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Fat Jak's; a rock'n'roll party where the good times are obligatory

By Rodney Root
Staff Reporter

If you are tired of the music scene here in Lincoln and want to go to a rock'n'roll party in the true heavy-metal sense of the phrase, you have an alternative.

Fat Jak's, just across the border on Interstate 480 in Council Bluffs, Iowa, provides the party you're looking for.

Nightclub Review

Omaha-area students probably know about this bar due to Iowa's lower drinking age. Although the state has recently raised the age to 21, a grandfather clause is in effect for those already 19 or older when the law was changed this summer. Metro-area youths not yet old enough to drink in Nebraska flood this place for the alcohol and for live music there almost every night. National bands play here. But, on the night I went, a Lincoln band, Airstrike, took the stage.

There is a friendly atmosphere here, not too metallic so middle-of-the-road rockers won't feel out of place. Many patrons appeared to be only infrequent visitors. Then there were others who could only have been die-hard regulars reveling in the rowdy party music.

There is plenty of space here, even when packed. The music feels close even if you're sitting in the back. This, along with the small, low stage, created an intimacy between crowd and band, providing a true party setting.

Airstrike's vocalist carried this feeling further by leaping offstage and going right over to seated patrons or moving to the dance floor and singing to the nearest women. The crowd took a while to get into the swing of things, but when it finally did — Fat Jak's rocked.

Airstrike is a talented group of musicians. I had no idea Lincoln could produce a quality heavy-metal band. A couple of original songs were performed, but the bulk of material came from covers of hit songs, ranging from ZZ Top and .38

Special to Deep Purple and Kiss. Airstrike's versions of Aerosmith's "Let The Music Do The Talking" and Motley Crue's "Live Wire" were truly killer covers.

Fat Jak's has more to complement the music. Most drinks are reasonably priced. The dance floor is a big enough to accommodate everyone who wishes to dance. A large room separate from the main dance floor contains plenty of seating and pool tables and video games. Monday nights there is no cover charge, and Thursday is ladies' night.

Things to remember: there is a dress code with collared shirts are required, although this is seldom enforced — I cruised through the door without a collar or sleeves. And, if you plan on getting smashed, it may be a good idea to have a place close by to sleep it off instead of trying to drive back to Lincoln.

If you're looking for a departure from the sounds around town, or just feel like a road trip, then Fat Jak's won't let you down. But be prepared. Walking through the doors is an obligation to have a good time.

Sandy's still has appeal

The old dive has a new look

By Kevin Freadhoff
Staff Reporter

Sandy's Lounge has moved from 13th and O streets to 122 N. 11th St. The move has been accompanied by some interesting changes. Remember the old Sandy's? It was a first-class dive, not the kind of place to take a date the first

Elk Creek — it's on special on Tuesdays, Wednesdays and Fridays. Sandy's advertises drink specials every night.

The move also brought a new look. The seats are upholstered, and the gray and maroon walls stand naked of graffiti. Even the men's room has a mirror. A full-length bar and more tables allow for a crowd to be seated. On Friday afternoons, Sandy's busiest time, the pool table is covered and used as a table as well. Three ceiling fans, two color televisions, and a decent sound system make for a good party atmosphere.

Chuck Stokes and David Abrahams own Sandy's now, and bartender Mike Robinson said business is much better since the move. Sandy's pulls the same crowd, a mix of Greek, non-Greek and working-class folk.

Another positive note is that Sandy's service is better, too. They now employ five bartenders and two waitresses, so you don't have to wait long to get served even if it's standing-room-only.

And just when you thought all good things must end, you can still scream at random, drink straight from the pitcher (who needs a glass?) and socialize any way you see fit, as long as you don't write on the walls.

On the down side, the move meant losing the shuffleboard table and the foosball table. But the pool table was rebuilt and recovered. A pinball machine and two video games made the move as well.

Overall, the new Sandy's is busier, better and just as rowdy as the original. Everyone (of age) should check it out. I think you'll like the place.

Bar Review

time out, but it was a fun bar. You could write on the walls, scream at random and not be noticed and do a number of other things you just wouldn't do in Chesterfields. Sandy's had shuffleboard, foosball, pool and its own famous drink, the Elk Creek.

The new Sandy's didn't forget the

The Feelies, Sunday

By Charles Lieurance
Diversions Editor

The Feelies sprung out of the growingly incestuous New Jersey music scene before New Jersey really had a scene. In 1980, their album "Crazy Rhythms" was one of those drop-in-the-bucket experiments in New Music that

Guitarists Glenn Mercer and Bill Million were more concerned with texture than what those textures evoked when strung together, and so "Crazy Rhythms" is a rather uneven, unfocused effort. But the textures — fuzz over electric guitar over acoustic guitar over a strangled bass over a vocal that laps in and out of the mix with notions of melodies that never quite build into anything — are themselves engaging.

Anton Fier, the no-wave avant-gardist who went on to form cult pioneer band the Lounge Lizards, even appears on "Crazy Rhythms" to give it artsy sophistication.

If the Feelies' debut album was music out of time and place, their newest LP, "The Good Earth," is right on

target, cashing in on the new vitality of the Hoboken music renaissance and their increased reliance on American folk music (electric guitars just supply the constant fuzz that is the Feelies' trademark).

Million and Mercer are no rock stars. Their live shows have always been flighty and infrequent, sometimes wholly different than anything they've impressed on vinyl.

The Drumstick show may well be beyond description, a romp through musical influences as varied as television and Dylan, or it may wallow in the band's lack of focus, a romp toward numerous dead ends.

See **FEELIES** on 11

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