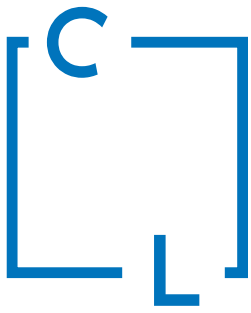




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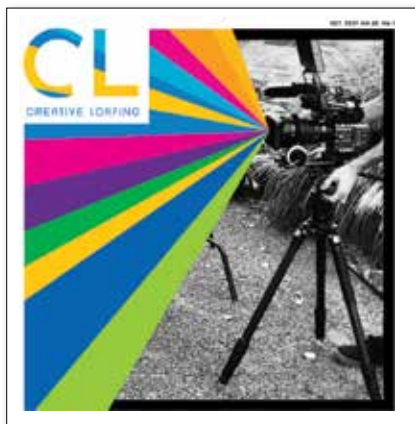
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ABOUT THE COVER:

Atlanta artist and designer Tatiana Bell
expresses the raw and diverse energy
of the Atlanta indie film industry
with this month's cover image.



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THE MOVE: Plan Accordingly

Hey, y'all! What's the move?

MS. CONCEPTION

Did you hear? Vaccines are all the rage — and possibly required. The Move is returning to a new normal of IRL gatherings, indoors and out. Check event websites for deets and updates on vaccine and mask requirements, and remember, nothing is set in stone during a pandemic. Pants are likely required for offline events with the exception of Pride.

That's right, Pride is still on! The Atlanta Pride Committee (atlantapride.org), which has overseen this city's pride celebration events for the last fifty years, has canceled the three marches, the annual Atlanta Pride Festival Parade, and the Atlanta Pride Festival at Piedmont Park. But locals aren't going to sit and watch October Pride pass by. Read below for what's still a go.

FRI., OCT. 8

WUSSY Pride with Adore Delano and Landon Cider, The Loft — The only thing canceled about Pride is the official organization's parade and park stage. Otherwise, things seem to be going off! For starters, WUSSY MAG is still presenting their annual main stage Pride event with a star-studded cast of drag superstars! Performances by Adore Delano from *RuPaul's Drag Race*, Landon Cider — season-three winner of *Boulet Brothers' Dragula* — Alex Suarez, Angeria Paris, Van Micheals, Brigitte Bidet, Ocean Kelly, and Taylor Alxndr.

\$25-40. VIP Meet & Greet with Adore and Landon 6:00 p.m. Doors at 7:00 p.m. Showtime 8:00 p.m. The Loft, 1374 W Peachtree St. N.W. wussymag.com @WussyMag

SAT., OCT. 9

Queen Butch Pride Tea with Todd Terry, Heretic Atlanta — Here ye! Here ye! Calling all who wish to celebrate Atlanta Pride to Queen Butch's outdoor afternoon tea party where the tea is hot 'n' sweet. Chum it up with the queen and her international court, including DJ Todd Terry.

Since the '80s, Terry was cutting his classic underground tracks "A Day in the Life," "Weekend," and "Can You Party" under monikers such as the Todd Terry Project, House Of Gypsies, and Royal House. In the mid '90s, the Ministry of Sound's eponymous UK label released *A Day in the Life* EP, a collection of Todd Terry tracks. Fwd to 2021, Todd Terry will be in the building with Atlanta legend Ree De La Vega and NYC's William Francis.

\$25-40. 2:00 p.m. Heretic Atlanta, 2069 Cheshire Bridge Rd. N.E. queenbutchevents.com hereticatlanta.com @queenbutchofficial @hereticatlanta

MON., OCT. 11-SUN., OCT. 17

Nuestra Creación — or "Our Creation" for single-linguals, is an invitation to support our local, Latinx artists! This annual collaboration socially and economically empowers participating artists by exposing their talents to broader audience.

Along with lifting local artists each year, this multi-day event raises money for a cause. In 2021, donations will be made to Caminar Latino, a metro Atlanta-based nonprofit that creates opportunities for Latino families to overcome domestic violence.

Nuestra Creación was founded by local Salvadorian artist Patricia Hernandez and Mexican Social Media Strategist Diego Torres. Driven by the urge to help others in their own communities and beyond, Hernandez and Torres envision the event as a means to build a more united Atlanta.

Free. 3:00 p.m. Mon.-Sun. Guardian Studios, 694 Jefferson St. N.W. sup8401.wixsite.com/nuestracreacion @nuestra.creacion

WED., OCT. 13-SUN., OCT. 17

Atlanta Cycling Festival — Atlanta is slowly becoming a more accessible place for novice cyclists. Since 2014, the Atlanta Cycling Festival has encouraged safe rides for all Atlantans, merging neighborhoods and, per the festival's vision statement, "providing a safe and welcoming space for all people, regardless of economic status, race, color, ethnicity, religion, housing status, immigration status, national origin, marital status, veteran status, political affiliation, sexual orientation, gender identity, gender expression, ability, sex or age."

Out of the need to social distance, festival organizers created an outlet for some route alternatives by launching the hashtag #ACF-VirtualFestival and the social media campaign *Our Favorite Streets Series*.

FINE PRINT: Adhere to all normal traffic laws. Wear helmets, bring lights, and exercise caution at all times. These routes are active roads, ride at your own risk.

Free. Visit website for daily schedule and locations. atlantacyclingfestival.com @atlcy-clingfest

FRI., OCT. 15-SUN., OCT. 17

Little 5 Points Halloween Festival,

Little Five Points Neighborhood — Our dear L5P Halloween parade may be cancelled this year, but the festival goes on with lots of ghoulish events. Three days of hair-raising music, costumes, an artist market, and an artist scavenger hunt — not to mention ghost tours going on all month — can bring us all a sense of normalcy this October. The festival is partnering with Punk Black, a multi-media collective creating inclusive spaces for BIPOC artists, to bring performances, which include Killer Kroc, Chirp, Phoxglove, W8ing4UFO's, and Aldente.

Need more spook? L5P Ghost Tours pack hauntings and history into a one mile, hour-and-a-half-long stretch starting at the Center for Arts and Community. Psst ... In the weeks leading up to the two-day celebration of all things morbid, look over your shoulder for the L5P Cocktail Parade. Can't make it? Support virtually and send a Venmo to @LittleFivePoints-Halloween.

Free. Festival 11:00 a.m. Sat. and 12:00 p.m. Sun. Little Five Points Neighborhood. l5phalloween.com @l5phalloween

THURS., OCT. 21-Sun., OCT. 24 & SAT., OCT. 30-SUN. OCT. 31

EGREGORE, The Bakery South Downtown — The Atlanta Surrealist Group describes the star, Egregore, of their upcoming avant-garde exhibit as "a very strange beast. A spectral entity created inside the alchemical furnace of true collectivity, an external spirit which surpasses all its individual components. It is the 'something more than,' it is the 'space between,' which haunts all our activity. A trickster child that, once birthed, immediately overshadows its parents, creating a paradoxical new reality, a third invisible other. A 1 + 1 which, quite inexplicably, is seen equaling 3."

The show will open with a performance and screening. Founded in 2013 by artist Derrick Tyson, the Atlanta Surrealist Group is a multifaceted collective of artists, poets, musicians, dancers, and anyone that is interested in surrealism in the Atlanta-area.

Free. 6:00 p.m. Thurs-Sun. The Bakery South Downtown, 92 Peachtree St. S.W. thebakeryatlanta.com @thebakeryatlanta

SAT., OCT. 23

Kaki King, Georgia Tech — Kaki King is now a season regular at Georgia Tech's Ferst Center for the Arts, but the show never goes stale. Using technology and quarantine to perfect her guitar and composition skills, she



ZOMBIE SANDERS: It's bone lickin' good.

returns to Atlanta for another serving of the most pleasant sensory overload a ticket can buy. The show is always visually pleasing with King's use of projection mapping to give her guitar even more life.

If you haven't seen this mixed-media artist live, you are missing out on a collaboration of technology, sound, and nutrients for the eyes displayed by a prodigy. Listen and watch for the unique passerelle guitar technique King invented, making her one of the most influential guitar players of this century.

\$10-25. 8:00 p.m. Ferst Center for the Arts, 349 Ferst Dr. N.W. arts.gatech.edu @artsattech @kakigram

EVERY WEEKEND IN OCTOBER

ELEVATE Atlanta — ELEVATE is a temporary public art program hosted by the Mayor's Office of Cultural Affairs. Each weekend through September and October, Elevate highlights unique visual art exhibits, performances, and cultural events happening in the city. For the weekend of October 1-3, ELEVATE lists events from glass art exhibits to virtual reality safaris. Although information for other weekends in October have not yet been posted, check the website for updates. —CL—

elevateatlart.com @elevateatl

THE BLOTTER: Lucky dog

And other tales of life in the ATL

LAUREN KEATING

ILLUSTRATION BY TRAY BUTLER

A super-smart dog found a 44-year-old man's bag of methamphetamines and lottery tickets in Thomas County, Georgia, and now that man is going to prison. No, it's not a cop dog ... rather a smart-as-hell canine.

How it went down? The dog returned home to its owner with a "suspicious, brown satchel," according to the U.S. Attorney's Office of the Middle District of Georgia. The dog's owner opened the satchel, finding 154.78 grams of meth — worth thousands of dollars, according to 11Alive. The satchel also contained some lottery tickets.

Cops traced the lottery tickets to pinpoint the exact store where they'd been purchased. Cops then pulled the store's surveillance video, leading them to the 44-year-old suspect, who later admitted he'd planned to distribute the meth in his satchel.

Additionally, a woman said the 44-year-old allegedly visited her hotel, punched her in the face, and demanded to know where his special meth satchel was located. It won't be the 44-year-old's first time in prison — He's a frequent flier there, according to authorities.

THE GREAT ROCK 'N' ROLL RIPOFF

In downtown Atlanta, outraged music fans chanted the word "REFUND" at the Saturday Nite Old School Fest — the debut concert at The Home Depot Backyard near Mercedes-Benz stadium.

Vendors ran out of food and drinks. Some musical acts scheduled to perform — just didn't.

"Many in the crowd started booing when Johnny Gill, who was part of New Edition, came onstage and said he would not be performing," reported WSB-TV.

Concert-goer Cheryl Silver responded, "They must have said Johnny, we don't have all your money, but we will give you something if you go out and say hi to the crowd."

Other fans say musical performances at the festival began two hours late — and bottom-tier acts took up wayyyy too much stage time.

Reggie Nelson told WSB-TV, "This was one of the biggest rip-offs I've ever seen ... My girlfriend came back from getting her drink — She was like, 'Who are all these random acts we're listening to?'"



Concert promoter S.E.M.G. was apologetic on Facebook, stating in part, "For those that left early and expressed understandable frustration, we sincerely apologize that we missed the mark."

KICK IN THE PANTS

A bold Georgia teen is challenging what she calls the "sexist," "racist," and "classist" dress code at Cobb County School District.

On the first day of school, 13-year-old Sophia Trevino wore a white graphic T-shirt, ripped denim jeans, and Air Force 1 sneakers. Her parents gave the thumbs-up, approving her outfit.

Within minutes of her first day of eighth grade, Sophia was sent to the principal's office for violating the dress code, along with 15 other girls. Sophia's violation? "The rip in her jeans was higher than the tip of her finger when placed next to her thighs," reports WSB-TV.

Sophia is angry, saying only females were in the principal's office for dress code violations — thus, sexist.

Sophia says the jeans she was wearing are one of the few pairs that work with her body shape. "It's very hard for me to find jeans that fit," she told WSB-TV, noting she has bigger thighs and calves from playing soccer. "I'm not insecure about my body, but someone who wouldn't be as confident would get really hurt by that mentally."

Sophia's petition garnered more than 3,000 signatures — and netted her an appearance on ABC's *Good Morning America*.

Her dad, Joe Trevino, firmly supports his daughter's activism. Also, her father points out the irony in Cobb County School District's strict dress code compared to its optional mask policy for students during a raging pandemic. "We are asking the district, 'What is the difference between parents making a choice on masks and also parents having a say on what is appropriate for what kids can wear to school?'"

We say, Bravo, Sophia!

BAD FORTUNE

Intown Atlanta neighbors were buzzing on Nextdoor about an alleged police raid on a female psychic's store on Moreland Avenue. Atlanta police reportedly shut down part of Moreland and Hosea Williams Drive to raid the psychic on the corner.

Apparently, the psychic didn't see the it coming.

LUNATIC LOVE PLAN

A 36-year-old, Cherokee County man kidnapped his ex-wife while in disguise, leaving her bound with zip ties and a pillowcase over her head on her porch — then pretending to rescue her in a twisted plot to win back her heart.

Officials call the man a "master manipulator."

The 36-year-old man called 911 around 2 a.m. "When deputies arrived, they met him on the front porch of his ex-wife's home. (The 36-year-old man) told officers that he had just arrived and found his ex-wife tied up on the back deck," according to the *Atlanta Journal-*

Constitution.

Not quite, nutball.

What really happened? The 36-year-old man tried to reconcile with his ex-wife the day before and even faked a cancer diagnosis to try to win her sympathy.

"When that didn't work, he created a convoluted plan that the investigators in this case and our office truly believe involved a plot to kill her and then himself," the Cherokee County assistant DA told the AJC. "When he couldn't go through with that plan, he instead devised a new plan to rescue her."

The key to his new plan? Wearing a mask and disguising his voice as he kidnapped his ex-wife. He then went home, changed his clothes, returned to his ex-wife's house, and called 911.

The AJC reports, "Deputies found that (the 36-year-old's) search history on his phone and laptop included the following queries: How long before you starve to death? How to change the sound of your voice? and How long it takes to choke someone unconscious?"

He was sentenced to 25 years in prison and the following 45 years on probation.

PANDEMIC PROBLEMS

At a hipster lounge on Sweet Auburn, a boyfriend and girlfriend got into a major argument over a Paycheck Protection Program (PPP) loan.

"At some point, the girlfriend's ex-girlfriend got involved and sent over her family members to try to get money from the boyfriend," reported 11Alive.

"The girlfriend used to date another girl, and that girl sent her brothers over here to talk about the PPP loan and try to get their money back," Atlanta cops said.

The ex-girlfriend's brother allegedly shot the boyfriend in the arm during the pandemic loan dispute. The boyfriend went to Grady Hospital and is in stable condition.

No suspects had been arrested by the time of writing. But police say there's surveillance video of the fight and shooting outside the Auburn Avenue lounge, and cops are actively pursuing suspects.

Tiny upside — Everyone involved in the pandemic-loan argument and resulting gunfire was properly masked. —CL—

The Blotter Diva compiles reports from the Atlanta Police Department and local news reports — and puts them into her own words.

Independent Atlanta filmmakers strike a chord

Local Indie writers, producers, directors, and actors are busier than you think

KEVIN C. MADIGAN

There is more going on in the film world of Atlanta than big-budget productions with famous names and lots of action. Plenty of auteurs are quietly doing daring work in this city in multiple genres. Particularly in the realm of shorts and documentaries, filmmakers are garnering praise for tackling social issues and difficult subjects with aplomb.

One of them is rapper and film producer Dario Harris, whose latest project, *The Girl in Apartment 15*, delves into domestic violence and just won him and his team a Daytime Emmy Award in the fiction shorts category. The lead character, Devin, suspects his neighbor Ashley is being abused by a boyfriend. Devin is torn between getting involved or avoiding the situation altogether. “It’s the first time that seven black men have won an Emmy together,” Harris says, adding the recognition gives him “the clarity I needed in life.” The army veteran says his work is a nod to “many soldiers like myself who shared the same visions as me (but) didn’t make it back home from war, either physically or mentally, and couldn’t pursue their ambitions.”

Harris wrote and executive-produced his first short *Pink Roses* — a story about a young woman diagnosed with breast cancer — three years ago and worked on *Ahmad*,



ON LOCATION: Director Frederick Taylor, right, has travelled the world documenting what he sees. Known in the industry as ‘Fr3deR1cK,’ he has worked with crews around the globe.

based on the true story of a six-year-old-boy murdered in 1993 by a white teenage male in central Florida. Harris recently produced a short with Atlanta director Korstiaan Vandiver, who apprenticed under Spike Lee. The film, titled *On Trees*, bears the tagline “Black bodies, strange fruit, and coronavirus.”

An Emmy also has been bestowed on

Atlanta creative director/producer Frederick Taylor for his short documentary *Taking J-Setting from Underground Clubs to the Main Stage*, which aired as part of the PBS series *If Cities Could Dance*. His film covers the LGBTQ dance community in the city and features the local male troupe Dance Champz, formed as a quarantine pod in order

Another award recipient is George King, no novice at documenting the lives of others. He cowrote and produced the 1997 Peabody-winning oral history *Will the Circle Be Unbroken?*, a 13-part series broadcast on Public Radio International that covered the civil rights movement in the South from the 1940s to the 1970s. King is trying to get a rebroadcast of the series underway as well as a related podcast. Last year King released *Thumbs Up for Mother Universe: Stories from the Life of Lonnie Holley* about the eccentric visual artist and musician from Alabama whom King has described as a poet, prophet, hustler, visionary, and shaman. Holley, now in his seventies and an Atlanta resident, weathered beatings during the Jim Crow era and endured a childhood of poverty and neglect “to emerge as a creative powerhouse,” King says.

Thumbs Up was completed in early 2020, right before the pandemic struck. The festivals it was booked into were all promptly canceled or postponed. “The world was in turmoil, and no one cared about a new documentary. But then binge-watching overtook all other activities except bread-making,” he says. The virtual world became the norm, meaning King has yet to see the film alongside an audience. “The magic and mystery of crowded theaters, where cinema weaves its spell and audiences respond to the dramatic peaks and humor of an unfolding narrative, still awaits us,” he laments. King is a founding member of Creative Compass Collective (CCC), a group formed in 2020 of filmmakers and artists from practically every continent that meets once a week on Zoom over 14 time zones. “The idea was to join forces to make a global documentary about the impact of the pandemic, and 15 months later, I am looking at a first assemblage of material from 19 countries,” King says. CCC “makes all decisions by vote. There is no director — everyone gets the same credit.” King shot a



MEN WITH A PLAN: Challenging viewers to be socially accountable. From left: Marquez Williams, blue jacket; Dr. Louis Deon Jones, beige suit; Andre Davis, gray suit; Antrell Terry, burgundy jacket; Pierre Phipps, black suit; Zane Jones, pink tie; Dario M. Harris Sr., center, black tux.



UNFOLDING NARRATIVE: George King, founder, Creative Compass Collective.

to continue dancing during the pandemic. Taylor — who runs his own production company, Tomorrow Pictures — is not new to the world of film. His previous documentary, *Counter Histories: Rock Hill*, got noticed at the Cannes Film Festival not long ago and covers the true story of five men who sat down for coffee at a South Carolina diner only to end up in jail.



DANY FLORES: An advocate for working with diverse film crews.



SPENCER CHARLES

CALMLY NAVIGATING CHAOS: Maryam-Zahra Ali's subjects are close to her heart.

bunch of interviews for the documentary in Atlanta and is working on an installation and a possible radio project from the same materials. His work-in-progress films are posted on CCC's website.

Ecuadorian transplant Dany Flores initially worked on film projects at Savannah College of Art and Design and has since been involved in productions with Netflix, Warner Bros., 20th Century Fox, and Paramount. "I've been a producer, writer, and director for the past six years, and I've had eight films in the festival circuit," says Flores, who left her country and moved to Atlanta specifically to make films. "A lot of them are Latinx, queer, and female-driven," she adds. Her most recent is *Vanilla Milkshake*, the story of a hopeless romantic who hangs around a diner hoping to meet her perfect soul mate. The film was an official selection in the 2020 Out On Film Festival in Atlanta and was picked as Best Youth Film at the Louisiana LGBT+ Film Festival. A "raunchy comedy" titled *Sunday Service* is next on the agenda, aided by a crowdfunding campaign. "I am a big advocate of working with diverse crews



RONAN SCHECHTER

A TASTE OF SICILY: Escaping with the help of extraterrestrial beings.

and doing everything in my power as an indie producer to lift up our voices as much as I can." Flores says she became a filmmaker in the first place "because I wanted to make sure kids like me had someone on the screen that looked like them, so they didn't have to struggle like I did."

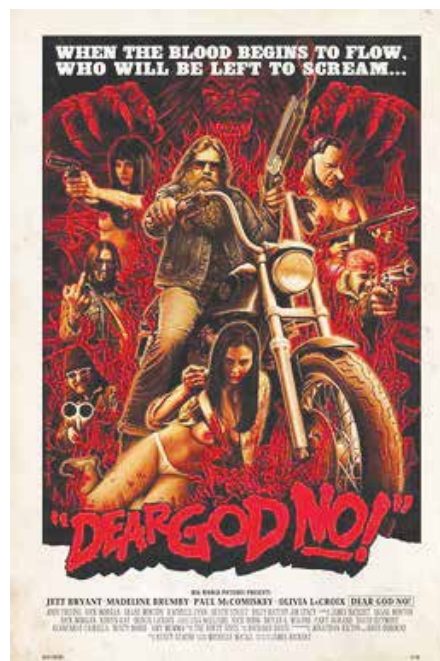
A similar theme is present in the work of Maryam-Zahra Ali, who documents raw emo-

tions and the human experience — usually in a candid format, she explains. She has made one feature and eight short films since 2016. The recent *Black is Beautiful* "is my take of black joy and the current climate of the world." She made *The Lives of Poets* in 2018, a subject close to her heart. "I am a poet and writer as well — as was my father and my great-great-grandfather, Booker T. Washington," she says. "I'm currently working on writing and publishing my second coffee-table book. I am also completing a screenplay and gearing up to pitch a TV series I have created. I hope to get funded for shooting or have the screenplay purchased." Her first feature, *Love & Logic*, was shot five years ago. She calls it a coming-of-age story about a group of friends navigating through their twenties. Its production was, at best, chaotic. "It was my self-funded, freshman, passion project. There were lighting issues, sound issues, casting complications, postproduction drama. I was buying props from Walmart and returning them. I ended up playing the lead and directing. It was a huge, beautiful mess." Ali recently separated the film into episodes that she shares on her Instagram TV channel. "It doesn't reflect the quality or caliber of work I put out these days, but it is just as special. It was my introduction to film life." She also works as an art director and set decorator on music videos and the occasional commercial.

In a more stringent vein, an independent agency in town released *In Regards to Mr. Brooks*, a visceral, 16-minute video documenting the June 2020 outpouring of grief and rage on University Avenue in Atlanta following the shooting of Rayshard Brooks by police officers. Shadow Tribe Productions ("where passion melds with imagination") also is developing a social-commentary talk show to be shown on YouTube. "The plan is to engage the topics of the day with an eye on the perspective of history from below and an eager willingness to spit in the eye of au-

thority," cinematographer Brandon Mishawn says. "The idea is to be openly leftist, openly working class, and to behave with radical hospitality."

A short film with Atlanta as its backdrop is director and playwright Giovanni Tortorici's *Language of Espionage*. He says it "tackles masculinity, relationships, and what it's like being a delusional spy." *Language* won the audience choice award at the Atlanta Underground Film Fest in 2019 and was released on Vimeo and YouTube in 2020. Since then, his cannibalism short, *Eat Your Heart Out*, has followed a similar trajectory. "Coming off the heels of that, I have a narrative and doc projects in post that I hope to arrange some community screenings for." Tortorici's first directing gig was *Aliens Without a Planet* in 2017, in which "a grief-stricken girl tries to escape the grips of her alcoholic



BIG BUST OUT PICTURES

THRILL KILL BIKERS: A deadly orgy of twisted secrets.

mother using the only way she knows how to — extraterrestrial beings."

Mine 9, now showing on Netflix, is a Georgia-made, full-length feature that captured the Arizona International Film Festival Grand Prize in 2019 and — "much to our surprise," says executive producer Tim Barrett — won Best Feature Film Drama at Cinequest in San Jose. Barret continues, "We were up against the likes of Martin Sheen and another production by his son Emilio Estevez in the same category." Though fictional, *Mine 9* is based on a true story of nine Appalachian coal miners scrambling to cope with rapidly depleting oxygen after a methane explosion. *Pap's Manifesto* also picked up a whole slew of awards. The plot involves an anguished father who plans to bomb a mosque to avenge the killing of his son. The film was produced by Athens-native Jeremiah Bennett (chair-

man of the Producers Guild of America, Atlanta Chapter) whose career in film covers the gamut, from *Here Comes Honey Boo Boo* to *Crimes and Mister Meanors*.

Written and directed by Chris Danuser and Casey Clark, *Pap's Manifesto* stars Stephanie Kurtzuba (Martin Scorsese's *The Irishman*, *The Wolf of Wall Street*) and David Triacca (*The Equalizer*, *Law and Order*). Milledgeville-native Danuser was influenced by the writings of Flannery O'Connor, to whom the script is dedicated. "Many of Flannery's themes touch upon a mystical power of grace," says Danuser. "I grew up a mile from the farm where Flannery wrote most of her well-known work. I want to believe her energy is somehow lurking somewhere in my stories."

Also worthy of mention is David Nobles,



ADAM THOMPSON

HORROR LOVERS: Actor Lynn Lowry and producer Kendall Keeling on the set of 'Those Who Deserve to Die'.

a hometown cinematographer who works in just about every department on film sets with nearly 30 credits to his name, including writing and directing.

The horror genre seems to be especially appealing to local filmmakers. James Bickert, Kendall Keeling, Bret Wood, and Laurie Garner are just some of the Atlantans busily exploring the category. Keeling produced *Crazy 2 Crazy* and collaborated with Wood on *Those Who Deserve to Die*. She just directed a horror music video called *Inside* and is working on the screenplay for a full-length feature titled *Appetite*. "Bret Wood did this great film called *Hell's Highway: The True Story of Highway Safety Films*," Keeling notes. "If you want to go for some wacky kind of documentary, check that one out. And he's got lots of full-length horror films too." Bickert, whose current day job is set dresser on major local productions such as *Ozark* and *Thunder Force*, says the passion for independent filmmaking is still strong in Atlanta and the opportunities are greater for a more diverse field of voices despite a widening gap between low-budget and higher-tier productions on the distribution end. "Fame is easy, but money is ridiculously difficult. Those who have an original idea and will make that film at any cost are my people." Bickert says he is sitting on seven

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scripts, among them a post-apocalyptic Western that will likely be his next project. He wrote and directed *Amazon Hot Box* in 2018, *Frankenstein Created Bikers* in 2016, and *Dear God No* in 2011.

The latter featured Atlanta scream queen Madeline Brumby and her special-effects wiz Shane Morton, both longtime habitués of the genre.

Garner too has worked with Morton and Brumby and is one of the busier horror producers and directors in town — her nickname G-Force is fitting. Often toiling in tandem with her husband Chris Mills, she is responsible for *Milicent* (“a mid-century monster romp”), *Dearly Beloved* (“a midsummer night gone awry”), and *Deductible*, a dark political satire in which the female lead pays a heavy price for getting rid of a small wart. Mexican-born, Atlanta musician Mauricio Carey often composes and performs



RENEGADE FILM FESTIVAL

REBRANDED FOR ALL: Hoping to bring balance and equality to independent film in Atlanta, the festival formerly known as the Women in Horror Film Festival has been renamed the Renegade Film Festival to be more inclusive.

the scores for her films. “We were bandmates way back in the day in Babyfat,” Garner explains.

Her film *Another Rudolph in the Wall (Part 2)* is a comedy mash-up that spoofs Gene Autry’s yuletide classic along with Pink Floyd’s famous anthem. Garner will screen the film every day during *Beyond the Gallery of Dolls* art exhibition at 378 Gallery in Candler Park from October 8 until October 30. Garner’s film career started in the props department of major productions in Georgia, such as *The Vampire Diaries*, *Teen Wolf*, *The Hunger Games: Mockingjay — Part 1*, and more recently, *Teenage Bounty Hunters*. Meanwhile, Mills has wrapped the horror comedy *Vampires Anonymous* that is now in postproduction. Written by Jon Waterhouse,



MICHAEL COSKY

ON THE SET OF ‘MILICENT:’ The director, producers and actors are, back row, from left, Kevin Meaux, Michael Sokol, Chris Burns, and Jon Waterhouse. Front row, from left, Shane Morton, Madeline Brumby, Laurie Garner, Chris Mills, and Paige Jarvis. Garner notes, “We shot *Milicent* on 100’ of 16mm film (one roll of film) for the Kodak Film Lab Atlanta & Atlanta Film Society’s ‘100’ Feet of Film Project,” with the film premiering at the Plaza Theater.”

it stars Dian Bachar — Iranian wrestler The Iron Sheik — and the Clermont Lounge’s indefatigable stripper, Blondie.

Horror even gets its own festival in Atlanta. The Renegade Film Festival (formerly the Women in Horror Film Festival) is now accepting submissions for its next event in March 2022. Guests on the jury will include actress Heather Langenkamp, writer and director Adam Marcus, author and podcaster Scott Bradley, Real Queen of Horror Zena Sadè Dixon, and Atlanta-based actors and writers Melissa Kunnapp and Brian Ashton Smith. “We have recently rebranded our festival in hopes of continuing to support marginalized voices in genre filmmaking,” spokesperson Marissa Pona asserted. “We realized that helping women was wonderful, but we wanted to help LGBTQIA+ and BI-POC communities as well.”

Horror stalwart Anthony Taylor thinks



DANGEROUS COFFEE: A still from ‘Counter Histories: Rock Hill.’

the local indie scene is pretty healthy overall. “With online distribution platforms like YouTube and Vimeo leveling the playing field for getting the work out there, indie films of all genres, lengths, and formats are universally accessible now,” he affirms. “The local community is diverse and full of women and people of all races making great films,” but he would like to see filmmakers here support each other around a common platform that offers equipment and services at little or no cost. “I feel it would be a major boost.”

There are other, more mainstream filmmakers in Atlanta doing solid work that appeals to wider audiences. Writer Alison Rose Greenberg’s first screenplay was the thriller *Nightfall* in 2009, and she has since contributed to the TV Land series *Younger*. She has two screenplays in the works — one is for the movie adaptation of her own book, *Bad Luck Bridesmaid*, and the other is a romantic

comedy set in the backdrop of NASCAR racing that Will Smith is producing with music supplied by electronic duo The Chainsmokers.

Then there is Michael Waldron who, having worked his way up the ladder in just a few years, now gets serious attention. The Buckhead resident began as an intern, then



CYPRESS POINT PRODUCTIONS

SERIOUS CRED: Michael Waldron climbed the ladder to success rather quickly.

production assistant, on the animated sitcom *Rick and Morty* for Adult Swim, but he soon became a writer and producer on the series. For a brief period prior to that, he was a set decorator. Waldron created the hit series *Loki* for Disney+. Named after the Marvel Comics character played by actor Tom Hiddleston, it’s a sequel of sorts to *Avengers: Endgame*. He



GEORGE KING

ECCENTRIC VISIONARY: Lonnie Holley tells his story on film.

also is executive producer of the wrestling drama *Heels* for the Starz cable network, set and filmed in Georgia, and has just snagged a development deal with Disney Studios. His latest coup is getting hired to write a screenplay for the Star Wars franchise, about which he can only say, “It’s set in space.”

What advice does Waldron have for those just starting their careers in film? “Right now there might not be a better place to be an aspiring filmmaker than Atlanta,” he tells *Creative Loafing*. “Go get a job, any job, on a local production. You’ll learn how things are made and start making contacts most people would kill for. And then, in your nonexistent free time, keep writing and creating stuff of your own.” —CL—

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GRAZING: If you are dead, eat sushi

Kura is a revolving door of tastes



CLIFF BOSTOCK

PRETTY: Lovely to look at, lovely to hold, but if you eat it, consider it old. Come on, Kura, amp up the quality!

CLIFF BOSTOCK

Sushi revives the walking dead. Let me explain. In the mid '80s, I moved to Houston to edit a huge glossy magazine for people with too much money. It was the most soul-sucking job of my life. I became so good at doing something horrible, I received an unsolicited job offer from *Architectural Digest* to write about kitchens and culinary crap. I knew the offer meant something had gone very wrong with my life. So, I began to tamper with Buddhism in quest of ... something. I met a Japanese-American roshi — a spiritual teacher who taught Zen meditation, which amounted to sitting on a pillow and staring at a wall. I constantly told Roshi that I felt like I was dying. This was when all my friends really were dying from AIDS and, as I said, my soul was suffocating.

Roshi told me that, yes, I was in fact dying, that we are all dying. Whatever! Then for the next few weeks, we drove to a huge cemetery and set up camp in a luxuriously gardened section for very wealthy corpses. Our mission was to meditate beside freshly dug graves awaiting their tenants. It was actually edifying for many reasons and, I later learned, a classic practice. I guess there's value to being at peace with death, even for 30 seconds out of an hour spent distracted by worms, ants, and the

conspicuous excesses of the one percent's dead people. The magazine I was editing was all about beauty, which I value, but it was, like the cemetery, largely focused on material beauty. I didn't want to die feeding rich consumers.

A breakthrough occurred when I joined three other students for the famous tea ceremony. Everything about it reveals — perceptually more than intellectually — the natural beauty in which we are always present. Before you sip the shared green tea (made with matcha), you eat a few sweet pastries that contrast with the tea's bitterness, effectively piercing the binary cluelessness that can seriously fuck up much of life. All of the ceremony's implements, like raku pots, were beautiful but not ornate to my eye. There is great value in this ceremony when taken seriously. Once COVID isn't so much an issue, find one. I'm sure the Atlanta Soto Zen Center can help you out.

So, one day, our teacher told us we were going to have a few snacks before the ceremony began. The snacks were small plates of nigiri sushi, which he prepared. Although a longtime foodie, thanks to my mother, I'd never eaten sushi more than a few times and had found it pretty grim. But the roshi's fish gleamed with absolute clarity of appearance, flavor, and texture that was heightened by contrasting rice. It incorporated everything I was trying to learn. Is it odd that this culinary experience paradoxically told me to decline

that job I'd been offered? It didn't really matter since the low-ranking editor told me, "That's good. We were going to withdraw the offer anyway. We found out you don't drink." Sobriety is so generous.

My experience is not particularly unique. My friend Rose, who lived on a boat for a few years, is addicted to sushi and has told me her three-minute enlightenment occurred when she encountered the highly prized *uni* sushi. Although everyone says uni is sea urchin roe, the authentic stuff is actually the creature's sex organs. If anything on the planet can meld the literal physical sensations of the ocean with Freud's interpretation of "oceanic feeling" as an



CLIFF BOSTOCK

THAT'S HOW WE ROLL: The plates of sushi slide by in their domes, along with signs that identify their contents. Depending on your eye-hand coordination, popping open the domes and extracting the plates can be easy or hard. You are allowed to grab the entire dome (which is always linked to another), plop it on your table, and then return it. Really, what most complicates the procedure is your tablemates shrieking at you, sitting closest to the contraption, to grab a particular plate.



CLIFF BOSTOCK

ROLL WITH THIS: Generally, I found the rolls tastier than the nigiri at Kura, probably because of the mix of flavors. I think you can see, though, that either the knife work or the condition of the fish itself don't present the meaty slices you get at a conventional sushi bar like, say, Publix. That was mean. I remind you that this is regarded as fast food.

unbounded experience of the world, it's uni. I know that sounds fishy, but trust me.

Since it was Rose's birthday last month, Wayne Johnson and I decided sushi — uni or uni-less — had to be her birthday meal. We weren't sure where to go. I asked around, and a friend proposed a place I found irresistible and had wanted to visit for the few years of its existence here: Kura Revolving Sushi Bar. Basically, the deal here is that you sit next to a



HAVE A SEATING STRATEGY: All rows lead to the kitchen window, near which the plates of sushi are loaded on the conveyor belt. That seems to mean the closer to the window you are, the more choices you're going to have. If you're dining as a couple, you might prefer the bar on the right where limited seating and social distancing likely improve selection, whereas the booths increase competition. In any case, you can order directly from a tablet, which increases the menu to include prepared dishes like ramen and more complex sushi. Got that?



HYPNOTIC SUSHI: The swirling green pattern of the sushi plates hypnotically commands you to eat more and more. Quality is not always good. I don't doubt that this designated "real crab" is real, but if I could do it over, I would avoid it as I would any other shredded, salty flesh with a strong taste of the afterlife. But — WTF, man? It's \$2.60 a plate, and you might score the taste of satori, the flash of enlightenment, on the next plate. Keep going. Slide the plates into a slot where they are counted and your absurdly cheap bill is computed.

constantly moving conveyor belt loaded with sushi on green-swirled plates within clear domes. In other iterations, the sushi can be conveyed in little boats or trains. The temptation is to assume this method of service is silly American commercial theatrics — but no. There are over 400 Kura Sushi Bars alone, mainly in Taiwan and Japan where the style first appeared in 1958. Called *kaitenzushi* restaurants, their purpose is completely practical. It is fast-food sushi — cheap with pared-down service, and, just as Ronald McDonald does not serve the very highest grade of beef, the *kaitenzushi*'s sushi is not sublime. Good sushi, as you know, is expensive wherever you are in the world, so the *kaitenzushi* style's most lucrative periods have been during economic downturns, like the present. Kura is one of many restaurants, including the delectable Snackboxe Bistro and Shoya Itzakaya, in the gargantuan H Mart complex in Doraville and was by far the busiest there on a Sunday night.

We luckily hit a pause in the lineup to the wait-list kiosk just inside the door. If you are one of those people who still cannot easily buy a ticket from a parking meter, you might find the kiosk daunting. No worries — the slightest hesitation will cause an employee to barge in front of you and push the right buttons. That was a strong indicator of what was to come. We were rushed to a table, and the system was explained at the speed of an auctioneer. When the guy was done, the three of us were stupidly staring at one another, heads bobbing. He demanded to know what we wanted to drink and ran off before we could ask further questions. I made my first note about the place on my phone: "Roshi sushi is dead. No enlightenment foreseen."

During the server's rather lengthy absence, we looked around. Basically, there are two seating areas. One is a bar where you sit side-by-side. The larger area is all booths that are perpendicular to the conveyor belts, meaning that if there are more than two of you, fetching the sushi plates requires a group effort. The server came back and pointed at a tablet slightly above the table. "You can order there too." Huh? Bye. It turned out that you can indeed order sushi as well as some cooked dishes via the tablet. They are propelled to your table via a separate conveyor belt above the main one. We figured this out just before we left, so we didn't eat anything much besides nigiri and rolls. I strongly suggest you take that route.

We watched the globes containing the plates briskly pass our table. I begged a server to explain the process again. She said to press a lever on the globe and pull out the plate. After you eat the sushi, you deposit the plate in a slot which contains some means of keeping track of your bill. Every plate on the conveyor belt costs \$2.60. Fine. It was all good because I was by this time in a complete state of disassociation — exactly the opposite of Ram Dass's de-

mand to *Be Here Now*. I had no idea what we were doing, and the task of removing the sushi from the belt was left to the most voracious of us, Rose. She — we — repeatedly missed the lever to pop open each globe and would yank the whole thing off the belt, as the server said we could. Nobody told us that each globe was attached to a second globe. You don't have to also eat what's in the second globe because you are going to return the linked pair to the belt. Are you following me? At this point, I made another salient note: "Ethel and Lucy attempt to wrap chocolates on a conveyor belt." That's a reference to an episode of the *I Love Lucy* TV series.

Well, what about the sushi itself? This inspired my third note: "Bleach sparkling." I will not name names, but there used to be a high-volume sushi bar in town whose fish was so on the verge of spoiling that it was allegedly rinsed in a solution containing bleach that guaranteed the fish would have, at best, no taste. Kura's sushi was certainly better than that, but I can say with no hesitation that both Kroger and Publix sell a better product. I rapidly gave up any effort to identify each plate of sushi that Rose pulled from the conveyor belt. I did notice salmon skin. I love salmon skin sushi. I mean I used to love it. I noticed a plate of conch coming our way and demanded Rose grab it. I love conch. It's all about weird umami of the sea and a hopefully only slightly chewy texture. Oh well. My next note: "Bullet." If you were about to have your arm amputated with no anesthesia and there was no bullet around for you to bite on, this conch would work as well. There's more! How about nigiri featuring a tiny slice of wagyu? My note: "Mysterious and elite Spam."

Was anything good? Yes. Stick to basics like tuna and salmon in rolls or nigiri, and you'll be okay. But even then, you're going to encounter that slightly grainy texture that whispers, "We are all dying." I think our experience was greatly affected by our seating. The long conveyor belts are perpendicular to the kitchen. We were seated in the booth farthest from it. That meant most of the containers rolling by us were empty. If you're familiar with sushi, you know you can spot the good stuff much of the time. We were getting the other diners' rejects. Ask to be seated closer to the kitchen. If that doesn't work, use the tablet above your table to order. You'll spend a bit more, but you'll be happier.

We left in search of sweets, but the shop where I've usually grazed on sugar there was closed. It wasn't Rose's happiest birthday dinner — there was no uni — but I'll stop by MF Sushi on my way to see her next time ... or Publix. —CL—

Kura Revolving Sushi Bar, Unit A107-A110, 6035 Peachtree Rd, Doraville, GA 30360. [@kurasushidoraville](http://kurasushi.com/locations/doraville-ga)

QUICK BITES



CLIFF BOSTOCK

BEST MEAL IN MONTHS: Chef/owner Mimmo Alboumeh prepares a paella special every Wednesday at Botica on Peachtree in south Buckhead. As far as I can tell, there is no cheating in the dish's traditionally long prep time. It brought back a tidal wave of nostalgia for all the time I spent in Spain two decades ago. I happened to score the dish at a late lunch, but it's officially only available at night. I suggest you call ahead (404-228-6358) to make sure it's available — the type varies -- but you'll not be disappointed, whatever you order here. This "serving for one" was \$20 and feeds at least two normal human beings — and I am sometimes told I am not normal. Eat the flower.



CLIFF BOSTOCK

DOSA: I really hate the way everyone now substitutes the words "I like..." with "I'm obsessed with..." but I'm obsessed with Masti in Toco Hills. I had my first meal there in a couple of years recently and this dosa keeps coming to mind. Rip off pieces of the thin rice-flour pancake and scoop up the perfect butter chicken under it. The menu at Masti, which means "fun," is playful to say the least. Some dishes marry forms and flavors — try a burger — and hardly anything fails. Our server, btw, was a funny young guy from Nepal who spoke perfect English. Like most dumb Americans, I presumed he had immigrated here to find a better life. "No, no. I will return to Nepal. Of course."



CLIFF BOSTOCK

JENCHAN'S: The Cabbagetown restaurant, which specializes in take-out and delivery meals, also now operates Justacos, 11 a.m.-4 p.m. Tuesday-Saturday. I tried three tacos recently. The juicy fried oysters was my fave, followed by the deliciously seasoned, crunchy pork belly. The server talked me into the third, a hard-shell taco that the menu describes as "Taco Bell-ish." I told him I hate hard shell tacos but, as it turned out, I would have really liked this one if the filling were left out. It's that stinky-seasoned ground beef stuff that resembles the Varsity's chili. That's not to say you won't love it, but I'm going for the fried shrimp, the Vietnamese pork, and the Kung Pao next visit. The tacos are \$4 (oysters are \$4.50) and they're kind of small. Just pretend you're delicate. 186 Carroll St., 404-549-9843, justacosatl.com.

Arts Agenda

THEATER, DANCE, PERFORMING ARTS, & VISUAL ARTS

ONGOING

Tune In, Peachtree Center — This traveling exhibition is on a 10-city tour around America. It's current stop since June is Peachtree Center. The multidimensional diorama features television screens playing iconic broadcast segments from the '50s and '60s, including Apollo 11's moon landing, live performances from James Brown and The Beatles, and Dr. Martin Luther King Jr.'s "I Have a Dream" speech. The 12-minute piece will run on a loop, so you'll always be able to catch a showing of this unique event. At each stop on the tour, the exhibit's designer Rick Lazes and filmmaker Seth Kick will interview local creatives for their upcoming documentary *Artists in Quarantine: American Creativity During the Pandemic*, which will debut on Netflix in 2022.

Free. All times. Peachtree Center, 225 Peachtree St. N.E. [@ricklazesstudio](http://www.peachtreecenter.com/whats-happening@peachtreecenter)

Really Free: The Radical Art of Nellie Mae Rowe, High Museum of Art — Marking the museum's first partnership with the Art Bridges Foundation, the High will present *Really Free: The Radical Art of Nellie Mae Rowe*, from September 3 to January 9, 2022. Featuring nearly 60 works drawn from the museum's leading collection of the self-taught artist's works, "the exhibition is the first major presentation of Rowe's art in more than 20 years and the first to consider her craft as a radical act of self-expression and liberation in the post-civil rights-era South." For the last 15 years of her life, self-taught artist Nellie Mae Rowe (1900-1982) lived on a busy thoroughfare just outside of Atlanta and welcomed visitors to her "Playhouse," which she decorated with "found-object installations, handmade dolls, chewing-gum sculptures and hundreds of drawings."

Free-\$16.50. Ticketed time slots required. High Museum of Art, 1280 Peachtree St. N.E. [@highmuseumofart](http://www.high.org)

The Art of Banksy: Without Limits, Fever — Looking for a fresh and interesting art experience? Fever produces yet another high-demand event featuring the anonymous street artist, Banksy. As one of the most famous and mysterious artists of our time, Banksy

brings politically satirical art to public spaces and has been since the '90s. View over 130 of his works, from original art to photos, sculptures, and more. Learn about his life through an amazing documentary that dives into the work of the unknown man. After this exhibition's success in Europe and Australia, it's coming to Atlanta for a limited time.

\$19.50-39.90. Reserved, ticketed timeslots required. Westside Cultural Arts Center, 760 10th St. N.W. 404-594-6412. www.feverup.com/m/98304.

EVERY WEEKEND IN OCT.

ELEVATE Atlanta, Office of Cultural Affairs — Hosted annually by the Mayor's Office of Cultural Affairs in various locations, including Buckhead, Downtown, Old Fourth Ward, and West End, ELEVATE is back for another year to reignite the city's interest in art and cultural events. Every weekend from September 10 to October 31, the art celebration will be in a new neighborhood, providing a different itinerary of events each week. In partnership with local businesses like art galleries, museums, bars, and more, this traveling art festival aims to reconnect Atlantans through accessible, quality cultural experiences. Check out their website for event updates.

Prices, times, and locations vary. [@elevateatl](https://www.elevateatlant.com/elevate-21)

THURS., OCT. 14-SUN., OCT. 31

Capturing the Spirit of Oakland Halloween Tours, Historic Oakland Foundation — Looking to be enlightened instead of frightened this Halloween? Look no further. This favorite fall tradition is back for its 15th year. Tour the beautiful Victorian gardens and learn about Oakland Cemetery's oldest residents, both notable and notorious. Costumes are encouraged, and your tour guide will don one as well to set the mood for this special after-dark event. There will also be musical performances.

\$28-40. Thurs., Oct. 14-Sun., Oct. 31. Reserved, ticketed time slots required. Oakland Cemetery, 248 Oakland Ave. S.E. www.oaklandcemetery.com/event/cso2021

THURS., OCT. 14-SAT., OCT. 16

Bill Burr, Fox Theatre — Actor, podcaster, and stand-up comedian Bill Burr has his fingers in a lot of pies, and each is as sweet as the next. He hosts one of the most popular comedy podcasts, *Monday Morning Podcast*, has acted in shows like *Breaking Bad* and *The Mandalorian*, created and stars in the Netflix animated sitcom *F is for Family*, and constantly kills it on stage and on screen with his stand-up. In September 2019, he released his special, *Bill Burr: Paper Tiger*, on Netflix and was nominated for a Grammy. His rage-fueled humor can tickle anyone's funny bone, so take a trip to the Fox Theatre for this live show.

\$38.50-153.50. 7 p.m. Thurs.-Sat., 10 p.m. Thurs., 9:30 p.m. Sat. Fox Theatre, 660 Peachtree St. N.E. [@thefoxtheatre](http://www.foxtheatre.org)

UPCOMING NOVEMBER

OPENING FRI., NOV. 5

Picturing the South: 25 Years, High Museum of Art — Twenty-five years ago, the High started commissioning photographers from across the world to explore the American South. Now, for the first time ever, it will bring all the pieces together for an exhibit that's been long in the making and will run until February 6, 2022. The collection creates a diverse and complex archive of Southern history, including Dawoud Bey's larger-than-life-sized portraits of Atlanta high school students and photographs from Sally Mann's *Motherland* series, as well as new commissions by An-My Lê, Sheila Pree Bright, and Jim Goldberg.

Free-\$16.50. Reserved, ticketed time slots required. High Museum of Art, 1280 Peachtree St. N.E. [@highmuseumofart](http://www.high.org)

SAT., NOV. 6-SUN., NOV. 7

Chastain Park Arts Festival, The Atlanta Foundation for Public Spaces — Chastain Park's arts festival is back for its 13th year. Celebrate the fall season with hands-on arts and crafts, live music, and gourmet food trucks. With almost 200 artists, you're bound to find a piece to add to your growing collection. Plus, the festival benefits a scholarship fund for local artists.

Free. 10 a.m. Sat., 11 a.m. Sun. Chastain Park, 4469 Stella Dr. N.W. www.chastainparkartsfestival.com

SAT., NOV. 6

Bill Maher, Fox Theatre — Emmy-nominated satirist and comedian Bill Maher is bringing his act to Atlanta. The talk show host, formerly of ABC's *Politically Incorrect*, crosses humor with politics on HBO's *Real Time with Bill Maher*, which features guests such as then-Vice President, now-President Joe Biden, former President Barack Obama, Senator Bernie Sanders, Reverend Jesse Jackson, Michael Moore, and Drew Barrymore. He has also written five bestsellers, each composed of the same razor-sharp wit that has marked his career for more than 20 years. Get a dose of humor and reality at this highly anticipated and "politically incorrect" live show.

\$39.50-295.00. 8 p.m. Fox Theatre, 660 Peachtree St. N.E. [@thefoxtheatre](http://www.foxtheatre.org)

Art Party 2021 Explore exhibitions, sip on specialty mixed drinks, view unique presentations, and get down on the dance floor at Atlanta Contemporary's annual fundraiser! Mix and mingle with other art



'HAPPY DAYS,' 1981: Nellie Mae Rowe (American, 1900-1982), crayon and pencil on paper, 18 x 24 inches, High Museum of Art, Atlanta, T. Marshall Hahn Collection, 1997.105.

lovers, and shop through artist-crafted goods, books, and zines. The ticket sales go toward the art center, helping Atlanta Contemporary provide free admission to the public. Looking for an exclusive experience? Check out the VIP tickets which feature an open bar and complimentary food before opening.

\$50-\$175. 7 p.m. Sat., Nov. 6. Atlanta Contemporary, 535 Means St. N.W. 404-688-1970. <https://atlanta-contemporary.org/events/art-party-2021>.

TUES., NOV. 9-SUN., NOV. 14

Fiddler on the Roof, Fox Theatre — Tony-winning director Bartlett Sher revitalizes *Fiddler*, the longest-running Broadway musical, this fall at the Fox. The show tells the story of Tevye, a Russian milkman in the early 1900s, and his attempts to keep Jewish traditions in his family despite outside influences. With fresh choreography, a stellar cast, and a wonderful orchestra accompanying, the performance brings an iconic tale to a new generation.

\$94-1,015. 7:30 p.m. Tues.-Thurs., 8 p.m. Fri., 2 p.m. and 8 p.m. Sat., 1 p.m. and 6:30 p.m. Sun. Fox Theatre, 660 Peachtree St. N.E. [@thefoxtheatre](http://www.foxtheatre.org)

UPCOMING DECEMBER

THURS., DEC 2

Jane Lynch, City Winery — Get in the Christmas spirit with Emmy and Golden Globe-winning singer and actress Jane Lynch at City Winery. Lynch, accompanied by Kate Flannery — best known as Meredith from NBC's *The Office* — singer Tim Davis, and The Tony Guerrero Quintet, will perform their album, *A Swingin' Little Christmas*, which landed in the top ten of Billboard's Adult Contemporary Chart. Ring in the yuletide season with this lively and talented group of performers while sipping on the venue's wide selection of wine.

\$67-80. Doors 6 p.m. Show 8 p.m. City Winery, 650 North Ave. N.E. www.citywinery.com/atlant@citywineryatl



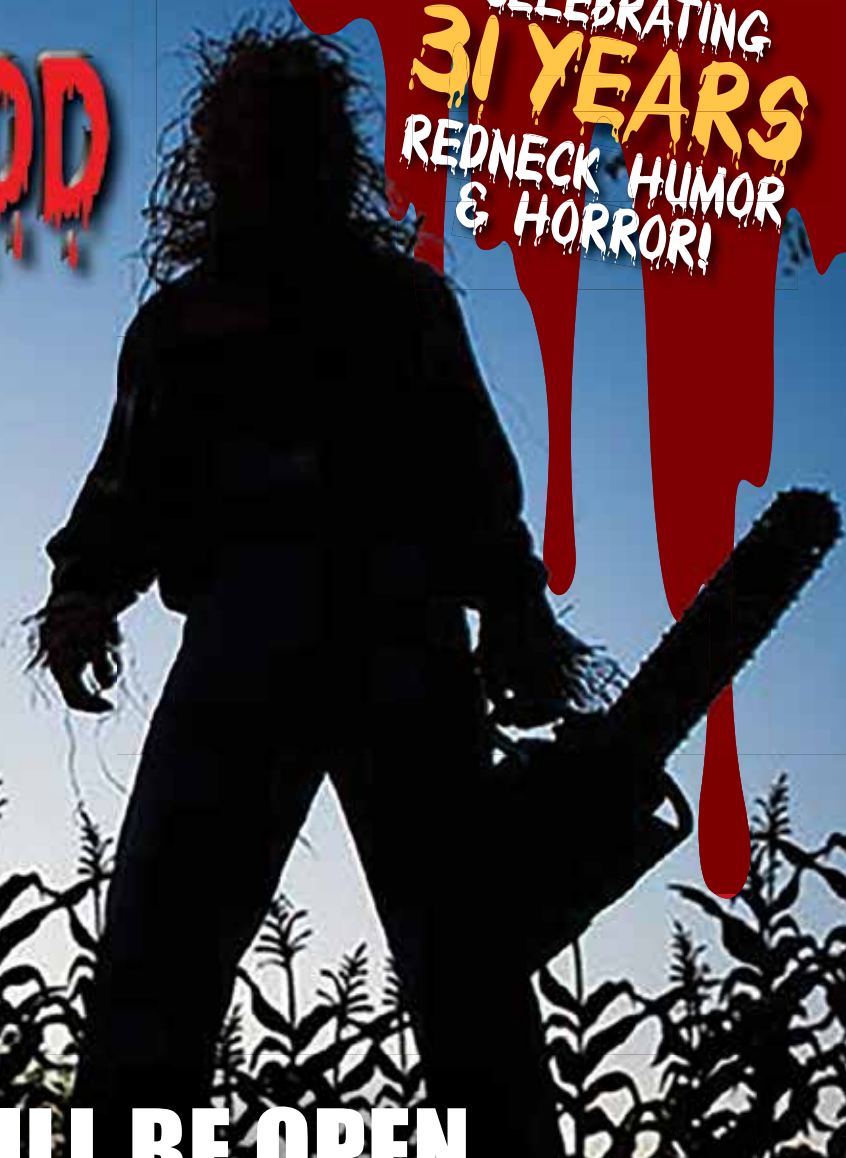
THE BAKERY: Eggregore, an exhibition by the Atlanta Surrealist Group, opens Thursday, Oct. 2. Eggregore, you may ask? Avery strange beast. A spectral entity created inside the alchemical furnace of true collectivity, an external spirit which surpasses all its individual components.

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BANKSY: ‘There’s nothing more dangerous than a person who wants to make the world a better place’

The controversial exhibition, ‘The Art of Banksy: Without Limits,’ is now in Underground Atlanta

TONY PARIS

The title of the exhibit, “The Art of Banksy: Without Limits,” which opened Sept. 3 in Atlanta, is an accurate one. It describes not only the event itself, but the concerns raised by many regarding such Banksy exhibitions that are being held around the world. These exhibits are not authorized by the graffiti artist provocateur known as Banksy, therefore the items, images, and artifacts on display are “without limits,” that is, not limited solely to original works of art created by Banksy, but, in some cases, expertly created facsimiles of his works. At the same time, the exhibit is “without limits” in that it is not limited to being sanctioned by Banksy. But then, when has Banksy ever done anything that has been sanctioned?

This is where we are in the 21st century. Everything is ours for the taking. Or so it seems. Social media is certainly “without limits.” You see a photo. You “like” it. You “share” it. There’s no regard for copyright, no reason — other than a moral one — for attribution to the artist, photographer, or creator. You post it to your “wall,” as millions of others do, and the image is out there, floating in anonymity in cyberspace for all to enjoy — all except for the uncredited photographer who placed their finger on the shutter release and pressed it at exactly the right time to capture the image that everyone is sharing.

Graffiti, by its very definition — “writing

or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place” — is created without permission. Banksy’s early graffiti work is no different. He did not ask permission to deface walls, if we are to take the view many see graffiti as. Yet it is through that stratagem that Banksy’s graffiti has become art, with many of his original spray paint and stencil images in urban centers like New York, London, and Paris now protected by plexiglass encasements while others, once seen on old derelict buildings, have been torn down, lost to the ages. It is because of Banksy’s unique, somewhat simplistic approach that his work is immediately identifiable — and his reputation has soared — no matter how many times his work is reposted, unattributed, unlike the many creatives who have lost their work and identity to the realm of virtual reality.

It is with suspended disbelief that “The Art of Banksy: Without Limits” is best enjoyed — and Underground Atlanta is the perfect setting to experience it. The storefronts, buildings, and walls of Underground — Atlanta’s “city beneath the city” built along the original post-Civil War street levels of Pryor and Alabama streets and Ponder’s and Kenny’s alleys — provide backdrops not unlike those throughout the world where Banksy originally spray-painted his way to fame.

The Banksy murals painted inside the exhibition area along Old Alabama Street may not be original Banksys — how could



I WANT MY BALL BACK: A ‘souvenir’ scene from ‘The Walled Off Hotel,’ Banksy’s ongoing 2018 dystopian installation in Bethlehem, Palestine.

they be? — but they are painstakingly reproduced to have the same dramatic effect of the originals. That’s not to say everything in the exhibit is an imitation of the original. The installation includes 155-plus artwork images, including 23 stenciled murals; dozens of prints on paper, canvas and other materials; limited-edition original Banksy lithographs and canvas works; photos, three miniature and ten life-sized sculptures; video and multimedia installations, in approximately 33,000 square-feet of custom-built exhibition

space tailored to Underground. Indeed, Underground Atlanta is as much the star of “The Art of Banksy: Without Limits” as the images in the exhibit.

Banksy is more than a graffiti artist. He doesn’t just spray paint walls and buildings with his tag. He serves a purpose, reappropriating

cultural icons, giving them new meaning with his sardonic, sometimes dry, juxtapositions. While his individual works, seen one-by-one over the course of years as they are created, may shock the senses, viewing them together in one space brings the overall thematic elements of his oeuvre into better focus. It’s no accident that many of the works in “The Art of Banksy: Without Limits” are illuminated with spotlights that form hearts around the works, as love — represented in many of his works as a red, heart-shaped balloon — is something we need more of the world over. Yet love can be obscured by harsh reality and unnecessary precepts.

His 2004 “Napalm (Can’t Beat That Feeling),” oil and emulsion on canvas, with Ronald McDonald and Mickey Mouse each holding the hand of the nine-year old Kim Phuc as she runs down a road naked following a South Vietnamese napalm attack in a 1972 photo, is just such an example. Democracy brings with it the advantages of capitalism, sure to ease your pain and relinquish your fears.

There’s morality at play in Banksy’s works and his messages cannot be ignored. They overwhelm the viewer walking through “The Art of Banksy: Without Limits,” whether the images are real or facsimiles. The three souvenir sculptures from “The Walled Off



REVOLUTION IN THE AIR: Time has come today.

Hotel,” built along Israeli the separation wall in Bethlehem, illustrate the plight of Palestinians under Israeli control. The cramped life boat packed with Libyan refugees while a video screen projects “All Black Lives Matter” echoes the systemic racism not only in the United States, but in the world as a whole. The installation “Dismaland,” with its “I Am An Imbecile” theme, takes on consumerism, celebrity, and the hold law enforcement has on society.

The exhibition works because Banksy’s messages are not diluted, even if you are viewing replications of his works instead of the real thing. Every nuance of meaning, every sarcastic bit is present, even if the artist is not. The Atlanta exhibit — as well as those in cities from New York to London to Paris to Istanbul to Moscow and Tokyo — has not been authorized by Banksy. In fact, he has rallied against these exhibits on social media just as he rallies against oppression,

consumerism, racism and other ideologies in his artwork. There is some irony in his condemnation, of course, as the anonymous artist known only by his nom de guerre never asked authorization when he first started spray painting walls and gaining notoriety for his graffiti.

As an observer, I found the “The Art of Banksy: Without Limits” engaging, captivating, and fun. But, as a creative, I have to agree with Banksy. I, too, would condemn anything exploiting for profit works which I created.

On page two, the colophon, of the catalogue “The Art of Banksy Exhibition” — which one may purchase when exiting the exhibition through the gift shop in Underground Atlanta — it is declared, “Unless otherwise noted, images in this publication are copyrighted. The Art of Banksy Exhibition may not be reproduced without written permission.” Banksy, the creator of all the images in the catalogue — and in the exhibit —

does not copyright his work, thereby people are free to reproduce his images as they like, yet all of the images in the catalogue are © İstanbul Müze ve Sergi Yönetimi ve Danışmanlık A. Ş.? Is all that I enjoyed in my two hours spent at “The Art of Banksy: Without Limits” no more than “a cheap holiday in other people’s misery,” as the Situationists disparaged of one enjoying something at the expense of another’s misfortune?

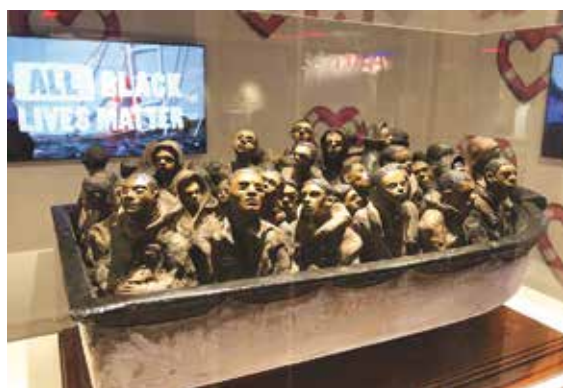


HULA HOOPING GIRL: ‘Nottingham Bike Tyre’ in Underground Atlanta.

demning the promoters for making money off patrons another criticism of consumerism?

Among the displays in “The Art of Banksy: Without Limits” is a wall spray-painted with a quote from Banksy, “Nobody ever listened to me until they didn’t know who I was.” Perhaps anonymity is the best way for the artist to get his point across. —CL—

“The Art of Banksy: Without Limits,” now through Jan. 9, 2022. Underground Atlanta. Enter through 50 Upper Alabama Street. 10 a.m. to 8 p.m. Monday, Wednesday, Thursday and Sunday; 10 a.m. to 10 p.m. Friday + Saturday. Closed Tuesdays. \$29.20 to \$49.60 adult; \$19.50 senior/military/student; \$19.50 child. (646) 849-6917. artofbanksy.com



CHOOSE LOVE: Banksy’s ‘Dream Boat’ sculpture, 2018.



DISMALAND: Images from the 2015 installation are on a video loop.



BANKSY: ‘Napalm (Can’t Beat That Feeling),’ 2004.



THE ART OF BANKSY ‘WITHOUT LIMITS:’ No matter who is standing guard, the exhibit is never boring.



ZEROMILE

P R E S E N T S

VARIETY
Playhouse



10/15



BAHAMAS

VARIETY PLAYHOUSE

DAYGLOW
10/12 : Center Stage Theater

MONOPHONICS
10/13 : Georgia Theatre

CHRISTIAN FRENCH
10/13 : Terminal West

PAUL CAUTHEN
10/14 : Georgia Theatre

MO PITNEY
10/14 : Smith's Olde Bar

CBDB & VODOO VISIONARY
10/15 : Georgia Theatre

KITCHEN DWELLERS
10/15 : Smith's Olde Bar

HERE COME THE MUMMIES
10/15 : Terminal West

**LEFTOVER SALMON
& KELLER WILLIAMS**
10/16 : Variety Playhouse

TRUTH & kLLsMTH
10/16 : Terminal West

JERRY DAY ATL
10/17 : Terminal West

**HAMILTON LEITHAUSER
& KEVIN MORBY**
10/18 : Variety Playhouse

GUS DAPPERTON
10/20 : Terminal West

FUNK YOU
10/20 : Georgia Theatre

CROWDER
10/21 : Georgia Theatre

10/23



WILD NOTHING & BEACH FOSSILS

GEORGIA THEATRE

CRUMB
10/21 : Variety Playhouse

TURKUAZ
10/21 : Terminal West

BLACK LABEL SOCIETY
10/22 : Georgia Theatre

DERMOT KENNEDY
10/22 : Terminal West

TAUK
10/23 : Variety Playhouse

ORVILLE PECK
10/23 : Terminal West

YVES TUMOR
10/24 : Terminal West

TOPS
10/25 : Terminal West

THE DISTRICTS
10/25 : Smith's Olde Bar

MEN I TRUST
10/26 : Terminal West

FRANK TURNER
10/27 : Georgia Theatre

HAYES CARLL
10/28 : Terminal West

NATION OF LANGUAGE
10/29 : The EARL

RANDALL KING
10/30 : Smith's Olde Bar

MAN OR ASTROMAN?
10/30 : Terminal West

10/29



COWBOY MOUTH

VARIETY PLAYHOUSE

LIZ COOPER & THE STAMPEDE
10/31 : Terminal West

MAT KEARNY
11/2 : Georgia Theatre

SHALLOU.
11/3 : The Loft - ATL

READ SOUTHALL BAND
11/3 : Georgia Theatre

ROB BELL
11/4 : Variety Playhouse

LAINE HARDY
11/4 : Georgia Theatre

SHANE SMITH & THE SAINTS
11/4 : Terminal West

RUSTON KELLY
11/5 : Terminal West

THE MAVERICKS
11/5 : Variety Playhouse

THE RECORD COMPANY
11/5 : Georgia Theatre

JEREMY ZUCKER
11/6 : Variety Playhouse

KIDD G
11/6 & 7 : Terminal West

MAYER HAWTHORNE
11/6 : The Masquerade

THE LEMONHEADS
11/7 : Variety Playhouse

SEBASTIAN BACH
11/9 : Variety Playhouse

11/3



TINARIWEN

VARIETY PLAYHOUSE

JP SAXE
11/9 : Terminal West

OLIVIA O'BRIEN
11/10 : Variety Playhouse

ADAM MELCHOR
11/10 : Terminal West

KOLBY COOPER
11/11 : Terminal West

THE ROBERT CRAY BAND
11/11 : Variety Playhouse

THE CADILLAC THREE
11/11 : Georgia Theatre

DRIVE-BY TRUCKERS
11/12 & 13 : Variety Playhouse

MISTERWIVES
11/12 : Terminal West

WATCHHOUSE
formerly Mandolin Orange
11/12 : Georgia Theatre

MISTERWIVES
11/13 : Georgia Theatre

DINOSAUR JR.
11/13 : The Masquerade

DOPAPOD
11/13 : Terminal West

WHO? WEEKLY LIVE
11/14 : Variety Playhouse

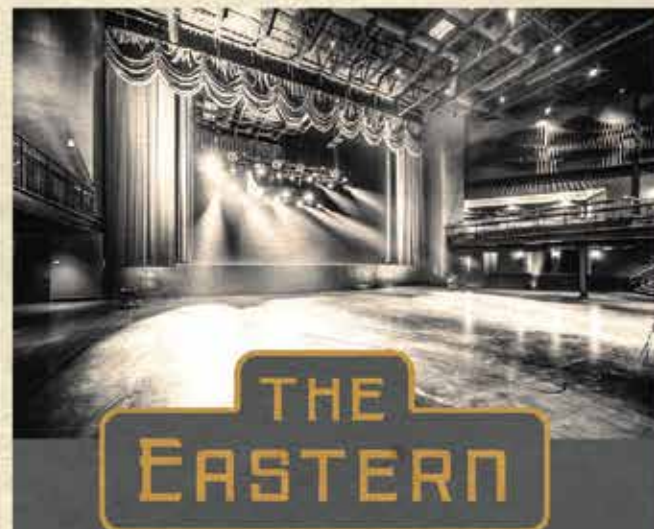
CIRCLES AROUND THE SUN
11/14 : Terminal West

BRANDY CLARK
11/16 : Smith's Olde Bar

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THE EASTERN

OCTOBER	12	MT. JOY & TRAMPLED BY TURTLES
	15	CHERUB
	16	OLD CROW MEDICINE SHOW
	20	BIANCA DEL RIO
	23	ZACH BRYAN
	28	SAINT JHN
	30	CAAMP
NOVEMBER	31	THUNDERCAT
	2	100 GECS
	5	SHAKEY GRAVES
	6-7	GOOSE
	11	WATCHHOUSE (FORMERLY MANOOLIM ORANGE)
	12	ASHLEY MCBRYDE
	13	CLOZEE
	14	ACE FREHLEY
	19-20	MARC REBILLET
	23	KAROL G
DEC	24	MASTADON & OPETH
	26-27	MOON TAXI
	2-4	KHRUANGBIN
	9-12	BILLY STRINGS
	22	SAN HOLO
JAN	29-1	STS9
	21	THE BLACK ANGELS
	26	STILL WOZY
	29	COURTNEY BARNETT
FEB	12	WASHED OUT
	14	STEVE VAI
	24	HIPPO CAMPUS
MAR	7	GIRL IN RED
	19	YOLA
	20	TONES AND I
	21	SPARKS
APR	30	WELCOME TO NIGHT VALE
	15-16	JOHNNYSWIM



THE EASTERN

The Eastern is a brand new, state-of-the-art venue in the Dairies complex in the Reynoldstown neighborhood of Atlanta, located right off of the Atlanta Beltline.

The venue boasts a multi-tiered floorplan which offers unrivaled sight lines, top of the line sound and lights, spacious floorplan, and rooftop which includes a covered performance space, bar, restaurant and open-air seating.

Full-service bars are conveniently placed around the venue maximize flow, efficiency and patron experience. The venue has been designed with artists & patrons in mind, to provide the best live music experience possible.

The Eastern is not only a premiere concert facility, but also serves as a unique special event space for corporate meetings and other functions, award shows, galas, weddings, receptions, launch parties, trade shows, private events, and more.



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4 MILE

Music Midtown 2021: The place to be

Two days truly for the young — and the young at heart

ADDISON EUGENE

Music Midtown was a go this year for two days, Saturday and Sunday, September 18 and 19, in Atlanta's Piedmont Park. Aiming for a more-youthful audience, the line-up was populated with new sensations rather than the legacy acts of years past — though for many in the audience, headliners Maroon 5 and Miley Cyrus are probably considered just that.

The formula, appealing to a younger audience with newer acts, worked. Those attracted to see the likes of Ant Clemons, Girl in Red, Latto, Bleachers, AJR and others were all smiles and grins, movin' and groovin' to the beats coming from onstage.

As for the pandemic — what pandemic? Masks were few and far between.

There was no social distancing, and, after cancellation of the major Atlanta outdoor event in 2020 due to coronavirus restrictions, everyone was there to party.

Precautions were taken by LiveNation, the promoter of the event. Each day, at-

tendees were required to show a printed copy of their vaccine card or a recent negative COVID-19 negative test result upon entry. After that, it was up to everyone to use common sense while at the festival.

For most people, common sense is

never equated with fun, but, at Music Midtown it seems, that's how they rolled.

Editor's note: With so many new acts taking the stage at Music Midtown this year, we sent a photographer new to shooting outdoor festivals to capture the event for us. His response? "Being at Music Midtown as a photographer was a great time. I've attended several times over the years as a spectator, however this experience was eye-opening. Seeing performers from a new perspective, meeting other photographers, and seeing how events of this size operate, I believe, was invaluable for my future. Being that this was my first experience shooting at an event as large as Music Midtown was, in a way, like being thrown in the arena not knowing what to expect! But, it only reaffirms my belief that this is something I want to do. —CL—



ADDISON EUGENE

DASHBOARD CONFESSIONAL: Chris Carrabba, lead singer/guitarist/founder of the Boca Raton band.



ADDISON EUGENE

ATL IN DA HOUSE: 21 Savage sets Music Midtown on fire.



ADDISON EUGENE

MOM ROCK: Josh Polack of the Boston band Mom Rock, from basements to big stages.



ADDISON EUGENE

FREESTYLIN' RAPPER: Megan Thee Stallion captured, but not tamed, during her Sunday performance.



ADDISON EUGENE

HIS OWN PRIVATE GARDEN: Rapper Jack Harlow at the beginning of his Sunday performance.



ADDISON EUGENE

HOMETOWN RAPPER: Latto may be from Atlanta, but her home is onstage.



ADDISON EUGENE

ICE CREAM & CIGARETTE: Sophia Messa smiles to her fans. 'Moneydon'tfixlonely,' but it sure does help.



READY, SET GO: Waiting for Latto!



ANT CLEMONS: He's worked with some of the best, but we prefer Clemons on his own, upfront and personal.



SUMMER FLING: Music Midtown attendees await the beginning of 21 Savage's set.



ATLANTA NATIVE: Kenny Mason sees both sides from east to west.



SHE CAN DANCE: Tate McRae with her dancers during her Music Midtown set.

SOUND BOARD

View more concert listings online at <https://creativeloading.com/soundboard>

FRI., OCT. 1

529 Bar, You Need To Calm Down: A Taylor Swift Dance Party. \$15.00. 9 p.m.

Atlanta Motor Speedway, 2021 Georgia State Fair Friday October 1st. \$10. 9 p.m.

Atlanta Symphony Hall, Marvel Studios. \$39.50 and up. 7:30 p.m.

Fox Theatre, Brothers Osborne with Travis Denning and Tenille Towns. \$39.50-\$99.50. 7:30 p.m.

Jim R. Miller Park & Event Center, 2021 North Georgia State Fair Friday October 1st. \$7. 12 p.m.

Red Clay Music Foundry, HuDost, The Mayapuris. \$25. 8 p.m.

SAT., OCT. 2

529 Bar, Tim Cappello (The Lost Boys), Watch Out for Snakes, Tears for the Dying. \$12.00. 9 p.m.

Aisle 5, Theory, Share, Thrice Groove, Cleptrvppv, Champagne Tra. \$16-\$20. 9 p.m.

Ameris Bank Amphitheatre, Lady A: What A Song Can Do Tour. \$14+. 7 p.m.

Atlanta Symphony Hall, Marvel Studios. \$39.50 and up. 7:30 p.m.

Coca-Cola Roxy, Flogging Molly. <https://zwd.short.gy/Flogging-Molly-Atlanta>. 7 p.m.

Jim R. Miller Park & Event Center, 2021 North Georgia State Fair Saturday October 2nd. \$7. 12 p.m.

Masquerade, Ascension Halloween (A Goth/Industrial Night). \$10 before midnight/ \$12 after midnight. 10 p.m.

Online Event, 2021 Atlanta Design Festival Saturday October 2nd. Free. 10 am

Red Clay Music Foundry, Eddie Owen Presents: Banks and Shane. \$27. 8 p.m.

Smith's Olde Bar, MUSIC ROOM: The Holly Street Band with Sleazy Sleazy. \$15-\$20. 9 p.m.

Smith's Olde Bar, ATL ROOM: Sarah King & the Guilty Henchmen with Broken String Band. \$10-\$15. 9 p.m.

Spivey Hall, Spivey Hall Organ Series - Organ Discovery Day. Free. 3 p.m.

The Earl, The Minks, Wieuca (LP Release), Shantih Shantih, password: password. \$10-\$15. 9 p.m.

The Eastern, Thievery Corporation, Dessa. \$39-\$99. 9 p.m.

SUN., OCT. 3

Aisle 5, Boldy James, Fort Knox, DJ Kerosene. \$16-\$21. 9 p.m.

Atlanta Motor Speedway, 2021 Georgia State Fair Sunday October 3rd. 10. 9 p.m.

Buckhead Theatre, David Bisbal: En Tus Planes Tour. \$57+. 8 p.m.

Fox Theatre, Rock 100.5 presents Shinedown. \$39.50+fees. 8 p.m.

Jim R. Miller Park & Event Center, 2021 North Georgia State Fair Sunday October 3rd. \$7. 12 p.m.



BRIAN MANLEY

MARK THE DATE: Friday, Oct. 15, Flood Twin play the Earl to mark the release of their full-length, self-titled debut album. Like their photo, the music is dark, an exploration of a world that no longer allows us to simply exist, but forces us to fight for the survival we once took for granted. The ongoing pandemic, uncertainty of the future and knowledge that what was once 'normal' no longer has any meaning – to any of us – is territory not for the faint of heart. They've already been labelled "post punk." Make that "post post punk" and you're nearer to the mark. Pictured, from left, J. Leslie Hedberg, Grant W. Curry, and Sterling.

Online Event, 2021 Atlanta Design Festival Sunday October 3rd. Free. 10 am

Red Clay Music Foundry, Eddie Owen Presents: The Ain, Æt Sisters with Claire Campbell. \$20-\$25. 7:30 p.m.

Schwartz Center for Performing Arts, Pretty Yende, soprano. \$60. 4 p.m.

Smith's Olde Bar, ATL ROOM: Stevie Tombstone with special guest Doug Kees. \$10-\$15. 9 p.m.

Spivey Hall, Spivey Hall Strings Series - Sheku Kanneh-Mason and Isata Kanneh-Mason (Virtual Concert). \$25. 3 p.m.

MON., OCT. 4

529 Bar, Blunt Bangs, Go Public, and SMALL. \$10. 9 p.m.

Online Event, 2021 Atlanta Design Festival Monday October 4th. Free. 10 am

Schwartz Center for Performing Arts, Schwartz Center Candler Concert Series - Pretty Yende. Subscription tickets only, single tickets

on sale 8/31/2021. 4 p.m.

Smith's Olde Bar, Smith's Olde Bar Open Mic. No Cover. 8:30 p.m.

Virtual, Spirited Conversations: Behind the Scores with Special Guest Dan Forrest. FREE. 12 p.m.

TUE., OCT. 5

529 Bar, Cold Beaches, Basically Nancy, and Summersick. \$10. 9 p.m.

Aisle 5, Me Nd Adam, Cody Bolden and The Road Hands. \$12-\$15. 9 p.m.

Coca-Cola Roxy, Alejandro Fernandez: Hecho en Mexico Tour. \$120+. 8 p.m.

Online Event, 2021 Atlanta Design Festival Tuesday October 5th. Free. 7 p.m.

Smith's Olde Bar, MUSIC ROOM: Zero Mile Presents: Heartless Bastards with TELE NOVELLA. \$25-\$35. 9 p.m.

Tabernacle, LP, Nick Leng. \$29-\$49. 7 p.m.

WED., OCT. 6

Buckhead Theatre, Tinashe: The 333 Tour. \$33+. 7:55 p.m.

THU., OCT. 7

529 Bar, Speakeasy Presents Actors. \$12-\$15. 9 p.m.

Ameris Bank Amphitheatre, Brooks & Dunn: Reboot Tour. \$65+. 7 p.m.

Red Clay Music Foundry, Side Pony (Alice Wallace and Caitlin Cannon). \$20. 7:30 p.m.

Smith's Olde Bar, ATLANTA ROOM: Johnny Utah featuring Rob Jordan Cocktail Party. \$17-\$21. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Matthew Curry. \$10-\$15. 9 p.m.

State Farm Arena, Maluma: Papi Juancho Tour. \$99+. 7:55 p.m.

Tabernacle, Benny the Butcher Live At The Tabernacle. \$55+. 8 p.m.

The Earl, Tag Team, Highriders, David Marshall Bailey. \$10-\$15. 9 p.m.

FRI., OCT. 8

529 Bar, Partyup : A Prince Dance Party. \$10. 9 p.m.

Aisle 5, Wreckno, FRQ NCY, Canvas, Whom?. \$15-\$20. 9 p.m.

Atlanta Motor Speedway, 2021 Georgia State Fair Friday October

8th. 10. 9 p.m.

Atlanta Symphony Hall, The Monkees Farewell Tour with Michael Nesmith & Micky Dolenz. \$49 and up. 8 p.m.

Buckhead Theatre, Diamond Platnumz Live At Buckhead Theatre. \$84+. 8 p.m.

Buckhead Theatre, Diamond Platnumz Live At Buckhead Theatre. \$84+. 8 p.m.

Cadence Bank Amphitheatre at Chastain Park, Stone Temple Pilots, Bush & Devora Live At Cadence Bank Amphitheatre. \$45+. 7 p.m.

Online Event, 2021 Atlanta Design Festival Friday October 8th. Free. 7 p.m.

Piedmont Park, CANCELLED 2021 Atlanta Pride Friday October 8th. Free. 9 p.m.

Red Clay Music Foundry, Eddie Owen Presents: Fragile, Æs 45th anniversary concert special. \$25. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: Sam Koon / Brandon Davis / Josh Bricker. \$10-\$15. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Dazy Chains with Alien Funk Academy and A.D. Blanco. \$12-\$15. 9 p.m.

The Earl, Speakeasy & Triple D's present: Fat Tony, Cadence Weapon. \$15-\$20. 9 p.m.

The Eastern, Abbey Cone on the Rooftop. Free. 9 p.m.

The Eastern, Mitchell. \$25-\$60. 9 p.m.

SAT., OCT. 9

Aisle 5, Jelani Imani, Trent in the Trees, Jazzy tha Rapper, Strumbush, Casual Enc. \$10-\$15. 9 p.m.

Atlanta Motor Speedway, 2021 Georgia State Fair Saturday October 9th. \$10. 9 p.m.

Buckhead Theatre, Poppy, Æi Flux Tour. \$45+. 8 p.m.

Cadence Bank Amphitheatre at Chastain Park, 3 Doors Down - The Better Life 20th Anniversary Tour. \$37 and up. 8 p.m.

Centennial Olympic Park, One MusicFest. \$50+. 12 p.m.

Centennial Olympic Park, 2021 ONE Musicfest Saturday October 9th. \$99-\$540. 9 p.m.

City Winery, Darrell Scott. \$27-\$25. 9 p.m.

Fox Theatre, All-Star Legends of Hip Hop - Juvenile, Too Short, Scarface, 8Ball & MJG, Trina, Trick Daddy. \$49.50+fees. 8 p.m.

Heritage Sandy Springs Museum & Park, Slingin' Wings Festival. \$14.00. 1 p.m.

Masquerade, Dance Gavin Dance, Animals As Leaders, Veil of Maya, Eidola, Wolf & Bear. \$29.50. 6 p.m.

Olmsted Linear Park, 2021 Festival on Ponce Saturday October 9th. Free. 9 p.m.

Olmsted Linear Park, Fall Festival on Ponce 2021. Free. 10 am

Red Clay Music Foundry, Eddie Owen Presents: Æs50s Rock and Rockabilly Revue! Good Rockin, Æo Tonight!. \$25. 8 p.m.

Red Light Cafe, Nancy Gaddy - Sexy at Sixty. \$15 Eventbrite.com-\$20 door. 8 p.m.

Smith's Olde Bar, MUSIC ROOM: ETER4 Five Year Anniversary Show with CONCEPTOS / DIA ZERO. \$20-\$25. 9 p.m.

Smith's Olde Bar, ATL ROOM: NOSA Records Presents Ali Al Sahir / Asht. \$10-\$15. 9 p.m.

Spivey Hall, Spivey Hall Organ Series - Alan Morrison. \$20-\$40. 3 p.m.

The Earl, Algiers, Ganster, Philip Frobos. \$15-\$20. 9 p.m.

The Eastern, Toad the Wet Sprocket. \$45-\$75. 9 p.m.

The Eddy at Riverview Landing, South Cobb Festival. \$10 - \$55. 12 am

SUN., OCT. 10

Ameris Bank Amphitheatre, Pitbull & Iggy Azalea. \$40+. 8 p.m.

Atlanta Motor Speedway, 2021 Georgia State Fair Sunday October 10th. \$10. 9 p.m.

Buckhead Theatre, Michael W. Smith: 35 Years of Friends Tour. \$71+. 7:30 p.m.

Centennial Olympic Park, 2021 ONE Musicfest Sunday October 10th. \$99-\$540. 9 p.m.

Center Stage Theater, Sleigh Bells: Jessica Rabbit Tour. \$50+. 8:30 p.m.

Masquerade, Dance Gavin Dance, Animals As Leaders, Veil of Maya, Eidola, Wolf & Bear. \$29.50. 6 p.m.

Olmsted Linear Park, 2021 Festival on Ponce Sunday October 10th. Free. 9 p.m.

Smith's Olde Bar, ATLANTA ROOM: Sly Fox and the Hustlers / Tiffany Pollack & Co. \$10-\$15. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Cam and His Dam Jam Band / Down Boy. \$10-\$15. 9 p.m.

The Earl, Craig Brown Band, Jeremy Ray. \$13-\$15. 9 p.m.

MON., OCT. 11

City Winery, Jim Messina, Wesley Dean. \$48-\$60. 9 p.m.

Smith's Olde Bar, ATLANTA ROOM: The Seth Winters Band plays The Grateful Dead. \$10-\$15. 9 p.m.

Tabernacle, Alec Benjamin. \$27-\$40. 8 p.m.

TUE., OCT. 12

Buckhead Theatre, Future Islands: Calling Out In Space Tour. \$48+. 8 p.m.

Cellafris Amphitheatre at Lake-wood, Dead & Company Live At Cellafris Amphitheatre. \$78+. 7 p.m.

Center Stage Theater, Dayglow: The Harmony House Tour. \$57+. 8 p.m.

Masquerade, New Found Glory: Pop Punk, AOs Still Not Dead Tour. \$53+. 8:30 p.m.

Smith's Olde Bar, MUSIC ROOM: Dave McMurray's Grateful Deadication. \$15-\$20. 9 p.m.

Tabernacle, Wizkid: Made In Lagos Tour. \$99+. 8 p.m.

The Earl, Torres. \$13-\$15. 9 p.m.

The Eastern, Mt Joy, Trampled By Turtles. \$38-\$59. 9 p.m.

The Eastern, JB Strauss on the Rooftop. Free. 9 p.m.

WED., OCT. 13

529 Bar, Neoma with Josie Loner and password:password. \$10-\$12. 9 p.m.

Atlanta Symphony Hall, Nathalie Stutzmann Conducts Tchaikovsky's Fifth Symphony. \$21 and up. 8 p.m.

Downtown Atlanta, 2021 Atlanta Cycling Festival Wednesday October 13th. Free. 9 p.m.

Smith's Olde Bar, ATLANTA ROOM: Mulletstar EP Release with Mira and Gaughy. \$10-\$15. 9 p.m.

THU., OCT. 14

Aisle 5, The Broadcast. \$12-\$16. 9 p.m.

Atlanta Symphony Hall, Nathalie Stutzmann Conducts Tchaikovsky's Fifth Symphony. \$21 and up. 8 p.m.

City Winery, Eilen Jewell, Amanda Anne Platt. \$22-\$30. 9 p.m.

Downtown Atlanta, 2021 Atlanta Cycling Festival Thursday October 14th. Free. 9 p.m.

Smith's Olde Bar, ATLANTA ROOM: Fulton Lee / Cody Matlock / Gus Glasser. \$10-\$16. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Zero Mile Presents: Mo Pitney. \$20-\$25. 9 p.m.

The Earl, Book Club Record Release. \$12-\$15. 9 p.m.

World of Coca-Cola, FANTastic

Halloween After Dark at World of Coca-Cola. 35. 7 p.m.

FRI., OCT. 15

529 Bar, Griever, Nag, Hubble, and Thousandaire. \$10-\$12. 9 p.m.

Aisle 5, Idlewild South. \$15-\$17. 9 p.m.

Ameris Bank Amphitheatre, New Country 101FIVEfest. \$44+. 6 p.m.

City Winery, Over The Rhine. \$30-\$40. 9 p.m.

Coca-Cola Roxy, Brett Eldredge: Good Day Tour. \$57+. 7:30 p.m.

Red Clay Music Foundry, Eddie Owen Presents: Interstellar Echoes, Ai A Tribute to Pink Floyd. \$20-\$25. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: Rocktober Bash. \$10-\$15. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Zero Mile Presents: Kitchen Dwellers. \$12-\$16. 9 p.m.

State Farm Arena, Tame Impala, Perfume Genius. \$48-\$78. 8 p.m.

Tabernacle, James Blake Live At The Tabernacle. \$47+. 8 p.m.

The Earl, Flood Twin (Record Release). \$12-\$14. 9 p.m.

The Eastern, Cherub. \$25-\$29. 9 p.m.

SAT., OCT. 16

529 Bar, Dinner Time, Gringo Star, Nordista Freeze, Everybody's Homie. \$10-\$15. 9 p.m.

Aisle 5, Coco and Clair Clair. \$10-\$15. 9 p.m.

Cadence Bank Amphitheatre at Chastain Park, Lake Street Dive. \$17.50 and up. 8 p.m.

Center Stage Theater, Moein Live At Center Stage Theatre. \$99+. 8:30 p.m.

Choate Construction, Cars & 'Q for the Cause. \$20-40. 3 p.m.

City Winery, Stephen Lynch. \$35-\$45. 9 p.m.

Little 5 Points Business Association, 2021 Little 5 Points Monster-Fest Saturday October 16th. Free. 9 p.m.

Red Clay Music Foundry, Eddie Owen Presents: Joshua Ray Walker. \$15-\$22. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: El Amin / Mahalo / Lilakk / The Relics. \$10-\$15. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: Gimme Hendrix (Jimi Hendrix Tribute) w/ Rare Birds. \$15-\$20. 9 p.m.

State Farm Arena, The Millennium Tour 2021. \$93+. 8 p.m.

The Earl, Whores., Vincas, Harmacy. \$16-\$18. 9 p.m.

The Eastern, Old Crow Medicine Show, Molly Tuttle. \$40-\$79. 9 p.m.

SUN., OCT. 17

Aisle 5, MIKE, Live, Sideshow. \$16-\$20. 9 p.m.

City Winery, The Weight Band, Tommy Talton. \$25-\$32. 9 p.m.

Coca-Cola Roxy, Don Toliver: Life of a Don Tour. \$56+. 8 p.m.

Little 5 Points Business Association, 2021 Little 5 Points Monster-Fest Sunday October 17th. Free. 9 p.m.

Tabernacle, Mon Laferte: Seis Tour. \$52+. 8 p.m.

Terminal West, 14th annual Jerry Day ATL - "the music never stops" with 9 bands on 2 indoor stages - new rescheduled date. \$40 advance / \$50 day of show. 3 p.m.

The Earl, The Delta Bombers, Hillbilly Casino, Volk. \$20-\$25. 9 p.m.

Turner Field, Inaugural Blue-B-Que Festival. \$20 GA/ \$50 VIP. 12 p.m.

MON., OCT. 18

See [Soundboard](#) p.32



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ATL UNTRAPPED: East Chain is only getting started

Get familiar with each member of Atlanta's ambitious hip-hop collective

JOSHUA ROBINSON

Atlanta has a long-documented legacy of churning out game-changing hip-hop conglomerates — from classic collectives and record labels, like Dungeon Family and So So Def, to modern day torchbearers, like Quality Control and Young Stoner Life Records. A group of friends from the east side of the city hope to inscribe their homegrown record label's name into that legendary list. Those ambitious individuals go by many names, but together, they are East Chain Recordings.

The independent label's roster is stacked with talent in the music department, boasting quality producers, including Wili Hendrixxs, Mike 24K, Flacko Blanco, and woahheyits-kyle, along with performers Michael Aristotle, HQ Jonez, Da Kidd Half, and Kasey Avenues. Turntablist Z92 is the collective's resident DJ, and on the strategic front, Iri Brown and Eric Montaque help bring East Chain's vision to life by serving as the general manager and the creative art director, respectively.

East Chain was officially founded in 2013, but *CAMP EAST*, the recently released compilation album, offers a promising glimpse of what the label is capable of when all of its moving pieces are fully assembled. The 15-track album showcases the East Chain artists' versatile skill sets, and it also features some of the most dynamic voices in the local rap scene, including Shamba, Yani Mo, BORE-GARD., Money Makin' Nique, Jaye Newton, Salyse, and Andy Z6.

In August's *ATL Untrapped*, I highlighted *CAMP EAST* in my roundup of Atlanta's best low-key projects of 2021 so far, attributing the record's inclusion on my list to its "quotable bars, contagious melodies, lush production, and charisma." Now, as fall starts to settle in over Atlanta, East Chain artists Wili Hendrixxs, Michael Aristotle, HQ Jonez, and Z92 walk me through the label's origin and reflect on their summer-camp-themed compilation.

"When you put East Chain against anything else that's in the city, it's gonna look hella different. And it's gonna look different in a good way because it stands out," Z92 says of the label's incomparable **style**. "We got niggas from South Georgia, you feel me? You can't emulate that soul, especially when you bond with somebody else. A lot of this shit came together through relationships, and that's how it should be."

In fact, before the label ever thought about

going to camp on their compilation album earlier this summer, the most tenured East Chain members were already used to living in close quarters with each other. Wili Hendrixxs, Michael Aristotle, HQ Jonez, and Da Kidd Half grew up within a 21-minute radius of each other. Although they would hang out, they didn't collectively form a close relationship until they went to college at the Art Institute of Atlanta, which Michael Aristotle sums up as a "fake college with hella iMacs."

"At one point, we was all in college together, and we all lived in one room," Wili Hendrixxs says. "It was six guys, one room, one bathroom. You can imagine how much chaos was in one house, and that kind of made the music even better."

While their family-like bonds were built in those tight — and potentially unlawful — living conditions, all four of them dropped out of college at the beginning of 2012. It would be roughly one year later before any of them would even mutter the words "East Chain." Their label was eventually birthed, of all places, at Wili's sister's baby shower on April 27, 2013.

"Wili was picking me up, so I got in the car," Michael Aristotle says, recounting that unforgettable day. "The first thing Willie says, 'It seem like don't nobody want to sign us and don't nobody know what to do with us. Man, I'm 'bout to make my own label.' I was like, 'Shit, I'll sign.'"

Michael ended up spending the entire baby shower racking his brain for the perfect name for the fledgling label, and within a matter of hours, he **managed** to come up with one.

"By the end of the baby shower, I catch him in the hallway. I'm like, 'I got it — East Chain.'" Aristotle continues, "He's like, 'It sounds nice,



SHINE ON ME: (From left to right) HQ Jonez, Michael Aristotle, Wili Hendrixxs, and Z92 explain how East Chain's origin inspired *CAMP EAST*.

but what does it mean?" Aristotle explains, "East is for East Side, and Chain is for Golden Chain Drive, which is where we started recording at Wili's crib."

Following the isolation imposed on everyone during quarantine last year, East Chain decided to rekindle its artists' creative synergies by returning to its roots and reuniting everyone under one roof. They rented out an Airbnb for a music-making camp in the fall of 2020. From there, *CAMP EAST* was born.

"When we started the project, Iri said we should do this how we used to do it, like recording in one room," Wili Hendrixxs says. "We should do this together instead of sending files. When we're around each other, we just sharpening each other — pushing each other. So we had rented an Airbnb out last September, brought all the homies, and told everybody that we wanted on the project to come through."

"They came in, and then we worked on the music," Wili continues. "First night we did three songs, but it was like a madhouse — beats everywhere. Every room had a setup going crazy, and then we would go record in the big room upstairs." Wili credits Iri and Eric

for seizing on the camp concept, which influenced the album's release. "Since we went to camp, technically, we wanted to bring it out in the summertime. What the kids do? They go to camp. So that's what influenced the rollout."

With their compilation album behind them and the summer of 2021 now a thing of the past, East Chain looks onward from *CAMP EAST* to the next phase of their journey. One of their goals is to reach the point where they have enough quality releases at their disposal to fill a calendar, like the ones that iconic labels such as Roc-A-Fella Records and Young Money Entertainment used to slip into their artists' album packaging. Of course, another goal of theirs is to release a new compilation album. But most importantly, East Chain aims to make the best music possible, regardless of today or tomorrow's trends.

"If you, the artist, service the people. It's not like a regular business where the customer's always right. You got to set the mood," HQ Jonez says, likening their craft to a profession that requires restraint and responsibility. "You kinda like the doctor. You gotta diagnose what you see the world needs, and you give your

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medicine to the world.”

As our interview at beSOCIAL in West Midtown wraps up, Michael jokingly proclaims, “East Chain is the future!” Even in jest, his comment reflects the independent label’s determination to push the craft of hip-hop forward. For that very reason, fate may have it that East Chain one day gets added to the list of legendary Atlanta rap collectives after all.

For now though, get familiar with the members of East Chain below. —CL—

DA KIDD HALF

Artist, producer

Age: 28

Instagram: @dakiddhalf

Twitter: @dakiddhalf

Current focus: “I’ve been thinking about my next album, but I’m just in the creation process right now, filling my hard drive with ideas.”

Favorite hip-hop group or collective:

OutKast, Cash Money, and HotBoyz

Style: “Versatile”

Favorite track on *CAMP EAST*: “Business” featuring Shamba, HQ Jonez, and Money Makin’ Nique

HQ JONEZ

Artist, songwriter, producer

Age: 28

Instagram: @itzhqjonez

Twitter: @itzhqjonez

Current focus: “Me and Mike 24K have a project coming out soon called *Worth the Weight*, and after that, just producing, writing, and making more songs — more ideas.”

Favorite hip-hop group or collective: OutKast, Organized Noize, Dungeon Family, TDE, 1500 or Nothin’, Cash Money, and Young Money

Style: “My city nickname is P-Funk, so I got to bring the funk. I got to bring the soul. I bring honesty, and I dare to be different. I just be me and let the chips fall.”

Favorite track on *CAMP EAST*: “Protect My Vibe” featuring Da Kidd Half and Ace Apollo

KASEY AVENUES

Artist, songwriter

Age: 24

Instagram: @kadagreat

Twitter: @KaseyAvenues

Current focus: “Currently, I’m songwriting and sharpening up my vocals. I know a lot of people are still wondering if I’m R&B or if I’m hip-hop, ... but my next project (will) show versatility and how I can tap into each genre and put my twist on it.”

Favorite hip-hop group or collective:

OutKast and Bad Boy Records

Style: “My *style* changes a lot because I grew up listening to a lot of genres — pop, R&B, hip-hop, country, dancehall. But R&B is

home for me. I listen to a lot of Bryson Tiller, Chris Brown, Blxst, and I’m just trying to be on the list now.”

Favorite tracks on *CAMP EAST*: “Grand Marquis” featuring Kasey Avenues, Michael Aristotle, Da Kidd Half, and HQ Jonez; and “GOAT” featuring Kasey Avenues, Da Kidd Half, Michael Aristotle, and HQ Jonez

MICHAEL ARISTOTLE

Founder, artist, songwriter

Age: 28

Instagram: @michaelaristotle

Twitter: @mikeyaristotle

Current focus: “My album, *Dekalb* — It’s short for Dekalb County, and yeah, it’s album number two.”

Favorite hip-hop group or collective: Roc-A-Fella Records, Ruff Ryders, Maybach Music Group, and So So Def

Style: “Lyricism — You can hear an up north undertone a bit, but then you hear the Southern beats that Wili does. I kind of blend those worlds.”

Favorite track on *CAMP EAST*: “Yo Baby Daddy a J” featuring Michael Aristotle, Da Kidd Half, and BOREGARD.

Mike 24K

Producer

Age: 28

Instagram: @two4gold

Twitter: @1Mike24K

Current focus: “*Worth the Weight*, a joint project with HQ Jonez”

Favorite hip-hop group or collective: Bone Thugs-N-Harmony

Style: “Theatrical and cinematic”

Favorite track on *CAMP EAST*: “Yo Baby Daddy a J” featuring Michael Aristotle, Da Kidd Half, and BOREGARD.

WILI HENDRIXS

CEO, producer, artist

Age: 28

Instagram: @wili_hendrixs

Twitter: @WiliHendrixs_

Current focus: “I’m working on the homies’ projects right now, and I did a couple of joints with Monica that’s soon to come out. And I gotta dope one with Travis Porter. Ready for that one to come out — the streets need it.”

Favorite hip-hop group or collective: OutKast and Migos

Style: “I try to put a lot of my personality in the music when I’m producing and use a lot of different sounds, techniques, cadences, and all that stuff. It’s something different.”

Favorite track on *CAMP EAST*: “Shine On Me” featuring Wili Hendrixs, Da Kidd Half, Jaye Newton, and Jaquebeatz

WOAHHEYITSKYLE

Producer

Age: 18

Instagram: @woahheyitskyle

Twitter: @woahheyitskyle

Current focus: “I’m working on some singles that should be dropping relatively soon, and after that I’m aiming for another project next year.”

Favorite hip-hop group or collective: Dreamville and Playboi Carti’s Opium label

Style: “A Netpunes-and-Murda-Beatz love child”

Favorite track on *CAMP EAST*: “Be Careful” featuring Michael Aristotle, Salyse, Andy Z6, and Yani Mo

Z92

DJ

Age: 28

Instagram: @iamz92

Twitter: @iam_Z92

Current focus: “Right now, I’m running a DJ workshop series, and I’m also preparing to launch this house group with my DJ partner, AEESB, who’s super dope.”

Favorite hip-hop group or collective: The Neptunes

Style: “I am a turntablist and battle DJ at heart, and I try to flex my skills whenever I DJ. That’s just me — I like to showcase skill in everything I do.”

Favorite track on *CAMP EAST*: “Pin Ups” featuring HQ Jonez and Da Kidd Half —CL—





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BLUES & BEYOND: In the ‘Nick’ of time

Roots guitarist Nick Johnson stays busy in tough times

HAL HOROWITZ

Nick Johnson better not run afoul of the law. It's too easy to find him.

The ubiquitous Atlanta-by-way-of-Boston guitarist has been a fixture on the city's roots, blues and jam scene for nearly a decade. Not only is he a full-time member of three groups — The Electromatics, The Randall Bramblett Band and, most recently, N.A.S.H. — but he also works as a sideman and freelancer for last minute substitutions in other outfits and is becoming more in demand for recordings that feature his stinging, soulful leads. Pre-pandemic, he was impossible to miss as one of the busiest and most talented players in the city's bubbling roots scene. If you're into blues and rock, often with a Southern twist, you've seen Nick hold down the guitar slot in bands at Blind Willie's, Northside Tavern, Smith's Olde Bar, Eddie's Attic and other stages.

As with most musicians, stitching together a career hasn't been easy for Johnson. But between his work on stage, in the studio and as a tutor, Johnson has made it happen through talent and a warm, low-key, friendly approach that anyone who has met him appreciates.

Johnson started learning his instrument early, at 11 years of age, taking lessons from a friend's stepdad. He was a music fan even before that and “knew that I wanted to play something, it was just a matter of what I could get my hands on first,” he explains. He turned professional — or at least started earning money from playing — at 16 in Boston's South Shore area, arriving in Atlanta immediately after graduating high school in 2006. When asked who first inspired him, Johnson swiftly replies, “Derek Trucks. When I heard him live for the first time in 2001, that was a game changer. I saw this dude who was really young, and his playing was earthshaking but there was very little show element to it.” Trucks was Johnson's pathway to other Southern and Atlanta musicians, inspiring his move to the city. “My idea was that these musicians are all really great, and they live down there, so at the very least I can go listen to their gigs.”

It didn't take long for Johnson to enter the circle of The Derek Trucks Band, which at the time included Col. Bruce Hampton and “all the people that orbited around him.” The guitarist was impressed with Trucks' group because it was so diverse. “Everybody was different ages, different backgrounds, different colors, and the

music reflected that. It was real(ly) worldly.” Trucks' drummer Yonrico Scott told him, “Music school is one way you can go, but you can just get out there and play.” That was good enough for Johnson who did just that.

Between 2007 and 2010, he gigged with Scott and The Last Waltz Ensemble, played in bassist Kevin Scott's now legendary Tuesday night jams, and finally joined Hampton's revolving door of players. “We got a turn on the carousel with Bruce for about a year.” Like everyone else who has played with the Colonel, he was eventually fired from Hampton's crew. But he learned plenty — as anyone who has been around Hampton will attest. “Sometimes you were left to wonder, did (his feedback) mean everything or did it mean nothing. I guess we're just thankful for the lessons we took from it.”

A connection with Chuck Leavell — the keyboardist formerly with The Allman Brothers Band and Sea Level who for the last thirty years has toured with The Rolling Stones — led to Johnson joining some of Capricorn Records' legendary musicians at the reopening celebration of the label's Macon recording studio in December 2019. The gig, connecting him with the musicians who initially inspired his Atlanta move, remains one of the highlights of his career.

The Hampton association resulted in arguably Johnson's highest profile and longest lasting gig to date — as a member of Randall Bramblett's hard-touring band. Hampton recommended Johnson to the Athens-based Bramblett, and Johnson has worked with him steadily since 2012, recording one song on Bramblett's 2013 album *The Bright Spots*. He contributed progressively more on every subsequent release, most recently on *Pine Needle Fire* where he plays on every track. Bramblett's combination of pensive and rocking red clay sounds is a perfect match for Johnson's sympathetic style.

As for The Electromatics, Johnson hung around Blind Willie's during their shows long enough that when the band's guitar spot opened in 2012, he was invited to fill it by bassist Aaron Trubic. While the Jon Liebman-fronted act has gone through many personnel changes over the years, Johnson remains a key ingredient, working head to head with Leibman's harp and vocals to produce some of the city's finest and most rugged soul and blues.

Johnson's newest project is the N.A.S.H. quartet, each letter taken from the first name of its members — Nick Johnson, drummer



RIPPING IT UP: Nick Johnson in action.

Adam Goodhue, keyboardist Spencer Pope and bassist Hill Roberts. The band started in February 2021, playing a diverse palette of blues, country, funk and swamp rock with a jam aesthetic. Covers from the Grateful Dead, Waylon Jennings, Hendrix, Freddie King and Howlin' Wolf, along with a few originals and even a rare Nick Johnson vocal, are typical of their sets. They have been holding court about once a month at Blind Willie's. Johnson feels, “This is a good band to do some stuff I don't get to do in these other bands in terms of choosing the material. ... It's still a new thing and evolving all the time.” There are no recordings, yet some may come in the future.

But that takes time, something that Johnson, after navigating the dry year of 2020, doesn't have much of these days. Gigs for all his projects are now resuming, and he continues teaching guitar to about a dozen students a week. Up next is his contribution to the track “Superhighway” for a high-profile Neal Casal tribute album, recorded with Oteil Burbridge, Duane Trucks and others, which should increase Johnson's visibility on a national level.

And as usual, at least pre-pandemic usual, Johnson is probably on stage somewhere ripping off a killer solo then retreating into the background.

No, finding Nick Johnson is not hard at all. —CL—

It's fall y'all. Get out and enjoy some roots and blues along with cooler temperatures.

FRI., OCT. 8-SAT., OCT. 9

Wire & Wood Festival, Alpharetta — Thirty artists, six stages and two days outdoors in the cooler weather of early October — what's not to like? And it's free. Ruthie Foster and Drew Holcomb top the bill for this singer-songwriter fest, but at press time they were the only ones advertised. You may not recognize many names of those who do appear — and you never know which ones will become famous later. So chill out in low-key Alpharetta, appreciate the end of summer weather and get acquainted with some new acts while enjoying the headliners.

Free. 5:00 p.m. Fri.-Sat. Downtown Alpharetta, 20 S. Main St., Alpharetta, GA 30004. wireandwoodalpharetta.com @wireandwoodfest

SAT., OCT. 9

Tim O'Brien Band, Eddie's Attic — Anyone who follows bluegrass knows guitarist Tim O'Brien's name. He was a member of the influential Hot Rize before heading off on

a solo career resulting in a few dozen albums, mostly for indie labels. Now in his mid-60s, he's still going strong, releasing this year the delightful and surprisingly soulful *He Walked On* from which he is sure to play some tracks.

\$37-148. Doors 6:00 p.m. Show 7:00 p.m.
Eddie's Attic, 515 N. McDonough St. eddiesattic.com @eddiesattic

SAT., OCT. 9

Darrell Scott, City Winery — Country songwriter Scott probably could have retired on the mailbox money he gets from writing songs for some of country's biggest stars. Instead he releases his own terrific albums, supporting them by hitting the road and playing small clubs. His visibility took a huge jump in 2010 when he joined Robert Plant's Band of Joy where he added anything with strings to Plant's back-to-roots sound. In 2020 Scott covered Hank Williams songs for an album that was a surprise hit. He has been there, done that and has some wonderful stories about his experiences, which is half the attraction.

\$27-35. Doors 6:30 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

SUN., OCT. 10

Craig Brown Band, The EARL — You want twisted rock and roll? Go to Detroit. That's where Craig Brown is from, and his ragged but right garage country can be described as dive bar hillbilly. His 2017 debut was a roots garage highlight of the year and even though he hasn't released an album since — no matter. This is not a band you go to expecting to hear specific songs. You the ragtag vibe that gets into your jeans when Brown's crew taps into a scruffy niche that'll push buttons you didn't even think you had.

\$13-15. Doors 7:00 p.m. Show 8:00 p.m.
The EARL, 488 Flat Shoals Ave. S.E. badearl.com @earl_eav

MON., OCT. 11

Jim Messina, City Winery — Most recognize Messina's name from his years with Kenny Loggins. But Messina played a substantial part in the history of country rock working with Buffalo Springfield, Poco and recording some impressive post-Loggins solo projects. Unbeknownst to many, he released a live album this year, which gives a good indication of what to expect as he taps the catalogs of all his bands and burns through versions that almost top the originals.

\$120. Doors 6:30 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

THURS., OCT. 14

Eilen Jewell, City Winery — Singer/songwriter Jewell combines subtle folk, blues,

country, and occasional heaping helpings of roots rock into music that's both touching and visceral. She's been doing it for over 15 years. Her tour for 2019's terrific *Gypsy* was cut short by the pandemic; this is the first we'll get to hear those songs live. Jewell's band is always top notch and veteran, shotgun riding guitarist Jerry Miller alone is worth the price of admission.

\$22-30. Doors 6:00 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

THURS., OCT. 14-SAT., OCT. 16

Noah Gundersen, Eddie's Attic — The indie folk singer-songwriter settles in for a rare three night stand. Eddie's is the perfect venue for absorbing his sensitive, occasionally dark, introspective songs that float and sting. He combines reflective folk and blues with a voice that feels lived in, warm and honest.

\$25-30. Doors 6:00 p.m. Show 7:00 p.m.
Thurs.-Sat. Eddie's Attic, 515 N. McDonough St. eddiesattic.com @eddiesattic

FRI., OCT. 15

Women in Blues, Tunes by the Tracks — This Diane Durrett-hosted afternoon of local blues women performers returns after 2019's successful debut. The pandemic has moved it outdoors for safety, but still expect rousing performances and a rare chance to enjoy this vibrant group of musicians all at once. See September's Blues & Beyond for full details.

Free. 7:00 p.m. Stone Mountain Village, Municipal Parking Lot, 922 Main St., Stone Mountain, GA 30083. stonemountaincity.org tunesbythetracks.com @cityofstonemtn @tunesbythetracks

SUN., OCT. 17

The Weight Band, City Winery — The music of The Band is kept alive by this outfit that also plays their own originals and songs from other roots and Americana music acts loosely grouped under the "Woodstock sound." Front man Jim Weider played with both The Band and Levon Helm. His presence infuses integrity into an outfit that has toured relentlessly since 2013.

\$25-32. Doors 6:30 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

SUN., OCT. 17

Carsie Blanton, Eddie's Attic — Like The Wood Brothers who she has opened for, Philadelphia-based Blanton's idiosyncratic music borrows from folk, blues, and jazz, combining them with a sensual voice somewhat similar to Rickie Lee Jones, along with a smidgen of wry humor. She will feature songs

from her 2019 album *Buck Up*, the finest of a career that started in 2005.

\$15-18. Doors 5:00 p.m. Show 6:00 p.m.
Eddie's Attic, 515 N. McDonough St., Decatur, GA 30030. eddiesattic.com @eddiesattic

SUN., OCT. 17

The Delta Bombers, Hillbilly Casino, The EARL — This raw roots rocking double bill is headlined by the scuzzy, twangy rock of Las Vegas' Delta Bombers. They have cranked out their garage country for a decade — and it hasn't gotten any prettier or slicker through the years. The Nashville based openers tear into their rugged hot-wired rockabilly like the Stray Cats on amphetamines. The combination makes for a roof-raising night that those who frequented the twang heavy Star Bar in the mid-90s will appreciate.

\$20-25. Doors 7:00 p.m. Show 7:30 p.m.
The EARL, 488 Flat Shoals Ave. S.E. badearl.com @earl_eav

WED., OCT. 20

Tommy Castro & the Painkillers, Walter Wolfman Washington, City Winery — West Coast blues and soul rocking guitarist Castro has been a presence on the scene since 1994, churning out solid albums amid constant touring. He always delivers the goods with an energetic stage presence that is fun and contagious. Opener Washington is a New Orleans legend whose funk, soul, jazz and blues hybrid is unique and inspirational.

\$30-38. Doors 6:00 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

FRI., OCT. 22

Randall Bramblett Band, Eddie's Attic — The Athens-based Bramblett is no stranger to Eddie's, but it's always a treat when he returns, especially with a full band featuring local guitarist Nick Johnson (see Blues & Beyond feature). He's touring behind 2020's *Pine Needle Fire*, one of his finest in an ever-thickening catalog of soulful, moving, indie and very Southern singer-songwriter fare.

\$18. Doors 6:00 p.m. Show 7:00 p.m.
Eddie's Attic, 515 N. McDonough St., Decatur, GA 30030. eddiesattic.com @eddiesattic

SAT., OCT. 23

Larkin Poe, Shaky Knees Music Festival — Give one-time Atlanta-based, now Nashville-ensconced, sisters Larkin Poe credit for bringing their tough blues rocking to a decidedly non-blues event. They are the most blues-based act on this three-day festival lineup. Be sure to support them in what might not be an especially welcoming environment.

\$99-7400. 4:45 p.m. Shaky Knees Piedmont Stage, 395 Piedmont Ave. N.E. shakykneesfestival.com @shakykneesfest

SUN., OCT. 24

Boz Scaggs, Fox Theatre — Unbeknownst to many of the yacht-rock lovers that will likely pack the place waiting to sing along with '70s hits "Lowdown" and "Lido Shuffle," Boz Scaggs has recently returned to his first love, the blues, for a clutch of albums. He will skillfully insert selections from those into a set of slick yet soulful material cherry-picked from a five-decade career. He typically closes with the riveting slow blues of "Somebody Loan Me a Dime" that still crackles with the memory of Duane Allman's fiery lead.

\$59.50-79.50. Doors 7:00 p.m. Show 8:00 p.m.
Fox Theatre, 660 Peachtree St. N.E. fox-theatre.org @thefoxtheatre

MON., OCT. 25

Walter Trout, City Winery — There are blues rockers who play guitar, and there are those that wrestle it to the ground. Trout is in the latter category and has been burning up stages for decades. Recent health issues slowed him down for a few years, but he's back and guaranteed to blow the roof off this intimate venue with a raging intensity few others pull off quite as convincingly.

\$30-40. Doors 6:30 p.m. Show 8:00 p.m.
City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

MON., OCT. 25

Ally Venable, Eddie's Attic — She's young, talented and can rock the blues with the swagger of a veteran. It doesn't hurt that Venable has been touring since she was 14 — she's 22 now — and has the blessing of heavy hitters such as Kenny Wayne Shepherd, who appears on her most recent *Heart of Fire* release.

\$16. Doors 6:00 p.m. Show 7:00 p.m.
Eddie's Attic, 515 N. McDonough St., Decatur, GA 30030. eddiesattic.com @eddiesattic

TUES., OCT. 26

The Texas Gentlemen, Nikki & the Phantom Callers, The EARL — This powerful double bill is headlined by the Texas Gentlemen's eclectic roots rocking, which shifts from Booker T. & the MG's funk to rootsy indie rock and soulful country. The locally based openers, fronted by singer Nikki Speake, bring the Go-Go's down south with a sassy roots rocking attitude.

\$15. Doors 7:30 p.m. Show 8:00 p.m.
The EARL, 488 Flat Shoals Ave. S.E. badearl.com @earl_eav

Delvon Lamarr Organ Trio, Rooftop at The Eastern — Lamarr's heavy jazz-rock-blues organ matched with Jimmy James' Hendrix-inspired guitar is intensely funky and powerfully soulful. No one sings, but you

See **Blues & Beyond** p.32

LISTENING POST: A trifecta of local releases

New albums feature a range of genres and celebrate four decades of music by Atlanta-based artists

DOUG DELOACH

There are so many indoor album release gigs, concerts, and arts events on the radar and so little confidence in the COVID-safety of most venues for those over-65, immunocompromised folks, like your correspondent. While Georgia's feckless Republican leadership piddles around the problem, a majority of the state's unvaccinated Republicans are pledging not to get a shot, according to an AJC poll published in May. How special is that?

In early September, top metro Atlanta doctors, including representatives from Children's Healthcare of Atlanta, Emory, Grady, Northeast Georgia, Piedmont, and Wellstar health systems stood in front of Mercedes-Benz Stadium pleading for Georgians to get vaccinated.

"I watched a 28-year-old, previously healthy, unvaccinated patient die from COVID complications," said Dr. Andy Jaffal, chief medical officer with Piedmont Atlanta. "And while we value every life, that one was tough because it could have been prevented." Jaffal noted that 97 percent of COVID-19 patients in the intensive care unit at Piedmont were unvaccinated.

The good news is, as of late September, numbers of confirmed new cases and hospitalizations were trending downward. The not so good news is that many Georgia hospitals remain severely strained by the recent surge, attributable to a combination of factors, including school openings without a statewide mask mandate, the return of in-office work, and the emergence of the Delta variant. The spike has been distinguished by an uptick in infections among younger people, including teens and children.

Given Georgia's COVID vaccination rate, which consistently ranks well below the national average, the chance of a significant, sustained turnaround and a return to hanging out in clubs, bars, restaurants, and art galleries with friends and strangers — at least in the short-term — seems unlikely.

Meanwhile, from the Listening Post's listening department come a few recently released albums to cleanse the stained soul, brighten the dull mind, and swing your partner round and round.

Local country-rock troupe **Evan Stepp & the Piners** celebrated the release of *Can't Stay for Long*, the band's first album on Numbers Station Records, with a concert at The Earl on September 25. The album fea-



EVEN CHILDREN GET OLDER: Mark Pucci (left), Jimmy Lester, Donny Roberts, Webb Wilder, Cletus Wollensack, and Landslide Records founder Michael Rothschild standing outside the label's Atlanta headquarters in 1986.

tures half a dozen songs by front man Stepp whose dulcet-hued, tenor voice is the perfect delivery vehicle for material that reaches deeply into the introspective recesses where hard lessons involving shame, naïveté, loss, and emancipation (if not redemption) lurk.

Accompanying Stepp on *Can't Stay for Long* are Ben Jordan on lead guitar, Jeremy Ray on bass (also responsible for the album artwork), Katie Butler of W8ing4UFOs on viola and keyboards, Steve Seachrist on pedal steel guitar, and Blake Hall on drums. The Piners are a hard-charging, hit-your-marks collaboration. While Jordan, Ray, and Hall propel the music with razor-edged, rock-tinged dynamism, Butler and Seachrist impart just the right amount of sweet country twang and smooth background harmonizing to the mix.

A distinctive aura of ardent sincerity and brutal honesty emanates from *Can't Stay for Long*, courtesy of Stepp's relentlessly thorough analysis of the human condition. For all the raucous, exultant boisterousness conveyed by the music, the lyrical content conjures up either a confession between intimate friends or someone kneeling bedside in prayer — just like all the best country songs do.

For a taste, check out the video of Evan Stepp and the Piners performing "Rails" from *Can't Stay for Long*. The album is available as a 12-inch, 45-rpm, 180-gram vinyl record or for digital download and streaming.

* * *

As Michael Rothschild, founder of Landslide Records, writes, it all started when "beyond classifiable" and Atlanta-based musician Bruce Hampton — then known as the city's "only living art object," but not yet a "Colonel" — told him in 1981, "You should start a label, man." Landslide's humble origin story is recounted in the liner notes for *Landslide Records: 40 Years* (see Hal Horowitz's interview with Rothschild in next month's *Creative Loafing*). The specially priced, two-CD package, which hits the streets October 29, chronicles four decades of shepherding some of the South's most adventurous, intelligent, and deeply rooted artists and bands.

Across 33 tracks totaling more than two hours of music, *40 Years* racks up an irresistible commingling of jazz, blues, progressive rock, southern roots, swinging honky-tonk, and kick-ass rockabilly. Featured artists include names that should be familiar, such as the late Col. Bruce Hampton, Tinsley Ellis & the Heartfixers, The Derek Trucks Band (de-

but album), Widespread Panic (debut album), The Brains, Tinsley Ellis, Cigar Store Indians, Piano Red, John Abercrombie, David Earle Johnson, Sean Costello, and Webb Wilder.

Lesser known but no less worthy artists on the *40 Years* roster include Jan Smith, Jim Quick and Coastline, Scrapomatic, The Lost Continentals — featuring the singularly torchy intonations of former Atlantan and Dottie's bartender Amy Lynn Pike scorching the earth on "Notorious" — and Curlew, an algebraic-jazz outfit led by George Cartwright on saxes and flute, Tom Cora on cello, Bill Laswell on bass, Nicky Skopelitis on guitar, and Bill Bacon on drums.

The groovy design of the *40 Years*'s four-panel ecologically-manufactured packaging is the product of Flournoy Holmes, the Atlanta-based artist whose work has graced many of the label's album covers including its first release, *Outside Looking Out* by Col. Bruce Hampton and the Late Bronze Age featuring Billy McPherson, AKA Ben "Pops" Thornton.

Order your copy now while supplies last.

* * *

Beacon, the third release from cellist-songwriter **Okorie "OkCello" Johnson** is

See **Listening Post** p.32



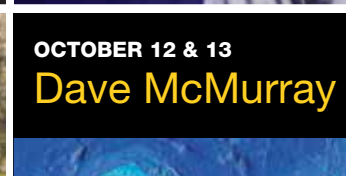
OCTOBER 14
Fulton Lee



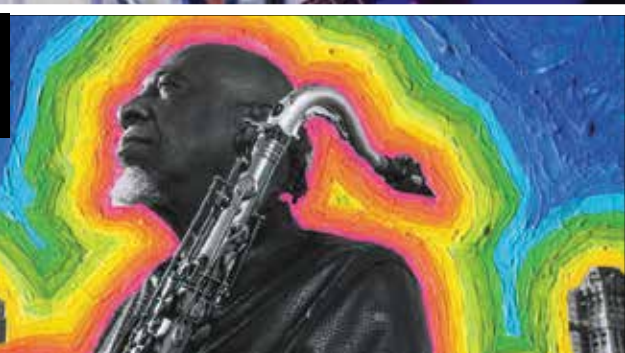
OCTOBER 7
Johnny Utah



OCTOBER 23
Miss Mojo



OCTOBER 12 & 13
Dave McMurray



Atlanta Room

Music Room

OCTOBER 6
Convict Julie
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 7
East Atlanta
Revue, Thirsty
Curses, Matthew
Curry
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 8
Sam Koon,
Brandon Davis, Josh
Bricker
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 9
NOSA Records Presents
Ali Al Sahir,
Ashton, Drive Thru Pasta
w/special guests
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 10
Sly Fox &
The Hustlers,
Tiffany Pollack & Co.
\$10 ADV/ \$15 DAY OF 9PM

OCTOBER 11
The Seth
Winters Band
Plays The Grateful Dead
\$10 ADV/ \$15 DAY OF 9PM

OCTOBER 14
Fulton Lee,
Cody Matlock,
Gus Glasser
\$10 ADV/ \$15 DAY OF 8:30PM

OCTOBER 15
Rocktober Bash w/
Donn Jones
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 16
El Amin, Mahalo,
Lilakk, The Relics
10 ADV/ \$15 DAY OF 8PM

OCTOBER 18
Possessed by
Paul James
with Zac Wilkerson
\$12 ADV/ \$17 DAY OF 8PM

OCTOBER 19
A Light Divided
w/ The Almas
\$10 ADV/ \$15 DAY OF 9PM

OCTOBER 20
Bay Street
w/ For The Best, Deadblo,
King Hooker, Close Enough
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 21
Music Release
w/ RIVRS
\$15 ADV/ \$20 DAY OF 9PM

OCTOBER 22
Garrett Wheeler
Hunter Blalock &
The Sad Machine,
Woody Earwood
\$10 ADV/ \$15 8PM

OCTOBER 23
Miss Mojo
with The Manly Hero
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 24
Q Dot Davis
& Friends
\$10 ADV/ \$15 DAY OF 7PM

OCTOBER 29
Dizygote
w/ Bog Monkey
& Big Oaf
\$10 ADV/ \$15 DAY OF 9PM

OCTOBER 30
Lakota
\$10ADV/ \$15 DAY OF 8 PM

NOVEMBER 3
Christian Simeon
& Asia Sky
\$10 ADV/ \$15 DAY OF 8PM

NOVEMBER 4
Young Xav,
Aanjolique, Killer Cam,
Heystax, Abi G,
Sunn.dayy
\$10 ADV/ \$15 DAY OF 8PM

NOVEMBER 5
The Talismen
\$10 ADV/ \$15 DAY OF 8PM

NOVEMBER 6
The Criticals
\$10 ADV/ \$15 DAY OF 8PM

OCTOBER 5
Zero Mile Presents
Heartless Bastards
w/ Tele Novella
\$25 GA 7PM

OCTOBER 7
Johnny Utah
Cocktail Party
\$17.50 ADV/ \$21.50 DAY OF

OCTOBER 8
Dazy Chains
w/ Alien Funk Academy
A.D. Blanco
\$12 ADV/ \$15 DAY OF 9PM

OCTOBER 9
ETER4 Five
Year Anniversary
Show with
CONCEPTOS, DIA ZERO
\$20 ADV/ \$25 DAY OF 8 PM

OCTOBER 10
Cam & His
Dam Jam Band
Down Boy
\$10 ADV/ \$15 DAY OF 9PM

OCTOBER 12 & 13
Two Nights!
Dave McMurray's
GratefulDeacation
\$15 ADV/ \$20 DAY OF 8PM

OCTOBER 14
Zero Mile Presents
Mo Pitney
\$20 ADV/ \$25 DAY OF 8:30 PM

OCTOBER 15
Zero Mile Presents
Kitchen Dwellers
\$12 ADV/ \$16 DAY OF 7:30PM

OCTOBER 16
Jimi Hendrix Tribute
w/ Gimme Hendrix
\$15 ADV/ \$20 DAY OF 9PM

OCTOBER 22
Hughes Taylor
\$12 ADV/ \$17 DAY OF 7 PM

OCTOBER 23
Heavy Halloween
Costume Party!
w/ Edgewood
Heavy
Hippy Speedball,
Automajic, Bundy,
Luckyuno
\$12ADV/ \$15 DAY OF 9PM

OCTOBER 24
WILL,
Kela, Jwvvn, Mario Tyler
\$14 ADV/ \$20 DAY OF 8 PM

OCTOBER 25
Zero Mile Presents
The Districts
girlpuppy
\$17 ADV/ \$20 DAY OF 8:30 PM

OCTOBER 28
87 Nights
The Stews
Supperclub
\$12 ADV/ \$15 DAY OF 9PM

OCTOBER 29
Frankly Scarlet
\$15 ADV/ \$20 DAY OF 7 PM

OCTOBER 30
Zero Mile Presents
Randall King
\$17 ADV/ \$20 DAY OF 8:30 PM

OCTOBER 31
Manorism
Nobody's Darlings
Greg Carey and
the Feel, Emma Gullo
\$12 ADV/ \$17 DAY OF 7PM

NOVEMBER 5
The Aquaducks,
The Juantee
\$15ADV/ \$20 DAY OF 8 PM

NOVEMBER 6
A Grateful
Dead Tribute
w/ Rainbow Full of Sound
Retracing Europe '72
\$15 ADV/ \$20 DAY OF 9PM

NOVEMBER 11
Creative Loafing Presents
Kendall Street
Company
\$15 ADV/ \$20 DAY OF 7PM

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DIG INTO OUR NEW MENU



Central Park, 2021 Shaky Knees Music Festival Friday October 22nd. \$99-\$219. 9 p.m.

Coca-Cola Roxy, Patti Smith and her Band, 8 p.m.

Park Tavern, Oktoberfest With Electric Avenue The 80's MTV Experience. \$20.00. 8 p.m.

Red Clay Music Foundry, Eddie Owen Presents: BB Palmer and Emmy Law. \$20-\$25. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: Garrett Wheeler / Hunter Blalock & The Sad Machine / Woody Earwood. \$10-\$15. 9 p.m.

The Earl, Shaky Knees presents: Portugal. The Man. \$20.00. 9 p.m.

The Gathering Spot ATL, 2021 A3C Festival and Conference Friday October 22nd. \$35-\$99. 9 p.m.

SAT., OCT. 23

529 Bar, NRCSSST , The Cancellations , Ladrones. \$10.00. 9 p.m.

Aisle 5, Bird Dog Jubilee, The Brown Goose. \$12-\$15. 9 p.m.

Atlanta Symphony Hall, Midori

Plays Tchaikovsky. \$21 and up. 8 p.m.

Central Park, 2021 Shaky Knees Music Festival Saturday October 23rd. \$99-\$219. 9 p.m.

Ferst Center For The Arts, Kaki King's DATA NOT FOUND. \$25. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: Miss Mojo / The Manly Hero. \$10-\$15. 9 p.m.

Smith's Olde Bar, MUSIC ROOM: HEAVY HALLOWEEN COSTUME PARTY w/ Edgewood Heavy & Friends. \$12-\$17. 9 p.m.

The Earl, Shaky Knees presents: The Delta Spirit. \$26-\$29. 9 p.m.

The Eastern, Zach Bryan. \$27-\$59. 9 p.m.

The Gathering Spot ATL, 2021 A3C Festival and Conference Saturday October 23rd. \$35-\$99. 9 p.m.

SUN., OCT. 24

Aisle 5, Messenger Birds, Moon Kissed. \$10-\$15. 9 p.m.

Atlanta Symphony Hall, Midori

Plays Tchaikovsky. \$21 and up. 3 p.m.

Central Park, 2021 Shaky Knees Music Festival Sunday October 24th. \$99-\$219. 9 p.m.

Cobb Energy Performing Arts Centre, Gilberto Santa Rosa . \$49 and up. 7 p.m.

Fox Theatre, Boz Scaggs. \$59.50+fees. 8 p.m.

MON., OCT. 25

529 Bar, Hooveriii, The MLTYS, Psychic Death. \$10.00. 9 p.m.

Eddie's Attic, Ally Venable Band. \$16. 7 p.m.

Smith's Olde Bar, MUSIC ROOM: Zero Mile Presents: The Districts. \$17-\$20. 9 p.m.

Terminal West, TOPS. \$16. 8 p.m.

The Earl, Jon Snodgrass, Rad Owl, Raging Nathans, Reconciler. \$15-\$20. 9 p.m.

The Eastern, Medium Build, Cece Coakley on the Rooftop. \$12-\$15. 9 p.m.

TUE., OCT. 26

529 Bar, Uniform, Portrayal of Guilt, Body Void. \$10.00. 9 p.m.

The Earl, The Texas Gentlemen. \$15-\$20. 9 p.m.

The Eastern, Delvon Lamarr Organ Trio on the Rooftop. \$17-\$20. 9 p.m.

WED., OCT. 27

Red Clay Music Foundry, Eddie Owen Presents: Jennifer Knapp & Erin McKeown. \$28. 7:30 p.m.

The Earl, The Shivas, Massive 45, Nihilist Cheerleader. \$13-\$15. 9 p.m.

THU., OCT. 28

529 Bar, Mamalarky. \$10-\$12. 9 p.m.

Aisle 5, Wheelwright, Paul Whitacre. \$13-\$15. 9 p.m.

Center Stage Theater, HALLOWEEN SPEAKEASY: HARLEM RENAISSANCE EDITION. \$25. 7 p.m.

Center Stage Theater, Zuccherio. \$24-\$29. 8 p.m.

Smith's Olde Bar, MUSIC ROOM: The Stews with 87 Nights and Superclub. \$12-\$17. 9 p.m.

The Earl, Days N Daze, Bridge City Sinners, Cop Out, Crazy and The Brains. \$20-\$25. 9 p.m.

The Eastern, Saint Jhn . \$55+. 8:30 p.m.

FRI., OCT. 29

529 Bar, Superbloom, Stay Here, Deep State. \$10.00. 9 p.m.

Aisle 5, Digital Ethos, Ravenscoorn, Kollapse, Aptic. \$17-\$20. 9 p.m.

Atlanta Symphony Hall, Tim Burton's The Nightmare Before Christmas In Concert with the Atlanta Symphony Orchestra. \$39.50 and up. 7:30 p.m.

Red Clay Music Foundry, Eddie Owen Presents: Anne E. DeChant and Rachael Sage. \$20. 8 p.m.

Smith's Olde Bar, ATLANTA ROOM: Dizygote w/ Bog Monkey & Big Oaf. \$10-\$15. 9 p.m.

The Earl, Nation of Language. \$12-\$15. 9 p.m.

SAT., OCT. 30

Atlanta Symphony Hall, Tim Burton's The Nightmare Before Christmas In Concert with the Atlanta Symphony Orchestra. \$39.50 and up. 7:30 p.m.

Historic Fourth Ward Skatepark, Atlanta Field Day . \$62.00. 10 am

Smith's Olde Bar, MUSIC ROOM: Zero Mile Presents: Randall King. \$17-\$30. 9 p.m.

The Earl, Masquerade presents: The Casket Lottery. \$12-\$15. 9 p.m.

The Eastern, Caamp, Sam Filiateau. \$25-\$30. 9 p.m.

SUN., OCT. 31

Smith's Olde Bar, MUSIC ROOM: Manorism / Nobody's Darlings. \$12-\$17. 9 p.m.

The Earl, Sheer Mag, Soul Glo. \$16-\$18. 9 p.m.

The Eastern, Thundercat, Channel Tres. \$30-\$35. 9 p.m.

Blues & Beyond continued from p.29

won't miss vocals when watching Lamarr's flying hands and feet laying down a non-stop groove giving way to James' twisted, freaked out solos.

\$17-20. Doors 5:30 p.m. Show 6:00 p.m. Rooftop at The Eastern, 800 Old Flat Shoals Rd. S.E. easternatl.com @eastern_atl

THURS., OCT. 28

Hayes Carll, Terminal West — Singer-songwriter Carll can be slotted into the country music field, but like John Prine — a major influence on Carll — his edgy, often swampy music and lyrics transcend that genre. His dark humor clicked early with 2008's "She Left Me for Jesus," yet Carll has a deeper, more sensitive side too, which he displays on his fine new album *You Get It All*.

\$25-100. 8:00 p.m. Terminal West, 887 W. Marietta St. N.W., C. terminalwestatl.com @terminalwest

THURS., OCT. 28

Whitney Rose, Eddie's Attic — Texan-by-way-of-Canada Whitney Rose describes her sound as "vintage pop," which is basically a combination of Dolly's country and West Coast Laurel Canyon folk rock with plenty of twang. She had been on the road nearly non-stop increasing her fan base organically before the pandemic ended that. Now she's back. Once you hear her belt out songs, you'll know why she's one of the finest roots acts around.

\$15. Doors 9:00 p.m. Show 9:15 p.m. Eddie's Attic, 515 N. McDonough St., Decatur, GA 30030. eddiesattic.com @eddiesattic

FRI., OCT. 29

Jon Latham, Eddie's Attic — This Kenesaw-born-and-bred, Kevn Kinney-approved, singer-songwriter rocks out like a combination of Drive-By Truckers and Drivin N Cryin. His lone album appeared five years ago, but

you can expect new music interspersed with tracks from 2017's terrific *Lifers*.

\$10. Doors 9:15 p.m. Show 9:30 p.m. Eddie's Attic, 515 N. McDonough St., Decatur, GA 30030. eddiesattic.com @eddiesattic

THURS., NOV. 4

Chris Knight, City Winery — Knight kicked off his career in 1998 on a major label, but his Americana is just too dusky, personal and grimy for the masses. That hasn't stopped him from digging deeper into a sound somewhat similar to what James McMurtry and Steve Earle have been crafting for years. The difference being Knight's gruffly voiced story-songs reflect the often difficult lives of the proud blue-collar people of his Kentucky home. His 2019 release *Almost Daylight*, his first in seven years, might just be his finest — and darkest — yet.

\$30-35. Doors 6:30 p.m. Show 8:00 p.m. City Winery, Ponce City Market, 650 North Ave. N.E. citywinery.com @citywineryatl

THURS., NOV. 4

The Legendary Shack Shakers, The EARL — These Southern, rockabilly, frazzled blues revivalists are led by the irrepressible J.D. Wilkes, who is as proficient on harmonica as he is on banjo. No one really knows or cares who is in his current Shack Shakers. You don't watch anyone else once this wild man takes the stage. The band's fans range from Stephen King to Robert Plant. Anyone who sees them tear it up live will understand why.

\$15-17. Doors 7:30 p.m. Show 8:00 p.m. The EARL, 488 Flat Shoals Ave. S.E. badearl.com @earl_eav

Please send upcoming blues events for consideration to be included in Creative Loafing's *Blues & Beyond* concert calendar to hal.horowitz@creativeloafing.com.

Listening Post continued from p.30

an exquisitely beautiful recording imbued with keen introspective insight and visionary yearning sprinkled with a dash of metaphysics for extra crunch. During the last several years, Johnson has polished his artistic process, which relies on composed songs acting as a framework for looping and improvising, to diamond-sharp perfection.

On *Beacon*, which dropped September 25, the realization of this process is maximally evidenced across six songs interspersed with five "interludes." Superbly mixed by Marty Kearns, each song is a deeply faceted gem cut with simple, lovely melodic lines propelled by soulful grooves rendered in dynamic tempos from hip-shimmying funk to contemplative drone. The interludes are short, off-the-cuff recordings of Johnson chatting and goofing around with his daughters, pondering the meaning of it all at age 46, and being Zoom-interviewed about *Beacon*, which is where the metaphysical aspect of the album most vividly materializes.

"I believe that art is an entity or energy that can travel between dimensions," Johnson tells the interviewer. "The title of the album refers to a beacon (sent) through space-time to connect with the future self." The music on *Beacon* is an artful expression of "the ability to travel between dimensions, between timelines, between times, (allowing) myself and people who connect with my music an opportunity to manifest the future selves they want to be."



OK, HELLO, OKCELLO: Okorie Johnson blends music, metaphysics, and unrehearsed interludes into a distinctive tapestry of visionary resonance.

By my reckoning, listening to *Beacon* should be enough to make a believer out of almost anybody.

Beacon is currently streaming on Spotify and Apple Music and available for sale on iTunes and all digital platforms. On Saturday, October 23, Okorie Johnson will be performing with Ballethnic Dance Company at East Point City Hall in a program called *Art in Motion*. —CL—

SCREEN TIME: Fright fests and arterial anniversaries

See special horror films on the big screen — if you dare

CURT HOLMAN

Film history is filled with taglines meant to strike dread in audiences' hearts. Now, to the likes of "The night he came home" and "In space, no one can hear you scream," we can add, "All screenings subject to change due to the delta variant." Disruptions in film showings can seem trivial compared to a massive health crisis, but seeing freaky, frightening films ahead of Halloween is a long-missed sign of normalcy.

So, all of the following horror (and horror-adjacent) movie showings are slated for October as of this writing but may be rescheduled if things take a turn for the worse. The Plaza Theatre, already the home of *The Rocky Horror Picture Show*, practically becomes a center for scary movies this month, while Fathom Events presents a series of horrific screenings at area theaters like the Regal Hollywood 24. Check fathomevents.com for the one nearest you.

Dune (Oct. 7, The Plaza) The Plazadrome — a partnership of Videodrome video rental store and The Plaza — presents the original 1984 adaptation of the sci-fi epic *Dune* ahead of Denis Villeneuve's new version coming out on October 22. It's technically not a horror movie, but it's a David Lynch film with giant worms and the music of Toto, so close enough.

The Evil Dead (Oct. 7, Fathom Events) In 1981, director Sam Raimi cut his teeth — and drew blood elsewhere — with this low-budget, high-energy getaway to a cabin in the woods. The 40th anniversary screening showcases the franchise's dark, inventive roots ahead of a fifth entry, *Evil Dead Rise*, due in 2022.

The Atlanta Horror Film Festival (Oct. 8-10) This year the celebration of scary cinema will screen more than 100 short films with some indoors at RoleCall Theater and others outdoors at Ammazza on Edgewood. Georgia-made shorts include Oya Babaoglu's eerie medical history *Counting Down*, Tucker Clement's surreal *Bad Dreams*, and John Stevenson's COVID-era revenge story *Jane*.

A local short that deserves special attention is *Good Head*, written and directed by Matt Servitto. Servitto plays an arrogant action movie star — giving a passable impression of Robert Downey Jr. — required to have a mold of his head made by an obsessed special effects artist (Henry Zebrowski) clearly inspired by Atlanta horror host and SFX guru Shane Morton.

Good Head sets up a fairly pointed contrast



HEAD GAMES: Matt Servitto (left) and Henry Zebrowski represent different faces of showbiz in 'Good Head' at the Atlanta Horror Film Festival

between the culture of old-school practical effects versus the computer-generated imagery that dominates contemporary Hollywood, particularly the many locally-shot superhero films. Servitto equally spoofs both corporate entertainment and small-scale labors of love. But *Good Head* doesn't demand deep interpretations, playing like a throwback to HBO's *Tales of the Crypt*, only even more raunchy.

The festival will also screen 25 feature films online through October 18, including *A Savannah Haunting*, writer-director William Mark McCullough's ghost story filmed in a Savannah house genuinely believed to be haunted.

Monsterama: The Tomb of Monsterama (Oct. 8-10, Atlanta Marriott Alpharetta) Atlanta's retro-oriented gathering for horror and sci-fi fans includes nonstop screenings of vintage films. The highlight will be a special 50th anniversary presentation of *Escape From the Planet of the Apes*, preceded by a performance from Shane Morton's Silver Scream Spook Show.

Scream (Oct. 10-11, Fathom Events) Over 25 years, Wes Craven's cunning commentary on slasher franchises has itself become a slasher franchise, folding the meta-textual joke in on itself. A fifth feature film is due in January of 2022, but the 1996 original still holds up.

Possession (Oct. 15, The Plaza) This fever-

ish, underseen, European psychodrama stars Isabelle Adjani in an award-winning performance as a woman whose marriage (to Sam Neill) and sanity seem to be falling apart. This 40th anniversary screening ahead of the film's 4K restoration may be the must-see event for genre and art house fans alike.

Halloween Kills (Oct. 15, in theaters and streaming on Peacock) *Halloween* began as one of the most successful independent films of all time but then became a formulaic series and fodder for *Scream*'s satire. *Halloween Kills* is the 12th film in the series and director David Gordon Green's direct sequel to his 2018 installment, which wasn't bad but makes you long for new ideas.

The Silence of the Lambs (Oct. 17 and 20, Fathom Events) TCM presents a 30th anniversary screening of arguably Hollywood's most celebrated, Oscar-winning horror movie. Its treatment of trans topics can be problematic, but it's a masterclass of acting and directing.

A Nightmare on Elm Street 3: Dream Warriors (Oct. 21, The Plaza) In another copresentation with Videodrome, the 1987 release sees dream-boogeyman Freddie Krueger become more quippy and the surreal set-pieces more fun and elaborate.

The Invisible Man and ***The Wolf Man*** (Oct. 30, Fathom Events) This double feature

presents two of Universal's most entertaining chillers from 1933 and 1944, respectively, and makes a great introduction to black and white classics for kids and young people.

Finally, two recent movies are must-sees in their own ways. David Prior's *The Empty Man* (now on VOD) was overlooked in its theatrical release during the pandemic but became a word-of-mouth hit on social media. A missing person investigation takes increasingly eerie turns in a film that's more than two hours long but with the ambition and artistic control to make its ideas pay off. The 20-minute prologue could stand alone as a terrifying short film.

Meanwhile, James Wan's insane *Malignant* leaves HBO Max on Oct. 10 but remains in theaters. The director, having made billion-dollar blockbusters like *Aquaman* and *Furious 7*, returns to his horror roots with this depiction of a woman who has murderous visions. Wan takes a seemingly conventional premise and, in its second hour, sends it in absolutely berserk directions. Grisly and occasionally goofy, *Malignant* breaks with tired horror franchises to deliver images like nothing you've ever seen in its last act. You won't know whether to laugh or scream.

Screen Time is a monthly column about film and video from the big screen to streaming services.

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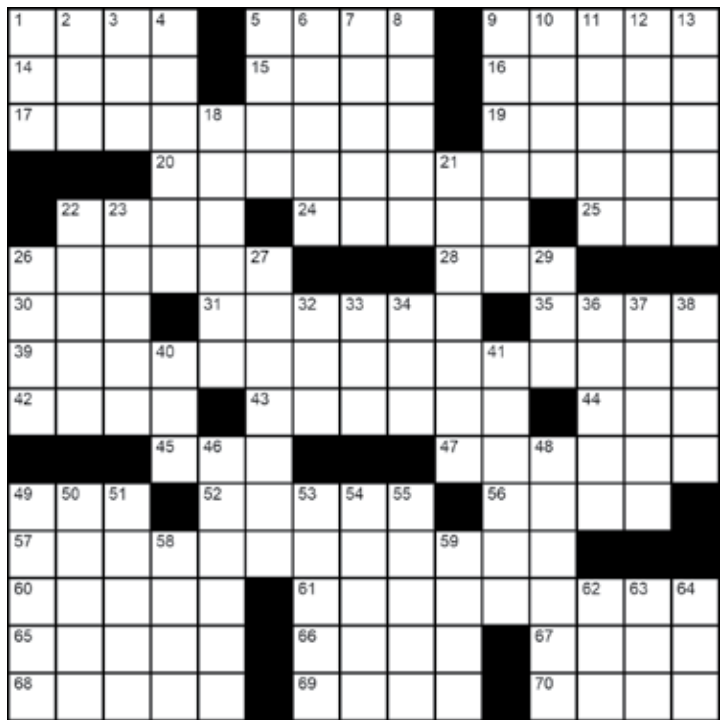
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-in both cases.

Across

- 1 Alan of “M*A*S*H”
5 Falling-out
9 “Human Behaviour” singer
14 Writing style where “computer” is “c0mpu732”
15 Daughter of LBJ
16 Enticing sort
17 Symposium for cinema buffs, maybe
19 Ammonia compound
20 e.e. cummings offering
22 Earth goddess created by Chaos
24 Roger’s “77 Sunset Strip” costar
25 “Born,” in some notices
26 Monetary notes?
28 “South Park” episode “Mr. Hankey, the Christmas _____”
30 O.J. trial judge Lance
31 Literary misprints
35 “Right Here Waiting” singer Richard
39 Princess Peach’s realm, in the Mario series
42 Fencing sword
43 “Le stagioni del _____ amore” (1966 movie also called “Seasons of Our Love”)
44 “Suits” network
45 “The Big Bang Theory” role
47 Julia of “10 Things I Hate About You”
49 Pelican State sch.
52 Its flag features a red dragon
56 Different roles, metaphorically
57 Wiggly 1990s video game/TV protagonist who wears a robotic suit to move around
60 Burj Khalifa’s city
61 Olympic squad that once had Bird and Jordan
65 Including everything
66 Prospecter’s find
67 Gymnastics legend Korbut



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- 68 John _____ Garner (FDR’s first veep)
69 Cosmo competitor
70 “Sure, whatever”
Down

- 1 Sitcom alien
2 Hawaiian Airlines offering
3 “Macarena” duo Los _____ Rio
4 It might be tacked onto your withdrawal
5 Fruit used in gin drinks
6 Turn into baby food
7 “Wabash Cannonball” singer Roy
8 East _____ (U.N. member since 2002)
9 “Pow!”
10 Move on a check-board

- 11 Constellation with a belt
12 Zellweger who played Jones
13 Krispy _____ (doughnut chain)
18 Drafter of the Constitution, e.g.
21 Maintenance
22 Stood
23 Stood
26 FDR’s on it
27 Circus act where an acrobat grabs on by the teeth
29 “This is wild”
32 “Winnie-the-Pooh” marsupial
33 Morning times, briefly
34 Purchase at a booth (abbr.)
36 Of age

- 37 Derby winner’s flowers
38 “Do not open ‘til _____”
40 “I Can’t Breathe” singer
41 “It should’ve been me, _____!” (Yu-Gi-Oh meme)
46 For some time
48 “Same here!”
49 Escorted from the door
50 Finnish steam room
51 Around the city
53 Beaver home
54 “Captain Blood” star Flynn

- 55 Enjoy a scratch-and-sniff sticker
58 1 on the Mohs scale
59 Green carving stone
62 Caribou’s kin
63 Word before Khan
64 National Asparagus Month

Solution to last month’s puzzle



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Sept. 23-Oct. 22

In the English language, the words “naked” and “nude” have different connotations. Art critic Kenneth Clark noted that “naked” people depicted in painting and sculpture are “deprived of clothes,” and embarrassed as a result. Being “nude,” on the other hand, has “no uncomfortable overtone,” but indicates “a balanced, prosperous, and confident body.” I bring this to your attention because I believe you would benefit from experiencing extra nudity and no nakedness in the days ahead. If you choose to take on this assignment, please use it to upgrade your respect and reverence for your beauty. PS: Now is also a favorable time to express your core truths without inhibition or apology. I urge you to be your pure self in all of your glory.

SCORPIO (OCT. 23-NOV. 21): Scorpio poet Anne Sexton wrote, “One has to get their own animal out of their own cage and not look for either an animal keeper or an unlocker.” That’s always expert advice, but it will be extra vital for you to heed in the coming weeks. The gorgeous semi-wild creature within you needs more room to run, more sights to see, more adventures to seek. For that to happen, it needs to spend more time outside of its cage. And you’re the best person to make sure that happens.

SAGITTARIUS (NOV. 22-DEC. 21): Sagittarian composer Ludwig van Beethoven (1770–1827) could be a marvelous friend. If someone he cared for was depressed or feeling lost, he would invite them to sit in his presence as he improvised music on the piano. There were no words, no advice—only emotionally stirring melodies. “He said everything to me,” one friend said about his gift. “And finally gave me consolation.” I invite you to draw inspiration from his example, Sagittarius. You’re at the peak of your powers to provide solace, comfort, and healing to allies who need such nurturing. Do it in whatever way is also a blessing for you.

CAPRICORN (DEC. 22-JAN. 19): At age 23, Capricorn-born Jeanne Antoinette Poisson (1721–1764) became French King Louis XV’s favorite mistress. She was not born into aristocracy, but she wielded her Capricornian flair with supreme effectiveness. Ultimately, she achieved a noble title as well as high prestige and status in the French court. As is true for evolved Capricorns, her elevated role was well-deserved, not the result of vulgar social-climbing. She was a patron of architecture, porcelain artwork, and France’s top intellectuals. She ingratiated herself to the King’s wife, the Queen, and served as an honored assistant. I propose we make her your role model for the next four weeks. May she inspire you to seek a boost in your importance and clout that’s accomplished with full integrity.

AQUARIUS (JAN. 20-FEB. 18): The bad news is that artist Debbie Wagner was diagnosed with two brain tumors in 2002. The good news is that surgery not only enabled her to survive, but enhanced her visual acuity. The great news is that on most days since 2005, she has painted a new image of the sunrise. I invite you to dream up a ritual to celebrate your own victory over adversity, Aquarius. Is there a generous gesture or creative act you could do on a semi-regular basis to thank life for providing you with the help and power you needed?

PISCES (FEB. 19-MARCH 20): A self-described “anarchist witch” named Lars writes on his Tumblr blog, “I am a ghost from the 1750s, and my life is currently in the hands of a group of suburban 13-year-olds using a ouija board to ask me if Josh from homeroom has a crush on them.” He’s implying that a powerful supernatural character like himself is being summoned to do tasks that are not worthy of him. He wishes his divinatory talents were better used. Are there any resemblances between you and him, Pisces? Do you ever feel as if you’re not living up to your promise? That your gifts are not being fully employed? If so, I’m pleased to predict that you could fix this problem in the coming weeks and months. You will have extra energy and savvy to activate your full potential.



ARIES (MARCH 21-APRIL 19): Blogger AnaSophia was asked, “What do you find attractive in a person?” I’ll reproduce her reply because it’s a good time to think about what your answer would be. I’m not implying you should be looking for a new lover. I’m interested in inspiring you to ruminate about what alliances you should cultivate during the coming months. Here’s what AnaSophia finds attractive: “strong desire but not neediness, passionate sensitivity, effortlessness, authenticity, innocence of perception, sense of humor, vulnerability and honesty, embodying one’s subtleties and embracing one’s paradoxes, acting unconditionally and from the heart.”

TAURUS (APRIL 20-MAY 20): Taurus author Roberto Bolaño confessed, “Sometimes I want greatness, sometimes just its shadow.” I appreciate his honesty. I think what he says is true about most of us. Is there anyone who is always ready for the heavy responsibility of pursuing greatness? Doubtful. To be great, we must periodically go through phases when we recharge our energy and take a break from being nobly ambitious. What about you, dear Taurus? If I’m reading the omens correctly, you will benefit from a phase of reinvention and reinvigoration. During the next three weeks, you’ll be wise to hang out in the shadows of greatness.

GEMINI (MAY 21-JUNE 20): “Have fun, even if it’s not the same kind of fun everyone else is having,” wrote religious writer C. S. Lewis. That advice is ten times more important right now than it usually is. For the sake of your body’s and soul’s health, you need to indulge in sprees of playful amusement and blithe delight and tension-relieving merriment. And all that good stuff will work its most potent magic if it stimulates pleasures that are unique to you—and not necessarily in line with others’ tastes.

CANCER (JUNE 21-JULY 22): “It is one thing to learn about the past,” wrote Cancernian journalist Kenneth Auchincloss. “It is another to wallow in it.” That’s stellar advice for you to incorporate in the coming weeks. After studying your astrological omens, I’m enthusiastic about you exploring the old days and old ways. I’m hoping that you will discover new clues you’ve overlooked before and that this further information will inspire you to re-envision your life story. But as you conduct your explorations, it’s also crucial to avoid getting bogged down in sludgy emotions like regret or resentment. Be inspired by your history, not demoralized by it.

LEO (JULY 23-AUG. 22): Would you like to deepen and strengthen your capacity to concentrate? Cosmic rhythms will conspire in your favor if you work on this valuable skill in the coming weeks. You’ll be able to make more progress than would normally be possible. Here’s pertinent advice from author Harriet Griffey: “Whenever you feel like quitting, just do five more—five more minutes, five more exercises, five more pages—which will extend your focus.” Here’s another tip: Whenever you feel your concentration flagging, remember what it is you love about the task you’re doing. Ruminates about its benefits for you and others.

VIRGO (AUG. 23-SEPT. 22): What’s your favorite feeling? Here’s Virgo poet Mary Szybist’s answer to that question: hunger. She’s not speaking about the longing for food, but rather the longing for everything precious, interesting, and meaningful. She adores the mood of “not yet,” the experience of moving toward the desired thing. What would be your response to the question, Virgo? I’m guessing you may at times share Szybist’s perspective. But given the current astrological omens, your favorite feeling right now may be utter satisfaction—the gratifying sensation of getting what you’ve hungered for. I say, trust that intuition.

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