

## Collective Soul shines at Pershing tonight

*Radio-record-setting group rolls into Lincoln armed with big hits*



COURTESY PHOTO

**COLLECTIVE SOUL** brings its endearing rock holiness to Pershing Auditorium tonight in support of its widely ignored album "Dosage." From left, Collective Soul is Shane Evans, Ed Roland, Will Turpin, Ross Childress and Dean Roland.

BY CHRISTOPHER HEINE  
Senior staff writer

Well, there is no doubt that you've heard them before.

Collective Soul, a staple act of 1990s FM radio, set a record earlier this year with more than 6,000 broadcast plays in a week's time for its song "Heavy."

The band is scheduled to perform its rock-heavy, Electric Light Orchestra-inspired batch of songs from their new album "Dosage" tonight at Pershing Auditorium.

Collective Soul began its march toward its arena-football-venue status of rock stardom with the hit single "Shine." The tune was named the No. 1 Hot Album Rock Track of 1994 by Billboard Magazine.

"Shine" represented just a fraction of the band's success that year as Collective Soul's "Hints..." completed a 76-week run on the Billboard 200.

The album went on to triple-platinum status and earned the band opening-tour slots that year for such formidable groups as Van Halen.

Collective Soul's second, self-titled compact disc produced another smashing financial success for the group with the hit single, "December." The album was recorded in a cabin deep within the kudzu-blanketed Stockbridge, Ga.

"December" held the No. 1 chart position for a staggering nine weeks in 1996.

The group's effort also rendered two more No. 1 songs in "Where the River Flows" and "The World I Know."

They are the only two groups in

### Concert Preview

#### The Facts

**What:** Collective Soul with Marvelous 3  
**Where:** Pershing Auditorium, 226 Centennial Mall South  
**When:** 7:30 p.m. today  
**Cost:** \$22.75  
**The Skinny:** 1990s radio fave comes to Lincoln with heavy, thick sound

pop music history to have such air play in a week's time.

Opening the show will be The Marvelous 3, a goofy pop band touring in support of its second record "Hey."

Truth be told, Collective Soul isn't important music. Music critics will not be referring to the original beauty of "Dosage" the way they do The Beatles' "White Album" or even Bruce Springsteen's relatively obscure "Greetings from Asbury Park."

Collective Soul is to R.E.M. or Beck what Wings was to The Clash—a band that makes a good act look even better.

"Dosage" is an album that a well-versed music snob would fail to add to his or her CD collection for a \$5 gift certificate to the coolest water hole in town.

However, as Sonic Youth's Kim Gordon once said, the only way a band can truly judge success is by how many records it sells.

The droves of graphically ugly T-shirts and bowed-out, high-top tennis shoes downtown tonight will be visual proof of Collective Soul's popular success.

## 'Affliction' shows gritty, pained view of man's life

BY SAM MCKEON  
Senior editor

Paul Schrader's "Affliction" is a focused, honest film, as bleak and harsh as the snowy landscape in which it takes place.

It pulls no punches. It holds no real secrets. It begins with a singular vision and drives that notion toward a conclusion that is as harrowing as it is inevitable.

At its core is an easily recognizable morality—the power of a father's influence on a son—the cornerstone of our modern society, as the film purports.

Put simply, "Affliction" is a masterpiece. It is a vision inside the human mind, its soul and psyche—the rare peephole into an abyss of our weaknesses—a downward spiral into desolation and fear, or, as one character puts it: "Man's seduction into revenge."

Schrader, who wrote an adaptation of "Raging Bull" and penned "Taxi Driver" and "The Mosquito Coast" for the screen, tells the story here based on

the novel by Russell Banks. It is the story of Wade Whitehouse (Nick Nolte); a second-rate sheriff in wintry upstate New Hampshire who spends more time as a crossing guard than he does solving crime.

He's not the typical cop, though. Wade doubles as a worker for a landscaping contractor (Holmes Osborne) to make ends meet. He lives in a trailer. He wears flannel sweatshirts and raggedy coats on the job. He smokes marijuana, drinks incessantly.

And behind that, Wade's life stands even worse. He's pushed by almost everyone. His mind is half-clogged by his ex-wife (Mary Beth Hurt), a distant, cold woman who took Wade's equally distant, cold daughter with her when they divorced.

There is a backlash awaiting all of it. Wade has wrath inside of him; a pressure cooker is waiting to blow. Nolte, in the best performance of his long career, defies his typecast of the leading man. He's got a chewed-up face here, a bad haircut, a slouchy demeanor. But his presence looms larger in

"Affliction" than it ever has before. His smile, more a sneer, chews up the scenery. His outbursts of anger are a sight to behold.

Wade's anger is willed solely by his father, Glen (James Coburn), who actually looms larger than Nolte does. Through flashbacks (done beautifully by Schrader) and present-time scenes, Glen's character is fleshed out as less a man than a force of hatred, tainting all those around him.

Rarely has been a performance so wickedly effective. Coburn, who won the Academy Award for Best Supporting Actor in this role, doesn't speak his lines, he spits them. He snarls, he growls, he cackles—he's a derivative of evil, a man who's been allowed to rule by fear and intimidation, a man who, when his wife dies, is still taken in by the son who truly hates him.

This slow, inevitable journey is the core of "Affliction," but surrounding it is a curious murder investigation that serves as an impetus to Wade's descent. It seems Wade's real boss, Ewan Trombley (Sean McCann), accidentally shot himself with a rifle in a hunting accident. Wade thinks otherwise. Possibly it was a murder. There is some evidence to support that, though it's clear the issue at hand in the film isn't a whodunit.



MATT HANEY/DN

### Film Review

#### The Facts

**Title:** "Affliction"  
**Stars:** Nick Nolte, James Coburn  
**Director:** Paul Schrader  
**Rating:** R (adult language, violence)  
**Grade:** A+  
**Five Words:** "Affliction" is a stunning masterpiece

The investigation is merely a catalyst for Wade's ultimate collapse. He perceives the event as a chance to finally beat his detractors; we know it will only sink him further.

As dark as it is, "Affliction" delivers a clear message through the narration of the Wade's brother Rolfe (Willem Dafoe), the brother who got away to Boston. An outsider really, Rolfe peers inside at his brother, even tells Wade that he's been "afflicted" with the patriarch's anger. So strong is the bond between father and son, sometimes they become one and the same.

At its end, all of Wade's problems sink into one: his ex-wife, his daughter, his girlfriend, his job, his getting pushed around. These events swell a menacing

last 20 minutes from Nolte, and they all lead to one place: dad's house. There are images not to be forgotten, and they won't be, thanks to Nolte, Schrader and Coburn.

"Affliction" didn't miss anything. Nothing—nothing—has been left out here. The film has a singular focus with multiple characters and complex derivations. It achieved all it aimed to achieve. And it did so with unwavering performances and unflinching direction.

As a character study of human nature, "Affliction" belongs with the aforementioned "Taxi Driver," "Raging Bull" and Ingmar Bergman's "Persona" as classics not to be forgotten and to be viewed again and again. It is, simply, that good. Yes, it is.