Best in business gets back in game

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 realizing 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 bodyguard 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 tight scenes and a car chase later, the villains trap Martin and the boy and capture both of them. This results in Martin being wronged and implicated in the kidnapping plot, causing problems for Martin because the boy’s father is a high-profile government 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. Jack his three rules a person must follow upon entering a man’s car which include greeting the driver, keeping your foot 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.

The 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.

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The Cave falls flat as horror thriller

By Uzma Ansari
Contributing Writer

If you are looking for something that will pay 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-human 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’ back takes a turn 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 a video game 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, they 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 forth by cast and director, thus sending the movie to its impeding box-office doom.

The only positive element worth mentioning here is that the lead role is played by the very talented Dennis Davis is back in good health and back to the business of defense this semester.

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 $37 to $62.

Calling all fantasy characters

It’s that time again—this 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 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 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 unleased 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 at those savvy 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.
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 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.

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

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

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.

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

These new roommates were interesting. 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 on 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..."
**Entertainment**

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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 oubths 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.

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**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 har.

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

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

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.

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 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.

“The only saving grace of Brothers Grimm is Malena’s Monica Bellucci....”
Exciting season looms for ballet

By Beth Dahl
Contribution 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, from 25 poems written by a group of ex-priests from the Middle Ages, the Goliards, about drinking, pleasure and gambling. Through the extravagant production the erudition of love, nature and lust are chronicled. Love poems such as “Days of Youth” and “A Song of Passion” are masterfully delivered by the Atlanta Ballet Chorus, under the direction of Ted O’Neal Singers. Carmina Burana creates a great outing for the holiday season. Tickets are available on-line at www.atlantaballet.com or by phone at (404) 522-3950.

Ballet Orchestra. The dreams of a young Japanese girl....

“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 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. Performances are at the Cohn 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 at www.atlantaballet.com or www.atlantaballet.com or www.ticketmaster.com, at the Fox Theatre Box Office, Ticketmaster outlets, and through Ticketmaster ArtsLine (404-817-8700). The best seats will go early so make sure to mark your calendar and get you tickets as soon as possible.

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 at www.atlantaballet.com or www.ticketmaster.com, at the Fox Theatre Box Office, Ticketmaster outlets, and through Ticketmaster ArtsLine (404-817-8700). The best seats will go early so make sure to mark your calendar and get you tickets as soon as possible.