

Arts & Entertainment

Texas' Teddy Boys play rowdy Rockabilly

By Patty Pryor

The Teddy Boys came all the way from Texas Wednesday night to bring their "tear it up" roots rock 'n' roll to the Drumstick.

"We like to have a good time, just go out there and get sweaty," pianist Wally Shannon said before the show.

As with their last Lincoln appearance in September, also scheduled mid-week, the crown was sparse but knew what it wanted to hear, and the five-man band from Houston delivered.

Besides Shannon, the Teddy Boys are Ted Aldine on lead vocals and acoustic guitar, Kevin Rath on lead guitar and vocals, Kid on bass and Kevin McKinney on drums.

The band's early Texas R&B roots are evident in its music, which is probably best described as beefed-up, rowdy rockabilly. The sound is not as pure and lean as the snare drum/upright bass brand of rockabilly, but is fleshed out with hard-charging piano and fatter guitar licks.

The band members all grew up around the Houston area, where they listened to a steady diet of Gene Vincent, Eddie Cochran, Jerry Lee Lewis and country greats like Hank Snow.

Their Wednesday night set included a generous sprinkling of classics — "Twenty Flight Rock," "Little Sister," "Steady with Betty" — which reflects these influences.

As with most bands, though, a classification of their music just doesn't stick. Shannon found amusement with the attempts at defining what the Teddy Boys play.

"Billboard said we were jazz- and funk-influenced. Then *Trouser Press* called us punker rockabilly, and somebody else came up 'young whippersnapper rockabilly,' he said. 'They call us whatever they want, but we just play it the way we feel it.'

Neither, he said, can the band be pegged by the traditional "Teddy Boy" look — velvety-trimmed or leather jacket, narrow pants and ducktail — which originated with early '50s British rockers.

"The audience decides (what the look means)," Shannon said. "We our-



David Creamer/Daily Nebraskan

Kevin Rath (left) and Ted Aldine of the Teddy Boys

selves aren't that fashion-conscious. I mean, we're certainly no Culture Club."

The Teddy Boys have been together for a little more than two years, Shannon said. Before that, he and Aldine played in a variety of rockabilly, country-influenced bands, as did the other three members.

Those two years have been filled with endless local club dates, which later evolved into more extensive, regional touring.

Before too long, the band was opening shows for Carl Perkins, Dave Edmunds and Elvis Costello, Shannon said.

The longer they play, the rougher their music gets, he said, which is the way the band likes it.

"That's just the way it happens with us," he explained. "It's more natural — I'd rather avoid the polished edge." They've garnered more popularity

on the East Coast, particularly around Boston and New York, he said, where their EP, *Drive This*, is receiving considerable airplay.

Still, Shannon said, the band has its work cut out for them in their musical pursuits.

"The traveling has really accelerated over the past year," he said, "but we're really just barely getting started. This is our life."

Tarzan movie fails to explain noble savage's inner conflicts

By Toger Swanson

A tale of two jungles is the theme of *Greystroke*, the *Legend of Tarzan, Lord of the Apes*.

Both "jungles" are lavishly photographed and displayed: the steamy rainforests of West Africa and the stodgy, puritanical estate of Victorian Scotland. Director Hugh Hudson gives the viewer a grand travelogue but a disappointing story line.

Film Review

Greystroke holds promise by shunning the stereotypical macho hero in the tradition of Johnny Weismueller and Ron Ely. Instead it tries to show the Lord of the Apes as a sensitive and intellectual man with the survival sense of the wild and the social savvy of highly structured British society.

Newcomer Christopher Lambert lacks the traditional physique of a Tarzan, but captivates the audience with his intense gaze and animalistic intensity. He seems more at home in the role of the ape, never quite being at ease as the seventh Earl of Greystroke. Sir Ralph Richardson gives his last cine-

matic performance as Lambert's grandfather.

Richardson, who's not totally in touch with reality, joyfully receives his grandson.

Jane is seen only during *Greystroke's* stay in Scotland, which makes up only about a third of the film. She is played by another newcomer to major motion pictures, Andie MacDowell. The traditional love interest between Tarzan and Jane is surprisingly underplayed, although MacDowell provides the right mixture of ladylike grace and adventure. In spite of her relentless maneuvering, Tarzan leaves her behind, returning to the jungle, his rightful home.

The gaps in the story are disappointing. Time seems to be a factor in scenes in which Tarzan is introduced to the finer aspects of culture by his Belgian "rescuer" (Ian Holm). He arrives in Scotland a thoroughly cultured gentleman after a voyage from equatorial Africa. The film could have better developed Tarzan's realization that he is a man, not one of the wild, a fact that he eventually refuses to accept.

By his refusal to accept the mechanical jungle of the civilized world, Tarzan points out that men are not so removed from primates. The jungle is violent. That is the way of nature, a fact which *Greystroke* thoroughly expresses in bloody detail.

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Werner Bros.

Christopher Lambert plays Tarzan in *Greystroke*.