

ENTERTAINMENT

Technique • Friday, November 22, 2002

Hungry for noodles?

Check out the review of Noodle, the trendy Asian cuisine restaurant in Midtown. Page 22

Can't keep 'em down

The players on the offensive line keep getting hurt, but that doesn't stop the team. Page 29

Ice Cube represents the 'hood in a Christmas *Friday* film

Art Seavey sits down with stars Ice Cube and Mike Epps to chat about the making of the newest *Friday* installment

By Art Seavey
Contributing Writer

Title: *Friday After Next*
Starring: Ice Cube, Mike Epps, John Witherspoon, Don Curry
Director: Marcu Raboy
Running time: 93 minutes
Rating: R

It's the night before Christmas Eve and Craig Jones wakes up only to discover a "janky" Santa stealing his presents and the rent money. It is back to usual in the hood again, where Craig and his cousin Day-Day have returned for a third installment of the *Friday* series with *Friday After Next*.

The two are forced to come up with rent money by Christmas Eve or they will be kicked out of their apartment. Craig's father has obtained jobs for them as rent-a-cops at the local strip mall. John Witherspoon and Don Curry return as the fathers of Craig and Day-Day, respectively. The older pair has opened up Bros. BBQ restaurant in the same strip mall. "It tastes so good, makes you wanna slap your Momma," the slogan goes.

Also on the strip is the newly opened Pimp 'n Ho's clothing store. It is staffed by possibly the most hilarious character, Money Mike, played by Katt Williams, and his correspondent Donna, played by K.D. Aubert. She plays the love interest of Craig. Aubert played a role in *The Scorpion King*, and serves as co-host for the MTV show "Kid-

napped."

The *Friday* idea is the brainchild of Ice Cube, so of course he returns to reprise the role of Craig Jones. Originally named O'Shea Jackson, Ice Cube himself did not create his current alias. "My brother gave [me] that name a long time ago. But he was clownin'," he recalled. His brother, who is nine years older, would always have girlfriends calling the house. Cube would often intercept the calls and smoothly parley with them before his brother would pick up.

One day his brother was joking with him on the couch and kept talking about how Cube thought of himself as too cool. The name Ice Cube came up, and it stuck. "I kept it, now I go around clownin' him... 'Look what I done did with that.'"

Mike Epps also reprises his role as Day-Day. Epps was a regular comedian in Atlanta for many years. Cube discovered him at the Comedy Store in Los Angeles. Both Cube and Epps were recently in the area promoting their movie and took time out to speak with the *Technique*.

Epps takes on another small role at the end of the film. "Ice Cube just asked me if I wanted to do something different." He was transformed into a trigger-happy geriatric with a shotgun. Epps executes a lively portrayal.

"[Cube] said, 'Meet this guy up here and try this mask on.' Man I ended up being in there for four hours." The prosthetics scared him the first time he looked in a mirror.



By Tracy Bennett / NEW LINE PRODUCTIONS © 2002

Mr. Jones (John Witherspoon, center) doesn't know what to do with Day-Day (Mike Epps, left) and Craig (Ice Cube) after they've attacked him, thinking he was the "Santa Claus Bandit" that robbed their apartment.

Friday After Next is different from the first two *Friday* movies. Cube wanted it to be able to stand alone. And, of course, there is the Christmas theme. "We had the story, with Craig and Day-Day. I had that apartment situation, the Brother's BBQ, the strip-mall security, all that was going on in my head." Cube said.

Then New Line Cinema came to him with a release date of November 22. This sparked an idea.

"I was like, 'Man you know what? We never really had no Christmas 'hood movie at all.' This is the perfect opportunity because it gives Friday kind of a new facelift in a way."

From there, Cube reviewed

Christmas ideas he could incorporate into the movie. "I was thinking about all the people I remember getting their house broken into around the holiday season." He thought nothing would be funnier than starting the movie off with a

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Take a cheap trip to Paris by visiting the High Museum's new exhibit



Jean Schormans / © Photo RMN

"Lighting of the Eiffel Tower for the 1889 Exposition Universelle," painted by Georges Garen in 1889, is visiting the High from the Musee d'Orsay.

By Sara Cames
Opinions Editor

The High Museum has truly outdone itself with its exhibit *Paris in the Age of Impressionism: Masterworks from the Musee d'Orsay*. While the museum's permanent collection may leave something to be desired, the visiting exhibits have been continually well conceived, designed, and executed. The Paris exhibit features many Impressionist works that have never left France before and is the largest collection of works from the Musee d'Orsay to ever be in the United States, making this show truly extraordinary.

The exhibit opens with a charming mock Paris sidewalk, complete with street-lamps and benches. The first painting in the collection is a Monet called *Rue Montorgueil, Paris, Festival of June 30, 1878*. This work portrays an outpouring of French patriotism, very appropriate for opening this Franco-centric program.

The next element of the exhibit portrays what the lives of the wealthy was like during this time. While many of the Impressionists focused on landscape work, others painted life figures. Among those whose works are featured in this part of the exhibit are James Tissot, Edgar Degas and Edouard Manet. The centerpiece of the room is *A Party*, by Jean

Beraud, which portrays exactly how lavishly rich Parisians lived and entertained. The room in which these paintings are displayed is modeled after what a parlor in a wealthy person's home would look like.

Life in Paris was not all parties and expensive living, though. Other artists of the time depicted the loneliness of the life of the poor, the drug addiction of many, and the more hardened side of life.

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One work that does this perfectly is Edgar Degas's *The Absinthe Drinker*—perhaps the most famous piece in this exhibit. This piece has long been considered one of the most moving and memorable works in the history of art, as it portrays perfectly the isolation and melancholy that marred the lives of many everyday people during the 19th centu-

ry.

While the show contains many impressive works of art, it is also designed to convey to the viewer a sense of what it was like to live in Paris during the 19th century when many of these artists were painting. *Paris in the Age of Impressionism* fulfills this role admirably, showing the viewer many photographs of the day and explaining the historical value of many of the paintings.

It also has a large section on the construction of many famous Paris landmarks, including the Eiffel Tower. This portion of the exhibit demonstrates the industrial nature of Paris during this time, giving the viewer a deeper understanding of how revolutionary many of the Impressionists were. Despite being surrounded by a world that was based on precision and progress, they were able to paint in a way that seemingly defied those goals.

The show closes with the painters who marked the end of the Impressionist era and began the transition to the modernism of the 20th century. Paul Cezanne, an artist often thought to typify these changes, is featured prominently in this part of the exhibit with his paintings *Apples and Oranges* and *Bathers*. While his work was disregarded during his lifetime, it is now cele-

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Friday

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ghetto Santa Claus breaking into Craig and Day-Day's apartment.

Cube always brings new comedic talent to the screen.

"If I dig 'em, you know, kind of like a fan... I can kind of see if they have the chops to act. I've missed a couple of times, but for the most part I've been dead on," he said.

For this feature Cube brought Katt Williams [Money Mike] on board. He is a regular at the Improv Comedy Club in L.A. and has appeared on HBO's *Def Comedy Jam*. For the role of the kleptomaniac Santa, Cube found Rickey Smiley.

He is scheduled to tour with such heavy-weights as Bruce Bruce and D.L. Hughley.

With a plentitude of talent, it seems like it would be cumbersome getting work done. Cube described how the veteran comics set the pace. "John Witherspoon and D.C. Curry, they come in with a work ethic. They know how to work and all the new booties that come in, they, like, fall in line because they wanna uphold the tradition... so they come in a little more attentive."

Despite the order among the actors, Cube made sure to clarify that his sets are always relaxed and foster creativity. "The atmosphere I keep on the set is festive, gotta be relaxed,

can't be no uptight filmmaking." Cube would often set the scene by playing Playstation 2 and eating BBQ with the actors and crew on the set. "[I] just make it a thing where everybody's having a good time."

There has been speculation that the audience has turned the movie into too much of a good time.

There is the thought that the *Friday* series has turned into a weed movie, meaning the audience feels the need to get high to see it. Cube doesn't see it this way but does understand where the "Friday traditionalists," as he puts it, are coming from. "That's how I used to do the Cheech & Chong movies."

Although the first two are rife

with smoke and everything pertaining to it, this film takes a sabbatical. "With this one it wasn't time to slow down the movie—why slow down the movie and sit around and let everybody... get high and be high. The story was too good, and everything was moving at a good pace. I just didn't want to slow it down like we usually do," explained Cube.

"The most important thing and the only thing that I try to do with these movies is make you laugh. No social commentary, the first a little bit with pops and the gun... People don't want [to come], not to a *Friday* movie anyway, and get beaten down by some story," Cube laughed. "They want a collage of funny."

Being robbed close to Christmas, dealing with finding enough money to pay the rent, and working a low-pay no glory job might seem like depressing subjects, but that's what *Friday* movies are about. "We deal with subjects that, like, would usually be painful, but we just try to make you laugh about it instead of cry about it," Cube said.

There was a complaint in the room about the treatment of women in the movie. Cube kept his cool and said, "You gotta take it as a joke, you gotta leave it as a joke. I know when I'm looking at a comedy and when I'm looking at a drama. You gotta know the difference."

Cube then turned the tables and asked the questioner if she laughed at the Damon and Money Mike situation. Damon, the son of the duo's landlady, finds himself turned on by brothers after being in prison. Damon is about three times the size of Money Mike. Money Mike seems to be out of options. She conceded that she did laugh at that part of the movie.

"A woman is always gonna laugh about another man getting that booty taken," added Epps.

How far will the *Friday* series go? "As far as the audience wants. It's up to the people man," Cube said. The audience is still waiting for Chris Tucker to reprise his role as Smokey. There are no future plans

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Ice Cube
Actor/Musician

for his return. "I always hope he comes back... I always see if he wanna come back."

The question is asked if there is a reason why he hasn't come back. "Because God made it that way so I could get a job. You know what I'm saying. We can't question the Lord," Epps interjects with a laugh. Epps went on to explain that it was a hard role to fill. "Once I got in the groove with Ice Cube, I forgot about it."

Cube can truly be credited as one of the pioneers of gangster rap. He started out with the group NWA consisting of Eazy-E, Dr. Dre and DJ Yella.

The group released such songs as "F— the Police" and "Straight Outta Compton."

His lyrics were harsh, often hateful, and filled with biting commentary. One of his solo albums was the infamous *AmeriKKKa's Most Wanted*, released in 1990.

Despite his past, he has made a successful metamorphosis from gangster to businessman. "I was young when the records came out. I was 18, 19 years old. It's just growing

up and having an understanding about the world."

He explained that a lot of what he produced from that period was just anger at not knowing where he was or where he was going.

"I can feed my family, you know, that tends to make you a little less pissed off. It's been a natural transition for me—it hasn't been something I tried to do, it's just the way it is."

As far as his music goes, Ice Cube has just moved over to Aftermath with the legendary Dr. Dre. "You get with Dre, the music is gonna get better."

He plans to start work towards the end of next month and through January. Dr. Dre is also planning to release an album around the same time so the pair can tour together.

The Verdict: The movie is sure to be the funniest film all year. It blows away *Next Friday* and in some people's opinions, rivals the entertainment offered by the original *Friday*.

Minority

from page 6

lieve that more professors of African-American/African descent are needed. We, the department, the students and the school, need African-American professors who will be there to act as mentors, advisors and role models, people who will pave the way for our futures.

Throughout my college career, I have heard the statistics of African-Americans going on to pursue a Ph.D. in an engineering-related field, and I know that that percentage compared to our white counterparts is low. However, I think something can be done. I think it needs to start with the professors. For students to understand the importance of obtaining a Ph.D., they need to hear it from someone in their profession.

If the problem of acquiring African-American professors is so pervasive, then I believe that introducing students to the rewarding possibilities, both personally and professionally, of obtaining a Ph.D. through

their undergraduate professors will have phenomenal affects for the future.

Too many people believe that having one African-American in an engineering department is a diverse department. However, it is not. Would you call an African-American child in an advanced physics class in high school diverse? The answer is simple: no.

Until professors, especially minority professors, actively engage in conversing with their students about postgraduate studies (during class) and the importance of considering becoming a professor, the problem of finding and hiring qualified African-Americans will continue. Until administration takes the same zeal in recruiting African-American professors as it does in recruiting African-American students, these problems will continue to persist.

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Technique Crossword: A Star En Vogues

By Joey Katzen
Staff Writer

Across

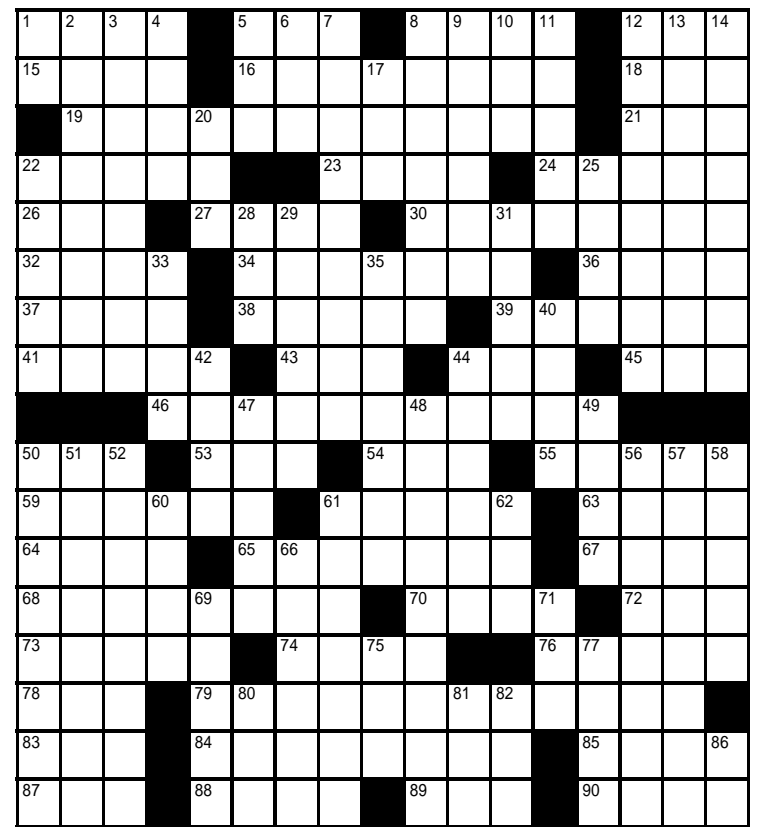
1. Eve's soulmate
5. People or Time, for short
8. Computer character set
12. Rocky peak
15. Multiple arias
16. Windy city state
18. Mimic
19. SHE only cares about money
21. Atomic rule (acr)
22. 1970s Ford subcompact
23. Floats on snow
24. Famous chess tournament: Reggio _____
26. Notable California fires and winds, with Santa
27. Beaks
30. Meteorite glass
32. Soiree
34. Wider beach period
36. Fish appendages
37. Means justifiers
38. ISS president Chris
39. Dual-faceted
41. Georgia or Virginia
43. It's human but clearly not divine
44. Consume
45. Actor Beatty
46. SHE has a good recollection
50. Head unit component, for short

53. Halloween sound
54. Maritime intelligence org.
55. Scooter
59. Wal Mart competitor
61. Barbie's friend
63. "Alfred" composer
64. Margarine
65. Hems or sews
67. British rayfish
68. State of wealth and prestige
70. Half of R-and-R
72. Sin complement
73. Coliseum
74. BBall ring
76. Seed predecessor
78. Storage capsule
79. SHE has identity questions
83. Scottish boy
84. Continuative, as in a verb
85. Require
87. They follow ems
88. Observes
89. Born
90. German river

Down

1. Simile connector
2. Recessive overpowerer
3. MASH actor
4. Oven glove
5. Soviet satellite
6. Will Smith title character
7. Crate and Barrel staple
8. Artery inflammation

9. Sounded
10. To _____ With Love
11. Itty bitty land mass
12. Residents of a Polynesian island
13. Visible wealth
14. Overrode a veto
17. Type
20. Extended period
22. High school Senate aides
25. Piss off
28. Moose
29. Spanish dance
31. Skewered poultry
33. City noted for sparkling wine
35. Tumultuous situation
40. SKU
42. Czech river
44. Political foreign national
47. Venetian composer Antonio
48. Emotional hormone
49. Windy street
50. Amendable
51. Like a mosquito-spread disease
52. Twists in advance
56. Obtained
57. Matriculant
58. Having lots of mass and little volume
60. Thug
61. Champagne drinks, with juice
62. Tee You preceder
66. Where Michael rowed
69. Prostitutes
71. Cloak



75. Excessive (slang acr.)
77. Berry cord
80. Color
81. Boulevard

82. Little tyke's baseball aide
86. Livingston or Stanley, for short

Solutions on page 20

Paris

brated as showing exceptional foresight.

The exhibit also contains many works of art by Gustave Caillebotte, a Parisian known mainly as a collector but whose own artistic worth is beginning to come to light.

His work *The Floor Scrapers* shows three men refinishing a floor in a dance hall. The lighting and the motion in the painting are amazing. Caillebotte's works deserve the attention that they receive in this exhibit because of their surprising quality.

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Paris closes with a French-style salon where viewers can have a cappuccino and pretend like they are sitting on a Paris sidewalk watching people go by.

This exhibit features some of the best artists of the period and gives the viewer a feel for what life in Paris was like during the 19th century while including such diverse artists as Auguste Rodin, Edgar Degas, Vincent van Gogh, and Henri de Toulouse-Lautrec.

The exhibit is part of a larger celebration called "Paris in Atlanta"

sponsored by the Atlanta Convention and Visitors Bureau. It includes free lectures sponsored by the High Museum about French art and culture, the performance of *Cyrano* at the Atlanta Classical Theater, and the Atlanta Symphony Orchestra performing the music of Puccini and Debussy.

Don't miss this great chance to experience a little bit of international flair here in Atlanta!

The exhibit will be on display until March 16. For more information, see www.parisatlanta.org or atlanta.net/paris/.

CORRECTIONS

The article entitled "Tilden's Faith ends their run after three years" in Entertainment section of the November 8, 2002 issue contained a number of errors.

The members of the band Tilden's Faith, which is five years old rather than three, are Coleman Smith, Will Lewis, Dave Curylo, Jim Knapp and Scott McLain. Three of them, Smith, Lewis, and Curylo will be forming a new band in the spring. The *Technique* regrets the errors.



Live List

Echo Lounge (551 Flat Shoals Rd.)
(404) 681-3600

www.echostatic.com/echolounge

11/22 Jay Farrar/Brian Henneman
11/23 Matt Pond PA/The Mayflies USA
11/27 Carbonas/The Apple Brothers
11/29 Mandorico/Eastern Standard Time
11/30 Crooked Fingers/Nillah
12/3 El Vez/Tenderness/Lysa Flores
12/4 Fluffgirl Burlesque/DJ Brian Poust
12/5 The Lizardmen/Moto-Litas
12/6 The Dirty Dozens

Tabernacle (152 Luckie St.)

(404) 659-9022

www.atlantaconcerts.com/tabernacle.asp

11/22 Janeane Garofalo
11/24 The Strokes

Variety Playhouse (1099 Euclid Ave.)

(404) 521-1786

www.variety-playhouse.com

11/22 Guy Clark
11/23 Donna the Buffalo
11/26 Chris Robinson's New Earth Mud
11/29 IIIrd Tyme Out
11/30 Drive-By Truckers
12/1 Francine Reed & the Ken Rhyne Band
12/3 Aimee Mann

Smith's Olde Bar (1580 Piedmont Ave.)

(404) 875-1522

www.smithsoldebar.com

11/22 Hot August Knights
11/23 Gran Torino/The Lost Trailers
11/24 Graham Colton/Chuck Carrier
11/25 Drive/Sukimono/Doug Slam
11/26 To Name A Few/Kelly Hart Band
11/27 Mofro/Captain Soular Cat
11/29 Billy Joe Shaver/The Skeeters
11/30 John Cowan
12/1 Sean Kagalish/Joe Rathbone
12/2 Gingersol/Chase Missy/Zach Ziskin
12/3 Scrapy Hamilton/Parakeet Nelson
12/5 Dollsquad/Lust/Johnny & the Teasers

The Earl (488 Flat Shoals Ave.)

(404) 522-3950

www.badearl.com

11/22 Maserati/The Mercury Program
11/23 Gargantua/Henious Beinfang
11/27 Velvet Goldmine/Grumpy
11/28 Cat Power/A Fir-Ju Well/David Railey
11/29 Paper Lions/The Tom Collins
11/30 Homeroom/Jonathan Bright
12/2 Har Mar Superstar/The Gossip
12/3 Circulatory System/Love Scene

12/5 Joseph Plunkett & the Weight
12/6 The Greenhornes/The Hiss

10 High (816 North Highland Ave.)

(404) 873-3607

www.darkhorseatlanta.com

11/22 6 Against 7/Shamgod/Blue Epic
11/23 Will Hoge/Push Stars
11/26 Dick Dale/Blackberry Smoke
11/27 XList/Flutterkick/Tanjent
11/28 Paul Melancon/Kenny Howes
11/29 Sourmash/Fambooy/Pete Schmidt
11/30 Dezeray's Hammer/Transmission

Star Bar (437 Moreland Ave.)

(404) 681-9018

www.starbar.net

11/22 Subsonics/Tommy Rivers
11/23 White Lights/DQE
11/27 Joel Burkhart
11/29 Johnny Knox and Hi-Test
11/30 Five-Eight

Cotton Club (152 Luckie St.)

(404) 688-1193

www.atlantaconcerts.com/cottonclub.asp

11/25 The MovieLife
11/26 Ozomadi
11/27 The Ataris
11/28 30 Seconds to Mars
11/30 Talib Kweli
12/4 MC Paul Barman

CJ's Landing (Buckhead Ave.)

(404) 237-7657

www.cjslanding.com

11/22 Wes Yoakam/Todd Wells
11/23 Mike & Hank/Chris Jones
11/27 Joe Gray
11/28 Joe Gray
11/29 Gareth Hornsby/Chris Jones
11/30 Gareth Hornsby/Hank & Anitra
12/4 F.L.O.W./Kaiser Soze/Everest

Masquerade (695 North Ave.)

(404) 577-2007

www.masq.com

11/22 Shoot the Messenger
11/23 Guttermouth/Nerf Herder/1208
11/24 Winston Audio/Orion Crisis
11/25 DIO/Kings X/Hammerfall
11/28 Hermano/Raging Slab/Supafuzz

Roxy Theatre (3110 Roswell Rd.)

(404) 233-7699

www.atlantaconcerts.com/roxy.asp

11/23 Medeski, Martin & Wood

Asian joint offers up a variety of noodles

By Irene Gung & Sophia Lin
Contributing Writers

Restaurant: Noodle
Address: 903 Peachtree Street NE
Phone: (404) 685-3010
Website: www.noodlehouse.net
Price: \$

Tucked in the corner between a bakery and another restaurant, Noodle seemed almost hidden from the bustling streets of Atlanta. Surprisingly, the restaurant has been a huge success in the midtown area of Atlanta since its opening last March.

Upon walking into Noodle, we were blown away by the innovative appearance of the restaurant. Modern and fresh with a touch of Asian culture, the atmosphere is unique and welcoming. With its "noodle-like" chandeliers, Noodle completely embodies the love of noodles.

Lili, Lina and Lenny, the owners of Noodle, are brother and sisters who decided to open the restaurant together. Specializing in Thai, Chinese, Japanese, and Vietnamese noodles—hence the name—the restaurant's unique menu is not only healthy and delicious, but fulfilling as well.

With prices at lunch approximating \$6 per person and with its generous portions, it is every college student's dream come true. Dinner prices range from \$5 to \$8.50. Located in Midtown, Noodle is convenient for Georgia Tech students and faculty—only four minutes from campus.

"You can't go wrong being located on Peachtree Street. You get the businessmen, the residents and the students," said Lina.

Some of the most recommended dishes in which Noodle specializes in are Pho Ga, rice noodles in pho broth, Thai Peanut Noodle, and Spicy Basil Rice Bowl. One customer stated, "For a light lunch, the chicken lettuce wrap is something absolutely spectacular!"

We ordered the Yoki Soba and Pho Nam. Both dishes were extremely delicious. Within five minutes of ordering our meals, the noodles had been placed in front of us, steaming



By Scott Meuleners / STUDENT PUBLICATIONS

Lenny, one of the owners of Noodle, poses at the Midtown location, which opened last March. There is a second location in Decatur.

with vegetables and meat. Yoki Soba is a buckwheat noodle dish and was highly recommended by Lina for anyone who is very health-conscious.

Despite its healthy recommendation, the average dieter would never be able to compare its tamari sauce and seasonal vegetables to a regular salad. Pho Nam is a noodle soup broth with plenty of fruit and vegetables such as bean sprouts, basil and lime to compliment the broth. All of their dishes are light, yet at the same time, satisfying. Especially during the winter, a warm portion of noodles completes a cold day.

"We've had really great customers who come back over and over," said one of the restaurant owners.

It is no surprise: the service is friendly, hospitable excellent. Upon entering the restaurant, a host immediately seated us.

The atmosphere is welcoming, modern with an Asian fusion. The service is not only friendly and inviting, but its efficiency satisfies any hungry customer. After ordering our

two dishes, it only took five minutes to see them wonderfully prepared for us. Ironically, although they gave us such generous portions, it only took ten minutes to eat.

"Most dishes like these would taste bland after half the bowl, but the excellent taste continued throughout until the very end. I would lick my bowl clean if my associate weren't here," complimented one of the customers.

With the sophisticated modernistic setting, the restaurant appeals to young and old regardless of race or ethnicity. And the economical price for good food appeals to all.

"We wanted to be able to serve good food without making people dig into their bank accounts," said Lina. With its Asian "comfort food" Noodle has transformed the meaning of a good meal.

Students and faculty are able to try the exceptional noodles at a 10 percent discount with their Buzzcard in addition to the already frugal prices.