

'Little Darlings' smiles at teen sex

By SCOTT TIMMONS

This year's summer camp movie is *Little Darlings*. Starring Tatum O'Neal and Kristy McNichol as the little darlings, the movie presents what can happen at a girls' summer camp that's across the lake from a boys' summer camp.

Sound familiar? Last year's summer camp movie, *Meatballs*, which starred Saturday Night Live's Bill Murray, had the same fixings, but that's where the similarities end. *Meatballs* was a comedy, with lots of slapstick pranks, puppy love, a man-boy relationship they call "heartwarming" and a good deal of good ol' T. and A.

Little Darlings is a half-funny, half-serious movie about girls coming of age. Two 15-year-old girls, the rich one played by Tatum O'Neal and the poor one played by Kristy McNichol, go to summer camp. There, they are egged on by one of their cabinmates, a snooty aspiring

model, and drawn into a bet to see which of them can lose her virginity first. Their cabinmates all place bets and look on squealing in anticipation.

Hesitant at first, the two rise to the occasion and straightaway choose their respective target males; O'Neal's is a camp activities director who teaches French and listens to classical music, and McNichol's is a camper

Cinema

from across the lake, a semi-Travolta lookalike who rides dirt bikes and, like her, chain-smokes Marlboros.

If you're under 12, the movie will hold you in awe. If you're under 17, the movie will hold your interest. But if

you're older, the movie might not hold you in the theater.

There is some funny slapstick, including the obligatory food fight, and at least one funny scene. The cabinmates sneak away from camp while everyone else is singing "What a Friend We Have in Jesus" and steal a camp bus, with McNichol at the wheel; at a closed service station they break into the men's rest room and steal the condom vending machine, later to break it open in the woods and stuff their pockets with the little foil packets.

The two leading ladies turn in competent performances. O'Neal plays a conniving but sensitive young lady, but she is not at her best (the movie does not demand it). McNichol plays a tough little girl with lots of working-class cool, and she is good as an awkward adolescent struggling with hurt feeling and conflicting emotions.

Little Darlings is a good movie to take your kid brother or kid sister to see; that way they will have someone to tell them whether first sex is really that way or not, and you will be able to pose as the knowledgeable older sibling.

Scott Timmons is a movie critic for **Weekender**.

Willie

Willie Nelson will bring his special blend of music—a mixture of country, rock, Tin Pan Alley and jazz—to the Greensboro Coliseum at 8 p.m. Friday. Nelson first achieved fame as country songwriter over 20 years ago. But record producers wouldn't let Willie play his own music because they were convinced that Nelson didn't have the voice to be a country star. In the late '60s he moved to Texas and set up his own recording empire. And slowly he became the biggest name in country music with his concept albums *The Red Headed Stranger* and *Phases And Stages* and his duet albums with Waylon Jennings and Leon Russell. Nelson's fine guitar picking and smooth, silky nasal voice make him one of the finest talents in American popular music. Tickets are available at authorized Belk outlets, the Raleigh Civic Center and at the door. **W**



Watercolor classics return, highlight Ackland art show

By JOHN BEHM

The watercolor painter is, by nature, a deft technician of color, light and mood. His art is suited to quick snatches of inspiration, but there is no room for mediocrity, and little room for mistakes.

The use of watercolors, at first regarded as a poor man's medium, was championed by romantics of the 19th century who challenged the rigidity of classical painters. Now on exhibit at the Ackland Art Museum is a show that chronicles this enthusiastic adoption of watercolors, "Nineteenth and Early Twentieth Century Drawings from the Musee Carnavalet."

Most of the works exhibited are products of the first half of the 19th century, including neo-classical treatments as well as more experimental approaches by post-blockade English impressarios. Swebach-Desfontaines' "Horse Fair" and "Napoleon Receiving Troops in the Courtyard of the Tulieres Palace" best characterize the high precision and continuity desired by the neo-classicists. Examples of the work of Bonington, Martinet and Norblin De La Gourdaine also detail the early traditional use of watercolor.

Lighter, more spontaneous romantic paintings highlight the exhibit. From the urban scenes of Paris to more provincial subjects, the artists' inspiration is identifiably Paris and the environs.

Bright, illustrative works by Georges Emmanuel Opiz ("Terrace of the Cafe de la Rotunde"), a diffuse and color-active

approach by Georges Victor Hugo ("The Marigny Theatre and the Gardens of the Champs Elysees"), and a collection of rough "graphic reports" by Constantin Guys ("Seven Brothel Inmates" and "Hussares at a Table With Prostitutes") describe uses of line and color.

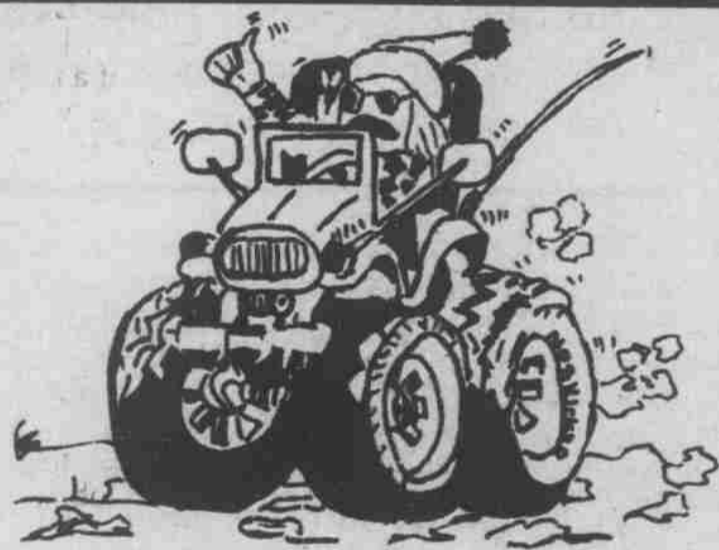
English landscape artists including Thomas Shutter Boys, Ambrose Poynter and John Scarlett Davis are also featured. Davis' "View of North Transept of Notre Dame Cathedral" is a triumph of light and color value; its gracefulness is appropriate to the subject. Poynter's "Ruins of the Church Saint Louis Du Louvre", though not as precise, is an intriguing exercise with appealing use of shadow.

The diversity and spirit as shown by these watercolor artists is evidence of the fascination with a revitalized medium. In addition to the watercolors, a number of pencil studies, simple sketch and washes and gouache paintings are also displayed. Jean-Louis Fourain's "Au Palais" sketches capture men in motion and suggest the basic caricatures done by Yves Brayer in the 1930s. A pencil portrait by Jacques-Louis David, the master of the revolution and empire, cleverly defines Talleyrand's profile in a few lines.

The absence of masters such as Delacroix and Degas makes no difference in this show. The intent here is not to showcase the finest watercolors and drawings of the period, but to celebrate the rediscovery and continued testing of a new technique. Works by Gericault, Jongkind and Chasseriau are certainly not their best, but reveal each's competence. The pencil sketches by Chasseriau, notably "Portrait of Alice Ozy," are especially interesting.

"Nineteenth and Early Twentieth Century Drawings from the Musee Carnavalet" will be on exhibit in the main gallery of Ackland until April 13. **W**

John Behm is a staff writer for **The Daily Tar Heel**.



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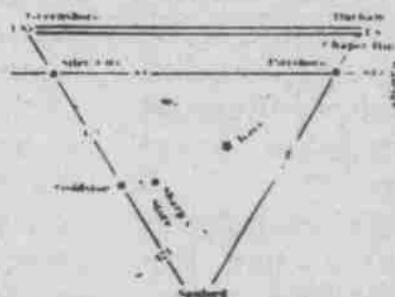
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