

## ENTERTAINMENT

Technique • Friday, February 14, 2003

## Songs you never heard

Sick of the same old music? Check out Chris Webb's review of the great albums that you have been missing. Page 22

## Tech's newest players

Last week Tech signed 20 high school prospects to play football for the Yellow Jackets next season. Check out our newest stars. Page 29

# The Limousine Ride offers an original, amusing trip

The creators of the record-breaking "Peachtree Battle" have another success on their hands with their newest play

By Joey Katzen  
Staff Writer

John Gibson and Anthony Morris have done it again. As with their smash Atlanta hit *Peachtree Battle*, they have opened another extended-run play with apparent multi-month staying power in a new theater, the Ansley Park Playhouse. Located in upper midtown on the first floor of the Peachtree Pointe office building, the theater bills itself as "Atlanta's Uptown Theatre," perhaps as a contrast to their other venue, noted as "Atlanta's Urban Theatre."

While waiting for the show to begin, I found myself listening to fragments of conversations around me, and

I realized that many of the patrons of this performance of *The Limousine Ride* are former audience members of Gibson and Morris' other current play. It seems they've created a cult following in their two years as Atlanta's noted playwrights.

In this comedy, a play that actually tried a short run in New York several years ago, Barbara Bush (Terri Measel Adams), Nancy Reagan (Laura Griffin), Rosalynn Carter (Shannon Kraiger) and Hillary Clin-

ton (Tracy Lovitz) preposterously find themselves riding in the back of the same limousine for a presidential parade. This pretext is used as an excuse for invoking a series of flashbacks to the 1950s onward involving their husbands and a slew of other, more fictional characters.

While three of the Ladies act as impressive caricatures of their originals (notably Kraiger in her touching and convincing role as Mrs. Carter), Barbara Bush is instead written surrealistically as an ex-CIA member secretly pulling the strings of every administration from Johnson forward.

Toting a gun she calls "Baby" and accompanied by a malicious,

un-Barbara laugh, it took us a good part of the first scene to even recognize that this woman was playing Barbara Bush.

The first act of the play centers on the lives of Bush, Clinton and Reagan, peppered with insulting one-liner zings by the other First Ladies (Mrs. Reagan's "Elect Hillary . . . fight terror with terror.") In between these scenes, in a story-telling fashion, the play jumps back to momentous times in the women's lives

In a story-telling fashion, the play jumps back to momentous times in the women's lives with their President-to-be husbands.



Photo by Ansley Park Playhouse

George W. Bush and family in "The Limousine Ride." Left to right, Barbara Bush (Terri Measel Adams), Laura Bush (Traci Redmond), George W. Bush (Chris Pierce), and the Bush twins (Laura Leigh Walsh and Nicole Corvette).

with their President-to-be husbands.

We see Mrs. Reagan developing spunk as she's walked over by Ronnie's ex, actress Jane Wyman; Mrs. Clinton as a 1960s hippie starting a loveless relationship with Billy under the unaccepting eye of his mother; and Barbara Bush sent on a political

mission by J. Edgar Hoover, this time a blatant homosexual.

Act II takes an abrupt turn into morality, suddenly occupying itself with tender moments and questions of personal integrity, led by Georgia's own Rosalynn Carter. Unlike the first part of the play whose plot

seems to aim nowhere while it shoots jokes at the audience, the latter part suddenly takes on a less joke-filled depth we didn't expect as it tries to pick up the pieces and make poignant the character's lives.

See *Ride*, page 23

## Spaghetti Factory features cheap eats, pleasant atmosphere



By Kevin Shattuck / STUDENT PUBLICATIONS

The Old Spaghetti Factory offers an original and interesting atmosphere, with a train car and brass beds serving as dining tables for customers.

By Vivian Vakili, Meg Monaco and Brandi Flanagan  
Contributing Writers

Name: The Old Spaghetti Factory  
Address: 249 Ponce De Leon Ave.  
Atlanta, GA 30308  
Phone: (404) 872-2841  
Cuisine: Italian  
Price: \$-\$\$  
Rating: ★★

Rather than presenting our opinions with a traditional restaurant review, we decided to review this restaurant with three perspectives: those of a meat eater, a vegetarian, and a diner who will eat anything.

### Carnivore - Vivian's Review

The Old Spaghetti Factory seems to be quite the place to be. I had heard about it from a number of my friends and decided to check it out myself.

Being Tech students, we have come to appreciate pasta, and if that pasta is going to come in anything other than Ramen noodle form, we almost cannot contain ourselves. This lack of self-containment is perhaps one of the reasons why so many are drawn to the Old Spaghetti Factory.

The atmosphere is probably the best aspect of the restaurant. Situated in an old warehouse, it has very high ceilings and appears very large.

There is a lovely little area with antique furniture for those that are waiting to be seated, and the actual seating areas are private enough.

I also noticed almost immediately that the restaurant was very well-lit. This makes me think the designers not only had sense, but were unafraid of their customers recognizing what they are eating. I personally enjoyed being able to see my food.

The food itself was average. I ordered the Meat Lover's plate, which consisted of spaghetti, meat balls, and sausage. As for the pricing, it was very reasonable.

I cannot help but take a quick moment to applaud the economic geniuses behind this restaurant. They have taken average food, stuck it in an above-average atmosphere, and capitalized on the American obsession with wanting everything by providing a meal along with appetizer, drink, and salad, all for a very reasonable price.

For such a memorable experience, one certainly may want some sort of memoir. How better than to propagate advertising and create nostalgia in the customer's mind than to provide a keepsake glass with the purchase of each Italian cream soda?

When I think of The Old Spaghetti Factory, I think of the perfect model of marketing and efficiency.

### Omnivore - Meg's Review

It was impressive from the start. The waiting room is very elegant, the staff is well dressed, the manager greeted us when we came in, and we had only been waiting for 45 seconds when a host approached us.

The dining room was spacious and intricate, with bright lighting and a little train car in the middle with tables inside. A party of sixteen was seated a table away from us, but we barely heard them - surprisingly good acoustics for an old warehouse. Our booth looked like it was made from an old brass bed frame, and six of us easily could have fit there.

Our water glasses were filled as soon as we sat down, and our server was at our table within two minutes. We looked over the menu and I was immediately confused. "So wait a minute, this says that every entree comes with a drink, a salad, bread and ice cream?" But the chicken marsala was only listed at around \$8. Something didn't seem right about that, but I ordered it anyway.

Turned out it wasn't half bad. The iced tea was freshly brewed, we got not one, but two, kinds of butter with our bread, and the salad was small, but tasty. The entrees were brought out surprisingly fast, and while the portions appeared to be small at first, they were actually

See *Food*, page 22



# Bypass mainstream music with these albums

By Christopher Webb  
Staff Writer

If you're lost in mainstream radio music and sick of it, we're here to save you. There is plenty of quality music out there — you just have to know where to look. Read on to discover albums in country, rap, and rock genres that you have been missing.

## Tift Merritt *Bramble Rose*

Tift Merritt is the voice of a lonely dirt road. This is the album you put in your car when all you want to do is drive to forget.

The album starts off with "You're not my boyfriend, I don't want a boyfriend," and never relents about failed relationships. *Bramble Rose* is a tribute to a time when country artists lamented over faithful dogs and rundown farms.

As Merritt's first full-length effort, the album is expertly composed. Many fans of Ryan Adams may realize similarities with *Gold* because both share the same producer.

The album takes a more relaxed tone than Adams, relying less on the guitar and more on the exquis-

ite qualities of Merritt's voice. Think Loretta Lynn singing "Stand By Your Man" and you might understand.

Track 2, "Virginia, No One Can Warn You," is sometimes played in the wee hours on CMT. But, it's "Sunday," with a distinctly blues feel, that might be the best song on the album.

Overall, the album displays a great musical talent that will make it one day.

You might like this if you like: Ryan Adams, Kasey Chambers, or country music before rednecks could afford satellites.

## Injected *Injected*

Crank this album up. If you like your neighbors then choose a milder crowd because Injected is out to rock you.

These local heroes established themselves for a brief moment on

MTV2 only to fade by the end of summer before many people were able to find out what they were missing.

Don't listen to this album expecting self-enlightenment or even good production values. Butch Walker might be a good singer, but as a producer he's only mediocre. Essentially, the album is really loud guitars with a few depressing lyrics. But, oh do they do it well.

The value in this album, besides merely being a tool to blow your eardrums out, is listening to the raw



## Blackalicious *Broken Arrow*

Blackalicious proves that not all California rappers need to be thugs. Sometimes they can call their mothers the most beautiful women in

the world while still making an album that can earn respect.

The group is only composed of Gift of Gab on the microphone and Chief Xcel producing the beats, but

the recording studio must have felt like a party. Guest artists are all over this album, such as fellow rappers Jurassic 5 and rock musician Ben Harper.

The album doesn't glamorize drugs, sex, or expensive wheels. It rises above these things and takes rap to a personal level.

"Release" contains a self-reflective poem with some of the best lines on the album.

Blackalicious does know how to party and proves it on "Passion" as they rock the house with guest artists Rakaa and DJ Babu from Dilated Peoples.

You might like this if you like: Any of the guest artists, The Roots, or Native Tongues.



Sevendust, Disturbed, or rock that's more than 17-year-old girls that spell words with numbers.

## Food

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quite filling.

Now I'm not going to lie; I've had better Italian food. The chicken was a little rubbery and the marsala sauce was a little over processed. The spaghetti with butter and Parmesan cheese was good, but I would have used olive oil and angel hair. However, I can't complain about the Spumoni (Italian tri-colored ice cream), it was a nice finishing touch, and I think that overall the service and the atmosphere made up for what the food was lacking.

They say you get what you pay for; I think we got a little more than that. The Spaghetti Factory could easily charge three or four dollars more for the entrees and business would be just fine. The building is nice enough, and the food is good enough.

## Vegetarian - Brandi's Review

When going to a restaurant, as a vegetarian, I usually evaluate the menu and narrow down my choices. Like many restaurants, unfortunately, the Old Spaghetti Factory had only a few choices for vegetarians. So, I went for the spinach and cheese ravioli.

It was presented in a small bowl and covered with marinara sauce. The taste was good, but pretty average.

Don't go to the Old Spaghetti Factory expecting exceptional Italian food. It does have other redeeming qualities, however. The atmosphere was very pleasant and the price can't be beat.

## Technique Crossword: Tribute to Rounders

By *Joey Katzen*  
Staff Writer

## Across

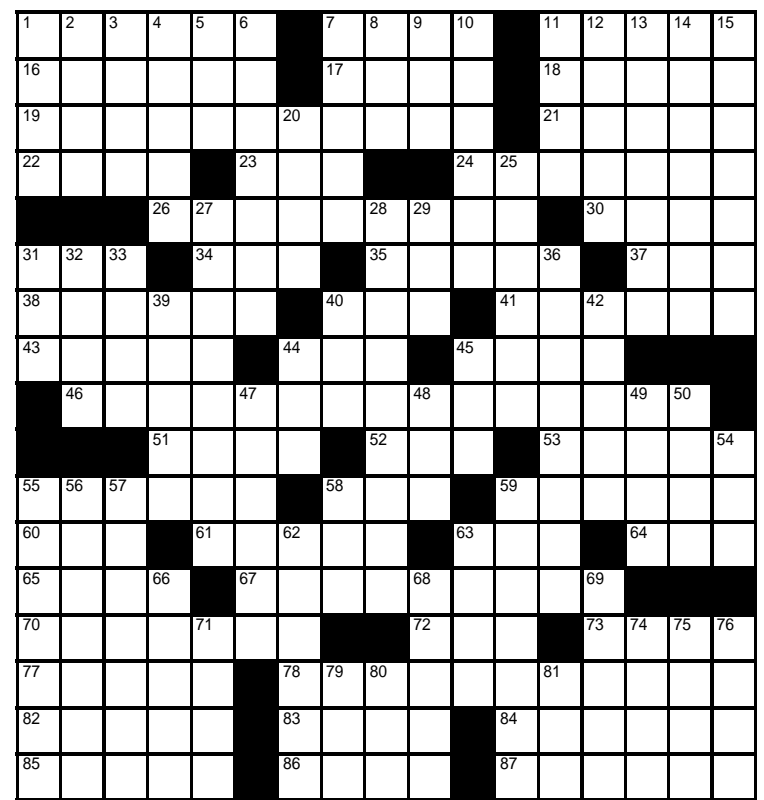
1. Mogadishuan, for instance  
7. Brian had one  
11. Curt  
16. Funicello's beau  
17. Aha! instigator  
18. Nebraska metropolis  
19. ALAMO EVENT  
21. Styx water  
22. SGA exec Clopper  
23. Igloo inhabitant (abbrev)  
24. Pulitzer Prize winning poet James  
26. Noted American astronomer  
30. Alone  
31. Will Smith title character  
34. Playbill paragraph  
35. Performs eye surgery  
37. Tree resin  
38. In the midst of  
40. IP mate (tech)  
41. Seinfeld routine  
43. Deck alternative  
44. As well  
45. Flat-bottomed boat  
46. GAWK AT A PALACE BALL  
51. Nicholas' congress  
52. Oh, he's a hoot  
53. Salutes Der Fuhrer  
55. Sense of taste  
58. Pilsner alternative  
59. Powerball and Mega Millions,

- for instance  
60. Inventor Whitney  
61. Tropical resin  
63. Tie or Did beginner  
64. Relaxation joint  
65. Exile locale  
67. Drawing out  
70. Cabbie's question  
72. Unforgettable crooner Cole  
73. Always  
77. Spooky and peculiar  
78. AUTO INSURANCE COMPANY  
82. Devourer  
83. Peseta upstager  
84. Hold onto  
85. Foxily  
86. Religious faction  
87. DuBois sister of shouting fame

## Down

1. Fulfill completely  
2. Like a bridge to troubled water  
3. Feminine pad  
4. Oh no!  
5. Angeles or Alamos lead-in  
6. Receive a bequeathal  
7. Endora dresses  
8. "The goods are \_\_\_\_\_, but the \_\_\_\_\_s are good"  
9. Born  
10. Greek letters  
11. Pressure unit  
12. Arab chieftain

13. Italian casserole  
14. Varnish  
15. Bit of curled hair  
20. Sweden city  
25. Romanian violinist George  
27. Etched in stone  
28. Lush  
29. Banana Republic parent  
31. Head unit  
32. Rye unit  
33. Toward  
36. Loafer instrument  
39. Comic Radner  
40. Itty bitty child  
42. Bird sound  
44. Old airline  
45. Database language  
47. Egg concoction  
48. She-sheep  
49. Lice eggs  
50. Pig's scrumptiousness  
54. Retirement fund bureaucracy  
55. Disgraced home: \_\_\_\_\_ Playhouse  
56. Herbal plant  
57. Patrick Henry's dichotomy choice  
58. Françoise's pal  
59. Stands around aimlessly  
62. Weds in haste  
63. Part of Orion's belt  
66. Israeli Sharon  
68. Bar of gold  
69. Verse romance



71. Variant of 77 Across  
74. Test tube  
75. Malevolent  
76. Calculus professor Brakebill  
79. An inferior to avenue or boule-

- vard  
80. Whale variety  
81. Break a nil, in spades

Solutions on page 25

## Ride

from page 21

As the performance wrapped up, I found myself somewhat perplexed by the completely different styles of the first and second acts. Introducing some of the later seriousness into the first part of the play would have helped move it along more aimfully.

While the flashbacks provided an opportunity to expand the story and introduce humor, they unfortunately limited themselves by using one too many trite *Back to the Future* style futurisms (for example, Jane Wyman stating, "The only way

Ronnie'd ever be more famous than me is if he were to be, oh, the President of the United States"),

However, these scenes introduced a slew of well-acted secondary characters, played by swings Jonathan Green, Chris Pierce, Traci Redmond, Laura Leigh Walsh and Nicole Corvette.

These actors engaged in quick-change after quick-change to portray an overly moralistic Jimmy Carter, a young Bill Clinton (brilliantly imitated by Pierce), a lushful Betty Ford in a silky Endora gown and a wiry eyebrow-exaggerating Chelsea Clinton.

After riding along for two hours with *The Limousine Ride*, I couldn't help but wonder if it's a work in progress. Like Gibson and Morris' other current play, the jokes and situations recall recent events, torn from the headlines. It feels a little like a fledgling stand-up routine. Moments of comic brilliance shone amidst a sea of moderate jokes and situations. I feel like they're still trying to figure out how to make it stand on its own, as they incorporate new material and massage its dialogue.

What the play lacks in script subtlety, though, it makes up for in its

individual jokes and its over-the-top, but impressive, variety of acting. The meekest of all the main characters, Kraiger as Mrs. Carter, steals the show with her genuine portrayal and round range of emotions. And her subtlety pays off when she finally is able to emit her one-liners including, "God said 'love thy neighbor.' God never lived by the Reagans."

Political junkies will surely enjoy this trip down Pennsylvania Avenue, appreciating the allusional references and figuring out which side wins as the insults rack up. And others will find themselves busting

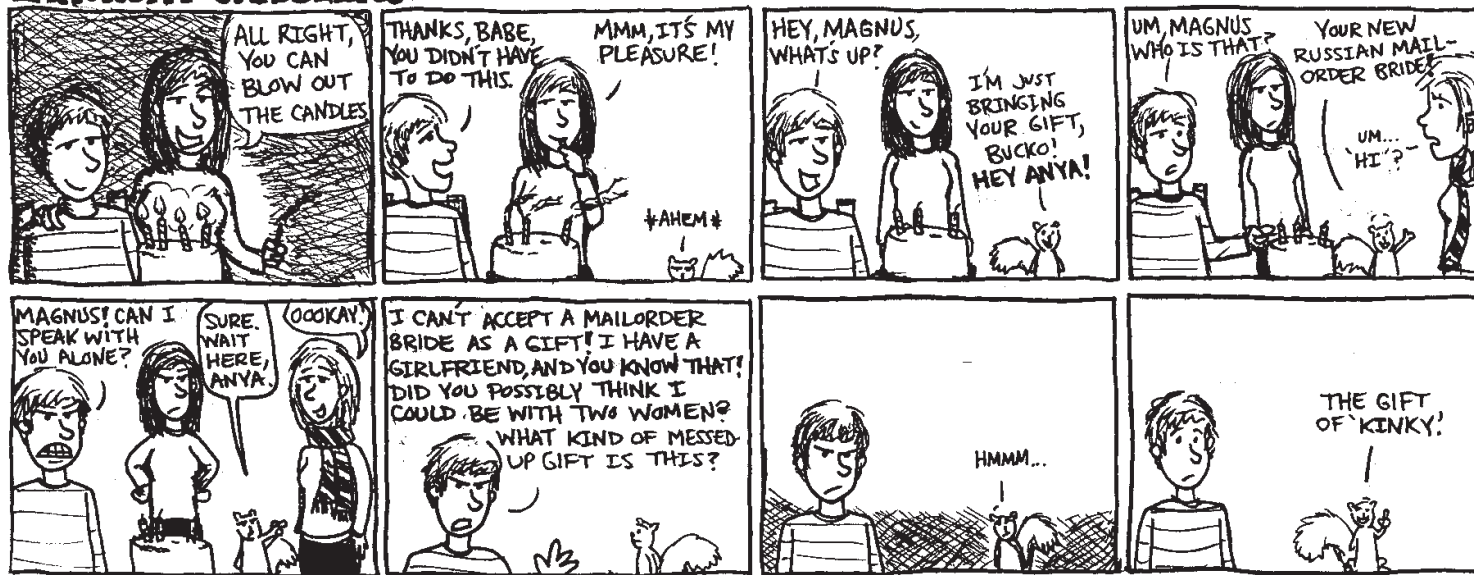
out into a roar of laughter when they least expect it.

If you want tickets, order them soon, as the play is sold out through the beginning of March. Hopefully the month in between can be used by them to further polish their timely humor, molding the performance into a more subtle craft.

*The Limousine Ride* runs Thursdays-Sundays through May 18, with a possible extension, at the Ansley Park Playhouse. For more information or to order tickets, visit [www.ansleyparkplayhouse.com](http://www.ansleyparkplayhouse.com). Tickets are \$23.50 per person.

Original Comic Incoherent Scriblings

INCOHERENT SCRIBBLINGS





**Live List**

**Echo Lounge (551 Flat Shoals Rd.)**  
(404) 681-3600  
[www.echostatic.com/echolounge](http://www.echostatic.com/echolounge)  
2/14 Kingsized/Blue Valentine  
2/15 Minamina Goodsong/el pus/seek  
2/20 Mission of Burma/Heros Severum  
2/21 The Legendary Shack Shakers  
2/22 Osaga/Genetic/Figure 1.1  
2/24 Alejandro Escovedo  
2/25 DJ Vadim & the Russian Percussion  
2/27 The Good Life/Rilo Kiley/Mayday

**Cotton Club (152 Luckie St.)**  
(404) 688-1193  
[www.atlantaconcerts.com/cottonclub.asp](http://www.atlantaconcerts.com/cottonclub.asp)  
2/15 Hot Rod Circuit  
2/21 Dirty Dozen Brass Band  
2/22 CKY  
2/24 Greenwheel  
2/27 Doubledrive

**Variety Playhouse (1099 Euclid Ave.)**  
(404) 521-1786  
[www.variety-playhouse.com](http://www.variety-playhouse.com)  
2/14 David Allan Coe  
2/21 Keller Williams  
2/22 Steve Earle & the Dukes

**Tabernacle (152 Luckie St.)**  
(404) 659-9022  
[www.atlantaconcerts.com/tabernacle.asp](http://www.atlantaconcerts.com/tabernacle.asp)  
2/14 Erykah Badu  
2/18 Elton John  
2/19 Elton John

**Masquerade (695 North Ave.)**  
(404) 577-2007  
[www.masq.com](http://www.masq.com)  
2/14 Nile/Napalm Death  
2/15 Long Beach Short Bus/Skatamatic  
2/19 Home Grown/Riddlin' Kids/Wakefield

**Star Bar (437 Moreland Ave.)**  
(404) 681-9018  
[www.starbar.net](http://www.starbar.net)  
2/14 Shut-Ups/Clemente  
2/15 The Pencil Dix  
2/19 Slackdaddy/Space Voyage Ahem  
2/20 Bonepony/Brodie Stove  
2/21 Dragstrip Syndicate/Dynamite Bros.

2/22 The Helgas/The Needles  
2/25 DJ Romeo Cologne  
2/26 Slackdaddy  
2/27 Duwayne

**CJ's Landing (Buckhead Ave.)**  
(404) 237-7657  
[www.cjlanding.com](http://www.cjlanding.com)  
2/14 Dynagroove/Shamgod/Leo's Invention  
2/15 Dial 8/Sabin/Big Jack Pneumatic  
2/20 Tentilfour/Outshine/Frog Lodge  
2/21 Alterstate/Karma Lingo

**The Earl (488 Flat Shoals Ave.)**  
(404) 522-3950  
[www.badearl.com](http://www.badearl.com)  
2/14 Joseph Plunket & the Weight  
2/15 Moreland Audio/Rizzudo/Copa Vance  
2/20 DJ Dennis/DJ Millie/DJ Todd  
2/21 Keith & the Satellites  
2/22 Keith & the Satellites/The Blue Velvets  
2/26 Oneida/Victory Girls/Untied States  
2/27 Sound of Humans/Ladies Night

**Smith's Olde Bar (1580 Piedmont Ave.)**  
(404) 875-1522  
[www.smithsoldebar.com](http://www.smithsoldebar.com)  
2/15 Fighting Gravity/Kyle Davis/Junior  
2/16 Homeroom/Honey Child  
2/17 Red Letter Agent/Lindsey Hinkle  
2/18 Lisa Loeb/Will Hoge  
2/19 Greg Piccolo & Heavy Juice  
2/20 Hayseed Dixie/Kerosene Brothers  
2/21 The Weary Boys/The Rockin' Pontoons  
2/22 Juice/Tishamingo  
2/23 Dolls & Therapy/Brian Sofer  
2/24 The Rich McCulley Band/Beanpole  
2/25 The Asylum Street Spankers  
2/26 The Damn Wells  
2/27 Joseph Arthur/Ian Webber

**Roxy Theatre (3110 Roswell Rd.)**  
(404) 233-7699  
[www.atlantaconcerts.com/roxy.asp](http://www.atlantaconcerts.com/roxy.asp)  
2/18 The Juliana Theory  
2/22 Susan Tedeschi

For more information on general concert listings, visit [www.pollstar.com](http://www.pollstar.com).

# Oscar nominations not surprises

By Geronimo Rodriguez  
*The Daily Cougar*

(U-WIRE) University of Houston—Women—their fears, feats and fetishes—will earmark this year's Oscars. From the cynical dames of *Chicago* to the suppressed ladies of *The Hours* to Salma Hayek's unflinching effort in *Frida*, the 75th Academy Awards is prepped to make filmgoers swoon with a talented gang of women.

As for movies, *Chicago* has reaped the benefits left behind by last year's must-see musical, *Moulin Rouge*, raking in 13 Oscar nods, including best picture and director. But the film will likely pick up a little gold statue in either of the two actress categories—Renee Zellweger, adding to her growing resume, grabbed a Best Actress nomination, and Catherine Zeta-Jones and Queen Latifah received Oscar nods for Best Supporting Actress.

Zellweger's performance will be compared to a slew of other memorable efforts. Hayek's illustrious acting in the biopic *Frida* earned the spicy Latina her first Oscar nod; Nicole Kidman's compelling effort in *The Hours* helped spruce up the competition; and *Unfaithful*'s Diane Lane made the list for her role as the cheating housewife who bends over backwards to get a glimpse of greener pastures.

Julianne Moore also earned a nomination for Best Actress for her role in *Far From Heaven*. The actress also grabbed a nod for Best Supporting Actress for her effort in *The Hours*.

Speaking of trends, Meryl Streep, who earned a nomination for Best Supporting Actress for "Adaptation," grabbed her 13th nomination.

If shedding her clothes is all a woman has to do to get her hands on an Oscar, Kathy Bates (*About Schmidt*) has jumped ahead of the



By David James / MIRAMAX PUBLICITY

Renee Zellweger (above) was nominated for Best Actress for her performance in the musical *Chicago*. The film was also nominated for Best Picture.

pack. But since we're talking about Bates, there are a couple of reasons why she poses no threat to the rest of the leading ladies—namely a stunning Lane and curvy Hayek.

As for the Best Actors category, Jack Nicholson is enough to dub this year's leading men as an elite class, but Nicolas Cage's presence is enough to bring it down to mediocrity.

Even if he doesn't win, Nicholson, who earned a nod for his role as the sloppy-headed, retired insurance salesman in *About Schmidt*, will surely add color to TV sets come Oscar night. He isn't a pioneer of the screen, but when it comes to passion, Nicholson's talent is unmatched. But Cage, who grabbed a nod for *Adaptation*, reeks of what happens when good actors turn to bad screenplays to forward their careers.

Fortunately, Michael Caine (*The Quiet American*) and Daniel Day-Lewis (*Gangs of New York*) will be

there to take the honor if Nicholson isn't worthy enough. Adrien Brody (*The Pianist*) rounds out the list of Best Actor nominees.

In the Best Supporting Actor category, Paul Newman (*Road to Perdition*), Christopher Walken (*Catch Me if You Can*) or Ed Harris (*The Hours*) will deservedly make their way to the podium. Chris Cooper (*Adaptation*) and John C. Reilly (*Chicago*) are also nominated for the award.

Without a doubt, when the award for Best Director is handed out, everyone will be hoping to hear Roman Polanski's name. Along with Polanski (*The Pianist*), Rob Marshall (*Chicago*), Martin Scorsese (*Gangs of New York*), Stephen Daldry (*The Hours*) and Pedro Almodovar (*Talk to Her*) are also nominated for the Best Director award.

The statues will be passed out March 23 at the Kodak Theater in Los Angeles.

S	O	M	A	L	I		S	O	N	G		T	E	R	S	E	
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