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JUAREZ TEQUILA
80 PROOF



Adelaide (Susan Fleetwood) is comforted by a family friend (Sven Wolter) after news of a nuclear incident in Andrei Tarkovsky's "The Sacrifice."

'The Sacrifice' creates illusion

Film breaks cinematic rules

By Joseph F. Healey
Special to the Daily Nebraskan

"An era can be said to end when its basic illusions are exhausted."

Movie Review

"The Sacrifice" is a beautiful movie, an illusion whose era I deeply hope and believe has not come to an end.



Roger Ebert says, "The movie is not easy to watch, and it is long to sit through." He goes on: "Andrei Tarkovsky has obviously cut loose from any thought of entertaining the audience and has determined, in his last testament, to say exactly what he wants, in exactly the style he wants."

I may define "entertain" a bit differently than others, but I was entertained and enthralled. You may well have been reminded of Ingmar Bergman's works (and joys) if you saw "The Sacrifice." Sven Kykvist, Bergman's cinematographer (and a complex answer to any simple question concerning colorization), is responsible for the way Tarkovsky's images come to our eyes.

And the story. Alexander has a birthday and a dream. (Alexander is a Swedish "intellectual." Tarkovsky was

a Russian exile and the "greatest Russian filmmaker since Sergei Eisenstein," Roger Ebert says.

Beginning and ending with a tale and his son, the "Little Man," is a story of vision and belief in an era that may have already ended. In the middle of Alexander's birthday the aircraft comes with its weapons of perfecting violence and the hole where the television used to be goes off the air in the middle of last messages to a dying people.

And amidst his family, Alexander makes choices. The most limiting factor of the movie for me is that the most obviously important choices are given to the leading man. The characters are strong throughout, but a breeze of unfortunate patriarchy blows too strongly at times. But it is realistic, and it is the cinematic vision of a man. And it is Alexander's birthday and dream.

Ethnic group performs at UNO

The Hungarian State Folk Ensemble will perform Feb. 28 in the UNO Strauss Performing Arts Center Recital Hall. The 8 p.m. performance is sponsored by UNO's Student Programming Organization with support from the Nebraska Arts Council and is part of SPO's "A Season of Excellence," a cultural-events series.

The 100-member ensemble includes dancers, a chorus and an orchestra, all chosen by the Hungarian government to be official representatives abroad. The Hungarian folk and gypsy melodies that inspired composers such as Franz Liszt are the foundation for the ensemble's dancing, costumes and singing. All of the dances and songs are authentic, many dating back hundreds of years.

The Budapest-based group is directed by Sandor Timar, who is responsible for selecting the dancers, singers and musicians from the hundreds of Hungarians who apply. Timar was born in Szolnok, Hungary, in 1930. He began dancing in grammar school and devoted much of himself to the pursuit of art. In 1951 he became a professional dancer in the Trade Union Folk Ensemble. He later organized his own company, the Bartok Ensemble, which gained great popularity.

Timar has dedicated his professional career to the preservation of the "true Hungarian folk culture." He has received numerous prizes and awards including the "Erkel Prize." In directing the ensemble, he seeks to present the authentic Hungarian village folklore on stage while appealing to the intellectual and aesthetic tastes of the audience.

General-admission tickets for the Hungarian State Folk Ensemble performance are \$12; student tickets are \$5. Tickets are available at UNO's Milo Bail Student Center Business Office and Brandeis.

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