

# 'Just the Way You Are' a loser with a bad plot

By any measure, *Just the Way You Are* is, in a word, B-O-R-I-N-G. Riddled with problems, the movie brings to mind a jet that taxis for an hour and three-quarters and never finds the runway, let alone takes off.

Speaking of riddles, here's a tough one: Why do so many human beings spend so much of their time on such obviously doomed projects as this one? Answer: To pay the rent.

Writer Allan Burns, producer Lee L. Fuchs and director Edouard Molinaro simply had too much invested in *Just the Way You Are* to pull out. The same goes for its main stars, Kristy McNichol, Michael Ontkean and Kaki Hunter.

Especially McNichol. The former star of TV's *Family* and the ill-received *The Night the Lights Went Out in Georgia*, she had hoped for a comeback, an artistic vindication, with *Just the Way You Are*.

She might have gotten it but for one thing: the film's colossally dull, monotonous story stood in her way. Not even

## Ed Brackett

### Review

Olivier high on acting pills could have salvaged this boring, sloppily executed mess.

Its scenes are not only uncinematic, which isn't necessarily bad, but also undramatic, which is. They appear to be slapped together, much as boxcars on a railroad siding.

The difference is that *Just the Way You Are's* boxcars have no couplers. Hence the plot — and the film does have one somewhere beneath all the fluff — never develops.

## Faculty art show innovative but lacking in variety

The Ackland Art Museum's current exhibition offers an excellent opportunity to view the work of some of the art department's talented faculty. Although the media of the works in this exhibition are not greatly varied, there are some innovative pieces on display that certainly deserve attention.

One of the most unusual works in the exhibition is Jean Gumper's *Logging in Oregon*. This multi-

dimensional, mixed-media work depicts the effects of logging on an Oregon mountainside. It seems rather incomplete and primitive, like a junior-high science fair project. This sense of simplicity may be a statement by the artist about the attitudes of Americans toward the destruction of their forests, or just a sort of sculpture of a barren mountain with a highway winding around it.

Gumper's *Avalanche!*, a color woodcut, also depicts a mountainside of leveled trees. The angles in this work suggest the violence of a natural disaster. When viewed with *Logging in Oregon*, a comparison of the severity of the damage done to the forest by man to that done by nature comes to mind.

Richard Kinnaird's *Across the Terrace Twice* also seems to depict a scene from nature. It could be interpreted as an aerial view of a boiling ocean beneath a cliffhanging terrace. This work is

heaping portion of unintentionally good laughs, most of them coming from the clunky, ill-conceived dialogue. "Are you famous?" a French traveler asks our beloved flutist. "No, I'm Susan," she answers with barely a pause.

The film also sets some kind of record for onscreen introductions, as Susan repeatedly tells one stranger after another, "Hi, I'm Susan Berlinger!"

One of those strangers is Peter (Ontkean), a photographer working an Alpine skiing competition. Susan and Peter are soon swept up in a pointless, time-consuming (to the audience) romance, an affair that might have meant something had Burns and Molinaro bothered to inject at least a modicum of drama into a stale, thoroughly unremarkable movie.

## Virginia Smith

### Review

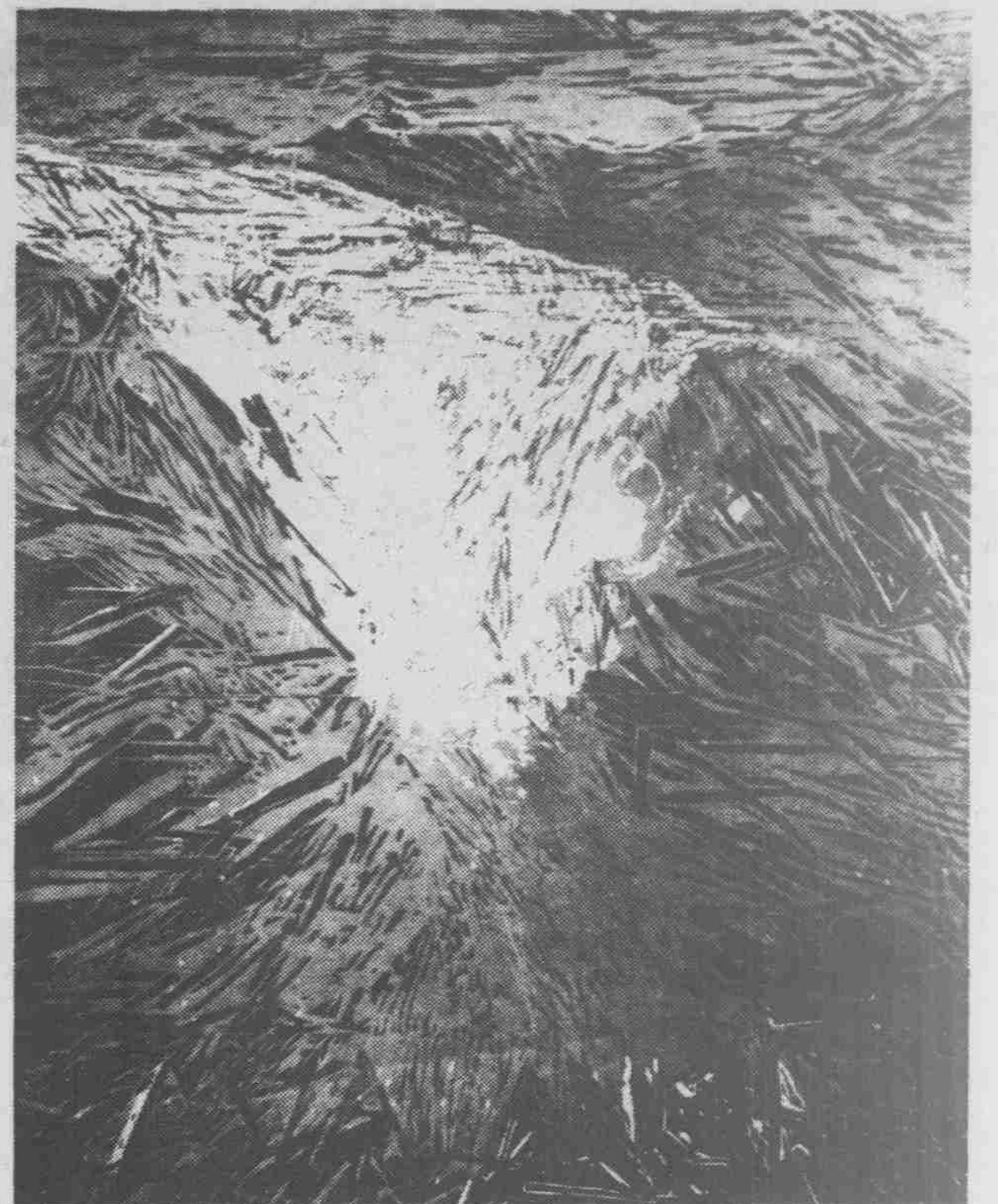
Artist *Feeling Intimidated in His Own Studio* is Dennis Zaborowski's marvelously detailed pencil drawing of a group of people, among them the artist, viewing a piece of his sculpture in his studio.

Zaborowski's style is particularly appealing because of the detail given to the human faces. The artist's feelings are quite apparent as he watches his work being critiqued. The studio in this work is drawn with a lighter hand than are the humans, so that small objects in the room do not detract from the faces of the people in the studio.

This exhibition presents many large works of art. Especially remarkable among them are two acrylic, wax, alkyd, and graphite pieces by Robert Barnard.

Barnard's *84/4* and *84/5* are similar works that vary somewhat in color. Both are exciting collections of shapes, patterns, and colors that somehow coexist in the same space without clashing.

Most of the works in the exhibition are of a similar form: a picture on a vertical surface. There is very little variation from this form other than Gumper's *Logging in Oregon* and two



Nature's violence: 'Avalanche!', a color woodcut by Jean Gumper

works by Jerry Noe and Xavier Toubes.

Toubes' *Untitled head* is a ceramic sculpture with multiple firings. The contrast between the heavy, rough texture of the head with the smooth, glossy base on which it sits is particularly effective. The sad, unwavering gaze of the head and the muted colors of the head and base make the sculpture one of the most unusual and attractive works in the exhibition.

Neon is one of the media used by Jerry Noe to create his *Arriving at the Golden Section*, a triangle crossed with a curve with lettered angles. The soft glow of the neon against the dusky blue background creates the illusion of a moonlit geometry problem. This work is by far the most arresting of the exhibition.

Although the majority of the works

in the faculty art exhibition are quite worthy of display at the Ackland, there are some disappointments. Richard Shiff's three acrylic paintings of pyramids are not very interesting, nor is Toubes' *Untitled dome*. These few exceptions, however, do not detract from the overall quality of the exhibition.

The new Ackland art exhibition is a collection of generally innovative and exciting works. Anyone who sees it will recognize how fortunate the University is to have such talented faculty members.

The UNC Faculty Artists Exhibition will be on display at the Ackland Art Museum through Dec. 2. The museum is open from 10 a.m. to 5 p.m. Tuesday through Saturday and from 2 to 6 p.m. Sunday.

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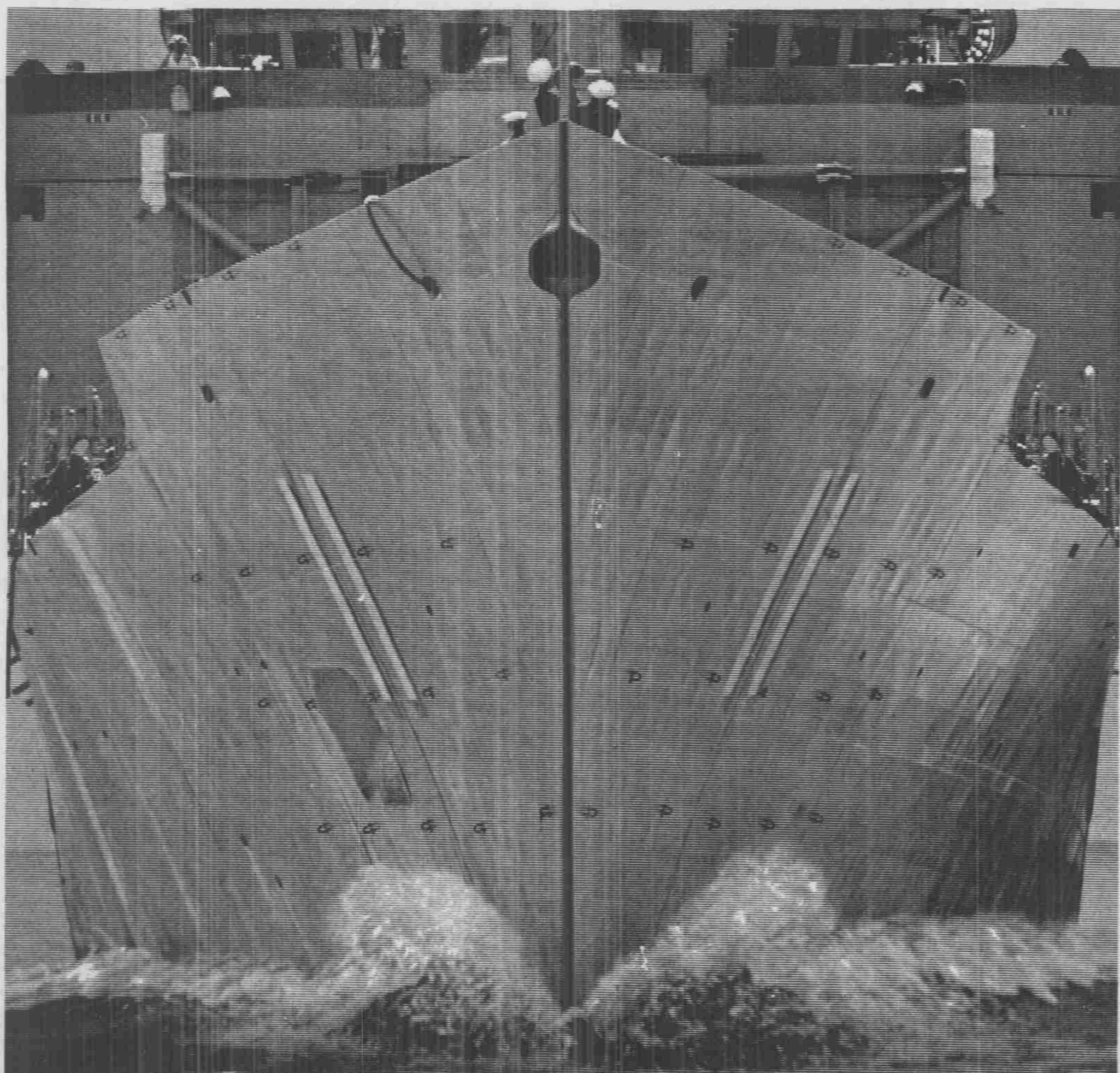
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