

# ARTS & ENTERTAINMENT

Monday, February 26, 1996

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Cliff Hicks

## Gladhands growing up as a band

Sooner or later, all bands grow up. Some leave, some stay, some make record deals, some don't.

Artists such as Matthew Sweet and 311 had to flee the Heartland to find their breaks. Some musicians make it, some don't.

Let's all hope the Gladhands do.

I remember Doug Edmunds, drummer and sometimes vocalist for the Gladhands. He was working at Homer's in Omaha's Old Market, and my friend Jessi and I would always come down and talk to him. Even though Jessi and I never dated, Doug always joked that we acted as though we were married. She and I both thought it was funny.

Doug knew Homer's like the back of his hand. If it was in the store, he knew about it, had probably listened to it and was always more than willing to offer an opinion about it. He was the best music store employee I have ever met.

For a while, though, I didn't even know he was in a band. To me, he was just a well-versed Homer's employee. Then, when I went and saw the Posies at the Ranch Bowl on a fine August evening in 1993, I saw the Gladhands for the first time, and realized that was Doug sitting at the drum set.

The show is quite clear in my mind. It was one of the best concerts I had ever seen. The Gladhands had a tight set without many problems, and after the show, a lot of people went out and bought the band's tape.

I told Doug that following weekend that I was kind of upset that one of the songs they played at The Posies concert, "Reckless," was not on the tape. I explained to him that it was perhaps the best song played that night out of both the Gladhands' and the Posies' sets. It was quite some time before I found out "Reckless" was one of his songs.

He apologized and assured me it would be on the next thing they released. I didn't even have a clue how long that was going to be, for several reasons.

As it turned out, The Gladhands moved from Omaha to Chapel Hill, N.C., without another release. Doug told me about it, and I missed the band's final concert in Omaha, which I still regret.

That was, if memory serves me right, in late 1994. Since then, nothing.

Then, last Friday night, while browsing in the Homer's here in downtown Lincoln, I found the Gladhands' new album, "From Here to Obscurity."

It was on CD, not tape. It did indeed include "Reckless." I was overjoyed.

After having taken it home and listened to it, I was quite happy to hear that the band hadn't lost its sound and was doing quite well. I plan on dropping Doug a line sometime soon.

While "From Here to Obscurity" isn't on a giant label (Big Deal), it's still a fine album that's worth picking up, and while the Gladhands may not be Omahans anymore, they'll never forget it. Maybe they'll come back. Someday.

Until then, Omaha will miss them, and I will miss Doug.

Hicks is a freshman news-editorial and English major and a Daily Nebraskan staff reporter.

## Love scene ruins 'Before and After' plot

By Brian Priesman  
Film Critic

Most people know the biblical story of Abraham and Isaac.

Abraham, a kind and loving father, was asked by God to prove his devotion. God asked him to sacrifice his son on the altar. Abraham, a devoted follower of God, agreed, though it saddened him to do so.

As Abraham was raising the knife to kill his own son, God interceded. God was pleased with Abraham's devotion and let both him and Isaac live in peace.

"Before and After," a new drama starring Meryl Streep ("The Bridges of Madison County," "The River Wild") and Liam Neeson ("Schindler's List," "Rob Roy") puts this biblical story in a modern context.

Ben and Carolyn Ryan (Neeson and Streep) are the parents of two fine children. They have a happy, normal family relationship and are respected members of their small town.

But all of that changes when their son turns up missing and his girlfriend is found dead.

The Ryans' lives are turned upside down as they struggle to come to the truth of the matter—whether or not their son killed his girlfriend. "Before and After" starts out well enough. Both Streep and Neeson give excellent performances, and Edward Furlong ("Terminator 2: Judgment Day") is wonderful as the haunted youth, Jacob.



Meryl Streep and Liam Neeson star in "Before and After" as Carolyn and Ben Ryan, a married couple whose good standing in a small town is threatened when their son is suspected of murder.

Photo courtesy of Hollywood Pictures

Before Jacob tells his parents the truth of what really happened, the audience is pulled along on a roller coaster of emotion as Jacob's parents try to help their son in any way they can, including destroying evidence.

But after the truth is revealed midway through the movie, all momentum stops, dragging this movie to a screeching halt.

The movie loses focus as the Ryan family struggles to help Jacob. Jacob and his father resort to lying to a grand jury as they try to survive in a town that has grown to hate them.

The fault lies in the script. Screenwriter Ted Tally ("Silence of the Lambs") tries too hard to pull the heart strings of the audience.

And why did he and director Barbet Schroeder have to include a totally pointless love scene between Streep and Neeson? Didn't they realize that no one wants to see old people kissing at this time of year?

Before "Before and After" was a movie, it was a wonderful novel exploring how far a family would go to protect their son. Now that it's a movie, it's pretty pointless. Read the book.

### The Facts

**Film:** "Before and After"  
**Stars:** Meryl Streep, Liam Neeson, Edward Furlong  
**Director:** Barbet Schroeder  
**Rating:** PG-13 (Language, Violence)  
**Grade:** C  
**Five Words:** A modern Abraham and Isaac

## 'Unforgettable' leaves much to be desired

By Cliff Hicks  
Film Critic

If a film is going to be called "Unforgettable," it must be prepared to live up to that name.

This one doesn't. Here's the plot, in a nutshell: David Krane (Ray Liotta; "Field of Dreams," "Goodfellas") is a medical examiner who is acquitted of the murder of his wife on a technicality. But, knowing he didn't do it, Krane is driven to find the killer.

He meets Martha Briggs (Linda Fiorentino; "The Last Seduction," "Vision Quest"), whose experiments on transferring memory through spinal fluid intrigues him.

That is all what's really important because the rest of the film flies off those spokes. By the time the film is done, Krane has the memories of four different people floating around his head, the murder is solved and no one cares one way or the other.

Clocking in at two hours, "Unforgettable" could have had 40 minutes cut out of it with no adverse effects. Too much of the film was spent attempting to build up an intensity that was never intense. Lots of shots of scenery and overly-drawn out scenes filled time that didn't need to be filled.

The acting isn't all bad. Liotta is convincing as an obsessive doctor seeking revenge on the man who killed his wife (Sound familiar? "It wasn't me! It was the one-armed man!"). But unlike Harrison Ford's "Fugitive," Liotta offers no redempt-

ing side to the hero. He is too much the maniac and not particularly likable.

Fiorentino's character is overwhelmed completely by Liotta. She plays the bookish scientist whose research is swept into human experimentation.

David Paymer's ("City Hall," "Get Shorty") performance as Krane's friend and head coroner Curtis Avery is believable and likable. Christopher McDonald ("Quiz Show") and Peter Coyote ("E.T.") portray cops fairly realistically, but neither offers dynamite in this dud. In addition, the ending of the film

is so far out, anyone who figures it out before the finish earns a Sherlock Holmes hat and a summer internship with Scotland Yard. It is also unbelievable. But by this point, if you're still in the theater, you'll buy anything.

The final problem is pacing. This film has none. Even if all the excess footage were cut out of "Unforgettable," stringing the events together without the trickle speed would be difficult because the transitions are so miserable.

Despite Liotta's attempt to offer us anything desirable in this film, "Unforgettable" quiet clearly isn't.

### The Facts

**Film:** "Unforgettable"  
**Stars:** Ray Liotta, Linda Fiorentino  
**Director:** John Dahl  
**Rating:** R (violence, language)  
**Grade:** D-  
**Five Words:** Wish I could forget "Unforgettable"

## Guild awards join Oscar hype

By Dennis Anderson  
Associated Press

LOS ANGELES — The Oscar-nominated "Apollo 13" won the award for best performance by a movie cast Saturday at the second annual Screen Actors Guild Awards.

Nicolas Cage and Susan Sarandon won best actor and actress honors.

Cage won for his role as a drunken, suicidal loner in "Leaving Las Vegas," and Sarandon won for her performance as a life-affirming crusader in the death penalty drama "Dead Man Walking."

Accepting his award, Cage recalled watching James Dean in the film "East of Eden" give an anguished performance of a son trying to win his father's love.

"It was at that moment I knew

I wanted to be a screen actor," Cage said.

In television categories, the casts of two NBC hit series, "Friends" and "E.R.," won honors for outstanding ensemble performances.

"E.R." cast member Anthony Edwards, who also was honored as best male actor in a television drama series, accepted the award on behalf of the cast.

"This is truly the award we wanted to win tonight because this is what we do every week, work together," Edwards said.

Edwards joked about reports that fellow cast member George Clooney will succeed Val Kilmer as Batman in the blockbuster film series.

"Hopefully I'll play 'batboy,' or 'cat boy,'" Edwards said.

Matthew Perry, accepting the cast award for "Friends," joked,

"I always thought the ensemble award was a wardrobe award. We're really honored."

Alfre Woodard won best performance by a female actor in a television movie or miniseries for her role in "The Piano Lesson, Hallmark Hall of Fame."

"I am so grateful my life has led me to this community of people," she said. "We're vagabonds, clowns, queens, crackpots."

Gillian Anderson won for outstanding performance by a female actor in a television drama series as the doubting FBI investigator on "The X-Files."

David Hyde Pierce, the neurotic therapist brother on "Frasier," won the award for outstanding performance by a male actor in a television comedy series. He noted the award "has

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