Streisand triumphs with 'Yentl,' a comic romance with finesse

By SHERYL THOMAS Staff Writer

When a film receives a lot of publicity, people usually get so tired of hearing about it they decide not to see the film it couldn't be as good as everyone says it

Such is the case with Barbra Streisand's new film, Yentl. But Yentl's publicity is correct. It is amazing to think that Streisand stars in the film, sings in it, directed it, co-wrote the screenplay and produced it. That is the film's uniqueness.

Review

Based on a short story by Isaac Bashevis Singer, Yentl is about a Jewish girl who disguises herself as a boy to study the Talmud. Anticipating her late 20thcentury audience, Streisand focused on the humorous mix-ups that Yentl's new identity engenders. The strong feminist statement Yentl's rebellion makes against the Jewish law which barred women from studying its holy book is explored, but only as a lesser issue.

Yentl does not exhibit any technological wonders, which in many ways is a relief. Streisand's direction has produced a film that is simple and clean, easy to

understand and appreciate. The attention to detail, for example, is remarkable. Streisand has spared nothing in re-creating early 20th-century eastern

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7:30 p.m. Meeting of the UNC Outing

300 New West.

Meeting of the UNC Audience

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"Whitewater Primer" will be

Dialectic and Philanthropic (Di-

Phi) speech society will meet in

pus organizations will be printed.

Today

Europe, from the lace-curtained windows of the homes to the sexist prejudices of the times.

As always, Streisand's acting is topnotch. Streisand does well in the first dramatic role she has played in a long time. But she really shines in the comic scenes. Her reckless abandon in telling her study mate, Avigdor (Mandy Patinkin), that it is impossible for her to marry Avigdor's fiancee in his place recalls the comic acting for which Streisand is so well-known.

Patinkin works well with Streisand. Patinkin not only matches Streisand's energy but also complements her when she is reserved and acts as a foil for her when she is more excited.

Amy Irving's performance as Hadaas, Avigdor's beautiful and attentive fiancee, is particularly interesting. In this role, Irving does an about-face from her usual parts as energetic competitors. Irving is demure as the eye-batting, dutiful wifeto-be. Yet she and Streisand shine most in scenes where they have to pretend that they are in love.

Michel Legrand has written a beautiful musical score for Yentl. Nearly every song begins as a prayer, and Legrand nicely accompanies this style with hymnlike motives that develop with the lyrics into secular themes.

Fans who enjoy Streisand's distinctive voice will enjoy her occasional bursts of song. Those who dread hearing Strei-

sand's powerful voice, however, need not like Tootsie have sapped the hilarity of shun Yentl just for that reason. Yentl is cross-dressing. They make Yentl seem "a romantic drama with music," as the rather predictable at times.

posters say, but there is more "romantic Yentl, then, is good because of Streisand, the story and old-fashioned Yentl's biggest handicap is that it is not simplicity in the spirit of The Sound of very inventive. Technical finesse does not Music. But it takes no risks and has draw the audiences that space-age specnothing particular to itself - except the tacle does. Also, while the story of Yentl multiple talents of Barbra Streisand.

Books to be moved

The following materials will be moved Jan. 16-21 from Wilson Library to the new Davis Library.

Library of Congress Classification:

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G GN GR GT GV

Folio & Folio 2 G-GV PA - PT Folio & Folio 2 PQ-PT

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Arts writers needed

DePalma mangles 'Scarface'

By STEVE CARR

There is usually one of two things wrong with remaking a film - it's either too much like the original or not enough like it. Scarface is flawed on both counts.

A lot of remakes result from someone's overzealous admiration. The original Scarface is a great film. Director Brian DePalma's version is evidently a tribute to the 1932 original, right up to its dedication to Howard Hawks and Ben Hecht (original director and scriptwriter, respectively). By putting this sort of pandering on celluloid, perhaps DePalma is saying that he can do just as good a job - maybe even better. But DePalma is no Hawks.

Being a remake, though, is the least of Scarface's problems. The big drawback here centers on star Al Pacino. DePalma is correct in his assessment of Pacino as an electric actor. His presence dominates both the screen and the movie itself. He is in almost every scene, and the energy he generates is almost more than an audience can bear. More, that is, until they start to realize that this is not a performance but a showcase. Pacino is not Scarface, he is Pacino with a Cuban accent and the title make-up job.

Review

There is nothing wrong with an actor creating a singular persona. John Wayne did it. So did Paul Newman and Robert Redford. Much to the delight of critics and audiences, their personas matured along with their physical appearances. Gradually they learned how to harness their emotions and play and underplay them the best they could.

That, however, is the crux of the problem. Pacino is out of control. When he is angry, he is all energy. When he is happy he is all energy. When he is sad and depressed he is still all energy. He doesn't even let himself play Pacino.

The next problem the film has is its sense of time. Scarface, or Tony Manero, is a Cuban refugee. He and his friends start to deal in cocaine until Tony has made a mockery of the American Dream

by becoming a multi-millionaire.

DePalma's retelling of the story tends to overdo everything.

Especially the violence. Scarface is not a teeny-bopper slash-'em-up movie. It does not show people's dismembered bodies or fountains of blood spurting from victims' temples. But it does seem to extract the same kind of joy in its violence. It is a visual striptease, a violent titillation.

The one scene that best sums up the movie comes in the first 20 minutes. Tony and his friends, still small-timers, are running a drug deal with some Colombians. Things don't go as planned, and Tony watches one of his friends being chopped up by a chainsaw, but not before the camera leaves the hotel room and travels out onto the street in one fluid take. If DePalma had been satisfied to end the scene there, the scene could have been

Instead, the camera goes back up into the room, treats the audience to close-ups of the chainsaw just about to touch the skin and of Pacino's disgusted reaction (energetic, nonetheless). All this is really unnecessary and numbing to the audience. DePalma made his point when he tracked outside. He never had to come back in, but probably did so because he thought: 1) Pacino has to be involved in almost every scene and 2) There is some sort of quota for violence that has to be

The third problem is Oliver Stone's script. Stone can't decide whether he wants to do a scene-for-scene remake of the original or a completely new crime film. The relationship between Tony and his sister is never as thoroughly explored as it is in the original. The 1932 version is much more erotic in making the incestuous implications work on both sides. In Stone's script, only Tony seems to have ambiguous feelings; his sister seems more innocent.

Remaking a film is treading dangerous ground; only a few directors have succeeded. Paul Muni was the original Scarface, and it is more to his credit than Pacino's discredit that Pacino can't hold a candle to the role.

While DePalma shows considerable talent for handling action and demonstrating wit, he is too much under the shadow of the original Scarface and unable to duplicate its subtleties.

The Daily Tar Heel has several openings for writers on the arts desk.

Students with interests in film, theatre, dance, art and music are needed to write reviews and features. Writers are especially needed in the

area of current popular music. Experience in covering the arts is

lunch or

11:30am-10:00pm

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Barbra Streisand in male disguise in her film, 'Yentl.'

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6:30 p.m. Delta Sigma Pi Business Fraternity meeting in T-1 Carroll Hall. Carolina Symposium meeting in

> the Union. North Carolina Student Legislature meeting in Room 226 of

Wednesday

5:30 p.m. UNC Women's Rugby Club meeting in the Union.

7:30 p.m. Omega Psi Phi Fraternity pre-

the Union.

sents the Spring Formal Smoker in Room 224 of the Union, All men are welcome.



drama" than music.

Thursday

is interesting, it is nothing new. Movies

Meeting of the Campus Y Com-

mittee on Undergraduate

Education in the Campus Y

Service at the Baptist Student

Meeting of the UNC Students for

Rufus in the upstairs video

Lounge. All are welcome.

5:45 p.m. Baptist Student Union Worship

lounge of the Union.

ITEMS OF INTEREST

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Feb. 2, 2 p.m. to 4 p.m. in Room 201 Health Science

Caraway will be Jan. 20 through Jan. 22. Sign up at the

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the basement of the Union Jan. 20 through Feb. 6, 9:30 a.m.

The Great Decisions books are now available at the Office

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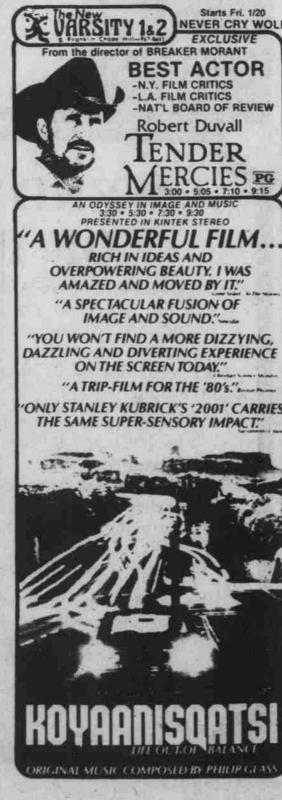
Violinist Eugene Todor with Gerhardt Zimmerman conducting

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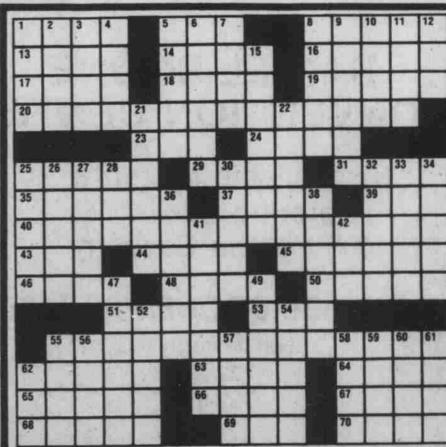
Scarface (R) 7:10 • 9:30 - Clint Eastwood Sudden Impact (R) SHOW TIMES FOR TODAY ONLY!





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