

arts / entertainment

Haymarket pleasant surprise

By Ben T. Shomshor

Grand Marnier becomes Gran Mariner, the second "e" is dropped from Sauternes, and *ala provensale* bears no resemblance to something served with *sauce provençal*. It is also the finest continental cuisine served in Lincoln. In its moderate price range, we would venture to say that it is among the finest served this side of Chicago.

Our visit to The Haymarket, located in the Lincoln Hilton, was the first in over a year. We were extraordinarily impressed by what we found.

The writer must confess that he was not prepared to enjoy himself at The Haymarket. Suffering from his naturally sour disposition, and an abnormally sour stomach, he had condemned the Hilton's restaurant without advantage of trial.

Popular wisdom held that it should be nothing but another @%\$! hotel trough serving four oversized cuts of beef and defrosted crab legs to wearily complacent travelers.

When all food writers indulge in hyperbole with noticeable hesitation, The Haymarket is serving superb food not four blocks from the university. In particular, special mention should be made of their use of sauces.

Sauces are the hallmark of continental cuisine and are rarely well prepared in this part of the country. Thus it was with something akin to rapture that we discovered the delicate balance between sweet and sour in the *sauce Robert*. Equally delightful was the richly mellow vegetable puree

masquerading as *sauce provençal*, far superior to the traditional garlicky tomato fondue.

Service was equal to the food and tailored to serve a midwestern clientele. Our waiter provided the prompt, attentive, yet unobsequious service demanded as a compliment to the cuisine. More importantly, he did so with friendly sincerity, devoid of the thin-lipped constipation which can only make a 22-year-old waiter look absurd.

Among our very few criticisms were the abbreviated wine list and the small selection of desserts and pastries. The wine list was appropriately priced, but contained little more than standard California and imported offerings— including the ubiquitously familiar Lancers and Blue Nun which seem to have become *de rigueur*.

While this writer feels that much could be done with the desserts, he must admit to suffering from a possibly abnormal addiction to European pastries and cremes.

The ala carte prices of \$8 to \$15 per meal will keep most students from eating at The Haymarket on a regular basis, but they should be considered moderate for the cuisine and service offered.

Do not overlook The Haymarket as a possibility for the featured experience on the big date.

Most importantly, dining at The Haymarket will expose you to the creative artistry of a master chef without leaving town and sacrificing the next month's rent.

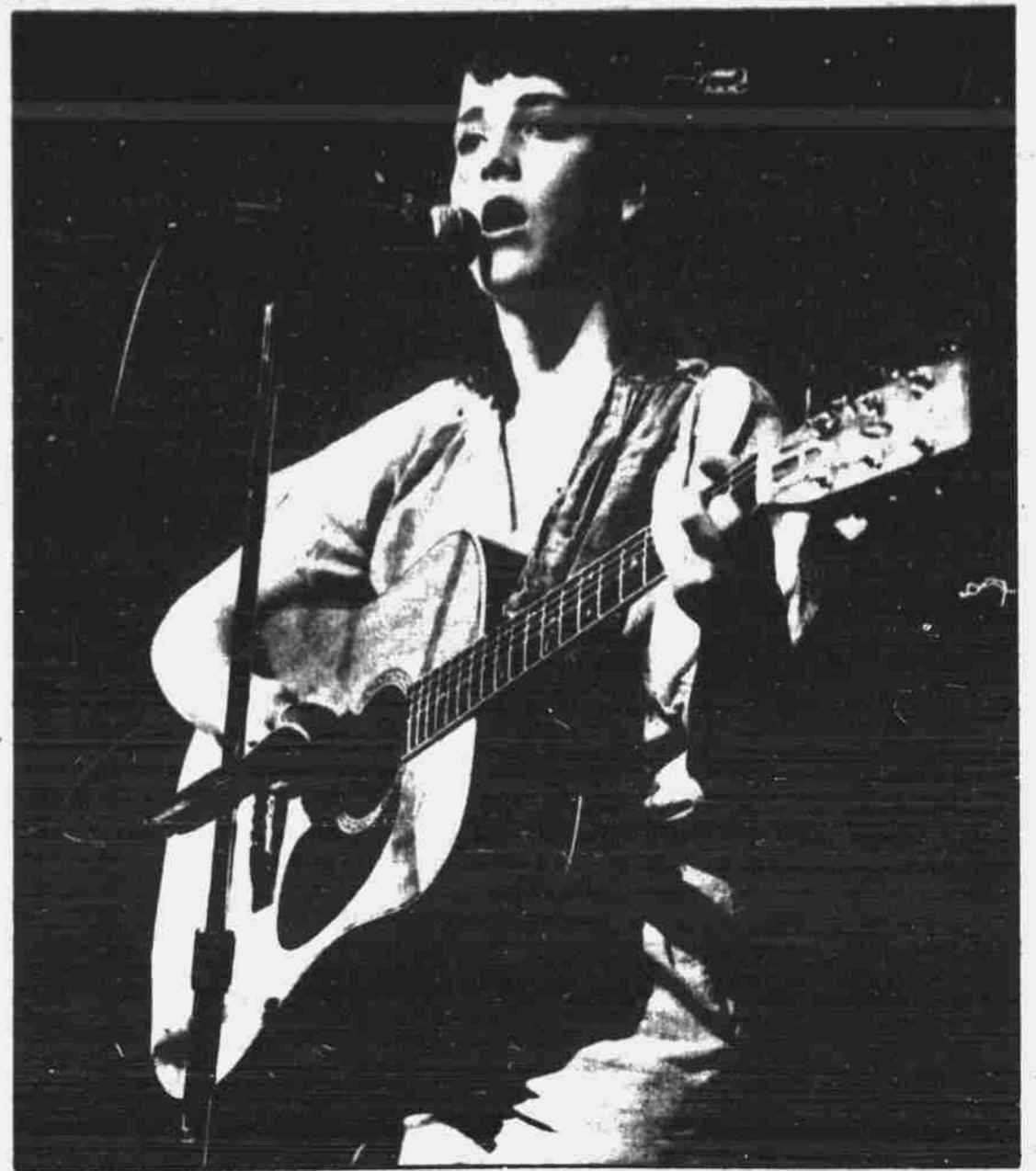


Photo by Mary Anne Golon

Singer-songwriter Laurie McClain performed in the Crib at the Nebraska Union Tuesday afternoon.

Nude models exposing for the 'love' of art

By Cheryl Kislung

If you are taking an art drawing, sculpture or painting class with a nude model, leave the risqué jokes at home. The UNL models take their work seriously.

Dave Routon, an associate professor in the Art Department, is in charge of selecting and scheduling nude models.

"I try to decide whether the people I interview are suitable for the job. It seems like more women than men are interested in doing it," Routon said.

Routon has been responsible for selecting models since the fall of 1977. The criteria for the job includes experience, being able to sit still successfully for long periods of time, a sense of useful poses and an awareness of their body mechanics.

Routon added that dancers and art students make good models because "they seem to have a feel of what would be dull or interesting."

Routon said they are paid about \$4 per hour, but according to the models, the pay is only one reason for modeling.

Carol, a 22-year-old human development major, said "I like to model because it's relaxing and I like to meditate. The artists seem to like what I do and I like to see what they've done. I also learn about art."

Discipline

Marlene, 25, said it is good discipline for her both physically and mentally.

"It's a good way to grow. I do it when I feel a need for a real perspective change," she said.

Cindy said, "Many women have a negative image of their own body. You can only do it if you know yourself. I never could have done it if I wasn't secure with myself. I believe in doing what's true to yourself."

She has modeled clothed and nude for several years, she said.

Sara said she just enjoyed doing it. Sara is no longer a student at UNL, but admits she would consider doing it again if she came back to school.

All of the models said they felt that it was hard physical work.

"Sometimes I select a pose too stress-

ful and I really become aware of where to put my body weight," Marlene said. "It's complete physical work. Some poses must be held an hour."

Class reaction

How the professors and class react seem to be an important part of the models performance. The instructor tells the model

what kind of pose he wants and the length of time, but generally it's up to the model to come up with comfortable yet imaginative poses.

"When I'm first getting used to a new professor, I notice my body form. I try to be more efficient and think about my composition," Cindy said.

"Dan Howard, Gail Butt and Tom Scelfield are good professors to work with because of the rapport going on. They know how to make the most of a model."

Marlene uses the time she spends modeling for planning.

"I'm an artist myself. I sort things out and compose whatever it is I'm working on at the time. Sometimes I meditate and I love the quiet; it's a nice addition to my day."

Tied in knots

"I think about everything from A to Z," said Carol. "What I did yesterday, what I'll do tomorrow. Sometimes I tie myself in philosophical knots."

"Also I look for people who are left-handed. Somewhere along the line someone told me artists were left-handed," said Carol, adding that she hasn't found many left-handers, but she has seen a lot of good work.

Sara said she spent most of her time daydreaming.

"I usually didn't think about where I was. My mind was 1,000 miles away."

What parents and friends thought varied for the girls. Some didn't know what they thought and others didn't care.

"My parents at first, were kind of shocked. My mother is coming to accept it, but my father has liked it all along," Carol said.

"My friends think it's ok, but people who are becoming friends usually wonder, first, how I can sit so long that way and second, how I can let people look at my body."

Cindy said, "Many people are conditioned by society and see the body as a sexual thing, not a thing of beauty."

"My parents think it's fine. I have a liberated mother and that's the way I think."

Although UNL doesn't employ any male models now, there is an interest in it.

Male model

Doug, a 24-year-old special education major, is hoping for a chance to model for some of the classes. He modeled part time at Nebraska Western College in Scottsbluff before coming to UNL.

"I do it for appreciation of art and I'm not inhibited about it. I am interested in art and do a lot of drawing. I say to myself 'if I had to do a piece of work without a model, I'd feel bad,'" said Doug.

"One of my friends favors it. Some think it's a novelty or a joke," Doug said. "My girlfriend is definitely in favor of it. She considers herself liberated and is for equal opportunity. She feels if women are used, so should males."

Doug said his most interesting experience was drawing a nude eight- or nine-year-old child.

"I was very impressed of what his own ideas of his body were in general. Lots of teen-agers think of themselves as taboo."

I can't help but feel he has a better attitude of himself. He was completely normal and innocent and seemed to have a positive attitude," he said.

Student development

All of the models agreed it was good to see how the artists have captured and interpreted their poses. Marlene usually models about two weeks for a class and is interested in how much the students develop in that short time.

Carol admits that the work isn't always good, but she likes to get what they have drawn of her.

"The artists are learning which is good. I never criticize them but try to encourage them. I think they need it," she said.

Doug said he feels posing is a contribution to the talent of others and added, "I'm serious about modeling. I try to be the best possible poses that others should expect of me."

According to Cindy, "It's nice to see works of art developing. There is no ego involved, just purely a love for art."

Film theatre shows rituals, Mardi Gras

For those weary of the slush and mud that now make up our Nebraska landscape and the midterms and ennui that are currently our campus lifestyle, the offerings at Sheldon Film Theatre this week provide a means of escape.

The double bill consists of two 1978 documentaries: *Eduardo the Healer* and *Always for Pleasure*. The two are not directly related, but they are similar in that each explores a particular culture's method of relieving psychological pressures.

Eduardo the Healer is a look at the life of a Peruvian shaman who uses ritual and hallucinogenic drugs to cure his fellow villagers of the discomforts conventional medicine can't ease.

Always for Pleasure explores New Orleans and the ways in which some of its inhabitants celebrate Mardi Gras, St. Patrick's Day, life and death.

Eduardo portrays the healer with objectivity, mostly letting him tell his own story and explain his own beliefs. The rituals and notions behind them seem bizarre, even ridiculous, as does any faith viewed by an outsider, and it's a challenge to the viewer to put aside ethnocentrism and appreciate this portrait of a culture without making judgments.

Always for Pleasure, set closer to home but no less exotic, is a fond look at some of the traditions that make New Orleans different from Lincoln (or any other city, for that matter).

It isn't a chamber of commerce propaganda film by any means, though it does focus on food, music and celebrations generally associated with the city—everything from jazz bands to red beans.

From the funeral cortege turned rambunctious street parade at the beginning to the gaudy, gay Mardi Gras celebration at the end, the film recounts aspects of life in New Orleans that are hardly mundane.

Each documentary runs just under an hour. The films will be shown at 4, 7, and 9:15 p.m. on Saturday and Sunday, March 10 and 11. Admission is \$2.00.