

arts

Freebie and the Bean

What do you think would happen if you put two policemen together on the intelligence squad, one a worried Mexican-American and the other a swinging single American, who likes to get something for nothing? The result would probably be something like *Freebie and the Bean*, now playing at the Westmount B. A delightful movie, sometimes funny, sometimes touching, but sometimes as brutal as a police story can be.

The movie deals with two police officers who are trying to convict one of San Francisco's top business men. However, while they are trying to nail him, they also have to protect him from being killed by a Detroit contracted killer. Many situations develop which makes the audience roar with laughter even though this is a serious police story. Watching these two policemen pick through garbage, wreck three police cars in their mad chases across San Francisco, and fight with each other, result in great amounts of laughter from the audience.

However, underlying the many antics which go on, there is the fact that these

two men are buddies. Each partner looking out for the other's best interests. The movie is filled with that invisible bond which keeps partners together. Such a bond can not be graphically shown, or verbally spoken but is filled with a deep respect the two individual's have for each other. Perhaps the action and feeling shown is like that expressed by brothers. Each part of the duality depends on the other half, even is one is incapacitated, which occurs in the movie.

Allan Arkin and James Caan do just a fine job in portraying this friendship. Caan plays the flamboyant easy going American, the one in perfect control of himself but with a sprinkling of the antics of an adolescent. Arkin, the Bean, is the Mexican with three kids and a lovely wife, played by Valerie Harper. The Bean is not quite as sure about himself or his wife as he could be. *Freebie and the Bean* rely on each other for most things, making the movie a deeply interesting look at police partners at work.

Freebie and the Bean is a funny, light and entertaining movie, well worth seeing.

Jay Fitzgerald

Renowned cellist Leonard Rose stars with Symphony

Renowned cellist Leonard Rose will appear with the Edmonton Symphony Orchestra under the baton of Pierre Hetu at the Jubilee Auditorium this Saturday at 8:30 p.m. and this Sunday at 2:30 p.m.

Born in Washington, D.C. and brought up in Florida, Leonard Rose has been acclaimed in the Times as "the master cellist who needs no comparisons with either predecessors or contemporaries to establish the fact." Entirely trained in the U.S., he was already a gold medal winner in a Florida state-wide competition at the age of thirteen, and while still in his early teens, Mr. Rose was awarded a scholarship with Felix Salmond at the Philadelphia Curtis Institute of Music. At 20, he was chosen to be assistant solo cellist of the NBC Symphony Orchestra. After four years, Leonard Rose left to become solo cellist with the New York Philharmonic, resigning in 1951 in order to fulfill innumerable recital and orchestral engagements.

Each season, Rose is heard over 85 times by audiences from Japan and Hawaii to Chicago, Cleveland, Washington, D.C. and New York, from Alaska and Canada to Mexico and South America and from the British Isles through the capitals of Europe to Israel. Hailed in Europe as "the foremost cellist of his country" Leonard Rose has been acclaimed by the press as

"an aristocrat of the cello, a virtuoso with grand style."

Acknowledged as a master artist/teacher, Leonard Rose is on the faculty of the Juilliard School, and the present first chair cellists of the San Francisco, Cleveland, Boston, Pittsburgh, St. Louis and



Toronto Symphony Orchestras, to name but a few, have all been from Rose's studio.

In recognition of his versatile and multi-faceted musical achievements, Mr. Rose was recently awarded an honorary Ph.D. by the University of Hartford, Connecticut. Through his performances and his teaching, this master cellist has had a profound influence on the cello life of many young people and many soloists and orchestral players. Leonard Rose plays a rare Amati cello dated 1662 which is described by experts as "one of the finest Cremonese instruments existing today." He is a collector of 'gem quality' old cello bows, some dating back 150 years.

This weekend's program consists of Rossini's *Overture*



Last minute preparations for Studio Theatre's World Premiere of Tom Grainger's *The Injured*. *The Injured* starts tonight at Corbett Hall and will run until January 18th, with performances nightly (excluding Sunday) at 8:30 p.m.

The GREAT GATSBY at SU Cinema

S.U. Cinema features the film version of F. Scott Fitzgerald's *The Great Gatsby*, Friday through Sunday, January 10, 11, 12. One of the most spectacular films of

1974, it is a classic portrait of the Jazz Age and stars Robert Redford and Mia Farrow. The film runs 146 minutes and is produced by David Merrick, directed by Jack Clayton.

The Great Gatsby in its 1974 version, marks the first time that a Fitzgerald masterpiece has been treated with the care and opulence necessary to capture the richness of the story and those it depicts.

Two years of preparation was required as production staff collected all the information on clothing, furniture, homes, hair styles, jewellery, even jelly molds, to recreate the era. Theoni V. Aldridge and Ralph Lauren designed and made over 2,000

costumes, some of them originals.

The sets were assembled under the direction of John Box, known for his work under David Lean, and winner of four Oscars for his work.

Robert Redford and Mia Farrow are known to everyone; co-starring with them are Karen Black, Scott Wilson, Bruce Dern, Sam Waterston and Lois Chiles. Mia Farrow portrays Daisy, a role that turned out to be the most sought after role among actresses since the competition for that of Scarlett O'Hara in "Gone With The Wind".

Show times are 6:05 and 9:05 with the features at 6:30 and 9:30 each night.

Who's Odds and Sods disappointing

Odds and Sods, The Who (MCA 2126)

The major problem with the Who's latest work is that after "Tommy", "Live at Leeds", "Who's Next", and "Quadrophenia", *Odds and Sods* simply doesn't make it. The Who are one of the most talented bands around, but this collection of previously unreleased material dating from as far back as 1964 is very disappointing.

The first three songs on the album are, to say the least, dull. They lack any of the dynamic energy that has made the Who famous. Only the fourth song indicates the true potential of the group. "Little Billy" is in the style of the classic, "The Kids are All Right."

With the second side and the last two songs on the first, a pattern begins to develop. Here is where the album shows its only real merit. It is an excellent record of the writing styles the Who have been

through, and some of their influences. "Glow Girl" just cries of "Tommy" especially the last lines of the song being "It's a girl Mrs. Walker, it's a girl." Another song obviously dates back to the "Who's Next" era bearing many of the techniques and arrangements utilized on that album.

Several of the songs are interesting for the fact that they don't really sound like the Who. "I'm the Face" (from 1964) sounds so much

like the Yardbirds, that if it had been released then the band would probably have been sued. On "Naked Eye", Townshend sounds like he has been playing with Wishbone Ash. One of his better solos make this song worth listening to.

Except for the fact that *Odds and Sods* is a good record of writing styles, I was not pleased with it. It is a fair album, but from the Who I have long expected far better.

Dave Garrett

Krapp's last tape for free

A production of Samuel Beckett's famous one act play *Krapp's Last Tape*, will be presented Monday, Tuesday, and Wednesday, January 13, 14, and 15 in 3-125 (Acting Lab) in the Fine Arts Building.

Krapp, played by William Gray, is a man who at the age of sixty-nine attempts to come to terms with himself through his past by listening to a tape he made of himself when he was thirty-nine. This

tragic-comedy is written in the tradition of the Theatre of the Absurd and is probably one of the most brilliant examples of dramatic monologue in modern theatre.

The play is directed by M.F.A. director Martin Fishman. Curtain time is 8:30 and tickets are FREE. Tickets may be picked up in the Drama Department General Office, Fine Arts 3-146 or at the door.