

The Special Continues!
Roses
\$1.95 ea.
 long stemmed

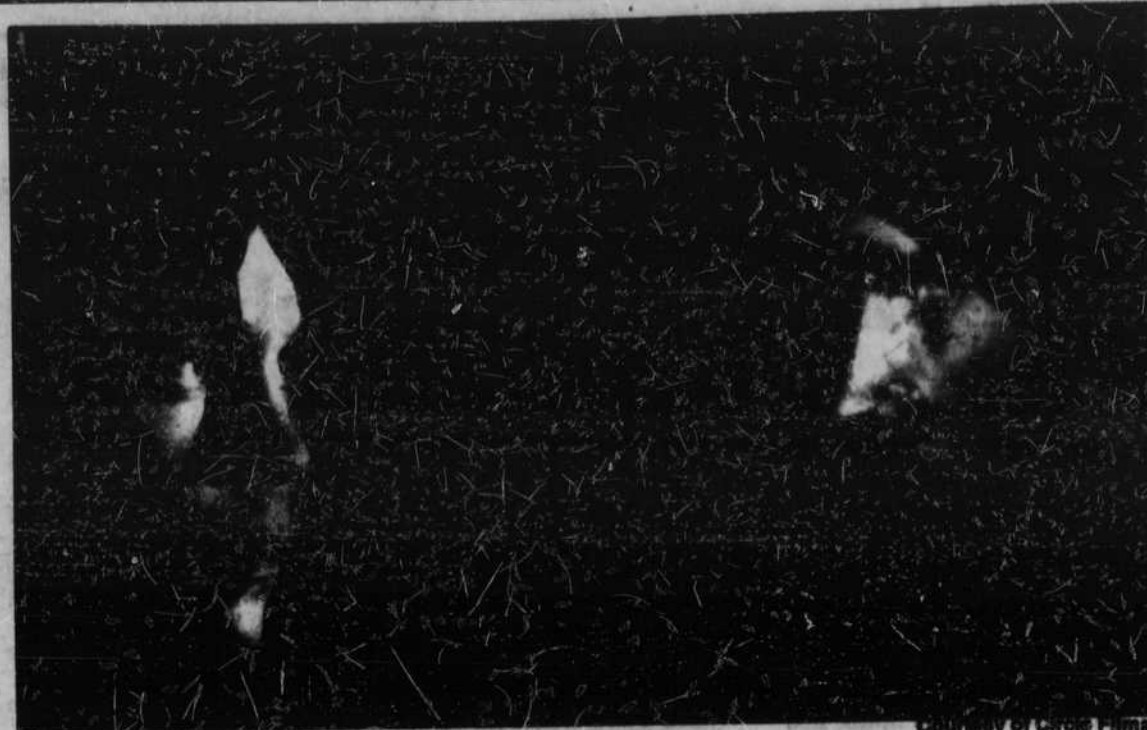
University Floral
 118 N. 14th
 474-3792

DANCE from Page 9

"But they were blown away by our sense of community and amount of freedom in our dance."
 Dayger said the 14 dancers in the company all have different body sizes.

"We're not all 5-foot-2 and skinny," he said. "We look like a community of people."
 This makes the dance very human, he said.

Tickets for the performance are \$13 and \$9 and half price for students.



Courtesy of Circle Films

Griffin (Hamish McFarlane), and Conner (Bruce Lyons), confer in a scene from "The Navigator."

'The Navigator' director creates many emotionally powerful scenes

By John Payne
 Staff Reporter

A movie as imaginative and original as "The Navigator: An Odyssey Across Time" would be worth seeing on the basis of its premise alone.

But this film also succeeds in

delivering one emotionally powerful scene after another, while saying something very basic about human nature.

The somber fable begins in an isolated mining village in Cumbria, England. The year is 1348, and the entire countryside is besieged by the Black Death. Village dwellers live in daily fear of the ever-spreading plague.

A young man named Conner (Bruce Lyons), somewhat of a leader of the village, just has returned from a lengthy journey into the plague-stricken cities. His reports of the advancing Black Death suggest that the village has about two months before it is reached.

Conner's younger brother Griffin (Hamish McFarlane), a prophet of sorts, has been haunted by recurring dreams of what must be done to save the village. In his dreams he sees a huge cathedral in a far-away city. As a tribute to God, a cross made of copper from the village mines must be placed upon the spire of the cathedral. And the people must do it before the dawn of the next day. Only then will the village be spared.

In his dreams, Griffin has envisioned a great pit, believed by many to lead to the other side of the earth. Three other miners accompany the brothers on their pilgrimage to Griffin's "celestial city."

When the group reaches the other side they are amazed, as is the audience, to discover that they have tunneled into 1988 New Zealand.

The quest for this mysterious cathedral takes up a good deal of "The Navigator," but it's the mining-village scenes, shot in beautiful black and white, that set it apart from similar movies like "Highlander."

"The Navigator" won six Australian Oscars last year, including best picture and best cinematography. Visually it is magnificent. But the real strength of the film is in the way Director Vincent Ward has created a genuine sense of fear and urgency within the village.

The film is showing at the Sheldon Film Theatre. Screening times are 7 and 9 p.m. tonight, with matinees at 1 and 3 p.m. Saturday, and 3 and 5 p.m. Sunday. "The Navigator" runs through Oct. 7.

Parents, reviewer like 'Sea'

By Mark Hain
 and Becky Tideman
 Staff Reviewers

Mark Hain: Usually a parental recommendation won't propel me at jet speed to see a film, especially when it's accompanied by a line such as, "I just don't know about that Ellen Barkin -- She's so, well... slutty." But still, "Sea of Love" was the only new movie in town, and I gotta hand it to Mom and Dad, I enjoyed the flick.

Becky Tideman: You're right. Parental recommendations are a little awkward. After reading last week's review my Dad inquired several times as to which vice I preferred, sex, lies or videotape. I told him definitely videotape; I just think it's a wonderful medium.

MH: The film opens with a typical "isn't New York scary and dangerous" scene, and gives us a delightful array of whores, pimps and perverts who are seemingly swimming through a "sea," and as the old country ballad goes, they're all "looking for love."

The camera slowly pans heavenward, far above the city to a lit window, which appears to be a safe refuge from the scandal and disease which lies below. The sweet, calming tune of "Sea of Love" wafts through the gently billowing curtains. Ah, peace at last. But surprise! We're just in time to catch a brutal murder, orchestrated to the mellow sounds of the title track.

BT: Enter Frank Keller, played by Al Pacino. Frank is a homicide detective, and therefore attuned to all those nifty Perry Mason bad-guy-catching

techniques. Unfortunately, by the time he gets to the scene of the murder the New York Police Department had put their donut fondling fingers all over much of the evidence. Frank gets lucky though, and lifts a pair of prints from lip-stick stained cigarette. Soon after at an unexplained male-bonding beer-swilling police event, Frank runs into Sherman Touhy, played by John Goodman of "Roseanne." They discover the murder isn't an isolated event. It's a serial killing. And the plot thickens...

MH: Frank and Sherman team up and discover that all the killer's victims placed teenage poetry in the classifieds of lonely hearts magazines.

So, the two decide to take out their own personal ad and go through the strenuous and dangerous task of taking out all the lovelies who respond to their sappy plea. They figure all they need to do is lift the set a prints which match the ones on the cigarette, and they're in business.

BT: "Sea of Love" continues through a barrage of steamy scenes where Frank falls for one of the suspects, Helen, played by Ellen Barkin. The performances were all solid. I've long had a tendency to combine Al Pacino, Robert DeNiro and Dustin Hoffman into a single character -- a gun-toting Italian Orthodox Jewish cross-dressing cocaine dealer, but now that Pacino has returned to the big screen, I think I finally have them straight. While it's nothing earth shattering, "Sea of Love" is well made, interesting, and most importantly in this season of unoriginality, it's not a sequel.

R.E.M.

GREEN

WORLD

U R

SPECIAL GUEST

NRBQ



KFMQ

THIS TUESDAY

OCTOBER 3 DEVANEY CENTER

Reserved Tickets available at Nebraska Union, Younkers, and all Ticketmaster Locations

or Charge by Phone: 402-475-1212

A JAM/Arden/UPC PRODUCTION

FALL