

OPENING DECEMBER 11

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Presents
The Hilarious Broadway Comedy By
Neil Simon

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Curtain at 8:00
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For Res.

Dates:
Dec. 11, 12, 13, 18, 19,
20, 27 & 28.
Jan. (1975) 1, 2, 3, 4, 8,
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18, 22, 23, 24, 25, 29,
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YOU'VE BEEN READING ABOUT THE BI-SEXUAL CHIC PHENOMENON

"Radley Metzger hilariously hits the bulls eye of Bi-sexual chic—a guaranteed turn on for any audience."
Robert Weimer/INTERVIEW/ZOO WORLD

"Metzger has directed his movie with his mixture of stylish elan and tongue-in-cheek!"
Bernard Drew GANNETT SYNDICATE

A Man and a Woman
and a Woman
and a Man
and a Man
and a Woman
etc., etc.

"score"
NOW - FOR THE FIRST TIME SEE IT AT WORK AND PLAY IN RADLEY METZGER'S

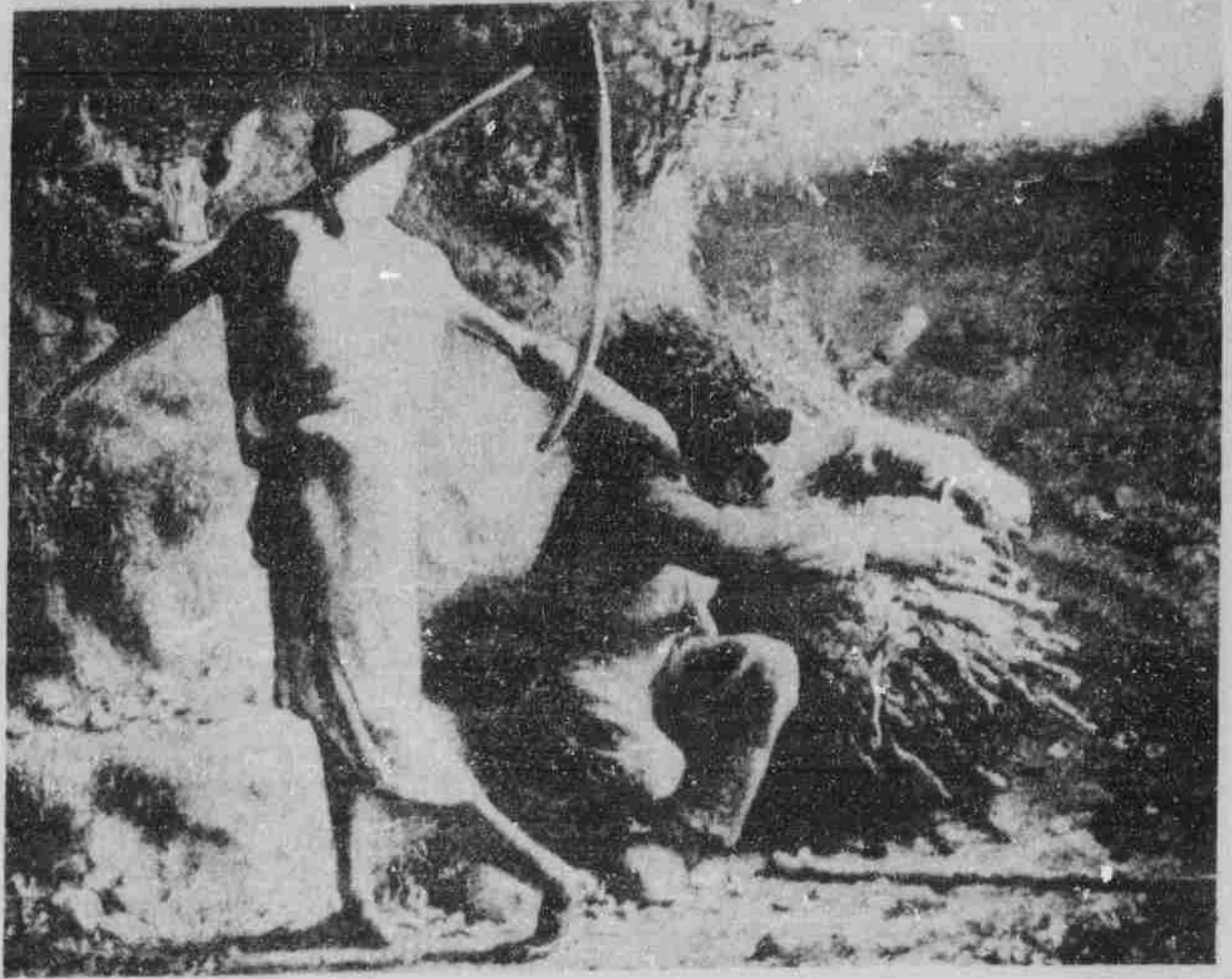
With Claire Wilbur/Calvin Culver/Lynn Lowry/Gerald Grant/Carl Parker
Screenplay by Jerry Douglas/Estimatecolor/Directed by Radley Metzger
an Audubon Films Release/In Color

"Has the same kind of power as 'Walking Tall.'" — Paul D. Zimmerman, *Dragonway*

It should have been a love story!

① BUSTER and BILLIE
COLUMBIA PICTURES/A DIVISION OF COLUMBIA PICTURES INDUSTRIES INC.
Park free after 6:00 either Rampark or Autopark.

entertainment



Jean-Francois Millet will be one of the artists featured in the "Romantic versus Classic Art" series this weekend.

French artists are film subjects

Showing at the Sheldon Film Theater this weekend is the sixth installment of Lord Kenneth Clark's most recent series, "Romantic versus Classic Art." This week's subjects are two French artists, Eugene Delacroix and Jean-Francois Millet.

Bastard of the great statesman Talleyrand, Delacroix displayed the elegance and arrogance of a born aristocrat, affecting a dandyish turn of dress. Unlike fellow romantic William Turner, Delacroix was an avowed intellectual. The range and depth of his mind, asserts Clark, made it difficult for him to be a painter since he could not, in the manner of anti-intellectual Turner, abandon himself to his perceptions.

Delacroix was the epitome of the frenzied, reveling side of the romantic movement, and many of his canvases hold scenes of indescribable carnage and ferocity, tigers and lions in plain view as symbols of his own boundless vitality.

Of all the artists in this series, Clark

holds Millet as being possibly the hardest of the lot to place into a category. His subjects were intensely romantic, but his treatment of the human figure was distinctly classic in its derivation. His unique ability to fuse the best of these two schools resulted in the creation of images both popular and enduring.

Millet's early works consist of deft pastiches of Correggio and Fragonard, curious in the light of his later fame coming from his paintings of peasants. However, his early work highlights the sensuality that Millet suppressed after his having heard a remark concerning it. Clark proposes that this disavowal of sensuality and the nude form was dangerous to his art and points out in evidence manifestations of buried eroticism in later works.

The films will be shown in the Sheldon Film Theater Saturday at 1:30 p.m. and Sunday at 3:00 p.m. They are open to the public and there is no admission charge.

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The CENTENNIAL

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