. ☼

FASHION

# An inside look at CMT's purple carpet

**TAWNEY MILAM**  
Staff Writer

"Buckle up. Party down." These were the words that launched Monday's CMT Music Awards. With a purple carpet, shining gold belt buckles, a bubbling fountain, blooming flowers and flashing camera bulbs, the night on the carpet was steaming hot ... kind of.

Poised and ready for an exciting red, I mean purple, carpet experience, I could not help but



SWIFT ROB HILL / MusicCityPhotos.com

notice the foreboding rain clouds overhead. This must have been the coldest red carpet show in CMT Music Awards history. But the ugly weather did not stop some of the hottest stars of country music from making their appearances on the carpet.

Despite the spring season, jewel tones were favored by several of the ladies including Sara Evans, Carrie Underwood, Taylor Swift and Nicole Kidman. Perhaps inspired by the luscious grape colors of the awards show, Evans wore a fitted purple cocktail dress trimmed in black. Unfortunately, it was a little too fitted. Lesson learned: No matter how trim your figure is, wear a dress that fits.

Swift channeled Aphrodite in a deep purple cocktail dress that was delicately draped. You can snag her style by picking one-shoulder tops and garments with stone detailing.

Underwood looked lovely in a pinkish-purple spaghetti strap dress with matching purple heels. Her knee-length dress was draped with a delicate bustle effect all around the skirt. It was simple and fun and a great look for the awards.

Kidman always looks beautiful, and Monday night was no exception. On the arm of her hot husband Keith Urban, Kidman glowed in her burgundy floor length gown. The V-neck and detailing on the front highlighted her adorable baby belly. Kidman shined with classic elegance, and Urban was just as stylish. He balanced manly sophistication with a rocker edge by combining

his unbuttoned suit vest and slacks with a deep charcoal button-up that casually had the sleeves rolled up with a silver wallet chain. Urban was the epitome of casual cool.

The men of Rascal Flatts mixed textures and prints, proving that fashion can be fun and not too structured. Other styles worth mentioning include the classic cowboy Alan Jackson in his signature white Stetson and worn-in blue jeans. Then there was Billy Ray Cyrus returning to his country roots wearing a black Stetson and coordinating black blazer. Cyrus was simple and classic.

Last week I mentioned the great style of Dierks Bentley since he was so handsome in a mod black tie, white button-up and black blazer at the 2007 CMT Music Awards. But for some reason he decided to dress as if he was going to the mall instead of the biggest night in country music. It's hard to understand why he chose to wear a graphic tee, hooded sweatshirt and blazer to the awards. Perhaps he was cold and couldn't part with his favorite hoodie.

Back to the ladies, Miley Cyrus embraced this season's florals in her flowy white gown with red floral design. The best part of her dress was the halter-like neck that had a peek-a-boo cutout at the bust; perhaps a little risque for a 15-year old, but definitely a cute effect. A great trend to follow is the empire waist exemplified in Cyrus' dress. The flowing fabric from the fitted empire waist is complimentary to any body shape.

Other trends seen on the purple carpet: flapper-esque fringe, rockabilly studs, lace, ruffles and, of course, the classic cowboy boots. It was quite a night, filled with rain, frostbite and hot fashion. ☼

—Tawney Milam is also an employee of CMT.



UNDERWOOD ROB HILL / MusicCityPhotos.com

—To see a slideshow of Rob Hill's photos from the CMA Music Awards, go to:



# Who is Versus wearing?

**REANNE ZHENG**  
Staff Writer

For our last issue of the semester, we asked Darcy, Courtney, and Ellie about their fashion choices. See for yourself whether these Versus editors style arbiters practice what they preach in and outside the Versus office.

**Darcy Newell**  
Editor-in-Chief

Something Designer:  
Jeans by Rich and Skinny, top by Johnny Was.

Something Vintage:  
All of my jewelry is my mother's from when she lived in Paris.  
Where do you like to shop?  
Anthropologie, Forever 21, J.Crew.  
Who is your favorite designer?  
Roberto Cavalli, Diane Von Furstenberg  
Do you have any style icons?  
Rachel Bilson, Jessica Alba and Jennifer Aniston.  
I never leave my room without....  
...my mom's rings and YSL perfume.



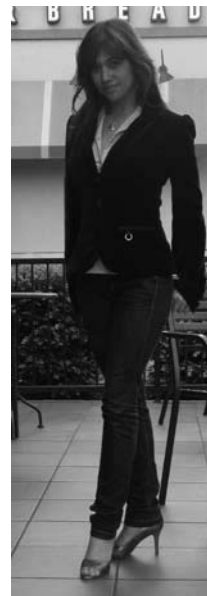
**Courtney Rogers**  
Culture Editor

Something Designer:  
J Brand jeans, Missoni sunglasses, J. Crew loafers.  
Something Vintage:  
All my jewelry.  
Where do you shop?  
Anthropologie, The Clothing Exchange, Venus and Mars.  
Who are your favorite designers?  
Marc Jacobs and Lorick.  
Do you have any style icons?  
Edie Sedgwick, Jackie O and Audrey Hepburn.  
I never leave my room without....  
....a splash of Marc Jacobs Daisy.



**Ellie Mix**  
Fiction Editor

Something Designer:  
Mango Jeans.  
Something Exotic:  
Earrings from Peru.  
Where do you like to shop?  
Morgan, Bebe and Brighton's for accessories. A lot of this outfit also came from studying abroad in France.  
Who are your favorite designers?  
Missoni, Valentino, BCBG.  
I never leave my room without....  
...my watch by Movado.



All Photos by Reanne Zheng

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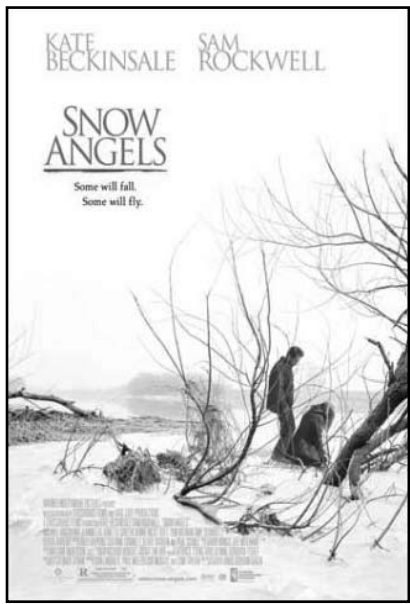


MOVIES

# 'Snow Angels' lacks substance

**BEN GRIMWOOD**  
Staff Writer

The promotional poster for David Gordon Green's "Snow Angels" says "Some will fall, some will fly," and as far as the



film is concerned, I am inclined to concur with the former. With the depression and intense dramatization that surrounds the breakdown of families, I was predisposed to initially compare the film's circumstances to such American film classics as "Ordinary People" or "American Beauty," but ultimately, "Snow Angels" is a pale light to either of them.

In the film, a teenaged band geek named Arthur (Michael Angarano) watches his parents split up while his co-worker Annie (Kate Beckinsale) struggles with her depressed, estranged husband, Glenn (Sam Rockwell), in small-town, USA. Meanwhile, Arthur finds his first love in quirky new girl, Lila (Olivia Thurby), and Annie seeks comfort in the arms of Nate (Nicky Katt) whose lothario-like

ways eventually pull apart all of his relationships, including his marriage. Eventually, when Annie's daughter goes tragically missing, everything falls apart, and nothing is the same again.

On paper, this plot sounds rather complicated and intriguing, but in reality, it is neither. Segments of "Snow Angels" display how director Green is out of touch with so many aspects of his film, particularly in the area of character development. For example, Arthur is a relatively believable teenager until he becomes a caricature — his stash of Heineken and his bong connote a recklessness that is synonymous with adventurous youth, but obviously their random insertion tears away from the construction of Arthur's character. Even Glenn becomes the caricature of one of those crazy religion advocates while harboring insanity within. In addition, the collapse of the house of stacked photos that Arthur's mother had been slowly creating conspicuously represents her fraught psyche. I think Green cuts corners in his character development by using simple devices like these in order to reveal something about each character, meaning they are intended to be representatives of something to be believable, but this denotes a lack of ingenuity in the screenplay, and with its emphasis on character interaction, poor character development is something from which it should not suffer, but alas, it does.

One important scene worth mentioning reveals a crucial theme of the film and does indicate some of its

intelligence. When Lila shows Arthur her first impressions of the town with the photos from her album, her photos exhibit several locations around the town that are covered by the film's perpetual snow. The beauty and innocence indicated by the snowy scenes do not register with Arthur, who says he can hardly recognize any of the places in the photos even though he lives among them all. The photos are notably idealistic, as the snow in nearly every scene of the whole film is dirty, and the beauty and purity indicated by the photos are truly nonexistent. Obviously the idea of snow contrasts with the bleakness paramount to the film and proves the unrealistic ideal of the photos in comparison with the murky reality of the town. With an appropriate thematic representation like this, Green ably proves that his screenplay does hold up despite the movie's other failings.

In essence, the film does express moments of complete and utter magic, but at other times, the film descends to the levels of Lifetime movie hell. Only through the genuine acting of the main characters and moments of clever writing is the film saved from that damnation. ☹

**RATING: ★★☆☆☆**  
"Snow Angels" is rated R and is playing this weekend at the Belcourt Theatre.

MOVIES

# 'Shine a Light' on old-school rock

## The Rolling Stones prove they still rule the music business.

**CHRIS GEARING**  
Managing Editor



A hush fell over the theater as the lights went down. I was definitely the youngest person there, but as I scanned the crowd there wasn't a Boomer in the theater who didn't have a grin from ear-to-ear. We were all at the IMAX theater waiting with bated breath to watch the new Martin Scorsese film of a Rolling Stones concert entitled "Shine A Light" (I could barely type that without smiling). The Rolling Stones proved in two hours why people pay \$200+ dollars for the nosebleeds at their live shows and still walk away happy — they are still one of the best bands on the road and totally worth every penny.

The first 20 or so minutes of the movie focus on the rather precarious relationship between the Stones and Scorsese as they try to bring everything together to make the show a success. The two parties don't meet face to face until a few days before the show, and most of their business is done over conference calls (if Scorsese didn't have gray hair before, the band wasn't helping).

The biggest problem is the band will not decide on a set list for the concert, which is a big problem for the guy running the show and deciding where to focus the attention of the cameras. But all's well that ends well, and I don't think I need to tell you that the actual concert is an amazing spectacle that's totally entertaining from start to finish.

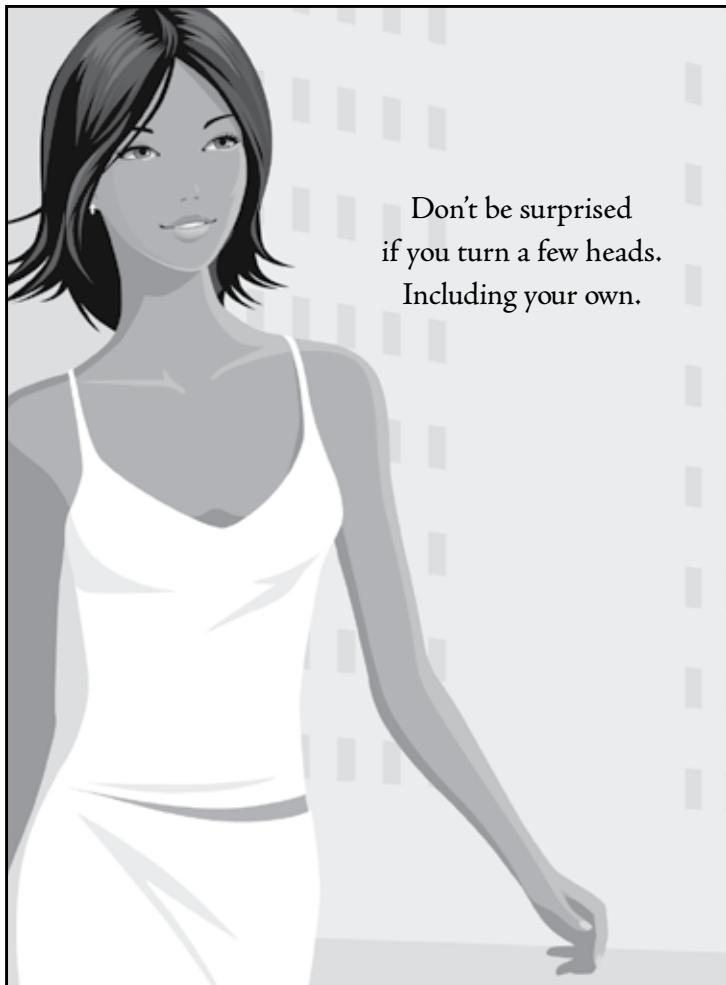
To be honest, I wasn't a huge Stones fan before the concert (oops, I meant film) but after I left the theater, I immediately ordered the album so I could listen to it all over again. Honestly, I was clapping and yelling in the movie theatre (the IMAX is incredible). The show is simply astounding, and if you like old school rock or the Stones or even just apple pie then you need to see this ASAP. ☹

**RATING: ★★★★★**  
'Shine A Light' is rated PG-13 and is playing at Opry Mills 20 IMAX.

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**S**ongstress and earnest surfer girl **Colbie Caillat** dropped **Culture** Editor Courtney Rogers a line this past week. Colbie shared how she got started in show business, her favorite color and what she listens to when she's on the road.

**Versus Magazine:** Did you always know that you wanted to be in the music business as a singer and songwriter?

**Colbie Caillat:** I always knew I wanted to be a singer, but I didn't realize that I could write songs until I was 19 when I learned to play guitar. And then I wanted to be a singer-songwriter. I've always wanted to be in the business somehow.

**VM:** Who are your greatest musical influences? What kind of music did you listen to when you were younger?

**CC:** John Mayer, Lauren Hill, Bob Marley and Fleetwood Mac.

**VM:** How did growing up in California help shape your style and perspective?

**CC:** I think it made my sound what it is because I live a laid back lifestyle in California and grew up in Hawaii also and love sunny weather and going to the beach, so that formed my musical interests and made me write in that style.

**VM:** Could you discuss your journey as an artist and the path you took to your debut album?

**CC:** I started singing when I was 11, and then I started recording in the studio when I was 15 with my producer. Then when I was 19 I learned to play guitar and started writing songs. When I was 21, my friend put my songs up on Myspace, and then seven months later I became the number one unsigned artist. A few months after that I got a record deal, and now it's been a year that I've been on tour.

**VM:** I read that you chose to sign with Universal Republic in order to have creative freedom. Could you describe your creative process?

**CC:** Yeah, well, writing the songs that I write, when I was in the studio recording them we wanted the sound to be a certain way. I knew that certain record labels would probably want to change it and make it poppier or do this, do that to it. And we had already pretty much finished the album when we got noticed by record labels. I wanted a label that was going to love my music for what it was and not make me have to change the kind of person that I am and my record label did not do that at all. They're really great.

**VM:** When people listen to your music, what do you hope they will take away from it?

**CC:** I hope that it puts them in a good mood and makes them happy and lets them know that everyone goes through the same situations. We can all relate to the same things so we're not alone.

**VM:** Of all the songs on your album, do you have any favorites for when you perform?

**CC:** I love performing "Battle" and "Realize" and "Magic."

# Colbie Caillat

**VM:** You accompany your songs with acoustic guitar, but learned to play just a few years ago. Was it difficult to learn, and how has playing guitar impacted how you write songs?

**CC:** It was very difficult to learn how to play guitar, and I'm still struggling with it. I get impatient, and I only learn a few chords and then I just skip to that. But it's molded the songwriting style— piano and guitar have different sounds. When I play the piano it comes out more melancholy, when I play the guitar it's more happy and acoustic and beachy so it makes me express those feelings more.

**VM:** What do you find most inspiring?

**CC:** What inspires me to write songs is what I go through in life. Some songs are about being in love or falling out of love. This new song I wrote is about missing home and my family. Another song I wrote, I have three dogs and two of them died while I was gone because they are so old. So that is what I write about, my emotions.

**VM:** What is more inspiring: falling in love or falling out of love?

**CC:** Probably out of love. When you're in love you're having fun with it. When you're out of it, that's when you have time by yourself.

**VM:** What kind of music do you listen to? Do you have any songs stuck in your head?

**CC:** I'm listening to all the stuff that I grew up listening to. I'm also listening to a lot of the Top 40. One Republic, Leona Lewis, Natasha Bedingfield, Sean Kingston. The song I had stuck in my head today was "Bleeding Love" by Leona Lewis.

**VM:** What is your favorite color? Why?

**CC:** Sea foam green. It's colorful but subtle color. I don't like too-bright things. I like them colorful but more subtle.

**VM:** If you were an animal, what kind of animal would you be?

**CC:** I would be a bird.

**VM:** What is your favorite time of day?

**CC:** I like the morning and the evening. In the morning I always wake up ready to start my day; I'm really excited when I wake up. Evening time is when I get really tired and really mellow and just like to hang out.



**SOUNDTRACK TO THE ISSUE:** 1. "Bang," H-Beam 2. "My Moon My Man," Feist 3. "Don't You Evah," Spoon 4. "Feelings Show," Colbie Caillat 5. "Cupid Shuffle," Cupid 6. "Damn!," Lil Jon 7. "One More Goodbye," Randy Rogers Band 8. "Just One Day," Jeremy Lister 9. "Million Dollar Boots," Lord T and Eloise 10. "Falling or Flying," Grace Potter and the Nocturnals

To find in iTunes, go to iTunes Store > Music > iMix > Search for Versus Magazine "Soundtrack to the issue 4/17"



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1			4		
	7	1	9		
3	6	2			4
2	8	5			3
		4	2		
	5		3	8	4
	4		5	2	1
		9	4	5	
		3			6

**SUDOKU:** To solve, fill in the blanks so the numbers 1-9 appear just once in each horizontal row, vertical column and 3x3 box.

**SOLUTIONS**

6	7	1	8	3	2	5	9	4
9	2	7	4	6	1	3	8	5
5	8	4	2	9	7	6	3	1
3	4	9	5	1	8	2	6	7
8	1	2	6	5	3	7	4	9
7	5	1	6	9	2	4	8	3
2	4	8	3	7	1	5	6	9
4	7	8	2	7	8	1	4	5
1	2	5	3	4	6	7	9	8

**CLOSING PIC**



NIKKY OKORO/VERSUS



LAUREN FONDRIEST/VERSUS

## Crossword

- ACROSS**  
 1 As a result  
 5 Desiccated  
 9 Egyptian dam  
 14 Once in a blue moon  
 15 Child's taboo  
 16 Valerie Harper role  
 17 German car  
 18 Harbor vessels  
 19 Miscalculated  
 20 Deep pile fabric  
 22 Turns right  
 24 Isolated land  
 25 Nocturnal insects  
 27 Midpoint  
 29 Hopeful  
 32 Pose questions  
 33 Cornmeal concoction  
 34 Well-suited  
 35 Chinese food additive  
 38 Kisser  
 39 Personal quirk  
 40 Regret  
 41 Got a bite  
 42 Golfer Ernie  
 43 Bic filler  
 44 Prohibited  
 46 Marshland  
 47 Church books  
 48 "\_\_\_ Stopped at Eboil"  
 51 All confused  
 52 Raise a stink  
 53 Milanese eight  
 55 Replay gimmick  
 59 Caine movie  
 61 Scraps for Fido  
 63 Turner and Clanton  
 64 Michigan city  
 65 Dermatologist's concern  
 66 Shrinking Asian sea  
 67 Deadly  
 68 Passel  
 69 Eur. alliance

1	2	3	4	5	6	7	8	9	10	11	12	13		
14				15				16						
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59				60				61		62		63		
64								65				66		
67								68				69		

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4/17/08

**Solutions**

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

- DOWN**  
 1 Golf hazard  
 2 Cart  
 3 Pakistani tongue  
 4 Subject to earthquakes  
 5 Aardvark food  
 6 Oil-rig worker  
 7 Eat  
 8 Medicinal quantity  
 9 Metric measure  
 10 Head doctor?  
 11 Least satisfactory  
 12 Fred's pre-Ginger partner  
 13 Consumer advocate Ralph  
 21 Alger and Hornblower  
 23 Shoulder bones  
 26 Liking  
 28 Getty and Winwood  
 29 Alas!  
 30 Spirit  
 31 Wooden fasteners  
 34 Alexander the Great's tutor  
 35 Self-defense spray  
 36 Arouse  
 37 Acquires  
 45 Romance language  
 46 An atoll  
 47 Pound a beat  
 48 Vessel  
 49 Hi!  
 50 Repair again  
 54 Male cats  
 56 Creole vegetable  
 57 Essence  
 58 Norway's capital  
 60 List-ending abbr.  
 62 Do tailor's work



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