Third Eye Blind reminisces with ‘90s pop hits

By Richard Otis
Assistant Entertainment Editor

Last Friday an old Homecoming concert tradition was brought back to life with Third Eye Blind supported by the Nashville-based Hot Chelle Rae at the Burger Bowl.

Fresh from the release of their first studio album in six years, Ursa Major, the three-piece alternative rock band from San Francisco has been on tour promoting the album as a comeback from the lukewarm reception their last album received in 2003. Several hundred turned out for the event, which, despite the threat of rain, went off without any major weather problems. The night was chilly but manageable with the appropriate attire. The ground, while damp, avoided the outright mudliness that could have turned the concert into a mess.

On a subtle note, credit goes to the concert organizers and stage crew for keeping the sound levels from the speakers at a reasonable level. Far too many venues confuse the “volume” knob for the “awesome” knob, with the victim being people’s hearing. Rock concerts don’t have to be loud to be great, especially with a talented group like Third Eye Blind.

Opening act Hot Chelle Rae did an admirable job of warming up the crowd. They weren’t really anything particularly special, but they weren’t bad either. They sounded like the kind of band that rock music fans would not mind having on in the background. Their music was well performed, well played and completely forgettable. The crowd mostly seemed interested in getting the headliners on stage anyway. After an hour plus some additional setup time, Third Eye Blind was ready to perform.

Lead singer Stephan Jenkins went so far as to announce early on, “I love it when you sing along. We’re all in the band tonight.” Sorry Stephan, but if we’re all “in the band,” then the average talent level of a Third Eye Blind band member just went into the toilet. The price of admission was to hear you, not to find out which twelve of my fellow classmates can scream “I would understand!” the loudest. For the record, it was a tie between everybody.

“That guy,” also apparently in attendance, was the one that felt the need to remind Jenkins and the rest of the band between every song to “Play ‘Jumper!’ Play ‘Jumper!’” until they mercifully did. Thanks, “that guy,” for reminding them. I’m sure they were planning on skipping one of the perennial songs of the ’90s until you heroically stepped in.

Jonze’s Wild Things vision strays from innocence

Where the Wild Things Are is a movie based on the classic children’s picture book of the same name by Maurice Sendak.

The book is short, running only 338 words, and tells the story of a young boy named Max with an overactive imagination who loves being wild and adventurous. One night he goes too far and his mother sends him to his room with no dinner. There he allows his imagination to roam free, and imagines he travels by boat to a far off island where he meets wild things who make him their king.

To escape from his problems at home, Max sails away to an island full of monsters to make him king in a parallel universe. These wild things themselves also have a lot of issues. Unlike in the book, where they are simply wild creatures, in Spike Jonze’s adaptation they come off as whiny, with their own personal issues and conflicts amongst each other. They are constantly fighting, and they get tiresome as the movie goes on.

Max is able to convince the monsters to make him king instead of consuming him. They look to him as someone who can bring happiness to them, and are upset when he can’t. Max grows tired of trying to control them and misses his mother, so he journeys back home.

While some parts are a bit slow because of tedious conflicts and continuous outbreaks of fighting, it is interesting to note how this alternate universe seems to parallel Max’s world at home. The
At least no one was claming for “Semi-Charmed Life” because no one can remember the actual name of that song and I’m sure it would have been “Doo doo doo! Doo doo doo doo!” all night long until they played it. Clearly, Third Eye Blind’s penchant for catchy music is a double-edged sword.

Crowd pandering is a big part of being successful, and I recognize this in this post-Be Here Now economy, showing people a good time during live shows so they buy your schwag is more important than ever, but if it’s gotten to the point where you’re not even singing whole verses of your most popular songs because the crowd’s already doing it, what’s the difference between a Third Eye Blind concert and a flash mob of Third Eye Blind fans? $8, apparently.

Jenkins even showed off his sense of humor with a musical interlude of Nelly’s “Ride Wit Me.” Considering the crowd noticed and still sang along, students either have a highly developed sense of irony or people will do anything that a person on stage with a band and microphone tells them.

That’s not to say that it was a bad show by any stretch. Third Eye Blind is still Third Eye Blind, and anyone who remembers listening to their 1997 self-titled debut or even just tuned in to an American radio station any time in the last ‘90s will recall the band with the distinctive singer that produced catchy, classic hits like “Jumper,” “Narcolepsy” and “Semi-Charmed Life.”

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Despite winning the Emmy in the “Outstanding Comedy Series” category three years in a row along with a plethora of major prestigious awards for the show and its cast members, NBC’s 30 Rock is one of the most underappreciated programs on television (if ratings are any indication).

The fourth season premiere of 30 Rock, which aired last week, continued the thankless effort of entertaining while hoping one day of receiving its deserved attention.

Traditionally, 30 Rock has always fallen under the shadows of that other, more popular Thursday night comedy series, The Office, which comes on in the time slot right beforehand on NBC. In fact, many speculations led to believe that the show’s original fans were those who left the television for too long after watching Steve Carell’s 30 minutes of misadventure. But in the end, Steve Carell’s 30 minutes of misadventure.

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Rather than over-the-top slapstick humor often found within many contemporary comedy programs, it takes a relatively subtle approach in achieving smart and relevant comedy, instead of ridiculing stupid or absurdity in a way that is condescending to the show’s audience, the tales are instead inspired by the ironies in life, love, and friendships. As a result, the characters are laughable but not looked down upon by the audience as they are very relatable.

However, the show’s quick wit can be easily missed as most of the humor takes more work than just that cursory first glance to fully understand. This has proven unpopular with today’s audience who seems to be solely interested in instant gratification when it comes to their comedy.

What they fail to realize is that the show is more than just a closing act. It is a great comedy series, one that is severely undervalued and definitely recommended to those who can indulge themselves in clever jokes rather than humor inspired from absurdity and chaos.

Even so, for those others who think that they prefer more popular forms of entertainment, 30 Rock might just change their mind and introduce them to a different style of slow-cooked, flavorful comedy.
Caillat stays in shell at Variety concert

By Chris Ernst
Staff Writer

Singer-songwriter Colbie Caillat played at the Variety Playhouse on Oct. 19, with opening acts Trevor Hall and Howie Day. It seemed the crowd was mostly thirty-something women and the people who love them. Caillat's music is not specific to the female experience, but it definitely speaks to women more than men. Trevor Hall's half-backed dreadlocks and affected speech are only appreciable in a small niche. He never musically did anything particularly interesting. The sound of his music is rather bland and unoriginal. He plays acoustic, island-inspired music prolific in tropical areas. His voice is surprisingly good, albeit limited. What he can do he does well, but there is not much that he can do.

Howie Day was second on stage. He too plays pretty bland acoustic music, but he is very aware of his medium, which he exploits very well. He played an electric acoustic guitar, which he knows is different than an acoustic guitar. He played with the electric part of the guitar by hitting the guitar itself in different places to make a drum-like sound. Just by making loops with the guitar, he can make music beyond what a regular acoustic guitar can. He recorded short loops of him playing and banging on his guitar and layered them.

This was very entertaining and it was really neat to be able to see him record a brand new song, live, and hear the final product. He used the electric acoustic guitar and the speaker system to record and play a song that would otherwise not exist. It was a cool art moment.

Caillat did not immediately come out on stage and instead let her band play around for a while first. This was a very pronounced characteristic of her show; she did almost anything to distract the audience from herself.

She included her band as much as possible into the act so she could hide. During instrumental breaks, which were very long, she would wander around the stage and almost physically hide behind her band.

She said she used to hate performing, but now she loves it and "looks forward to each concert. She does not seem to genuinely enjoy herself very much, though. Whenever she was not specifically talking to the audience or reacting to something unpredictable, her entire presence seemed forced. Even the heartfelt confessions all were somehow strained. She never really seemed to mean much of what she said.

She also seemed uncomfortable with what she was wearing. She acted like she usually wears casual, comfortable clothes without makeup. She seemed dulled-up and not really representing her personal style. Her uncomfortableness in her clothes, coupled with her awkwardness made her whole performance seem surprisingly long. Her movements and dancing seemed practiced and routine, and her banter with band mates seemed tired, all leaving one to wonder that something special to be desired.

The audience wants a unique experience, but instead was served an iteration of a show well-played and heartlessly executed.

Whenever she was in the spotlight, she never really came out of her shell. She always seemed to be just a little too far away. She failed to connect with the audience. Some audience members, however, really wanted that connection and would have been satisfied with anything. So unless the audience met her more than halfway, there was too great a distance between Caillat and the audience to really bring her across the footlights.

She had a lot of trouble singing. She sang by listening and blending. She was helped several times by backup singers back onto track. She was all over the place and was most confident when she was with the band (behind them, really).

Caillat played guitar on one song and ukulele on another. Here, she excelled, and could have easily hid her weak vocals and stage presence with her playing ability, rather than randomly accenting her performance with a brief respite of comfort. Behind the wall of an instrument, Caillat seemed to open up a bit more, and it was disappointing when the show ended after only two such performances.

The real performer of this show was Howie Day. He was solid musically and interesting personally. He genuinely talked to the audience and gave them a unique experience. Colbie Caillat was shy and reserved and is not a showman by any means.

Colbie Caillat performed at Variety Playhouse on Oct. 19. Her opening acts Howie Day and Trevor Hall opened up, while Caillat never seemed to quite come out of her shell and open up to the crowd.

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Wild
from page 13

Wild things enjoy doing the same things he does for fun, on a much larger scale. He enjoys building forts and having snowball fights, and on the island they all decide to build a huge fort together and also have mud-clod fights.

Some of their relationships also mirror his at home, such as the character of KW, voiced by Lauren Ambrose, who is distancing herself from the group of wild things in favor of new friends she has made, much like his own sister back at home.

Additionally, each wild thing seems to represent a part of Max's own personality, with Carol, voiced by James Gandolfini, being Max's own basic self without any cultural restraints.

What makes up for this movie's slow depressing moments are its wonderful cinematography and scenery, as well as the few moments of complete elation. There are several moments where he is having so much fun that you can't help but smile, such as when he is throwing snowballs at his sister and her friends, or when he and the wild things are running wildly through the woods.

Unfortunately, they are too quickly followed by moments of unhappiness and discord. Another wonderful aspect of this movie is the amazing sound track. All of the songs were carefully chosen by Jonze to accurately convey the whimsical nature of childhood.

Overall, this movie does a decent job of bringing Maurice Sendak's classic to life. The acting, cinematography and sound track are all commendable. Jonze is able to accurately portray what childhood is, from the quick emotions to tantrums to imagination.

Despite the marketing campaign aimed towards young audiences, this movie is undeniably more of an adult movie than a children's movie. Adults will be able to use it as a means to reflect on their own childhoods, whereas children will just be bored in its depressing parts and scared in the more frightening parts.

What bogs this movie down are its tedious conflicts and long periods of staring that directors often add to deepen the effect of an emotional scene, but in the case of this movie, it just makes it more dull.
SUDOKU PUZZLES

GT Coming Out Week
October 26-29

Mondays
General Meeting and Presentation on the State of Marriage
6:00 pm // Klaus Room 1447

Tuesdays
Tea with the WRC
11:00 am // Women's Resource Center (Flag Building)

Wednesdays
Safe Space Training
12:00 pm // Register at safespaces.gatech.edu

Thursdays
Coming Out Workshop
11:00 am // Counseling Center (Flag Building)

Pride Alliance
Georgia Tech Coming Out Week

GT Cow

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Pride Alliance
Georgia Tech Coming Out Week

GT Cow
By Robert Zimmerman

ACROSS
1. Pack
5. Red wine
10. Conspiracy
15. French cleric
19. Church
20. Opera by Gioacchino Rossini
21. Character created by 9 Down
22. Horse’s color
27. Something mined
28. Sketch
29. Gypsy gentlemen
30. Fries
31. Appears gradually: 2 wds.
33. Soil deposit
34. Exhaust
35. In medias -
36. Attar
37. “To form - - perfect union”
42. Part 2 of quip: 3 wds.
47. Vines
48. Talk
49. Privileged one
50. Well done!
51. Swirled
52. Outlines
53. Something sometimes split
54. Word in a palindrome
55. George - Welles
57. Molding edge
58. Gawked
59. Moniker for a brain
60. Bangkok native
61. Laconic
62. - -American
63. Like the idle rich
64. Like busybodies
65. Part 4 of quip: 2 wds.
66. Neighboring
67. - -frutti
68. Separate out
69. Unauthorized copy
70. Payment
71. Angers
72. Architect - Saarinen
73. Of a continent
74. Frosted
75. Bailiwick
76. Like busybodies
77. Cloudless
78. - macabre
79. Horseless carriage
80. Rail in a dance studio
81. - and true
82. Make unstable
83. Gloomy Gus
84. Kind of historian
85. Homophone for seize
86. Plastic - BAND
87. Beast
88. Part 5 of quip: 2 wds.
89. Party mem.
90. Bottle up
91. - and true
92. Party mem.
93. Exactness
94. Crowbar
95. Star in baseball
96. Relative of a pearl
98. “Beau
100. Clever remark
101. Down source
102. Direct
103. New name
104. Bishop’s headdress
105. Hand over -
106. River in the Tyrol
107. English queen
108. Kind of historian
109. - Lilly and Co.
110. End of the quip: 7 wds.
111. Lip
112. -Magnun
113. Form of “John”
114. Unmatched things
115. Lip
116. -Huge
117. Sheets of stamps
118. Pone
119. Graphic representation of lineage
120. Thugs
121. Unmatched things
122. Gaelic

DOWN
1. - - averages
2. La Scala presentation
3. Inquired
4. Hideout
5. Maudlin
6. Astronaut Buzz Aldrin
7. Doctor’s order
8. Turn - - dime
9. Charles Dodgson
10. Confines
11. City in Italy
12. Kind of player
13. Edict
14. Like the idle rich
15. Contend
16. Pull up by one’s -
17. Bundle
18. Tips
19. Certain Georgian
20. Occlus
21. Identifies
22. White-tailed eagle
23. Kind of fine paper
24. Vulpine creatures
32. 38. DI + DII
38. DI + DII
40. Manservant
41. Footless creatures
42. “What fun!”
43. Mata
44. Regular
45. Fluorescent dye
46. Shaggy affirmative
47. Check
48. Creaking sound
49. Lookout fare
50. Manservant
51. Footless creatures
52. "What fun!"
53. Like the idle rich
54. Privileged one
55. Well done!
56. Vulpine creatures
57. Molding edge
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122. Gaelic
The Law of Free Food:

Food Taste = \frac{\text{Food Quality} \times \text{Hunger}}{\text{Cost}}$

**CROSSWORD SOLUTION FROM PAGE 21**

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**NON SEQUITUR BY WILEY**

**AND HERE'S MY FAVORITE APP... IT'S CALLED THE OFF BUTTON**

**DADDY... IS IT OK IF I GO OUTSIDE AND START A PROTEST TO BRING ABOUT WORLD PEACE?**

**WHI-LERS**

**WWW.HOW-DO! THANKS, DADDY!!**

**WHY DO I GET THE FEELING THAT WAYS A TRICK QUESTION?**

**MY WAY® COUNTING PLACEMATS**

**OR, I'LL BET... WHAT'S MY WAY?**

**HELL, I CAN'T CASE WHAT YOUR WAY IS**

**NE... I MEAN THE PASTE IS BASEMENT... I JUST TOLD YOU**

**YOU, YOUR WAY IS WRONG, MY WAY IS RIGHT!**

**SO... MY WAY IS... REALLY YOUR WAY?**

**YES, BUT YOUR WAY ISN'T RIGHT, MY WAY IS**

**IT'S HARD TO GET A CONCEPT THAT GIVES YOU A MEGARAISE...**

**NOT IF YOU DO MY WAY!**
**Non Sequitur by Wiley**

*O-O-K... Kan... does this work?*

("It's very simple, Kate... if people just do things...
my way.

I have to admit, there's a certainitarian logic to that...

You say what like... it's a bad thing.

I mean, why not?

---

**Dilbert by Scott Adams**

**Ted the Drama Queen**

I can't attend the meeting Tuesday because Barry thinks I didn't return his flash drive.

**I'm afraid of him because he's a liar and a drunk, and I heard he killed a cab driver.**

**I'd wear a disguise, but prosthetic adhesives give me hives.**

**Why didn't you get my input on the vendor selection?**

I tried, but...

**You're so easily distracted that for all practical purposes you're nothing but furniture with coffee breath.**

**Where were we?**

**You were praising me for my good attitude.**

**Wally, you didn't e-mail me your project status.**

**Did you check your spam folder?**

**Maybe you should check there before you besmirch my good name with your baseless accusations.**

**Did you send it?**

**Okay, I see how you're trying to turn this all around.**

**Dogbert the CEO**

**Consumer confidence is up, and that means more people will buy our products.**

**I'm off to make random management changes so I can take credit for the improved economy.**

**It's working?**

**Sales are up!**

**Dogbert the CEO**

**I want to win a humanitarian award.**

**But I don't want to touch anyone who is sick or poor or unattractive.**

**Do you want to donate your time or your money?**

**I'm hoping to donate your time and the stockholders' money.**

**It feels good when you volunteer to help others.**

**That's why I talked some poor Elbionians into mowing our lawn for free. I want them to feel the joy of giving.**

**All I'm feeling is tired. Try doing it faster.**
Remembering Dean Dull

In his time at Tech, Dean Dull oversaw virtually every aspect of student life. Over his 34 year tenure as Dean of Students, he served under 9 acting or sitting Institute Presidents. During this time, enrollment at Georgia Tech grew from 5,200 to 13,000 students. Female enrollment grew from 11 to 3,050.

Perhaps most notably, Dean Dull is credited with finding and purchasing the Ramblin' Reck, a 1930 Model A Ford Sports Coupe that leads the Yellow Jackets onto the football field to this day!

Dean Dull was dedicated to producing well-rounded Tech graduates. He introduced students to ballroom dancing, trained the Wreckettes Dancing and Drill Team, and organized a national championship-winning Georgia Tech College Bowl Team. He was also a very passionate and supportive of the arts.

When he retired in 1991, approximately 80 percent of the living alumni had been students during his career.

Dean Dull Day
October 23, 2009
Celebrating the Life of Dean James E. Dull
1928 - 2009

Visit http://studentaffairs.gatech.edu/deandull/ for more information.