



Courtesy of Atco Records

Bad Company will perform in Lincoln's first outdoor concert at Pinewood Bowl Saturday at 6:30 p.m. with Lynyrd Skynyrd.

Skynyrd debuts at bowl

concert PREVIEW

By Jill O'Brien
Staff Reporter

Simon Kirke, drummer, spokesperson and journeyman for Bad Company, isn't sure how his group — known for its romantic power ballads — got together with the Southern rock rebels from Lynyrd Skynyrd.

"I don't know," Kirke said. "We were approached at the beginning of the year. My first and only reaction was yes."

Lynyrd Skynyrd will appear with Bad Company at Pinewood Bowl in Pioneers Park Saturday at 6:30 p.m. Tickets are still available for the concert.

Kirke, in a phone interview from Salt Lake City, Utah, said the two groups were not strangers. "We've known them for many, many years," he said. "Back in the early '70s, we toured together and got very close."

"Then, after a series of tragic accidents, we drifted off."

The most publicized tragedy occurred in October 1977 when a plane crash killed Skynyrd's lead vocalist and co-founder Ronnie Van-Zant, guitarist Steve Gaines and his sister Cassie Gaines, the band's backup vocalist. After spending nearly 10 years picking up the pieces of their lives and careers, the remaining members reformed Lynyrd Skynyrd, adding vocalist Johnny Van-Zant to their

line-up.

Kirke said he was excited about the reunion with Lynyrd Skynyrd. He said the two groups will tour together until the end of the year.

"Musically, Lynyrd Skynyrd and Bad Company is a compatible double-header — a good bill," he said. "We appeal to the same fans."

In a very British and articulate voice, Kirke said Bad Company's fans come from all age groups.

"Our audiences is early teen up to 50s," he said. "We appeal to the blue-collar fans — the 4-wheel drive, 6-pack merchants."

"We've always been a working man's band."

The group formed in 1972, when Kirke and singer Paul Rodgers left the group Free to link up with guitarist Mick Ralphs from Mott the Hoople and bassist Boz Burrell of King Crimson.

It wasn't long before Bad Company started cranking out super hits. Included among those hits were "Feel Like Making Love," "Rock 'n' Roll Fantasy," "Shooting Star" and "Ready for Love."

Now, two decades later, the nucleus is Kirke, Ralphs and lead singer Brian Howe, who shuffled in from the Ted Nugent group after Rodgers left Bad Company.

With the breathy vocals of Howe out front, the current edition of Bad Company delivers its share of guitar-fueled, heart-stopping ballads like "If You Needed Somebody" and "How About That," a cut from their latest LP, "Here Comes Trouble."

Bad Company sticks to the basics of rock 'n' roll, Kirke said.

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—Kirke
Bad Company

ple to enjoy, not to endure," he said. "It should have a good beat, good harmonies and understandable lyrics."

"You know, heads down and see you at the end."

Kirke backs up the band with a solidifying beat he's been perfecting since the age of 13, when he first realized he wanted to become a drummer.

"It struck me like a small bolt of lightning," he said. "I was watching television — some jazz program — and I was mesmerized by the drummer."

"That's what I wanted to be," he said. "I started playing that day."

A day turned into a lifetime career, and since then, he's played an active part in the evolution of rock 'n' roll.

"Twenty-five years ago, there were maybe 10 world class acts from America to England — Elvis, the Stones, the Beatles, The Who and, of course, Zeppelin," he said. "Each show sold out."

"It was a big event... and had a big influence on the music scene. Now you could count world class acts on two sets of hands and feet."

Classic Robin Hood tale falls short with Brooks



"Robin Hood: Men In Tights"



By Gerry Beltz
Staff Reporter

Director Mel Brooks spoofed space movies with "Spaceballs," hacked at horror movies with "Young Frankenstein" and whacked at westerns with "Blazing Saddles."

Now, he has taken a stab at Sherwood Forest with "Robin Hood: Men In Tights" (Lincoln 3, 12th and P Streets).

Unfortunately for Brooks, he's managed to cut his own throat with this one.

The tale is, of course, classic by now. Our hero, Robin of Locksley (Cary Elwes), must defeat the tongue-twisted Sheriff of Nottingham (yes, Nottingham) and the evil — but kindly neurotic — Prince John (Richard Lewis) to save both the inhabitants of Sherwood Forest and the virtuous Maid Marion (Amy Yasbeck).

Elwes is no stranger to comedy, with his groundbreaking role of the unbeatable hero in "The Princess Bride" and the egotistical pilot from the comedy hit "Hot Shots!" Even if this film isn't going to be the pinnacle

of Elwes' career, it might help people to forgive him for starring in "The Crush."

Richard Lewis provides a few of the laughs as Prince John, but it isn't nearly enough, even with Tracey Ullman showing up as Latrine, Prince John's "advisor."

Roger Rees has some great moments in the film as the Sheriff of Nottingham, courtesy of his ever-tripping tongue and hormone-powered lust for the ever-chaste Maid Marion.

Some of the better moments of the film come from out of left field, like Dom Deluise as Don Giovanni. His impersonation of Marlon Brando from the "Godfather" is hilarious.

Just like in "Robin Hood: Prince of Thieves," King Richard is played by a surprise appearance from... no, that would take away all the fun.

Brooks, in Hitchcock style, also shows up in the film. Unlike Hitchcock, though, Brooks has a speaking part as Rabbi Tuckerman, who provides the sacramental wine. The film would have been better without his performance.

Still, the film does have its good parts, like the dancing routine from Robin's merry men, as well as Elwes' hilarious line that slams Kevin Costner's sporadic English accent from "Robin Hood: Prince of Thieves."

Mark Blankfield, playing Robin Hood's blind friend Blinkin, provides quite a few laughs as well, particularly during the sword fight.

The quintessential Cary Elwes or Mel Brooks fan may want to catch "Robin Hood: Men In Tights" right away, but the patient person may want to wait for it to hit a discount theater or the neighborhood video store.

Emotional discovery fades to love story



"Poetic Justice"



By Anne Steyer
Staff Reporter

John Singleton's directorial debut "Boyz 'N the Hood" was poetry in motion, but his second feature, "Poetic Justice" (Plaza 4, 12th and P streets) has almost no rhyme and no reason.

Also set in South Central Los Angeles — at least initially — is Singleton's attempt at the woman's point of view. Justice (Janet Jackson) loses her boyfriend to gang violence. She carries on her studies to be a hair

stylist, working out her emotional turmoil through poetry.

The poetry, thankfully supplied by Maya Angelou, is beautiful, but the movie seems to be built around it, rather than the other way around.

Justice's mourning is interrupted by a road trip to Oakland, set up by her friend Iesha (Regina King). The trip includes riding with Iesha's boyfriend Chicago (Joe King) and his friend Lucky (Tupac Shakur).

From that point forward, Singleton seems to have let the film direct itself. It ceases to be about emotional discovery and instead turns into a mediocre love story. The only saving feature is Shakur's acting — he's fantastic.

But his range shows up the movie's "star." Jackson isn't completely terrible, but she lacks any emotional depth or range — the stoic strong act wears thin early on.

Singleton seems confused about what kind of movie he wanted to make, but either way, it doesn't seem like "Poetic Justice" is it.