**Netherworld 2000—it’s smarter than the average scare**

By Alan Back

Almost ruined his pants here

When it comes to designing a haunt- ed house or chamber of horrors, just about anything goes. Special effects that send too many people screaming out the door or off to the hospital are generally frowned upon; short of that, the more twisted and ingenious the designer, the bigger the success.

The people in charge of the Netherworld Haunted House probably need some serious psychiatric help and medication—but Halloween will definitely be a little more frightening and surreal until they do.

Started in 1997 by the consulting team of Billy Messina and Ben Armstrong, Netherworld recently kicked off the second year of a five-year lease at its current location in the Georgia Antiques and Design Center. The space was chosen for its accessibility (just off I-85) and abundant parking, as well as the readiness with which it could be modified to meet fire and safety codes.

Project work is literally a year-round endeavor; legal and accounting personnel get rolling just after the Christmas holiday, with the creature and location design teams on their heels. Construction has to start at least two months before opening day in order for the crew to get every dirty trick in place before the lines start to form. “We’ve got [the space] all year long, so we’ve been here—not consistently, not 50 hours a week, but we’ve been working on it all year. Somebody’s been here constantly,” Messina said.

The house is split into two sides: Primeaval and Extreme 3D. Primeaval, the main section, is built around a prehistoric theme: “All kinds of big dinos, caverns, morlocks, dwellers in the darkness—not total departure from our last year’s show. We try to change the show 180 degrees every year.” (The 1999 house, designed as a nightmare in the science lab, played off the idea that the world would end when the calendar rolled over.) Chromatik Inc., based in Alpharetta, is again involved with the visual effects in the second half. Last year’s 3D house was the firm’s first joint venture with Netherworld and was billed as the first of its kind in the Southeast. The 2000 model—twisted old mansion crawling with enough surreal apparitions to make Salvador Dalí proud—is still the only game in town, according to Messina.

Both areas have plenty of nifty little surprises tucked away to keep visitors’ minds and hearts racing from start to finish. Creatures jumping out from dark corners and dropping from above at the worst possible moments? Got ’em. Sound and light shows set off by somebody stepping on a floor switch 20 feet (or 50 yards) down the line? Plenty of those. Distortion? Guaranteed, thanks to a mix of fog machines, near-total darkness, and Chromatik’s 3D goodies.

Netherworld opened on September 29 and will run every night through Halloween. The current schedule is an expansion relative to last year, when the house was open only during certain nights of the week until the end of October, and is part of an effort to bring more people through the door. Messina estimated that the 1997 and 1998 houses drew 30,000 people each, while the 1999 crowd numbered roughly 45,000.

“You can’t miss it. We’ve got that big old billboard out there”—here he gestured toward I-85—“which wasn’t cheap, from what I understand. But it’s an easy way to get the message out. ‘Open tonight, open every night.’ There’s no confusion.” The expanded schedule, he hopes, will translate into a snowball effect in terms of how many people show up at the ticket windows.

By Jonathan Purvis / STUDENT PUBLICATIONS

**Stone Temple Pilots headline 99X’s wildly successful Big Day Out**

**Wanna be a minority?**

Green Day’s lead singer does. Too bad those who like the band’s new album will be a minority as well. Page 27

**Hurry up, let’s go!**

James Gless examines our hurried world in his book, Faster. Slow down long enough to read it. Page 33

By Daniel Webber

Come to the Freak Show!

This past Sunday at Lakewood Amphitheatre, local radio station 99X threw their yearly charity event, Big Day Out. The event this year was an extravaganza featuring twenty national and local bands spread over three stages.

Disturbed opened up the day on the Living Loud Stage, as their lead singer, David Draiman, came out with a straightjacket on. They got the crowd to come alive during their set, including “Stupify,” their current single. At the same time they were getting the freak show underway, one of the local Atlanta bands was playing on the Locals Stage.

The next act was San Francisco-based Stroke 9, who took the first spot on the Main Stage. They played songs from their platinum CD, Nasty Little Thoughts, including “Little Black Backpack” and “Letters.” After this, they headed over to the artist signing booth where they signed memorabilia brought by hundreds of fans. They were one of many bands to come through the booth during the day; others included Incubus, Green Day, SR-71, Everclear, Papa Roach, Travis, Ultrasound, Linkin Park, and The Mighty Mighty Bosstones.

Throughout the rest of the afternoon and into the early evening, many other bands brought excellent performances. Green Day played tracks from their new album Warning (see review on page 27), and even closed out the set with the drummer and the guitarist destroying their equipment before setting it on fire. This was followed by Billy Joe playing the 1998 hit “Good Riddance (Time of Your Life)” to a joyous audience. Another great performance was Travis, who brought their British style to Atlanta. Even though few fans actually watched them, one of the participants included Stone Temple Pilots lead singer Scott Weiland. While it may have been unpopular to fans, the performance was one of the hidden highlights of the show.

By Jonathan Purvis / STUDENT PUBLICATIONS

Stone Temple Pilots headlined 99X’s Big Day Out. Masked lead singer Scott Weiland crouches onstage.

Did he give back the little black backpack? Stroke 9’s Luke Everlyn—minus backpack—performs on Sunday.

Deftones bassist Chi Cheng has quite a head of hair, and keeping it under control was obviously the least of his worries last weekend.

**Entertainment**

Technique • Friday, October 6, 2000

By Jonathan Purvis / STUDENT PUBLICATIONS

Stone Temple Pilots headline 99X’s wildly successful Big Day Out

See Netherworld, page 32

See Big Day Out, page 32
By Kit FitzSimons

There’s a Truman Scholar talking to a turtle, and it’s funny.

Crossword S-Clues Me!

By Kit FitzSimons
Sometimes somewhat screwy

SPANNING
1. Second place
2. Sorbonne’s “handsome”
7. Screaming crowd
10. Servicer of Instant Messenger
11. Short for ‘alias’
12. Samuel’s teacher
13. See 31 STANDING
15. Say okay
16. Simpsons’ neighbor
17. Something you can flip
19. Surgeon’s amts.
21. Severely hurts
24. Singers of “Tommy”
25. Synonym for eggs
26. Sioux salutation, perhaps
28. Star Wars muppet
32. Spear or pepper follower
34. Stressful wearying disease (abbr)
36. Squat
37. Same sort
39. Swiss camel!
41. Split soup ingredient
42. “See ya!”
43. Stag’s mate
45. Sauce with MSG in it
47. Scar with acid, perhaps
51. Snake that won a Cleo?
52. Sup
53. Slip of dehr (abbr)
54. Scout org.
55. State St.
56. Speed of sound passer (abbr) STANDING
1. Scottish hat
2. Seduce
3. Senior-aged
4. Skinhead adj.
5. Survive (barely)
6. Security device
7. Sign on restroom
8. Spanish cheer
9. Spades game element
14. Street of “Friday the 13th”
18. “Sort of” suffix
20. Shy
23. Some of your friends
27. Spiderman’s foe Doc ____
29. “…Sat _______ ruffer…” (2 wds)
30. Stupid
31. Side-by-side with 13 SPANNING, dessert option (2 wds)
33. Score the same
35. Stallone’s nickname
38. Shiny red pointer, now
40. Southern general
41. Salt associate
42. Supercomputer’s giga- follower
43. Swab with a Q-Tip
44. Security squad before the CIA
46. Stallion’s tidbit
48. Starter for “____ the Season…”
49. Sin relative (abbr)
50. Straw house

Answers on page 30.

Ever wonder who works on the TECHNIQUE staff?

Ever wonder where they come up with the stuff that they put in the little sliver boxes?

Like to LAUGH?

Join the TECHNIQUE staff.

Meetings:
Tuesdays,
Student Services,
room 137,
7 p.m.

Join the Entertainment staff! We watch movies, listen to music, read books, and eat food. And it’s fun.

There’s a Truman Scholar talking to a turtle, and it’s funny.
‘Righteous Love’ displays Osborne’s softer side

By Jon Kaye
Loves me for getting him this CD

Artist: Joan Osborne
Album: Righteous Love
Label: Interscope Records
Genre: Rock/Blues
Tracks: 11
Length: 46:29
Rating: ★★★★★

The problem with a spectacular debut album is that it leaves the artist with the daunting challenge of producing a sophomore album that meets the standards set by the first. Unfortunately for Joan Osborne, Righteous Love, her second full-length album, falls dramatically short of her 1995 debut, Relish.

After giving this album a spin, a Joan Osborne fan will be quick to note Osborne’s glaring lack of wit. Whereas Relish effortlessly captured every minute detail of Osborne’s cerebral cynicism with profound cuts such as “Pensacola” and “Let’s Just Get Naked,” Righteous Love tends to favor moony-eyed love songs over the poignantly, socially-conscious ones that a listener would expect.

This album takes a notably positive stand, again unlike Relish. Most of the tracks are up-tempo and have a much sunnier viewpoint than one might expect. Furthermore, the album features a strong use of the electric sitar, providing a very bright sound.

Nonetheless, the album is Osborne through and through. Her unmistakable voice—a refined blend of Kentucky and New York accents—flows seamlessly from the understated soprano of a balladeer to the aggressive wail of a blues diva. With such an incredible range of styles, Ms. Osborne continues to be a dynamic force in modern blues-rock.

While Righteous Love does fall short of expectations, it is not an unappealing album. Osborne’s lyrics are thoughtful and heartfelt, and the music has an infectious sound which will leave you wanting more. While most tracks on this album are enjoyable to a degree, there are two that stand out as old-school Joan Osborne. "Safety in Numbers" and "Baby Love" both illustrate the biting cleverness for which Osborne earned her fame.

The former pokes fun at how society tries to combat paranoia by surrounding itself with money and power. Not only are the lyrics enjoyable through their use of dark comedy, but the music is absolutely captivating; this is a song which you can hum for days after hearing it once.

"Baby Love," while loosely based on Mary Kay Letourneau, the teacher who had an affair with her sixth-grade student, is really, as Osborne states, "conflicted with [her] own experience of having a relationship with a younger man." Both of these songs remind the listener of the intellectual humor for which Osborne is famous.

This CD, while falling short of phenomenal, does deserve a listen. Just as Osborne’s sophomore effort did not reach the bar set by Relish, but it certainly will not disappoint.

Joan Osborne’s sophomore effort did not reach the phenomenal bar set by Relish, but it certainly will not disappoint.

By Rebekah Bardwell
This week on the Georgia Tech Cable Network

This week on Flava 101's new host, Pier Carey, gets acquainted with Georgia Tech students. From old-skool dances to new-skool rappers, Pier learns the low-down from Georgia Tech’s students.

A special freestyle performance by The Buzz sports reporter, Grant Whieldon, highlights the show.

Kara brings Phat Videos inside the Depew Auction House where she learns the ins and outs of the auction process.

Watch professional antique dealers fight to get the best deal on the hottest artifacts in town. Also, an auction insider takes Kara under his wing and shows her the ropes.

Flava 101 comes on Mondays at 3:00 p.m. and 7:00 p.m. and Thursdays at 7:00 p.m., and Phat Videos comes on Mondays at 3:30 p.m. and 7:30 p.m. and Thursdays at 7:30 p.m. on GTCN’s Channel 21.

The Georgia Tech Cable Network is operated by students and governs channels 16-21 on your TV dial. For programming information, visit http://www.gtcn.gatech.edu.

By Rebekah Bardwell
GTCN Correspondent

It’s been a few years, but Joan Osborne is back with her new album, Righteous Love. Though decent, the album lacks the wit of her debut, Relish. Osborne’s sophomore effort did not reach the bar set by Relish, but it certainly will not disappoint.

By John Sammon

I’m going to go be a Britney Spears backup dancer. I’ve got it down perfectly. Just ask the copy editor. He was here before I left.
**Green Day disappoints**

By Jonathan Purvis

But you guys were so good Sunday...

Green Day lead singer Billie Joe Armstrong delights the crowd at Sunday’s Big Day Out. Unfortunately, their new album isn’t as satisfying.

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**Girl band i5 is reason to turn your radio off**

By Casey Fiedler

Bay bands! Um...

In forty years when our teenage children begin to make fun of the music we listened to as teenagers, what will they pop into that outdated CD player? Perhaps some R&B, a sprinkle of alternative, and some tap for good measure—but what should really make them give us funny looks is what this reviewer feels could be classified as “Ferrety-bopper Pop.”

The band in question has considerable potential to make this list, joining the ranks of the Spice Girls, Backstreet Boys, and Britney Spears. I guarantee that you’ll be hearing a lot more of i5 in the near future, as the first single from their self-titled CD debuted on the top 40 at number 37 a few weeks ago. That’s quite impressive for a debut of an unknown band, but they gained a big advantage this summer through touring with Britney Spears.

This band’s premise is considerably more unique than their music. Their name stands for “International 5” and the girls originate from five different countries—Andi from Britain, Christina from the US, Tal from Israel, Kate from the Philippines, and Gaby from Mexico. This would have been a neat concept if they had drawn from the musical styles of different countries, but i5’s music is about as international as apple pie.

They are one of these heavily produced groups in which the members are chosen as much for image as for singing talent. Andi even dyed her hair because Giant Records wanted a blonde British girl. They also have the most shockwave-intensive website that I have ever seen—it constantly blares their single in the background and bombards you with pictures of the girls and cutesy drawings jumping around.

Their CD consists primarily of ten upbeat ditties, with tracks with such titles as “First Kiss,” “Sweet and Sassy,” and “Best Friend.” In their single “Distracted,” the girls sing that “when I’m cramping for a final or watching TRL I think about love/I get distracted/I think about you.”

These songs appeal to one demographic group—twenty year olds. It is, however, obviously catchy, so the rest of us will find ourselves idly humming-along, and then throwing the radio across the room when we hear it for the thousandth time.

These girls are not, however, completely lacking in talent. At least they can sing, and two of them are credited with helping to write a few of the songs. And unoriginal as it may be at this point, they manage to get across a “girl power” message in their song, “Cinderella,” singing, “I’d rather rescue myself.”

Everything in their music has been done before, but that won’t stop them from becoming immensely popular. After all, who can tell the difference between the Backstreet Boys, NSync, and 98 degrees?

If you can, this may be just the band for you. However, if you’re looking for something different or even “international” as their name suggests, you will definitely have to turn elsewhere.
I love my front page. I love it. Look at it. Love it. So much color! I just can’t get over it. I adore it. I love adoring things. I adore my front page.

Join the Technique (especially the Entertainment staff) and take pictures of Big Day Out! Yeah yeah! Take pictures of bands like Eve 6, Travis, Everclear, and the Mighty Mighty Bosstones. See all those cool pictures! Jon got to take them because he is cool and works for the Technique. There are so many perks, it’s just plain funny!

WE SUPPORT UGLY

carter green
Technique’s ugliest man on campus
Odd art, quirky lyrics

By Steve Hsu

English cotton, Flemish wheat

Artist: Ryan Murphy and Will Oldham
Album: All Most Heaven
Label: Drag City Records
Tracks: 4
Running Time: 15:44
Rating: ★★★★

The new collaborative efforts of two Drag City. Chicago hucksters features the most ridiculous album art of the new century. Ryan Murphy (Cheer Up Jesus) and Will Oldham (Palo va-intimate) are prominently featured in 18th Century euro-garb: ruffled shirts, pantaloons, and embroidered velour coats juxtaposed with Oldham’s red-tinted hunting glasses and bold, knowing smirk. Could this be a neo-da-daist prank?

The contents, the music itself when compared to previous releases reveals the possibility that the whole thing may just be an ironic aside for songwriter Will Oldham whose endeavors in post-rock folk has historically toed a morose line. His last release, under a variant of the Bonne Prince “Billy” moniker (replacing Prince with “Blue”) traced the emotional underpinnings of love lost through three tracks and could play well as the soundtrack for first-time Zanax users. This newest, four numbers marked by O’Rourke’s orchestral arrangements have been stripped down (from the usual milieu of influences as exaggerated in his 1999 “Eureka” release) appropriately for Oldham’s bumptious idiosyncrasy and Oldham’s own endearing vocals.

Just as the comic album art and bold orchestral divergence from the expected Oldham release, so do the lyrics. The opening track, “Fall Again,” bears the verse, “da da da/ I hate the division and the song, which was pretty funny. Then, the last name to appear as the cast of actors flashed on the screen was Owen Wilson (who co-wrote and acted in Bottle Rocket and Rushmore) who played Jackie Chan’s sidekick in Shanghai Noon. I smiled and thought, ‘Maybe it won’t be as bad as I thought.’ And it wasn’t. In fact it was pretty funny.

Who hasn’t dreaded that moment of meeting the parents? Who hasn’t stuck a foot in their mouth trying to make a good impression? Before Greg pops the question, he inadvertently finds out that Pam’s sister has just got engaged and is getting married at home. And then Greg finds out that the man soon to marry Pam’s sister asked Jack for permission. He finds out Jack’s kinda sentimental like that. Greg realizes that if he wants to get on Jack’s good side, he better meet Jack first and ask for Pam’s hand in marriage. And when better to do it than during the wedding weekend at the house with the family.

The only way a movie like this can be funny if the stakes are set high. There have to be major things that can go wrong, and every other thing that can go wrong. That’s funny, because most people can relate to the devastation of first impression in some shape or form. On the flip side of the coin, it has to be relatively plausible. It should be things that could legitimately go wrong during a weekend as socially charged as meeting your future in-laws for the first time. The screenplay, written by James Herzfeld and John Hamburg is based on a small 1992 independent film called Meet the Parents. The writing seems to be a little more homogenized with the version of the film than with the 1992 original. And despite the fact that it is a little flat and may be even stale, the actors lift it off the screen. In that respect, the film works. In fact there were times when I couldn’t breathe because I was laughing so hard.

Ben Stiller is funny. I’m afraid to see Permanent Midnight because I’d think he was funny. De-Niro is funny because he’s playing a father protective of his daughter, again something most people can relate to. The fact that he ends up to be a CIA spook was a stretch of the film’s comedic fabric. But even that opens the doors for some really funny jokes, one including a lie detector.

Greg, it would seem, can’t do anything right. He gets ribbed about being a nurse. He’s not the same religion as Pam. He gets ribbed about the color of his car, and even about his taste in music.

Enter Owen Wilson. He plays Pam’s ex. And as it always seems to be in real life, he’s better looking, has more money and is more talented than Greg. In his own little way, he steals the scene, explaining why he’s a carpenter and why he thinks its cool.

What doesn’t work? The cat. Greg hates cats and of course Pam’s family has a cat that is as dear to them as Pam herself. It was may-be a little too reminiscent of There’s Something About Mary for my taste, and for anyone’s taste when it comes down to it. Jack is too over-the-top. It works at first and works in a few scenes throughout the movie, but overall, it was too over-the-top.

In the end, you sympathize with Greg, with Pam and even with Jack. The film is funny, it’s light-hearted and it delivers.
There are way too many songs out. Actually, there is exactly the right number of songs, it’s just that there are too many versions of each one. These days it is practically impossible to listen to a song for popular (although that is not a prerequisite) without it having at least one remake or variation of it.

For those of you who are not quite up on music terminology, I’ll quickly go over the myriad of musical mimicry methods.

First, there is the remake. This is the term for a second version of the song done by the original artist. This is not to say that the remake was done by the same group members, just the same group, which is why many remakes (such as “Love Potion Number 9” by the Searchers) come out flat. The flirt from the first song outweighs the novelty of the stylistic twists of the remake.

Then there is the cover. A cover is the biography to the remake’s autobiography. It is another group’s version of the original artist’s song. This goes both ways. Gloria Gaynor’s “I Will Survive” was covered by Jim Carrey in the movie “Man on the Moon.” He sang it as a rap stewardess. Now, it is no longer just a list of the credits. The English to, um, drunken karaoke, find the “I Am The Walrus” cover by Dead Milkmen. Luckily, this cover is shorter (i.e. two minutes to the others’ four). I say luckily because Dead Milkmen take the acid-tripping Beatles and put them on Speed and caffeine pills. They probably couldn’t control their guitar picks for the full four minutes, so they cut the cover short... oh, I made the classics. “They call me the walrus.” This is apparently because the lead singer disagrees with that assessment for; with the cover, remake, and parody, it gets extremely frustrating when I try to download another couple megabytes of music from Napster.

With all the covers, remakes, and parodies, it gets extremely frustrating when I try to download another couple megabytes of music from Napster.

The Beatles have actually had the song in many different formats. My earliest memory of this song was a woman standing up to an English to, um, drunken karaoke, find the “I Am The Walrus” cover by Dead Milkmen. Luckily, this cover is shorter (i.e. two minutes to the others’ four). I say luckily because Dead Milkmen take the acid-tripping Beatles and put them on Speed and caffeine pills. They probably couldn’t control their guitar picks for the full four minutes, so they cut the cover short... oh, I made the classics. “They call me the walrus.” This is apparently because the lead singer disagrees with that assessment for; with the cover, remake, and parody, it gets extremely frustrating when I try to download another couple megabytes of music from Napster.

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The Beatles have actually had the song in many different formats. My earliest memory of this song was a woman standing up to an
Incubus continued their reputation of putting on great live shows with their performance, including "Drive" and "Stellar," two singles from their current album, *Make Yourself*. Even though they were on the smaller stage, they still drew an unbelievable amount of fans to the gravel area where the Living Loud stage was located. Various other bands that had other good performances were Eve 6, SR-71, Papa Roach, Deftones and Everclear.

The end of the night brought the headlining band of Big Day Out, the Stone Temple Pilots. The band kept the crowd on its feet the entire time, playing old hits such as "Interstate Love Song," "Big Bang Baby," and "P.L.U.T.O." They also performed songs from their current CD, *No. 4*, which were "Souls Girl" and "No Way Out." After coming out for the last part of the performance draped in a flag with a mask on, he proceeded to strip before the last song, and was left wearing only a flag to end the show.

99X had many fans come out to support the bands, and even helped raise money for AngelFlight, a company that flies organs and other medical supplies to wherever necessary. Overall, Big Day Out was an enjoyable event with many popular bands and great music.

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**Netherworld**

“The last two weeks of the show, especially Fridays and Saturdays, it’s a zoo. So we figured we’d expand the inventory and try to entice people to come in a little earlier. The earlier we open, the more it streamrolls. If we’re open every night, hopefully the people who come in on Monday will tell their friends at work on Tuesday, and maybe they’ll come in on Wednesday.”

Netherworld’s design team was ready to pull yet another demented-looking rabbit out of its collective hat until business problems got in the way. A third attraction, Bloodfeast, was scheduled to open at R.W. Good Times on Jimmy Carter Boulevard, not far from the Center. However, Messina explained, the restaurant closed down just before the move-in date.

The search is on to find a new site, but not any random spot will do. “Unless we find a place that fits our needs for fire safety reasons, requirements for electricity, and all this other stuff, we may not open Bloodfeast this year…It’s got to be stable, someplace people can get to that isn’t a million miles away—‘make a left at the rock, turn right at the third tree,’ nothing like that. It’s got to be a good, safe location.”

If Bloodfeast does open, visitors can expect something a little different from past houses: blood, guts, gore, and carnage in great abundance. "Netherworld has always tried to stay kind of with your classic haunted house traditions—very macabre, very scary, but not blood-and-guts tastlessness. But there’s definitely a segment of the market that wants blood and guts; they want to see eviscerated persons, somebody eating his own insides. That’s what Bloodfeast will be."

Admission is $13 for Primeval, $18 for both Primeval and Extreme.
Whoa there—read ‘Faster’ and slow down for a moment

By Becca Cutri-Kohart

When trying to learn about literature at a technological university like ours, a common response is “I don’t have time to read!” Well, Faster: The Acceleration of Just About Everything by James Gleick, is the book to cure that problem.

At its core, Faster is a collection of stories and trivia about how technology has forced (or society has willfully accepted) a greater sense of urgency. Each chapter details a different part of technology, and how society has speeded up as a result of specific innovations.

Gleick describes the exact precision of measurement of time required by our society governed by an International organization called the “Directorate of Time.” After a sweeping examination of the history of measuring the passage of time, he goes onto specific and personal examples.

He decries the impatient traveler who repeatedly pushes the “door close” button on an elevator (an affliction that I’ve witnessed frequently in the dorms). He even comments on the numerous self-help books that market “a zillion ways to save time.”

Gleick doesn’t come out directly and make a value judgement about whether or not society is moving too fast for its own good. Instead, the argument in Faster remains a simple proof of what is increasingly obvious—the recent improvements in transportation technology, telecommunications, overnight mail, and other devices of the modern world that supposedly “save time” have actually just forced us to adapt to a faster-paced world. All you need to do is try to study for your physics mid-term, visit with your boyfriend, and respond to your ICQ’s all at the same time to demonstrate this concept.

Gleick proves his case that society is moving Faster with argument by example. The litany of examples provided, chapter after chapter, can be dreary because it seems to be a reiteration of the same basic point.

Though Gleick is quick to prove by example that this century is moving fast, he also writes from a distinctly 20th century perspective. It leaves the reader wondering if someone at the turn of the last century people felt that things were moving much faster than at the turn of the 18th century. It begins the question of whether we really are in a faster-paced world, or if it is human nature to long for a simpler, slower time.

Despite some faulty logic in the overall argument, Faster was still a fascinating read. Each chapter presented a wonderful story about a different technological innovation and how it has impacted our culture. It is particularly relevant to our campus of aspiring engineers to remember that the impact of innovation. This book is highly recommended as inspiration for STAC class work.

Unlike most other books of the growing genre of criticism of technology, it doesn’t present a dark view of innovation and it is not judgmental about its impacts on changing our culture. Instead, readers will be delighted by colorful and sometimes humorous descriptions of why everyone seems like they are in such a rush.

Gleick’s writing will particularly appeal to the scientist and engineer in every Tech student because each chapter presents a well-researched description of technology, and Gleick definitely demonstrates his knowledge of the basics of scientific theory.

Gleick’s best-selling past works of Chaos and Genius have proven his skill as a scientific journalist. But don’t be too worried—the scientific theory still makes sense to the layman or the freshman, and Gleick never jumps into the esoterica of obscure scientific thought without providing adequate background information which makes it readable by everyone.

The most important characteristic of the book that makes it perfect for every busy student trying to spare time to at least read a little during their tenure at Tech is the chapter structure. Each chapter can be read relatively independently of the others and still be enjoyable, which means you can steal away little bits of time to read each chapter without really remembering the specifics of the previous one.

One hint though—try not to think too much about the irony of sparing the time to read a book for pleasure while at the same time Faster argues that society has less and less “free time” for exactly this type of diversion.

James Gleick will be signing copies of his book in the Student Center Theater next Thursday, October 12, at 12:30 p.m. His visit is sponsored by the Georgia Tech Bookstore.

“My head is being raped.” Jody Shaw. Yet again.