

# ENTERTAINMENT

Technique • Friday, September 2, 2005

## SHALL WE DANCE?

Come and see what the Atlanta Ballet has to offer this season as the company prances around the stage. **Page 23**

## CORNERBACK COMEBACK

Dennis Davis is back in good health and back to the business of defense this semester. **Page 27**

# Best in business gets back in game



Photo courtesy Twentieth Century Fox

As Frank Martin, Jason Statham battles to defend his honor and rescue the boy he was hired to protect.

By Eric Reid  
Contributing Writer

In *Transporter 2*, Frank Martin (Jason Statham) is a driver by trade who becomes mixed up in an elaborate kidnapping plot involving a young boy named Jack, whom Frank has been driving to school for the last month.

On Frank's last day of service he takes the boy to the doctor's office. Upon arrival, Martin realizes something is wrong at the office and manages to foil a kidnapping attempt.

For readers who have not seen the first movie, Martin, a mercenary, is more of a body-guard than a "driver," and is charged with the Jack's security during transport.

Those who underestimate the plain, unassuming Martin in this movie tend to be incapacitated soon after.

Two fight scenes and a car chase later, the villains trap Martin and the boy and capture both of them. This results in Martin being wrongly implicated in the kidnapping plot, causing problems for Martin because the boy's father is a high-profile gov-

ernment drug-enforcement official who is also worth over \$100 million. As a result he must pull double duty by saving the boy who he promised to protect and evade the police at the same time.

The viewer's first impression of Martin comes in the form of his obsession with his car and his steely, "by-the-rules" demeanor. He teaches Jack his three rules a person must follow upon entering a man's car which include greeting the driver,

keeping your feet off of the seat and buckling up.

The car itself is a beautiful black Audi A8. The growl of its W-12 engine made the car chase scenes that much more delightful.

*Transporter 2* is an extremely entertaining movie and is so fast-paced that the frequent comic relief gives you a chance to realize that you've been holding your breath.

This movie is overpowered by its fantastically unbelievable action scenes and jaw-dropping fights.

The fact of the matter is that unrealistic is the operative word when it comes to *Transporter 2*.

See **Trans**, page 20

"The viewer's first impression of Martin comes in the form of his obsession with his car and his steely, 'by-the-rules' demeanor."

# The Cave falls flat as horror thriller

By Uzma Ansari  
Contributing Writer

If you are looking for something that will put you to sleep or bore you to tears, *The Cave* is the perfect film for you. Mind numbingly predictable and cursed with a talentless cast, I lost interest after 10 minutes and spent the remaining 87 waiting anxiously for it to end.

Starring Cole Hauser (*Paparazzi*), Eddie Cibrian (*Baywatch Nights*) and Piper Perabo (*Coyote Ugly*), the story revolves around a group of divers and scientists chosen to explore an underground cave.

But of course, this is no ordinary cave. Legend has it that it is inhabited by a mythical half-goblin/half-hu-

"The plot is predictable, moments meant to be dramatic are so ridiculous they end up humorous, and the acting is dry at its best."

man creature.

What happens to these characters after they choose to ignore this ancient story is exactly what you would expect.

After a few seemingly successful findings, the divers' luck takes a turn



Photo courtesy Sony Pictures

Morris Chestnut explores an underground cavern and finds much more than he expected, only in a very "hasn't this movie been done before, and wasn't it much better the first time?" sort of way.

for the worse as they find themselves trapped in the cave with no contact to the outside world and thus no hope of a rescue. What follows is a series of events meant to portray the abject fear felt by these divers as they are stalked by a horrible and unknown threat.

The plot is predictable, moments meant to be dramatic are so ridiculous they end up humorous, and the acting is dry at its best. The story lacks much needed character

development, which would have involved the viewer more in the emotions of the characters.

Therefore instead of moving through the caves with the actors and experiencing their fear first hand, it feels more like watching lab mice trying to find their way out of a maze.

If the names of the cast members and their other respective movies do not sound familiar, it would not come as a surprise. This should have

been the first red flag foreboding the dreadful quality of the film. Even though the script was clichéd and predictable, decent acting may have saved the film from drowning amongst other third-class horror movies. However, the acting effort put forth by the cast is rather bland, thus sending the movie to its impending box-office doom.

The only positive element worth

See **Cave**, page 22

## He's here inside the Fox

Join Broadway in Atlanta at the Fabulous Fox Theatre for their production of *Phantom of the Opera*, running now through Sep. 25. Performances are at 8 p.m. Tuesday through Friday, 2 p.m. and 8 p.m. on Saturday and 1 p.m. and 6:30 p.m. on Sunday. Ticket prices run from \$17 to \$62.

## Calling all fantasy characters

It's that time again—'tis the season for fairies, space marines, cyborgs, super heroes and more. That's right, *Dragon\*Con* will be at the Hyatt Regency Atlanta today through Monday. Over 370 artists and bands have been booked for this year's convention, billed as America's largest popular media festival. Memberships for the whole weekend can be purchased at the door for \$85, and memberships for three, two and one days can be purchased for \$70, \$50 and \$30, respectively. A one-day membership purchased for Monday costs \$25. Children under 7 are admitted for free. Everything gets started at 1 p.m. this afternoon, runs until 10 p.m. every night this weekend, and wraps up at 4 p.m. on Monday. Visit [www.dragoncon.org](http://www.dragoncon.org) for more information and watch next week's *Technique* for a convention wrap-up.

## Gameriot comes to our fair city

If *Dragon\*Con* just isn't enough, or if \$85 is a little bit too much for you to pay to get your geek on, there is still hope! *Gameriot*, "the world's largest traveling videogame party," makes its stop in Atlanta at the Masquerade on Wednesday, Sep. 7 at 5 p.m. For a paltry \$10, you can check out some of the newest and unreleased titles for console and PC, score free stuff and play in tournaments for fabulous (we assume) prizes.

## Must be geek appreciation week

If you missed Weezer at Underground earlier this summer, here's your second chance. The Foo Fighters and Weezer will be co-headlining a show at the Arena at Gwinnett Center this Thursday, Sep. 8 at 7:30 p.m. Unlike Weezer's show back in July, this one isn't quite free. Tickets cost from \$29.50 and \$39.50 plus all of those nasty service charges. Still not a bad deal for two awesome rock bands.

## Here comes art in the park

This Saturday there will be an art show in Victorian Glover Park from 10 a.m. to 6 p.m. It is free.



# Gilliam disappoints with lackluster *Grimm*



Photo courtesy MGM

Heath Ledger and Matt Damon play the titular *Brothers Grimm* in Terry Gilliam's new film reinterpreting the historical characters.

By Christina Cataldo  
Contributing Writer

Terry Gilliam's *Brothers Grimm* begins with a clear plot of a band of brothers attempting to destroy the evil spirits who have been wrecking havoc and murdering innocent children in a remote village, but soon, the plot spirals into a convoluted and incoherent combination of mystery, comedy, horror, adventure and love. While the premise of *Brothers Grimm*

proves compelling, ultimately the execution fails, leaving the audience at once bored and utterly confused, as if left out of Gilliam's inside jokes and quirky antics.

Gilliam's oft misplaced attempts at comic relief cause confusion as to whether the film is truly a farce or to be taken seriously. Much of the humor used feels more immature and undeveloped than well placed or amusing, highlighting the lack of comedic timing and chemistry

within the cast.

Gilliam haphazardly throws in several hackneyed stock characters to provide comedic relief but, in doing so, discredits his abilities to understand people as a director. The main villain in the film, played by Peter Stormare, proves to be the most perplexing, yet one dimensional of characters. Mainly Stormare's character is a portrayal of the stereotypical

"While the premise of *Brothers Grimm* proves compelling, ultimately the execution fails, leaving the audience...bored...."

bumbling villain with a ridiculous Italian accent. Mid-film, however, the character inexplicably, and with no apparent character motivation, transforms into a protagonist, leaving the audience with the sense of an ill-planned and chaotically illogical movie.

The lackluster cast, including the sad duo of Matt Damon and Heath Ledger, is practically painful to watch. The forced attempt at chemistry between Damon and Ledger only highlights the lack thereof. The

See *Grimm*, page 22

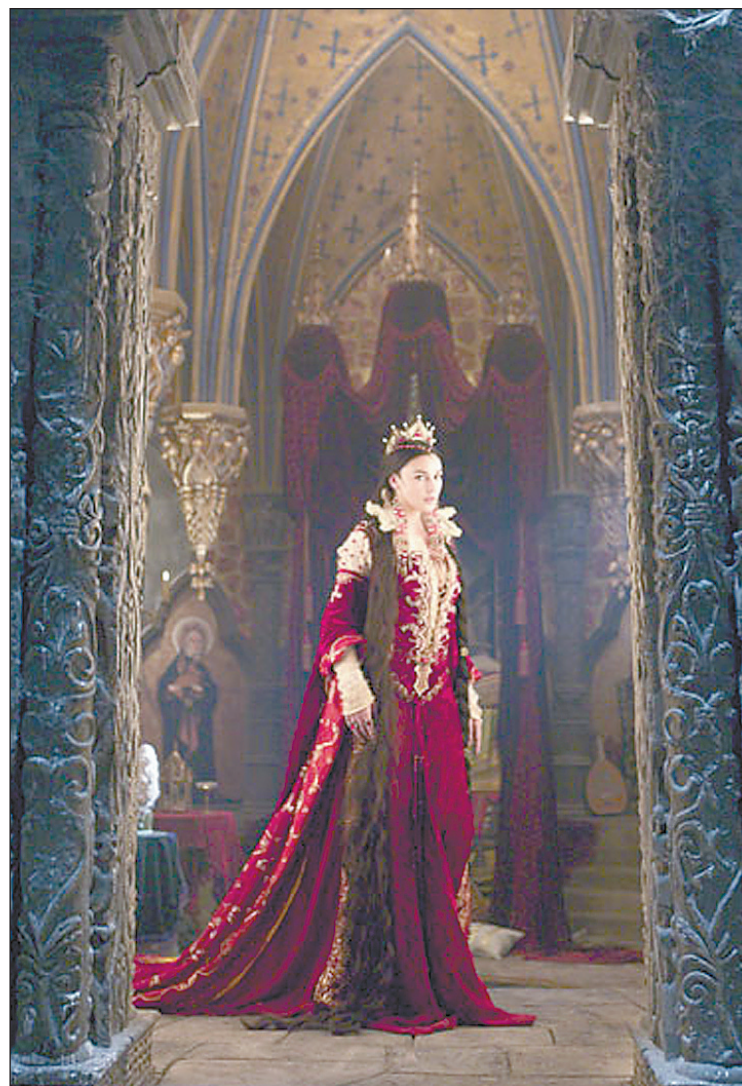


Photo courtesy MGM

Monica Bellucci, as the mirror queen, turns in one of the top performances in an otherwise underwhelming *The Brothers Grimm*.

# Two Bits

*The Two Bits Man battles unruly roommates, towering trash heaps, local law enforcement*

Over the summer, your very own Two Bits Man decided to stay on-campus and make lots of money by co-oping. Something the Professional Practice office doesn't tell you about these jobs is how little work you have to do while being paid at least twice per hour what your burger-flipping friends from UGA make. That was the good part of the summer.

There was an unforeseen pitfall, though: my decision to go in for random roommates. In my infinite cynicism, I probably should have found three to five well-known but evil roommates.

However, I went for the three to five unknown but still evil roommates, all in the hope of scoring one of the (comparatively) spacious apartments in which I could have an entire room all to myself, with no roommate who can't be bothered to get up from playing *World Of Warcraft* for more than ten minutes in a day. I mean, this guy didn't even get up to bathe—he did it right there in the chair. My eyes still burn when I think about it. But I digress.

These new roommates were interest-

ing. At first they seemed reasonably worthy of my greatness—one even threw interesting parties, a quality sorely lacking here at Georgia Tech.

Then the faults came out, slowly but with great insidiousness. First, they stopped taking out the trash. In my wisdom, I tried not taking out the trash to discourage this. We had trash piled up almost to the ceiling balanced in a precarious pyramid of refuse before I finally gave in and took it out myself. Then they stopped washing the dishes. This, too, was disappointing, but tolerable.

Finally, the fruit fly infestation came. Those little buggers can make housing pretty miserable. They're large enough for you to see them, but small enough to take away the joy of killing small animals, primarily because they're so damn hard to swat.

Through trial and error, I found that beer makes an excellent fruit fly trap, leaving only the problem of cleaning up hundreds of dead flies drowned in puddles of beer. Seeing as how these little pests tend to like living in Tech housing and will likely trouble you one of these days, you can benefit from my experience. And don't say

I never taught you anything.

It gets worse though. Apparently one of those roommates had it in for me. This wasn't petty roommate hate,

which is entirely normal, such as in the case of *World of WarcraftDude*. That was a healthy amount of hate, especially after he wouldn't share his beer.

No, this was the pure type of hate, the kind of hate that kills

kittens, the kind that makes people buy SUVs and large trucks, the kind of hate that makes you blame video games for all the world's ills. So, to all you haters out there, you've got nothing on this guy.

This guy took issue with everything I did. He didn't like the way that I said hello to his girlfriend. He didn't like that I offered to take out his trash. He didn't like that I offered him food. He didn't like the fact that I used knives when I cooked.

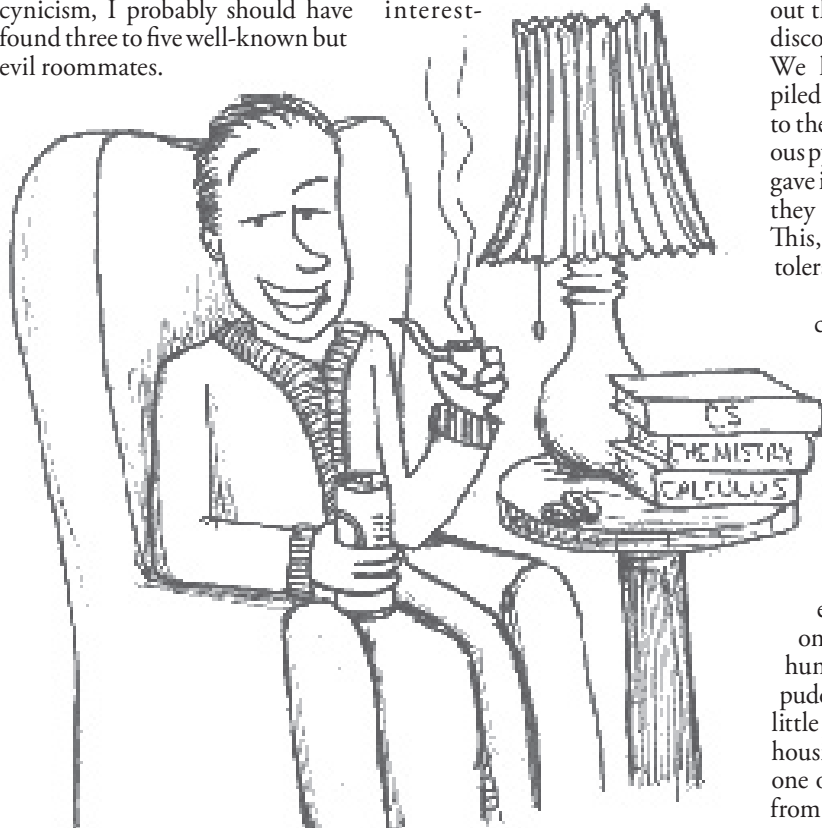
He also lacked a sense of humor, which is not good if you are the

roommate of the illustrious Two Bits Man. Apparently, he thought it would be funny to call the cops on me because he didn't care for me as a roommate. That's right—the cops. Thus, today's primary lesson: do not call the police on your roommate. I assure you that it will be very inconvenient for the roommate in question, and the cops usually aren't too big on it either.

However, there are many other ways of dealing with out-of-line roommates; you could try talking to them, or asking for help from housing, but what's the fun in that? There are plenty of more amusing ways to get even. Laxatives in his milk while he's sleeping, paper over his door with the *Technique* and plenty of duct tape, anything involving hot sauce. A Google search will reveal plenty of creative ideas. Just don't hold me responsible if anything unfortunate happens to you in return.

So if you, my loyal readers, were paying attention, you learned to pick your roommates, and then prank the annoying ones that slip through. If you weren't paying attention, you're

going to prank your roommates anyway, just without that special Two Bits aplomb. Either way, you win.





Trans

from page 17

Martin’s car proves impermeable to any bullets, concrete walls, hard landings and even appears to be scratch resistant. This may prove to be a turn off to those who enjoy at least a little realism in their film—going experience.

One scene has Martin flip the car in an outrageous maneuver to save his own life from a villain’s bomb and another scene has him crash a jet ski onto a highway to jump onto a bus and catch a fleeing bad guy.

All the while, Martin stays as

immaculate as his car, keeping extra outfits and cell phones in storage compartments in his car.

“One aspect of the film that may make the film more accessible...is the low bodycount.”

Car buffs will not be disappointed, especially if you prefer cars of the European persuasion. The

movie seems at first like one long commercial for Audi, but a visit to the Italian villain Gianni’s fantastic garage dispels that perception.

The final scene takes place in a twelve-cylinder Italian beauty but you have to see the movie to find out more.

One aspect of the film that may make the film more accessible to the general public is the low body count.

Dozens of people are beaten up and injured in this movie but very few die and the few deaths that occur are off-camera. This makes it much easier to enjoy.



Photo courtesy Twentieth Century Fox

Statham makes short work of the final attacker of a group with the help of an unlikely weapon: a fire hose.

sliver

www.nique.net/sliver

i love nick the editor  
nick is a hottie  
nick is a cutie  
josh, the paper is not up on Thursday night. do your job.  
gargle spatter  
these dudes keep standin on the street corner making much noise  
they need to shut up  
Why do I get sick at the start of every semester? =(  
Sex, Drugs, and Rock and ROLL are still the best way to party.  
Only instead of Rock and Roll I'm listening to like a funky latin jazz rock fusion, baby.  
It's funny because it's bigger than a normal hat.

THEME CROSSWORD: KINFOLK

By Robert Zimmerman  
*United Features*

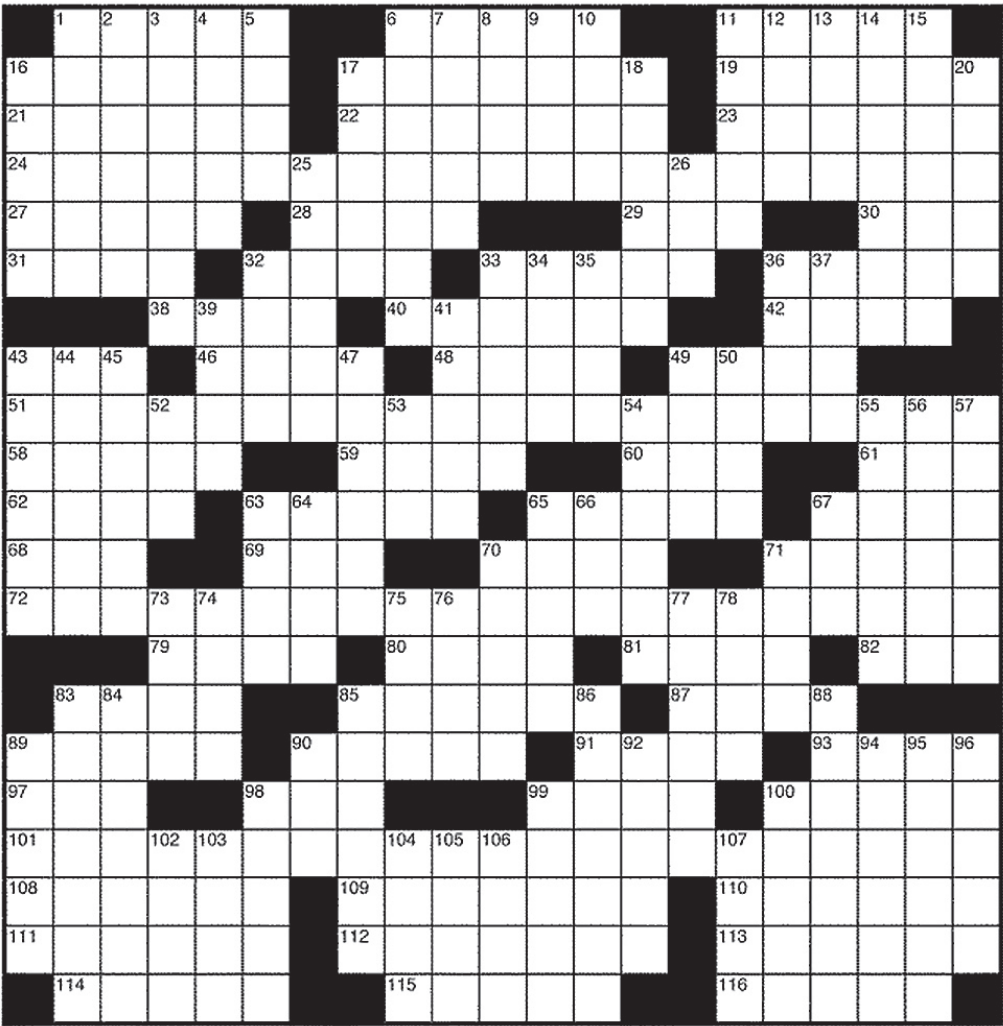
ACROSS

- 1. Yearned
- 6. Staircase in Sorrento
- 11. Soft spots
- 16. In a docile way
- 17. Freighters' route
- 19. Judaic writing
- 21. Ready to plow
- 22. Alchemist's quest
- 23. He played Lawrence
- 24. SISTERS
- 27. Strips
- 28. Rich man in Rio
- 29. Ailing
- 30. Job-seeker's submission
- 31. "M.A.S.H." surgeon
- 32. Nemesis
- 33. One of the media
- 36. Flinches, with "away"
- 38. Sheepcote matrons
- 40. Like a racket
- 42. Twitches
- 43. Bill provider
- 46. Draft classification
- 48. Gardener
- 49. Salon creation
- 51. BROTHERS
- 58. Ties together
- 59. Mariner's greeting
- 60. A Solo
- 61. Outback jumper
- 62. "Metamorpho-ses" poet
- 63. "Tomb Raider" star
- 65. Tavern round, perhaps
- 67. Carrot, e.g.
- 68. McCourt memoir
- 69. Dolt
- 70. Limp-watch painter
- 71. Saudi shipment
- 72. UNCLES
- 79. The two
- 80. Fashion's - Chanel
- 81. Arrogant one
- 82. "Titanic" transmission
- 83. One way to digitize
- 85. Harvard president, 1933-53
- 87. Long hike
- 89. Realtor's form

- 90. Talk show guests
- 91. Mashie
- 93. Pied Piper's quarry
- 97. Go wrong
- 98. Gore namesakes
- 99. Same: Lat.
- 100. Imp
- 101. AUNTS
- 108. Beginner
- 109. Won in November
- 110. Teamed up
- 111. Bothersome bedmate
- 112. Like some glasses
- 113. Photos
- 114. Give a spin to the facts
- 115. Separately
- 116. Weed

DOWN

- 1. FedEx delivery
- 2. Pictured mentally
- 3. Hubble targets
- 4. NYC harbor island
- 5. Textile worker
- 6. Table talk?
- 7. Gung-ho attitude
- 8. Winged
- 9. "Arsenic and Old -"
- 10. Over again
- 11. Milker's seat
- 12. Quaker product
- 13. Conformists go with it
- 14. Of a tiny parasite
- 15. Besmirches
- 16. St. Petersburg's Bay
- 17. Juan Carlos' kingdom
- 18. Tapering off
- 20. Aegean island
- 25. Wipes out
- 26. Sandwich order
- 32. The b in n.b.
- 33. Placeholder
- 34. Regretful one
- 35. Crucifix inscription
- 36. Prison
- 37. Faithful sound
- 39. Pans for stir-fry
- 41. Pain
- 43. Monastery VIPs
- 44. Facts, but hardly useful
- 45. Philosophical system



- 47. Naples neighbor
- 49. Ivan or Peter
- 50. Holds title
- 52. Like one sock
- 53. Yellowfin
- 54. Not ours
- 55. Fillings for cracks
- 56. Spell, of sorts
- 57. Tribal symbols
- 63. Sudden movement
- 64. Office-taker's recitation
- 65. "Novum organum" author
- 66. Lodge brother
- 67. Amtrak, et al.
- 70. Of a nobleman's palace

- 71. Recipe instruction
- 73. Bus. degrees
- 74. Actress - Skye
- 75. Subj. for 73 Down
- 76. Femur, e.g.
- 77. Bury
- 78. New day
- 83. Sunday fare
- 84. Commuter's option
- 85. City near Teapot Dome
- 86. Trimmiest
- 88. Putin's address
- 89. Malicious looks
- 90. Layer
- 92. Hits the books

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94. Helps  
95. In the news  
96. Coasters  
98. On the qui vive  
99. Net preceder  
100. American rival  
102. Soup vegetable  
103. Legal claim  
104. Essayist - Lamb  
105. Office help  
106. Home of the Bruins  
107. O'Hare-to-JFK heading

See **Solutions**, page 15

Go online to [www.nique.net/slivers](http://www.nique.net/slivers) and  
vent your frustration.

Cave from page 17

mentioning involves the sets. The majority of the movie takes place in shadowy caves that house underground rivers, lakes, unknown ominous creatures, etc. The darkness and mystery created via the

“The darkness and mystery created via the sets produces a sense of anxiety in the viewer, just where the plot and acting fail to.”

sets produces a sense of anxiety in the viewer, just where the plot and acting fail to.

The caves appear as realistic as they could have been. In some scenes



Photo courtesy Sony Pictures

Actress Lena Headey spelunks her way into poorly contrived horror in Sony Picture’s lackluster film, *The Cave*.

I actually caught myself marveling at the aesthetic quality of the set design more so than following the story.

With an increasing amount of violence in films, moviegoers are becoming more and more desensitized to gore, thus making it increasingly difficult to scare viewers.

But sometimes it is possible to leave your brain at the door and simply enjoy the experience of the film.

However with movies like *The Cave*, stopping all brain processes does not make the film any easier to sit through.

Grimm from page 18

audience is left wondering if either has ever acted before and with the sense that this is more of a high school production than a major motion picture. The acting feels both stifled and unrealistic, making it unclear as to whether Gilliam forgot to attend to directing his actors and became bogged down with the wayward story lines and gratuitous sets, or maybe he just forgot to think about character motivation while writing the screenplay.

The only saving grace of *Brothers Grimm* is Malena’s Monica Bellucci, who plays the dark yet enchantingly beautiful princess of centuries past. Her performance is at once realistic and intriguing, making her hard not to enjoy watching. As she manipulates and mesmerizes the protagonists into attending her evil means, she adds interest into an otherwise dull movie. All in all, though, no matter how amazing of a performance

Bellucci gives, she cannot save the film on her own, as there were too many problems with the acting, the screenplay, and the directing.

Generally, the film seems to aim at being a summer blockbuster. Because of this unfeasible goal of attracting all audiences, Gilliam forgets his true aim and creates a

“The only saving grace of *Brothers Grimm* is Malena’s Monica Bellucci....”

film that deviates in a million different directions, alienating audiences and proving both inappropriate for younger audiences and far too sophomoric for more mature viewers. He becomes too interested in pleasing all and ends up pleasing nobody, with an uninspired, convoluted, and disjointed film that truly is a chore to endure.



# Exciting season looms for ballet

By Beth Daihl  
Contributing Writer

Excitement runs high at the Atlanta Ballet as they prepare for the 2005-2006 season. Entering their seventy-sixth year, the ballet is the nation's longest continually performing ballet and should not be taken for granted. The company consists of 21 members, six apprentices and 15 fellowships. During each demanding season the 27 female members wear out over 2,000 pairs of pointe shoes and this season should be no exception. The sheer dedication and focus present during rehearsals indicates this will be an amazing season that should not be missed.

The season kicks off with Carl Orff's *Carmina Burana*. The inspiration for this popular work comes from 25 poems written by a group of ex-priests from the Middle Ages, the Goliards, about drinking, pleasure and gambling. Through this extravagant production the eraticism of love, nature and lust are celebrated. In addition to seeing the grace of the ballet, the audience will also witness the talent of the Michael O'Neal Singers. *Carmina Burana* will be playing from October 27-30 at the Fox Theatre.

This December the Atlanta Ballet's classic *Nutcracker* creates a great outing for the holiday season. This 19th century Russian classic comes to life with over 200 young dancers and the talented Atlanta Ballet Orchestra. The dreams of a young girl materialize into a series of dances in which her nutcracker prince combats a giant rat king. The

performance includes a Christmas tree that grows from 13 to 38 feet, eight tons of scenery and the eight-foot Rat King exploding from a furnace. Each imaginative scene is painted on a 300 pound canvas that stretches 30 feet tall and 70 feet wide. The scenery is complemented by the costumes which include a 75-pound gown made from 25 yards of fabric and the Nutcracker's two-pound mask. The Nutcracker will play from December 9-30.

Set in Nagasaki at the end of the nineteenth century, *Madame Butterfly* chronicles the love between a U.S.

**“Madame Butterfly chronicles the love between a U.S. Navy Officer and a young Japanese Girl....”**

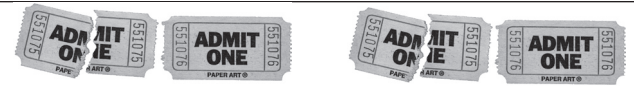
Navy officer and a young Japanese girl and the subsequent betrayal. Cio-Cio San, Madame Butterfly, is a geisha who marries Lieutenant Pinkerton and becomes deluded by her love for him. Even after Pinkerton deserts her and goes back to America she believes he will come back for her. Puccini's masterpiece will play February 9-18.

Premiering in April next year is *Beauty and the Beast*. This fairy tale is brought to life through dance and the music of multiple French composers. The ballet tells the story of the youngest daughter of a wealthy merchant who learns to love the

Beast, an enchanted prince. One disaster upon another leads Belle to be imprisoned with the Beast in a castle where she discovers who he truly is beneath his outward appearance and attitude. *Beauty and the Beast* will play April 6-9.

This year the Ballet is also making an effort to introduce ballet to the youth in Atlanta. *Toy Castle* and *Peter and the Wolf* are both aimed towards young children. Toy Castle is an educational ballet based upon a famous Canadian children's series. Performed at the Gwinnett Civic Center for school groups, the Atlanta Ballet is bringing their culture to the students in Gwinnett County this September. *Peter and the Wolf* is a one-hour ballet designed for the family. Prokofiev's tale of a young boy and his encounter with a wolf on his grandfather's farm is a classic children's tale. Peter and the Wolf will be playing at the Fox Theater on February 18 and 19.

The ballet is a great way to experience the culture available in the Atlanta and without putting a big hole in your pocket. Starting this season it is now possible to get single tickets for a little as \$10. By redesigning the pricing and seating structure even more ballet enthusiasts, especially poor college students, can enjoy the ballet. Tickets are available on-line ([www.atlantaballet.com](http://www.atlantaballet.com) or [www.ticketmaster.com](http://www.ticketmaster.com)), at the Fox Theatre Box Office, Ticketmaster outlets, and through Ticketmaster Arts Line (404-817-8700). The best seats will go early so make sure to mark your calendar and get you tickets as soon as possible.



## Live in Atlanta

### TABERNACLE

152 Luckie St.  
(404) 688-1193  
<http://www.atlantaconcerts.com/tabernacle.html>

9/16 An Evening with Keller Williams  
9/20 Keane with The Long Winters

### THE EARL

488 Flat Shoals Ave.  
(404) 522-3950  
[www.badearl.com](http://www.badearl.com)  
9/2 Drive Invasion Kickoff Party  
9/3 Blackfire Revelation  
9/4 Hankshaw  
9/7 Pistolero  
9/8 The Thieves  
9/9 Dropsonic  
9/10 Peelander-Z  
9/13 Akron/Family

### VARIETY PLAYHOUSE

1099 Euclid Ave.  
(404) 521-1786  
[www.variety-playhouse.com](http://www.variety-playhouse.com)  
9/2 Bodeans  
9/16 Lizz Wright  
9/17 Jump, Little Children

### THE MASQUERADE

695 North Ave.  
(404) 577-2007  
[www.masq.com](http://www.masq.com)  
9/2 Twiztid  
9/3 Atlanta Local Live  
9/6 Soiente Green, A Perfect Murder, Into The Moat, Watch Them Die  
9/8 Waking Ashland, Jameson Parker, New Atlantic, Jettie

9/9 Stromkern, Battery Cage

### STAR BAR

437 Moreland Ave.  
(404) 681-9018  
[www.starbar.net](http://www.starbar.net)  
9/2 Jimmy and the teasers, Gravy boat, Bullneck  
9/3 Dark Overlord

### SMITH'S OLDE BAR

1580 Piedmont Ave.  
(404) 875-1522  
[www.smithsoldebar.com](http://www.smithsoldebar.com)  
9/2 Topaz  
9/3 Chris Knight  
9/4 Florez  
9/6 Program the Dead  
9/7 Sarah Borges  
9/8 Freedy Johnston  
9/9 Charlie Hunter  
9/10 Blueground Undergrass

### ANDREWS UPSTAIRS

56 East Andrews Dr.  
(404) 467-1600  
[www.andrewsupstairs.com](http://www.andrewsupstairs.com)  
9/2 DJ Danny M  
9/3 Appetite for Destruction

### NORTHSIDE TAVERN

1058 Howell Mill Rd.  
(404) 874-8745  
[www.northsidetavern.com](http://www.northsidetavern.com)  
9/2 Zydefunk  
9/3 Randy Chapman's Birthday Bash  
9/9 The Vipers  
9/10 Eric Culberson  
9/16 Sean Costello  
9/17 Sean Costello