



focus ON fashion

“Blazer Business”

Blazers make any outfit look powerful and professional.

Get freshman Sabiya Azim’s look!

Choose a blazer that speaks to you.

Put on a blouse with a signature detail, like ruffles or cool buttons.

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picks OF THE week

Welcome to the Picks of the Week, where we update you about anything ranging from special events, movies, music and entertainment taking place around campus and Kirksville.

events

Nov. 11 **“Why Evolution Is True But Most Americans Reject It” by Jerry A. Coyne**
7:30 p.m. in Magruder Hall 2001
Jerry A. Coyne, ecology and evolution professor at the University of Chicago, will summarize the evidence of evolution and explain why many Americans reject it.

Nov. 11 **Jim McKean Poetry and Memoir Reading**
7:30-9 p.m. in Violette Hall 1010
Jim McKean, nonfiction writer and poet, will present a reading on Nov. 11.

Nov. 12 **Open Mic Night**
7 to 8:30 p.m. in the SUB Hub
This event will be open to anyone who wants to show off their talents, whether it is a comedy act, poetry reading, vocals or any other act.

m o v i e s

Interstellar

Christopher Nolan’s “Interstellar” stars Matthew McConaughey, Anne Hathaway and Jessica Chastain. The film follows a group of explorers who discover a wormhole and attempt to surpass the limitations of human space travel. Some critics are saying the movie might be an Oscar contender. “Interstellar” will hit theaters tomorrow.

Big Hero 6

“Big Hero 6,” an animated film inspired by the “Big Hero 6” Marvel Comics superhero team, follows the story of a robot named Baymax and his creator Hiro Hamada as they team up with other high-tech friends to fight evil. “Big Hero 6” will hit theaters tomorrow.

TV

Touch

Season two of “Touch,” the short-lived Kiefer Sutherland television show, was released on DVD this week. The show follows a widower who discovers his emotionally challenged son can predict events before they happen. Season two is the last season.

White Collar

Season five of “White Collar” was released on DVD this week. “White Collar” is about a con man, played by Matt Bomer, who helps the FBI catch other white collar criminals.

HIT. or miss

The Index has scoured the Internet and gone deep into the recesses of iTunes to find the things you have yet to discover. We lie in wait for new entertainment to hit the web or the shelves. We do the heavy lifting when it comes to all things entertainment, and for your sake, we deem them a hit or a miss.

“1989” is a...

HIT

Taylor Swift and country are never getting back together

BY GRACE BUECKENDORF
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Taylor Swift’s fifth studio album is as different from her previous albums as New York is from Nashville. This time, Swift takes on a new sound and a new genre, leaving her country background behind her.

From when she announced her album’s name during August, she has emphasized “1989” would be like nothing she had released before — and it isn’t.

It begins with “Welcome to New York,” which features a sound we haven’t heard before, with synths and sick beats where banjos and pianos once were. It seems to mirror the sense of possibility and enchantment Swift said she felt upon moving to New York earlier this year.

This song works well to start off the album, since New York appears to have served as a muse and backdrop for much of the change she has undergone during the past two years.

Pretty much everyone has had “Shake It Off” playing on a loop in their head, whether they like it or not, since it hit the airwaves during August. While the debut single does mark a break from the 2012 album “Red,” it doesn’t fit with the darker and more emotional songs on “1989.” As much as I love the message of “haters gonna hate” in “Shake It

Off,” I’ve found myself hitting skip lately, listening to the other, more dynamic songs on her album.

If I were to predict the next big hit off the album, it would be “Blank Space.” I can’t stop talking about it, much to the chagrin of those around me.

Much like “Shake It Off,” Swift owns up to her reputation in the media — “I’ve got a long list of ex-lovers, they’ll tell you I’m insane” — but rather than shaking it off, she plays into it. She’s got a blank space on her date card, and she isn’t afraid of the possibility of starting something she knows might not be “worth the pain.” She owns that she might not be a clubber or into drugs, but she still has her faults — she “gets drunk on jealousy.” She’s accepted that she loves the players, and that won’t make her stop playing the game.

Along the same vein as her early songs such as “Love Story” and “Enchanted,” which painted her various romances as fairytales, Swift flips the switch and paints a darker picture in “Wonderland,” a song from the deluxe version of the album. Rather than changing the ending to a happier one, Swift accepts reality, realizing that “in the end, in Wonderland, we both went mad.”

This is one reason I love this album so much. Contrary to her promises, “1989” is just as “boy-centric” as her other albums. The difference? She accepts it, and rather than pitying the girl in the dress who cried the whole way home, she takes no prisoners and pities no one.

Songs like “Bad Blood” are much edgier and more aggressive than anything Swift previously would have produced. Certain female Californian pop stars had better steer clear of Swift, with such cutting lyrics as, “Time can heal but this won’t, so if you’re coming my way, just don’t.”

She still hits her desperate points, as expected, throughout the album. “All You Had To Do Was Stay” and “How To Get the Girl” carry on the tradition of the sappy, overly optimistic Swift we fell in love with, blaming the guy for the rough ending in a relationship and calling him out for his shortcomings.

Swift, perfectly in character, advises guys everywhere to say they want a girl “for worse or for better,” that they “would wait forever and ever” and promise to put their broken heart together. That’s how it works, apparently. Perfectly reasonable, perfectly rational.

And I’m sure Swifties everywhere are hitting replay, if not for the naïve storyline, then for the new and catchy tunes she has planted in every single song on “1989.”

Swift gets her happy ending with “Clean,” true to form. She details how she’s “finally clean” after a seemingly rough breakup. However, she still shows she’s changed during the bridge — “just because you’re clean doesn’t mean you don’t miss it.” Just listen to your advice and “don’t risk it” now that you’re clean. We know how well getting back together worked last time.