

ENTERTAINMENT

Freebie and the Bean

By Darryln Searle

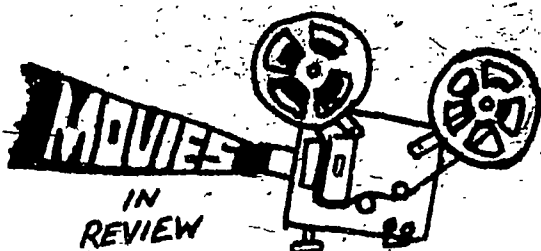
If you've had a hard day and you're psyched for a movie to help you unwind, do not see Freebie and the Bean. Basically a chase film, it's not too big on plot; yet it's full of action.

James Caan and Alan Arkin co-star as the two unorthodox cops who, by hook or by crook, are going to get Red Meyers' carcass behind bars. And there are plenty of laughs along the way.

Caan and Arkin aren't the righteous crimefighters that "Dragnet's" Joe Friday and Bill Gannon once were. Caan is a gun-happy bigotted cop who aspires to be chief of the vice squad so he can have "all the money he wants and an apartment full of prostitutes." Big brute that he is, Caan sulks over his bloody lip or scratched knee. Alan Arkin is the less violent "Mexican-Chicano" who wears white Sox and would rather stop for a cup of coffee or a sandwich than chase a hood. (The two don't even meet Adam-12 standards).

But, Arkin and Caan work well together and one would imagine that they had as much fun making the movie as the audience had watching it.

The longest and most dynamic scenes were of the incredible car chases, which made the chase in the French Connection look like a Sunday drive. Director Richard Rush used every stunt he could conjure up. He had Caan and Arkin hit a fire hydrant, mow down a parade, collide with innumerable cars, and for the big finish he had them drive off the highway into the third floor of an apartment building. As the commercial says: "It's a drive-in movie."



To add to the fun Valerie Harper and Loretta Swit play Arkin's wife and Red Meyer's wife, respectively.

Freebie and the Bean is not a classic. It does not have a deep social message (although there are some stark comments made about the police force of today.) It wasn't meant to be a film of great cinematic value, it was made to-be a lot of fun. And it is.

Freebie and the Bean is playing at the Strand Theatre downtown.

W I 61^{AM} / 91^{AM} C B

The Ithaca College foreign study program will be the topic of discussion on the Jan. 17 edition of ITHACA HAPPENINGS at 6:15 PM on WICB-FM. Join host Roger Chiochi as he speaks with Claire Allen, Director of Foreign Study and Laurie Hoffman, an assistant in the foreign study office.

The songs of Barbra Streisand will be featured on WICB-FM's "One of a Kind" on Sat. Jan. 18 at 12:15 P.M. Be sure to tune in as hostess Irene Yellon plays Streisand's greatest hits and relates the superstar vocalist's success story.

The Comedy of David Frys will be featured on WICB-AM's "Comedy Tonight" on Saturday, Jan. 18 from 8-8:30 P.M. "Comedy Tonight" is a weekly program which reviews the material of popular comedians. The program is hosted by Gary Bettman.

Joni Mitchell...Miles of smiles

By Michael Beecher

Imagine, if you will, that you are sitting in your room writing a film analysis for Intro to Film or something. A knock is heard on the door, you open the door, and there I am, your old buddy that you met at freshman summer orientation. I'm all out of breath and I'm holding a record in my hand, and I say "Hey----- (fill in your name)! I just bought the new Joni Mitchell album, Miles of Aisles (Asylum Miles of Aisles (Asylum AB 202)!"

"The new Joni Mitchell album, Miles of Aisles (Asylum AB 202)," you say, "is it any good?"

"I don't know. I haven't listened to it yet. Can I put it on your stereo?"

"Sure," you say rather hesitantly, because as you recall from the last time I played a record on your stereo, I dropped a beer can on the tone arm, and it knocked the crap out of your needle.

I take the first record of the two album set out of its cover, handling it like the crown jewels, and I place it on the turntable. Suddenly, you find your cramped dorm transformed into a giant auditorium, or maybe just a small cafe somewhere in Winnipeg. Some impressive looking fellow comes on stage and says, "And now ladies and gentlemen, it is our pleasure to present...Miss Joni Mitchell." And the music begins.

Like I said, record reviewers who try to make their articles sound like a work of art are a pain if the ass.

It doesn't happen that way, of course. You

could be driving into town with a dark cloud above you, or even in a Penn Central train when you first hear the album. The effect will always be the same. It is an intimate feeling that can only be recreated by seeing her in concert yourself.

And don't forget her excellent back-up band. Tom Scott is probably the best and most demanded saxophonist in rock music today. Along with Max Bennett on bass, John Guerin on drums, Robben Ford on guitar and Larry Nash on piano, the L.A. Express provides a perfect background to Ms. Mitchell's album cover that is suitable for framing, if you're into that sort of thing.

All of the songs on this album were recorded during Joni's recent world wide concert tour (during which she made a stop at Barton Hall), with most of them appearing originally on her six previous albums. Only one song, however, comes from her first album-an incredibly beautiful version of "Cactus Tree". She rarely performs any of her earlier songs anymore, explaining that she has changed those first songs.

There are also two new, previously unrecorded songs on this album: "Jericho", which deals with the invisible, unpenetrable walls we build around ourselves, saying "just like Jericho let those walls come tumbling down," and "Love and Money."

This is a great album, but don't take my word for it. Listen to the record sometime in a living room with a fire place, a cat on your lap, and a bottle of sherry shared with someone you care for. You'll see. It's an experience not found on any other live album today.



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