

arts/entertainment

Marco the clown discusses private, public image

This is the final conversation in a series on artists and the images of themselves that they create and have fussed on them. The following is a question/answer interview with actor and mime Marc Willy. Willy is perhaps best known for his clown Marco.

MZ: I never started by thinking about my image. I was just doing my thing. But as I've been performing, images of me have definitely been forming. I can't deny it.

MZ: Images of Marc or Marco?

Marc: I want my image not to be confused with Marco's, that's why I talk about him in third person and one reason why I'm doing this interview.

Marco will inspire other artists to bring their expression out in public, share it with the people who are hungry for it. I've been receiving so many compliments about what Marco is doing, that it tells me people really want more art in their lives.

MZ: Why do you think more artists don't come out?

Marc: Some are scared, I'm sure. It is scary to do. There's a great risk of rejection. But that can be lived with and soon overcome—if you really believe in what you are doing, also can look at the good you're doing.

When I dressed as Cupid, running around in diapers and 10 degree weather, I took a lot of risks. I got a number of hecklers too, but I felt it was a great success. Most people loved it and it gave me more desires to perform again. I also experienced so many special moments of intimacy while shooting people with my love arrows...

MZ: (raised eyebrows)

Marc: It's wonderful to share that intimacy in public.

MZ: How's all this affecting Marc?

Marc: Mmmm. (Pause.) I'm not sure. I'm changing rapidly. I am becoming more quiet, more private. I want more time alone, and deeper relationships. I used to be a good deal more extroverted—driven on in my need to prove myself to people. Marco sprung from some of this. I don't need that so much now. I'm gaining confidence and self respect, I know I'm touching people. They're telling me in letters, in person, and in dreams. Other artists are telling me, and as I travel I'm getting offers to join companies around the country. It means a lot. (Long pause).

MZ: Marc?

Marc: My personal art and life are sometimes hard to talk about. It's mainly about love. How do I define that? How do I express that in a newspaper? I often feel inadequate in expressing words. It's why I do mime. Words can be so misleading. It's the image thing again. What I say here will be stuck in print. People will read this and say 'Here

is what Marc is all about' and they can lock it in their minds, unconsciously, and categorize me. They will have preconceived notions and when we meet it hurts our communication. I'm trying so hard to understand my many-faceted personality without wanting to be labeled wrongly by others.

MZ: Does it happen often?

Marc: People's images are very powerful and if you aren't careful you can be living other people's images of yourself instead of your own. I know, I've done it, and I chose not to anymore. I do risk communicating. I want to and need to.

I'm a person and I'm a clown. I'm very serious about what I do and I love it. I'm very thankful to the people who give me support. I'm often confused and scared, yet learning more and more. I'm not sure where my art is going to take me. Now I feel tremendous love from the clown and I will constantly be striving for more love and more truth.

MZ: And the images?

Marc: Well I guess I'll watch them as they develop and die. Marco may be dead soon. I don't know. But if and when he does go, something new will take his place, that much I know.

michael zangari

MZ: How are you separated from Marco?

Marc: I am quite a bit different in my way of expression. We both have similar goals—of helping people and ourselves to smile, to love, to be what we want to be. But we use some different methods.

MZ: Such as?

Marc: Marco is highly effective by becoming a celebrity, well known—a symbol for freedom in expression. Skipping down the street, playing music, playing games. People see him, smile at him, talk about him to their friends.

MZ: And Marc?

Marc: I'm more quiet, personal, not wanting the spotlight. I cherish being alone and being with friends in a more quiet communication.

MZ: Do people recognize this in you?

Marc: Well, many people experience me only as a crazy carefree clown, and when they meet me, see how serious I am and how I have similar problems in my life, they are often surprised. They usually understand me, and respect my clown a great deal more.

MZ: How is Marco's image growing?

Marc: I'm building it up. I'm hoping that Marco can help spark a new expressive feeling in the city. I'm continually working on new projects to help get this feeling going. There are always new things. I'm hoping that



Photo by Mark Billingsley

Marc Willy

Restaurants specialize in spuds

By Carl Sjulín

Tired of eating the same old Big Mac, having it your way at Burger King, or wiping your face after a juicy Wendy's hamburger? If so, a new restaurant trend is surfacing in Lincoln that provides a nice break from these well-rehearsed habits.

dining out

This new idea happens to be a twist on America's own baked potato. The Sanctuary and Spuds and Greens are two restaurants featuring this type of cuisine. Spuds and Greens, 13th & O Streets is open from 10:30 to 7:00 Monday through Saturday. It offers five different types of baked potatoes.

The choices range from a beef and bacon potato to their famous taco tator. For \$1.95, you can get a baked potato stuffed with the topping of your choice.

Salad and drinks are extra, so if you're really hungry, the bill can top out at around \$5. However, it is well worth the money once you taste the food and consider the excellent service.

The unique decor of the restaurant includes assorted potato sacks that line one of the walls. The rest of the room is decorated with barn boards and old laminated newspapers. One of the three owners, Brian Pinkerton, said he got the idea for the restaurant when he and a friend were in New York.

"We saw long lines of people waiting to get into a restaurant that was serving just baked potatoes," he said. "We have had a steady flow of business with most of our clientele consisting of people who work downtown, vegetarians and students who are looking for a change of pace."

His mother, Bev Pinkerton, who acts as the manager, said she thought it was their business'

duty to "take the little potato and turn it into something famous."

The Sanctuary, 18th and N Streets, is another restaurant playing on the same theme.

The Sanctuary features a basic baked potato and offers the patron 16 different toppings that may be applied in any or all combinations. For \$2.50, you receive two baked potatoes and the salad of your choice. Both were delicious and served with a smile.

It is an attractive place that has an outdoor beer garden sporting an array of hanging plants, flowers and fountains. The decorative ceiling fans that hang from a huge canopy make the garden good for all types of weather.

The inside is designed with small, dimly-lit tables that accent a quiet atmosphere. It is open from 11:00 a.m. to 9:00 p.m. for food and until 1:00 a.m. for drinks on Monday through Saturday.

The Sanctuary is owned by Joyce Durand, who might be more familiar to many people as the owner-piano player of The Sidetrack bar. Durand said the restaurant has recently begun serving happy hour drinks from 4:00 p.m. to 6:00 p.m. She said that business has been excellent.

"I felt like Lincoln needed more places to go where a person could take their date and not have to go through the hassle and noise that characterizes so many Lincoln restaurants," she said. "We get all types of customers, including many lobbyists from the State Capitol."

These restaurants definitely provide a welcome change of pace and deserve a try. If you like potatoes and a light and different atmosphere, I would recommend Spuds and Greens.

If you are looking for a unique place to take a date where you can enjoy good food with a small, moonlit table, then I would suggest The Sanctuary. Both are close to campus and offer some variety, which is just what Lincoln needs.

Vietnam film is a powerful portrait

By Jennifer Bauman

I've been John O'Haraed, McNamar'ed;

I've been Rolling Stoned and Beatled till I'm blind.

I've been Ayn Randed, nearly branded a communist cause left-handed...-Paul Simon, *A Simple Desultory Philippic*.

movie review

Only recently has Hollywood turned to the Vietnam War as a subject for films. And well-made films looking at Vietnam are relatively uncommon. Perhaps the best treatment of the situation was Peter Davis's documentary, *Hearts and Minds*, released in 1974 after two years in the making.

About the same time *Hearts and Minds* was released, Glenn Silber and Barry Brown began background work for *The War at Home*. These two filmmakers carefully examined TV news film from the Madison, Wis. area on anti-war demonstrations and the rhetoric of the Vietnam period.

They followed up this research by tracking down some of the people who had been involved in the protests at Madison.

Working from a script written by Producer Elizabeth Duncan and aided extensively by funds from the National Endowment for the Humanities and other foundations, Silber and Brown built *The War at Home*.

Wealthy, liberal schools like Cal-Berkeley and Columbia received the lion's share of the attention during the days of student protest against Vietnam. While the Midwest was relatively calm (UNL did have one major protest at the Military & Naval Science Building) the Universities

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