

ENTERTAINMENT

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Nothing to do?

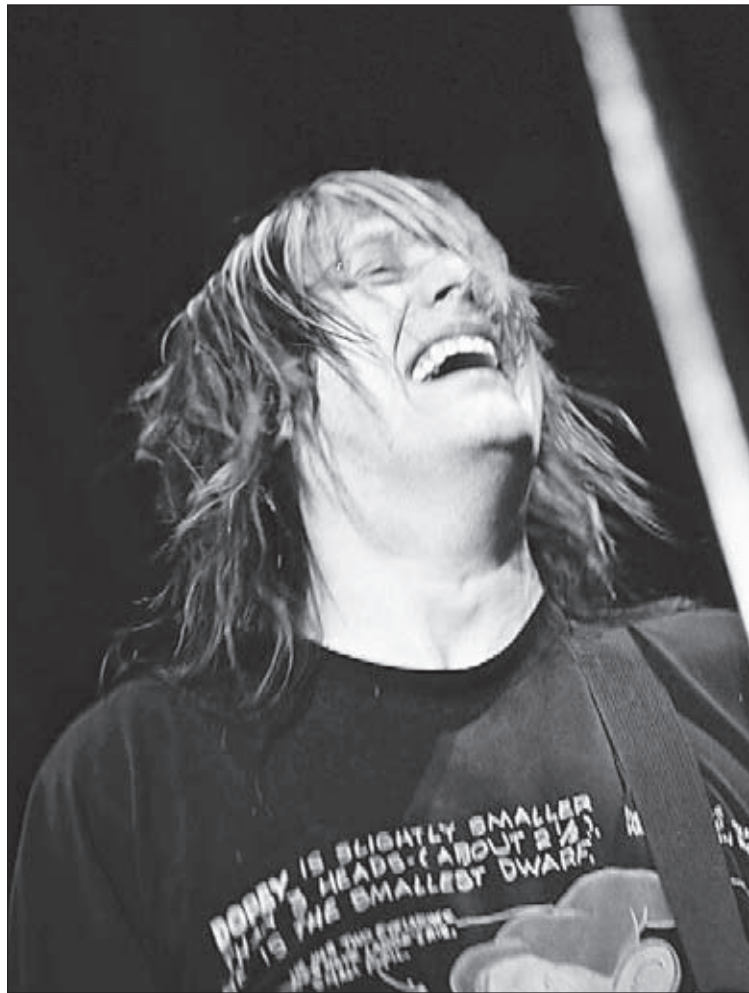
We've got an abundance of concert listings, so you don't have to sit at home every night. Find a band and go see a show. **Page 19**

Baseball is back!

It's that time of year again. No not spring break—baseball season. Turn to the sports section to get a preview. **Page 28**

Goo Goo Dolls visit Atlanta on tour with Bon Jovi

Art Seavey talks with bassist Robby Takac about the tour, their newest album, and the Buffalo roots of the band



By Art Seavey
Staff Writer

College students rue the waking hours, but when the phone rings and Robby Takac, bassist of the Goo Goo Dolls, is on the other end, there is a bit more motivation to throw off those covers. Being a longtime fan of the Goo Goo Dolls, I couldn't wait to dive into conversation with him.

A 38-year-old man with a husky figure and raspy, rock star voice greeted me good morning. Robby is an affable, upbeat guy with plenty to say. The twenty or so minutes we spent speaking together are definitely a highlight of my *Technique* career. I started with the basic questions.

"We got in last night and went to my absolute favorite Japanese restaurant in the entire United States, which is in a little strip mall by a Kroger here in Buckhead, and had a drink and went to bed," he recalled.

The band was in town with Bon Jovi. They had a show at the Philips arena that night.

"Everybody's getting along, nobody's seem to have killed each other or anything, it's going well," he laughed.

"It's a little bit different than what we're used to...We sort of evolved through the clubs and things like that up to a level where we're sort of comfortable with ourselves

in the theaters, you know, and smaller arenas and stuff like that. But with these guys it's 20,000 people a night—pretty intense. Nearly every show is sold out; it's just crazy."

"I guess from my perspective growing up and paying more attention to the Ramones, and Hüsker Dü than I did, you know, Bon Jovi and Poison I guess. It's pretty amazing, like, how big [Bon Jovi] is right now."

"I remember when I got my first electric guitar...going, 'Oh my God! I have been given the power.'"

Robby Takac
Bassist, Goo Goo Dolls

They are traveling across the country in a caravan of busses and a truck. "We've been out 40 weeks on this *Gutterflower* record already, so we're pretty much in tour mode here."

Robby, at the age of twelve, was given a gift that truly set his future course. "I remember when I got my first electric guitar...I just remember going, 'Oh my God! I have been

given the power.' You feel like superman when you're a kid," he joyfully reminisced.

"And then I discovered that there were no bass players around. And you know being a kid that couldn't hit a baseball to save my life...it was crucial for my social situation to get in a band." We had a good laugh at that.

Robby grew up just outside of Buffalo, New York. He sees it as a "near" place to spend the early years. It was there that he met Johnny Rzeznik, front man of the band.

"[Johnny] was in a band with my cousin, and I was in a band with our original drummer George. I went and filled in some shows playing rhythm guitar with my cousin's band and I kind of met John through that channel. So we spent the majority of our twenties getting hammered together and trying to finish college and stuff."

Robby explained to me that the nature of Buffalo played a key part in getting the Goo Goo Dolls started. "It was an easy place to get noticed locally...I guess the lack of clubs and such was sort of the catalyst for us to get out of the city and start to play around a little bit more back in '86-'87 when we started out, which I think probably helped us out a real lot in the long run."

See Dolls, page 16

Robby Takac (above), bassist for the Goo Goo Dolls, performed last week with his band at Philips Arena. They are currently touring with Bon Jovi.

Generals realistically showcases Civil War battles

By C. Jason Mabry
Contributing Writer

Title: *Gods and Generals*
Starring: Robert Duvall, Stephan Lang, Jeff Daniels, Mira Sorvino
Director: Ronald F. Maxwell
Rating: PG-13
Runtime: 229 minutes
Score: 4 out of 5 stars

Gods and Generals, the latest movie from Ted Turner, is the prequel to the 1993 drama *Gettysburg* and the second installment of the Civil War trilogy based on the novels written by Jeff Shaara and father Michael Shaara. The film focuses on the founding of the armies of the North and South and follows the action through the Battle of Fredericksburg. Movie highlights include the epic battles of Bull Run, Antietam, Fredericksburg, and Chancellorsville.

The action revolves around the rise and sudden fall of General Stonewall Jackson, adeptly portrayed by Stephen Lang, who depicted Major General George E. Pickett in *Gettysburg*.

The cast plays an interesting mix of historical and fictional characters. While the movie focuses on historical commanders,

side plots involving townspeople and military men flesh out the action and bring the gruesome reality to the forefront. During the intense battle of Fredericksburg, a southern Irish unit is fortified behind a stone wall, and a northern Irish unit is commanded to breach the wall. The attackers and defenders realize the painful predicament yet remain helpless, and thus epitomize the internal conflict of the Nation during the era.

The imagery is intense, and the action sequences are not typical Hollywood-style. One has the feeling of being a townspeople watching as the war trudges through the streets. The movie appears to be very accurate and a realistic representation of the conditions and hardships present during the nation's most difficult toil. In parts, the movie drags, leaving the viewer with the impression of observing the entire Civil War, but it takes on a play-like atmosphere, engrossing and engaging the viewer.

The film does not indicate that one side is in the right, one cause more just, but pits both contingents against one another in a struggle of determination to

See Gods, page 17

School provides a raucous college ride



By Richard Foreman / © 2003 DreamWorks LLC

Frank (Will Ferrell, above) reverts to the raucous behavior of his younger, untamed alter ego "Frank the Tank" when he joins an off-campus fraternity with his buddies Mitch (Luke Wilson) and Beanie (Vince Vaughn).

By C. Jason Mabry
Contributing Writer

Title: *Old School*
Starring: Luke Wilson, Will Ferrell, Vince Vaughn, Ellen Pompeo, Juliette Lewis
Director: Todd Phillips
Rating: R
Runtime: 91 minutes
Score: 4 out of 5 stars

Mitch Martin, played by Luke Wilson, is a working man in his early thirties without much going on in his life. Suddenly, he loses what little is going right when he walks in on his girlfriend in an awkward situation.

A few days later, he buys a house near a college campus and his friends throw a blowout party. His friends include the about-to-be-married

Frank (Will Ferrell) and the married-with-children Beanie (Vince Vaughn). The next day, the college dean (played by Jeremy Piven), whom the friends picked on while in school, requisitions the house strictly for college use.

When all appears over, the friends concoct what is at best an impractic-

See School, page 17

Dark Blue depicts L.A. crime scene

By Amy Schmisser
Contributing Writer

Title: *Dark Blue*

Starring: Kurt Russell, Ving Rhames, Scott Speedman, Brendan Gleeson

Director: Ron Shelton

Rating: R

Runtime: 113 minutes

Score: 3 out of 5 stars

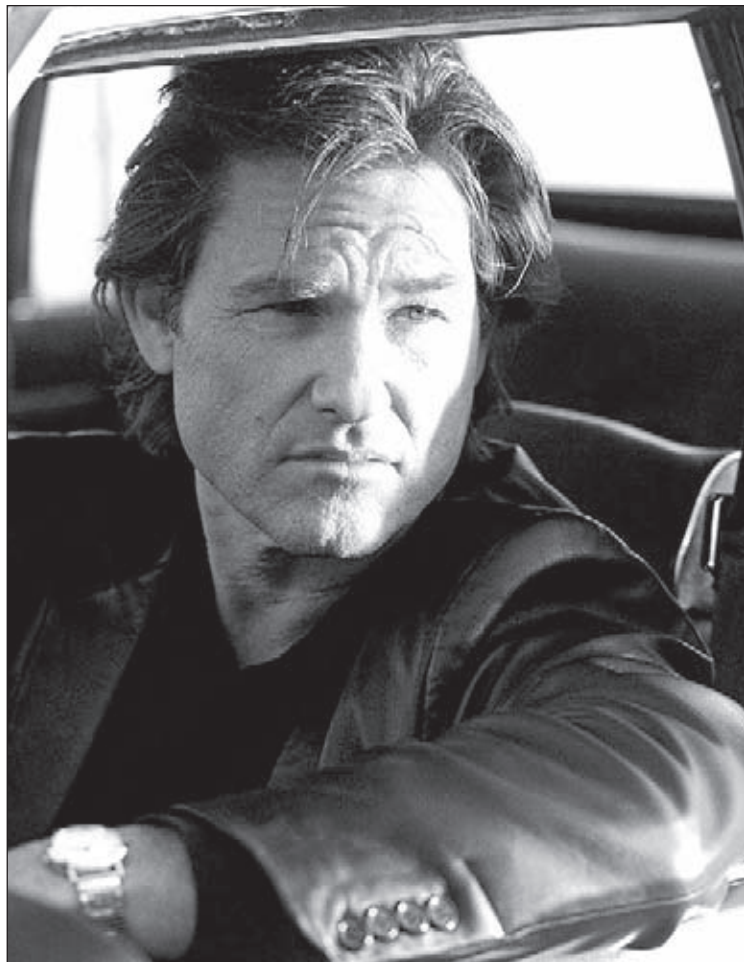
Opening with the violent beating of Rodney King and closing with the aftermath of the trial's verdict, this movie allows one to see Los Angeles in a very different light. No longer portraying the stereotypes of glamour and wealth, this movie shows the world the real L.A.

During this racially-charged time, the Los Angeles Police Department's elite Special Investigations Squad (SIS) is assigned a low-profile homicide investigation. SIS veteran Eldon Perry (Kurt Russell) and his new partner Bobby Keough (Scott Speedman) are out on the case.

Perry quickly tests Keough's principles, from lying to shooting boards to killing a man in cold blood, Keough is asked to risk it all. Jack Van Meter, head of SIS, is controlling their every move.

Meanwhile, black Assistant Chief Holland threatens to end Perry's unique brand of "vigilante justice." While pursuing the ruthless murderers, Perry and Keough must face their own personal problems, which have the ability to destroy them even more than the criminals they pursue.

Perry comes from a family of "gunslingers"—both his father and grandfather were LAPD cops. He knows how to follow orders, and he knows how to work the system. What he learns is that every man must make choices, every man must decide why he does what he does. He sees the world in terms of good and



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Kurt Russell, above, stars as Eldon Perry in the crime drama *Dark Blue*. The movie focuses on racial crimes, including the Rodney King trial, in L.A.

evil and does not care what crime someone committed, as long as they are "evil."

The good-versus-evil theme in this movie is over dramatized and over-simplified by making the "bad cops" appear to have no morals and the "good cops" to be overtly righteous. This movie also contains a lot of violence, obscenities, and unnecessary nudity.

However, the actors have amazing screen chemistry and the movie does provide many poignant scenes.

The aftermath of the acquittal of the four white cops is shown in horrifying detail. Robbery, homicide, and arson abound.

The movie progresses at a good pace. Its scenes are constructed well and flow together. Above the general fare of Hollywood, this movie offers another level of complexity.

While *Dark Blue* is not a movie for the faint of heart, nor is it a particularly good date movie, it is a wonderful movie for coming to grips with reality.

Dolls

from page 15

He talked about how Buffalo has taken a downturn since the steel industry pulled out. Robby has invested in the city and cited the conviction of the people. He has even opened up a studio primarily for recording commercials.

"I have a studio in my house in L.A., as does John," he said. This allows the two to write and experiment whenever they need to. Robby, despite his main role as the band's bassist, usually writes and sings a handful of songs on each album.

I wanted to know exactly how a Goo Goo Dolls song gets from Robby's head to the studio to my CD player.

"John got the bulk of the songs on the record so once we sort of figure out where he's going we start picking through my stuff and eventually we look at each other and go, 'Wow, I think we've got a record.' And if it was better than the last one then everybody gets to hear it."

"Usually the demos are done in kind of odd forms, you know, because we're doing them mainly on our own just sitting in our little home studios. We bring it in usually with no lyrics and just kind of bang it around with the band for a while."

He then gave me an insight into the studio atmosphere. "It starts out very seriously, you know, 'There's gonna be no f— around this time, positively.' And before you know it we've built a bar and we're having parties and the whole thing." He let out a huge laugh.

"Within two months we're in doing basic guitar, basic drum, we take a good listen at that and figure out where we need to go with stuff."

"We did this record at Capitol Records in Los Angeles and it's like a super, super, old-school studio. No health club, no Jacuzzi, basically in the basement of an office building. So there wasn't a whole lot to do there aside from making your music, which I think is a concept that gets lost in a lot of these A-list recording studios. They're a little bit more of a resort than they are a recording studio, sometimes."

One of the best songs to come off that album is "What a Scene." "I've heard John explain that as a sort of realization that you're living in L.A. and all the wackiness that comes along," he said.

"That's a really cool song for us to play live...because everybody ends up singing along...it's cool."

I was a little wary to confront him with the fact that his songs have, well, flopped. They have never received any noticeable airplay. He just shrugged it off and laughed.

"I'm a bit of a tether for the band, I think. I kind of cling a little bit more to our roots. John tends to reach out in an awful lot of directions, which really ends up with some amazing results, but I prefer to keep my head down, and swing it around," he said, referring to his punk roots.

We diverged into his view of music today. With the influence of P2P sharing, he explained that the industry has become singles-driven again. A listener is able to go out

and find the one song they want. According to Robby, this shelters them, however. "You're not going to find a lot of the nuances and subtleties that bands have to offer, which makes an interesting band, as opposed to one interesting song."

He agreed with the idea that a majority of society latches onto the source of the music rather than its substance. "To most people, music is just that distraction that gets them from the office back home and maybe the 7-11. They shut the radio off and they're done with it."

"It's weird when you're not holding a record in your hand. Like when I was a kid...it was all vinyl...you hold that record in your hand. Same thing with a CD—you look at it, you soak up every bit of information you can about it and it really sparked an interest. But now, you know, it's like, 'Hey, Those are a nice pair of pants!' and that's the end of it. If the song happens to be good then that's sort of a bonus I guess...it's an odd time in music now, man."

I was hoping another video would be made from *Gutterflower*, but was only met disappointment.

"To spend 250,000 dollars making a video doesn't seem to make a lot of sense to a lot of people anymore."

He loves to make videos, but explains that the industry has just fallen out. MTV and VH-1 have been "cool" to Goo in the past, but Robby sees them as less and less relevant today. "Maybe that's because they play less and less music, I guess," he said.

With *Gutterflower*, the band conceived the concept for the album art. The girl featured on the cover brings jokingly terrible memories back for Robby.

"It was kind of obvious she didn't want to be there considering she spent most of the day kicking people in the nuts and throwing food. There's a flower in her hand on the record and we had to superimpose the flower in from another shot because she kept eating them."

"I'm not kidding you, dude. She was a terror, man...As we were leaving after a long day of shooting...I saw her mom dragging her out and she threw a bowl of spaghetti on the wall, and I was just like, 'You know what? That girl just does not want to be here.'" It took a while for us to stop laughing after that.

Robby gave me insight into his quirks, strange as they may be. "Embarrassingly enough...I can't play with my shoes on." After fifteen years of performing without shoes he is scared to wear them on stage. "I'm wickedly addicted to bath tubs. I need to be in a tub every day and soak my rum-soaked bones...I know it's weird, very very odd."

The Goos are scheduled to tour with Bon Jovi until mid-April. After that, Robby expects to go back to the song writing process again. Another tour is also in the works for this summer.

I wished him luck with the concert and hung up the phone. My venture into the world of rock with Robby Takac came to an end. There's no desire to get back in bed after an interview like that.

"I'm wickedly addicted to bath tubs. I need to be in a tub every day and soak my...bones."

Robby Takac

Bassist, Goo Goo Dolls

Technique Crossword: Heaven on Earth

By Joey Katzen
Staff Writer

Across

1. Foggy drizzle
5. Recede
8. Cain’s captive
12. Globe
15. Toward
16. Ga-400 pastime
18. BAL’s adjacent knob
19. LA Activity
21. Custard cake
23. Red-flowered shrub
24. Formerly French Indochina
26. Eves’ opposites
27. Noah Wylie drama
28. Choral group
31. Spigot
33. Vegas machine
34. Apple brews
37. War god
39. Tasty Indy prize?
41. Tie holder
42. They bring good things to life
43. BTW
45. Death’s messenger Grim
46. Damascus country
48. Be boisterous
51. Norma Desmond’s address
56. London pub-crawls
57. Chieftain (var.)
59. Calm

63. Celebrity TV show
64. Graduate lecturer
66. Comedian Carvey
67. Truncates
69. Fortuneteller
71. Quake forerunner
72. Composer Stravinsky
73. Long bar
75. Pro-bono
77. Jordan’s famous direction
78. Dull
80. Throw up, colloquially
82. Islam sect
85. Reach
87. Cher film
90. Kiddie baseball equipment
91. A single cat or dog?
93. Françoise’s aha! instigator
94. Rocket suffix of Disney fame
95. Nick Cage movie: Guarding _____
96. Attempt
97. Luck

Down

1. Isn’t listening intently enough
2. Weaves between
3. Doc Livingston, to friends
4. Ripped
5. Extended period
6. ODK president, affectionately
7. Property entrustee
8. Lingo

9. Deg. not available at Tech
10. Chicken precursor, or not
11. Sporting mates
12. Share an area with
13. Pre-Jamestown settlement
14. Gust
17. Genetic block
20. Choke
22. Puccini Opera
25. Calloway center, for a few months more at least
29. Straggle
30. Builds
32. Reads through code
35. Taupe
36. Largest human organ
38. Brussell’s goodies?
40. Superman actor Christopher
44. Matzo-ball drowner
47. Fish jelly
49. Latin: “From itself”
50. Protestant county
52. Sea duck
53. “It’s _____, _____, _____, _____, _____ World”
54. Politician Janet
55. Condemns publicly
58. Dead stumps
59. Secluded
60. Estate inheritor
61. Oliver Twist’s new father
62. Roman senate
65. Exist

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68. “Boo hoo”
70. Try
74. Curses to hell
76. Exists, to Jacques
79. Mud precursor
81. Carpet grass
83. Relating to pee

84. Nekkid
86. Engineering org.
88. Neither’s correlator
89. Eavesdrop
92. Exists

Solutions on page 26

School

from page 15

cal plan. They turn the house into a fraternity. Three grown men and a host of recruits ranging from age 20 to age 80 share a house, and the situation degenerates from that point. Think *Animal House* versus *Meet the Parents*. Do not expect good, clean fun. Do not anticipate that the situation must improve. Be prepared for the painful comedy so rampant in *Meet the Parents*, and the outlandish humor of *Animal House*,

and the picture grows clearer. While the trailer fully conveys a cheap, slapstick-riddled entourage of bathroom humor, the movie delivers many hilarious situations that escalate throughout the film. One almost cringes in horror at the predicaments, and even the most hardened will have difficulty stifling the laughter. The movie really begins hitting about halfway through, as previous situations come full circle with even greater impact than the first occur-

rence. The acting by Luke Wilson leaves a little to be desired, but is more than covered by the screen chemistry between Will Ferrell and Vince Vaughn. Will Ferrell's presence brings a decidedly *Saturday Night Live*-quality to the film, adding yet another degree of humor. The movie will lighten spirits and provide an evening of joviality. Some may balk at the more explicit moments, but the overall comedic value is not to be argued. Expect to be entertained.

Gods

from page 15

succeed. Throughout, the audience observes the mettle of the commanders and the combatants, and receives the impression the other side garners of those in difficulty. One obtains the sense that each group pities the other as much as themselves, for the sorrows they have experienced, and those yet to come. The movie is quite long, running three hours and 49 minutes. However, the screening offered a

much-welcomed 12-minute intermission. The second half is decidedly more action-driven than the first, and in turn, even more engrossing. The climax arrives with the ambush of Jackson, and follows the downfall of General Lee's hopes. Lee's insistence on the survival of his right-hand man is moving, and culminates leaving the audience in a quiet stupor. The movie ends with the funeral procession, a solemn foreshadowing of the events to come in the remainder of the war.

Original Comic FresMhMen

