

Colonial Room grants quality; lacks students

Editor's Note: The Daily Nebraskan Arts and Entertainment staff has designated this week Union Dining Week. We will take you on a mouth-watering voyage through the various eating establishments in the Nebraska and East unions.

By **Stacey McKenzie**
Staff Reporter

There is something mysterious about the Colonial Dining Room -- besides the lack of paper-wrapped burgers -- that sets it apart from the college student's usual luncheon hangout.

It is the absence of students ... or at least a lot of students.

Some students do eat in the Colonial Room, located in the southeast corner of second floor Nebraska Union, but the regulars are faculty, administration and downtown workers.

The restaurant serves from 25 to 45 customers a day, said Nel Sewell, restaurant coordinator.

"A lot of the people from Kimball Hall and Sheldon (Art Gallery) come here to eat," Sewell said.

"The professors (come in) on



Wednesdays and the nurses from the Health Center (come in) about once a week," Sewell said.

Upon entering the restaurant, the presence of so many people in suits and dresses can be somewhat intimidating to the student. But after getting past the surprised looks of the regulars, one can hit the soup, salad and

sandwich buffet, find a cozy table and enjoy lunch.

Decorated in maroon, white and blue, the restaurant has a 19th-century air, although the name conjures up images of 18th-century America. Tall windows framed with floral-print curtains surround the room. Dark wood tables and the buffet are decorated to match the colonial atmosphere with white table cloths and blue place settings. The smell of soup lingers in the air, adding to the dining room's ambiance. But beyond the physical atmosphere, the most important aspect of the Colonial Room is the food.

The almost 20-foot buffet offers lettuce and the usual salad toppings, various pasta salads, bean salads and a "soup of the day." For sandwich selection there are four types of meat, two types of cheese, and white, wheat or rye bread. Pudding, peaches, pine-

apple and pears make up the dessert choices.

'I like to separate the colors and arrange it differently,'

--Sewell

Although the menu doesn't vary a great deal, the buffet's appearance does, said Sewell, who is in charge of setting up the buffet every day.

"I like to separate the colors and arrange it differently," Sewell said. "It can be hard because there are so many greens."

The prices for this "all-you-can-eat" buffet range from \$1.85 for a salad to \$4.50 for the soup, salad and

sandwich combination.

The Colonial Room is a nice change from fast food mania. It is a relaxing place and gives the student a feeling of "hanging with the big boys," a friend remarked when we entered the restaurant.

Because of the rather light lunch the Colonial Room offers, it is not for the person into bulk food. But for people watching their weight or trying to eat healthy, the Colonial Room is great. It won't tempt them with deep-fat-fried food or heavy desserts.

Although the restaurant is professionally dominated, words at the bottom of the menu outside state that the restaurant is "open to the public." Students should give the Colonial Room the old college try.

The restaurant is open from 11:30 a.m. to 1:30 p.m. Monday through Friday.

Rejuvenated classics bring new life to TV

As many of you know, I live the hardest life of any human who has lived in the last 75 years.

From my inability to find a parking space most mornings to having to wait in line at the financial aid office, I think you'll find I live a hellish existence that you wouldn't wish upon even your worst enemy.

Jim Hanna



When one also notes that my color television went out a few months ago and that I am now forced to watch a small black and white, you may begin to wonder why I go on living.

But last week, there was a bright spot in my putrid, meaningless life. I was able to take some time off from my busy college schedule and actually watch some prime-time, major network TV programming.

I've been so busy over the last couple years that I haven't even been able to sit and watch television for any considerable length of time.

Well, hot dog! That all changed last week. I had two entire week-nights free to do nothing but watch prime-time television ...

I was stunned at the lack of quality I witnessed. I realize that the fall season is an experimental time for the big three networks and that the bad shows probably will be weeded out by next spring, but there is no excuse for the venomous bile my television puked all

over me last week.

What has happened? The few good shows are snowed under by the assault of brainless programming. When I was a kid, television was good -- so good, in fact, that I think that's where our salvation lies.

Reunion shows that bring back the casts of classic shows like "The Brady Bunch" and "The Andy Griffith Show" always do well in the ratings, and are invariably of the highest quality.

The problem with these shows is that they only make one episode and then everybody goes back into the mists of talentless retirees, where they belong. We need to rejuvenate these classic shows and make them permanent series again.

If I were running the major networks (and for the sake of this column, let's assume I am) I'd bring back the best shows of my youth and give them new life on prime-time.

For instance ...

WELCOME BACK, WELCOME BACK KOTTER: Those sweatshops used to send me into fits of convulsive laughter. They were so cool, the way they used to pick on Mr. Woodman and whistle at all the pretty girls in the halls. I say bring back Gabe Kaplan and his sweatshops. I'm sure all of the actors in that show are out of work now and would love to do a new series.

The only one there would be any trouble with is John Travolta and I'm sure he could be coaxed back for the right price. The premise would be that the sweatshops have all finally graduated and now

See HANNA on 7



Exhibit at Morrill centers on history, cultural diversity

By **Jeff Engel**
Staff Reporter

An exhibit entitled "Bags and Baggage: Transporting Peoples' Personal Possessions" is now on display in the University of Nebraska State Museum's Cooper Foundation Special Exhibits Gallery on the third floor of Morrill Hall.

art REVIEW

Bags from many cultures are included in the exhibit assembled by David J. Clark, a graduate student in UNL's College of Home Economics Department of Textiles, Clothing and Design. Clark was responsible for selecting the artifacts from a variety of sources, researching and designing the display.

The result is a comprehensive and colorful representation of many peoples, many time periods and many solutions to a universal problem -- transporting a variety of goods important to each culture.

"People often don't see the relationship of the objects to those who use them -- especially when they are displayed in an exhibit setting," Clark said.

"They may just look at these objects as artifacts and not realize that they served utilitarian purposes."

Each bag's design is unique, and the practicality of the different forms represented makes up the heart of the exhibit.

Another important consideration is the technique used in the construction of each bag. Weaving, twining and felting are just a few of the examples of technique which Clark said are inherent in the cultures' levels of innovation and traditions of textile design.

See BAGS on 7

Play opens Friday

UNL Studio Theatre presents 'Orphans'

By **Julie Naughton**
Staff Reporter

"Orphans," a play about two orphaned brothers sharing a shabby row house in Philadelphia, Penn., will open Friday and continue through Nov. 18 at the University of Nebraska-Lincoln's Studio Theatre.

The brothers, who have not changed anything in the house since their mother's death, are a bit bizarre.

The play spans three weeks in the men's lives. During that time, they kidnap a middle-aged, well-dressed man named Harold.

The play stars John Lepard, a first-

year Master of Fine Arts candidate from Lansing, Mich., as Treat, the older brother. Treat is somewhat of a criminal, and supports his younger brother through petty thievery.

Tom Crew, a junior theater major from Lincoln, stars as younger brother Phillip. Phillip is somewhat backward and lonely; he is an overgrown "wild child." Phillip has learned what he knows about the world from his older brother's exaggerations and the world of television.

Devon Schumacher, a senior theater major from Lincoln, plays the kidnapped Harold. Harold, also an

orphan, becomes a father figure to Treat and Phillip.

The Lincoln production will be directed by Jim Michelson, a Masters of Fine Arts candidate in theater directing from Selah, Wash.

theater PREVIEW

"Orphans," Michelson said, "is a contemporary play dealing with the lives of three men during a three-week period. It is in this brief span of time that the futures of all three of the men are changed forever."

The play was created by Lyle Kessler, a playwright whose other works include "The Watering Place," "The Viewing," "Burning Bright," and "Touched," which was made into a feature film starring Robert Hays, Ned Beatty, Kathleen Beller and Kessler himself.

Kessler won a Rockefeller Foundation writing grant, and his play, "Burning Bright," won a New York State Council on the Arts Award. Kessler and his wife, actress Margaret Ladd, are the artistic directors of The Imagination Workshop, a Los Angeles-based theater group.

Support staff for the Lincoln production includes scenic designer Brian Russman, a senior theater major from Pender, and properties master Lori Bush, a second-year Masters of Fine Arts candidate from Fredericksburg, Iowa. Lighting designs are provided by Eddie JuCao, a first-year Masters of Fine Arts candidate from Beijing, China; Ed Zastera, a junior theater major from Syracuse; and Sean Newman.

Tickets may be purchased at the University Theatre Arts and Dance Box Office, located on the first floor of the Temple Building.