

No food jokes for the East Union cafeteria

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 Jim Hanna
Staff Reporter

Somewhere in the joke file of every elementary school student, there lives at least one good yuk-generating crack about school food.

Union Dining Review



It's usually something keen and perceptive like, "What's green and lumpy and gross and makes you throw up?" Answer: school food.

The East Campus Union cafeteria, however, long has been regarded as an exception to the traditional image of school food. The cafeteria, which serves residents of the Burr-Fedde

residence halls, provides a huge variety of high-quality foods at exceptionally reasonable rates.

A recent visit to the union cafeteria demonstrated the high level of satisfaction a discriminating cheap-skate can find there.

The food service is divided into several areas, each serving a certain type of food.

Initially, the diner is greeted with the "Hot Foods" area. The day this reporter dined, the menu included chicken lasagna, hot roast beef sandwiches, and liver and onions as the main entrees. A person could augment one of these entrees with a variety of vegetables and gravies.

Meat is always a risky option in a school-related cafeteria, but a sampling of the hot roast beef sandwich was excellent and cheap, only \$1.90.

Mary Pat Finn, a junior who said she eats at the union daily, feels very confident about the food served, even the meat.

"I'm not real worried about the meat," she said.

The cafeteria also offers a grill serving burgers, fries, chicken sandwiches, and other grilled delights which several union patrons spoke of

highly.

Finn and two other UNL students, Kandis Thompson and Kristen Moore, spoke highly of a man they only know as Bob, who takes special care when working behind the grill.

For breakfast, Bob once made a teddy bear pancake that was very cute, Finn said.

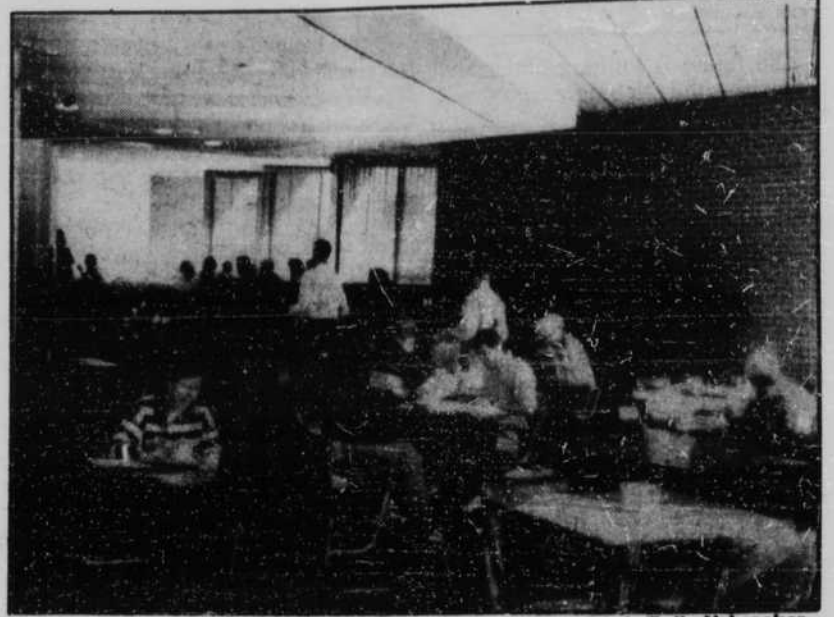
In addition, one can find an enormous variety of desserts, salads and beverages. A new item that is very popular is the Mexican line, which serves several types of Mexican treats like tacos and nachos.

Lorraine Ridgeway, a salad preparer for the cafeteria, said that the Mexican food "goes over real well."

Director of Food Services for the Nebraska Union Dick Williams said some of the things that go into making the union such a good place to eat are the pride that the staff takes in its work and the non-profit nature of the cafeteria.

"We just look to break even. A private restaurant is out to make as many bucks as they can," he said.

Before assuming the East Union is a garden paradise of gastronomic



Shaun Sartin/Daily Nebraskan

The East Union cafeteria

delights, let it be known that some meals don't go over real well.

"The Cornish hen was more than I could deal with," Moore said.

"The only thing I couldn't eat was the chili," Thompson said. "It had

too many onions."

Overall, however, the union is an excellent source of inexpensive meals that warrants a visit by every miserly food connoisseur on campus. Save the jokes for ValiDine.

The Pixies to stop in Lincoln tonight

By Mark Lage
Staff Reporter

The Pixies, one of the fastest rising and one of the best alternative acts of this decade, will be roaring into Lincoln tonight for a performance in the State Fair Park's Agricultural Hall.

This is really a special treat for Lincoln music fans. Since the closing of the Drumstick, a Lincoln nightclub which closed in August 1987, it has become common not to expect bands of this middling commercial status to make a stop in Lincoln. The Flaming Lips is one exception to this rule.

The Pixies, a Boston band, have been together only for about four

concert PREVIEW

years now, and is enjoying a solid, barely-underground success with its third album, "Doolittle." The lineup: Black Francis, guitar and vocals; Joey Santiago, guitar; Kim Deal, bass; and David Lovering, drums.

The Pixies' breakthrough in this country came with 1988's "Surfer Rosa," featuring the casual, affecting grind of "Gigantic" and the straight-ahead, loony grit of "Bone Machine."

"Surfer Rosa" also sees the Pixies generate the kind of total abandon that seemed unthinkable before them. On "Oh My Golly" and "Broken Face," the band races almost immediately to the point of skidding out of control and somehow holds it there for a while, never forgetting to hook.

For Pixies fans in England, "Surfer Rosa" was merely the follow-up to "Come On Pilgrim," an eight-song record which band members claim actually was intended as a demo. Whether that is true or not, it was good enough to secure them a following in that country. Among other things "Pilgrim" admits to its singer Black Francis' obvious sex-and-violence lyrical debt to Lou Reed.



Pixies

Photo courtesy Andrew Catlin

The first two records are outshone by the band's latest release, "Doolittle." The rough edges are smoothed out here, without stifling any of the band's energy, power or variety. The grunge of "Wave of Mutilation" or "Gouge Away" takes majestic, other-worldly qualities, or is more tightly arranged into "Dead," or "Number 13 Baby."

The Pixies have developed new ranges of subtlety on the album. The band's acoustic guitar recording always has been among the best sounding, but on "Doolittle" it is combined into wonderful layers on songs like "Here Comes Your Man," and

"La La Love You."

It is always difficult to tell how a band's recorded sound will translate to the stage, but the Pixies must be as good as any. Except for occasional extra guitars on "Doolittle," the sounds on its records were all made by the instruments that they will bring on stage with them. There won't be anything missing.

They should be road-tested by now. They have been circling the country for the last few months. Earlier this fall they were as close as Kansas City, Mo., opening alternately for the Cure and Love and Rockets.

Magazine reviews lead one to expect loud, brash and faithful renditions of the band's recorded songs, interrupted occasionally, if at all, by covers. And they are the headline act here, so one need not waste \$20 on something as bad as Love and Rockets just to see them.

Instead, the audience will be seeing the Zulus open up for the Pixies. The Zulus are a New York-based, metallic-alternative band which, after years of hard luck, may be poised enough to sell records at the national level.

Tickets for the show are \$10, \$8 with a student ID and \$12 at the door.

Documentary shows evolution of comics

By John Payne
Staff Reporter

"Comic Book Confidential," the latest documentary from veteran filmmaker Ron Mann, takes a nostalgic trip through a 55-year-old medium that only recently has come to be recognized as a valid art form.

Profiling 22 of the most significant artists working in comics today, the film examines how comics have changed over the years -- with regard to both style and content.

Cartoonists such as William M. Gaines, co-creator of "Mad Magazine," are interviewed.

movie REVIEW

Gaines recalls the 1954 Kefauver Senate Hearing on Juvenile Delinquency in which his EC horror comics eventually led to the censoring and banning of most comics of the gore genre. File footage of comic book burnings and subcommittee testimony are interspersed effectively with recent interviews of the artists involved.

Mann already has established himself as an intelligent filmmaker and interviewer with previous efforts like "Poetry in Motion" and "Imagine the Sound," two documentaries devoted to different means of artistic expression -- poetry and new-age jazz.

"Comic Book Confidential" continues on this theme, and won the 1989 Genie Award (Canada's Oscar) for best documentary.

"Comic Book Confidential" is showing tonight through Sunday, with screening times at 7 and 9 p.m. tonight, Saturday and Sunday, and matinees Saturday at 1 and 3 p.m. and Sunday at 3 and 5 p.m.

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