

# Arts & Entertainment

## Snappi-Bats screech their own tunes

By Tish Mockler  
Staff Reporter

There are bats in the residence halls — Snappi-Bats. You might have heard them screeching in the Nelhardt Hall basement weekend nights. If you listened closely enough you will already know that these bats aren't animals. They're musicians playing snappy tunes.

Sitting in the Nelhardt Blue Lounge, guitarist Jon Taylor said the Snappi-Bats formed because of school, friends and a place to practice in Cather-Pound-Nelhardt residence halls.

The Snappi-Bats are Gregg Cosgrove who plays bass and harmonica; Randy Kraus, drums; Jon Taylor, guitar and David Zikmund, singer.

They first practiced in the Nelhardt basement and Nelhardt Pub. This them immediate visibility and in their first month together they have opened for Why Not?, Playground and played at a party. Taylor said they appreciate the opportunity to play.

Snappi-Bats will have another opportunity tonight when they open for Why Not? at the Drumstick, 547 N. 48th St.

Perhaps living closely with many types of students and on-campus has given the group a chance to see many aspects of student life, motivating it to comment on social and political trends.

"Wage Peace," is a song motivated by the conservative bent of students, which they aren't happy about, Taylor said. "Wage Peace" voices their perception of this right-wing movement: "No one left to defend our rights We take no stands we start no fights Submission and apathy shield our minds Where are all the feelings we left behind?"

The bluegrass/rockabilly style of "Wage Peace" is analogous to the peace signs they stick on their instruments and equipment. Taylor said that the band would like to see the peace symbol and its significance endure in the '80s.

"I can't see why things people were doing in the '60's went out when times

are more dangerous now," he said.

Cosgrove listens to Bob Dylan, Taylor listens to the Dead Kennedys, Kraus to 999 and Zikmund to The Smiths and Bauhaus — seemingly irreconcilable styles, yet they are compatible, Taylor said.

Musical and personality differences may be the spark for their creativity along with a lack of time requiring that they cooperate. Taylor stressed their creativity, attributing it to the fact that when they do get together they do not have much time. Previous six-hour practices have been reduced to half hour "mini-practices" before performances.

Their uniqueness is hard to ignore in song titles such as "Jumping Tamales," "Nessie's Lament," and "I Was a Teenage Werewolf," a song which stops in the middle when the werewolf turns back into a man. "Nessie's Lament" is about the life of a Loch Ness Monster who is a spectacle grabbed at and wanted only for pictures, likening its feelings to that of a person's sometimes.

Zikmund writes the lyrics and Taylor writes most of the music. They play all originals except for a couple such as "Batman." Taylor says the response has been good so far, but a cautious revision about Lincoln audiences. "They may not like your music, but they can respect you for having your own songs."

Taylor says their music has a "tad of western in there somewhere," while stressing a danceable beat. He called it "fast moving, not hard core . . . a peppy kind of music." On most songs there is "a lot of guitar and a prevalent bass."

Taylor shied away from comparisons to other bands, to the point that he said he stopped listening to other music when he started playing his own to keep their own sound.

"It's music I haven't heard before and it's the kind of music we want to hear . . . I would listen to ours if given the choice (over other music)."

Confident in what he likes, Taylor is maybe not so confident that what he likes is as well received as his friends say it is.

At any rate it's nice to have friends.



Zikmund of the Snappi-Bats.

David Bourke/Daily Nebraskan

They have had friends' support since they "had only two songs."

Their sound is clean and compact with the result being that the western guitar licks are noticeable without being excessive. The vocals are remi-

niscient of the dark and doom of Joy Division. At other times the vocals lighten up considerably on songs such as "I Was a Teenage Werewolf."

Currently the Snappi-Bats are not planning too far ahead because they

aren't sure where all the members will be in the summer. Meanwhile they are building their song repertoire.

If you look carefully and listen closely you might be able to catch the Snappi-Bats making their music.

### 'Ladyhawke' not an epic

## Broderick displays true star quality

By Tom Mockler  
Staff Reporter

"More than seven centuries ago, in an age of enchantment and adventure, the dungeons of Acquila were the most notorious in the world.

"Only one man is said to have escaped their depths . . . Phillipe Gaston, "Phillipe the Mouse," occupation cutpurse.

### REVIEW MOVIE

After wriggling through a narrow drain, and swimming the catacombs, the young thief emerged from beyond the city's walls, grateful to God for the wonder of freedom.

"More wonderful still was a figure which crossed his horizon . . . a knight, in black armor, astride a prancing black stallion. Perched on the rider's outstretched arm was a glorious hawk with glinting green eyes.

"By nightfall, Phillipe would know the pair in a new and frightening way . . . when the bird

became the bewitched maiden, Isabeau, the nobleman's form changed to that of a prowling wolf."

"Ladyhawke" is a poor man's "Camelot." This isn't bad, it's fine in fact, but one should not build up one's expectations in anticipation of a medieval folk epic. It's a pretty "small" film, really, but enjoyable.

The main attraction of "Ladyhawke" is its star Matthew Broderick (as Phillipe Gaston). In fact, Broderick is only a supporting actor, but he is the most engaging character in the movie. Unexpected pluses include Leo McKern as a drunken old priest (his specialty) and John Wood as the evil bishop of Acquila.

I personally found the reunion of two of the stars of "War Games" in a medieval folk tale rather interesting. (Wood played Falken, the scientist behind Joshua, the computer in the movie). All three perform with flair in supporting roles.

Somewhat disappointing are the leads, Rutger Hauer and Michelle Pfeiffer. Hauer, Holland's top film star, is best known in the U.S. for his role as a humanoid in "Blade Runner."

Pfeiffer also currently stars in "Into the Night."

My speculation is that Hauer (Navarre, the knight) was picked because he is strongly

reminiscent of Richard Harris (thus the "Camelot" connection). The physical resemblance is undeniable, but Hauer never comes off as passionate enough for the part. It was also somewhat demystifying for such a character to talk like an average American.

Pfeiffer also is a bit disappointing, a part of which is due to her description as "a lady like fine porcelain, with glowing jade eyes and the dulcet tones of an angel." How many actresses can live up to that? Partially due to the writing, both characters lack depth.

Supporting actors overshadowing the leads is not all bad — in a way it helps maintain the mythical quality of the story, being told vaguely through the third person. As it is, the film only rates "pretty good," whereas more strength on top could have potentially propelled the film to an "excellent" level.

Another gripe about the film is the music. Written by Alan Parsons and performed by the Philadelphia Philharmonic, it frequently detracts from the film. This is one or both of the parties fault. What could be a decent classical score is hyped up to sound "hip"; a symphony trying to sound like a disco synthesizer. It would appear they were trying to reverse the successful formula for "Chariots of Fire" with its classical sounding synthesizer.

### HOT SPOTS

#### Around Town

● The Tallgaters from Austin, Texas, will play tonight and Saturday night at the Zoo Bar, 196 N. 14th St. The Tallgaters include Don Leady, formerly of the LeRoI Brothers, and Keith Ferguson, formerly of the Fabulous Thunderbirds. Cover charge is \$3.

● Why Not will play at the Drumstick, 547 N. 48th St. The Snappi-Bats will open.

● Charlie Barton and the CutOuts will play tonight and Saturday night at Chesterfield, Bottomsley and Potts in the lower level of 245 N. 13th St. Cover charge is \$2. At the Sheldon

● Under the Volcano, John Huston's explosive film adaptation of Malcom Lowry's acclaimed novel about a despairing, alcoholic British envoy in Mexico, is showing through March 20. Screenings are at 7 and 9 p.m. with Saturday and Sunday matinees at 3 p.m. Admission is \$3, \$2 for senior citizens, children and members of the Friends of the Sheldon Film Theatre.