By Rick Eskin

I have never been so over-whelmed in such a short space of time by the greatness of an historical figure as I was while watching the movie, Lawrence of Arabia. The movie is brilliantly directed by David Lean, and the acting is superb. The story is based on the life of T.E. Lawrence, a British army officer who became a hero during World War I.

Lawrence was a man of many contradictions. He was a battlefield hero, yet he was also a pacifist. He was a brilliant strategist, yet he was also a man of great personal complexity. He was a deeply religious man, yet he was also a freethinker. He was a man of great courage, yet he was also a man of great vulnerability.

Lawrence is portrayed in the movie as a man of great vision and idealism. He is shown as a man who was willing to risk everything for his beliefs. He is also shown as a man who was willing to endure great sacrifice.

The movie is a powerful reminder of the importance of idealism and vision in our lives. It is a reminder that great things can be accomplished when we are willing to risk everything for what we believe in.

Discs au Tech

Jeremy Steig

Energy - Jeremy Steig (Capital) Bridging the gap between jazz and rock is what Jeremy Steig has been doing for many years. His latest album, Energy, is no exception. It is a lively, rhythmic and melodic work that is sure to please fans of both genres.

The album features a mix of originals and covers, including a version of the iconic jazz standard, "Take Five." The music is both contemporary and timeless, with a strong emphasis on improvisation and expression.

Faces

Long Player – Faces (Reprise) Faces is a band that has been around for quite some time. Their latest album, Long Player, features a mix of original songs and covers of classic rock hits.

The album is a testament to the band's ability to create music that is both timeless and relevant. Their sound is a mix of classic rock and blues, with a strong emphasis on melody and harmony.

Husbands

By Emanual Goldman

It must have been with a special sense of irony that John Cassavetes added the credits to the subtitle "A Comedy About Life and Death and Freedom," for Husbands is quite the opposite in every way. More tragedy than comedy, the film deals rather with ennui, frustration, and the lack of freedom. Unlike Cassavettes' masterpiece Faces, which delved into the depths of motivation, Husbands offers no new insights as to why people behave in certain ways – nevertheless, the film presents keen observations of what that behavior consists of.

Three middleclass husbands, on a two-day bar-hopping binge in NY, fly to London after one of them has a violent quarrel with his wife. The other two wives are not shown, probably because they are not yet at the breaking point.

The standard Cassovettes trademarks are in evidence: obvious improvement; close examination of faces and expressions; simple, repetitive dialogue; stark, natural settings; and fluid camera movement. At first, there is little delineation among the three men. Gradually, they begin to differ. Harry (Ben Gazarra) is upright, upright, Gus (Casavettes) is talker and a sly, and Archie (Peter Falk) is sincere but muddily in his thoughts.

Exactly what's bothering them is never clearly articulated. "We've got lovely wives," Gus says. "Only problem is to go home and make love to them." But since Gus's wife is never shown, we hear only his version. "I'm going to tell you what's bothering me," Archie begins, "but I forget what it is," which, in any case, is as close as any of them comes to explaining himself. "Aside from sex, I like you guys better, Harry comments. "I hate that house – I only live there because of a woman: the legs, the breasts, the lips." It is tempting to try to interpret their unhappiness as the resultant of the unhealthy behavior patterns we witness in the film, such as the cruelty and bitterness that they manifest. But it is difficult to play the horgot to a song just right, or the hypocholic male dominance suggested by Harry ordering his wife "on your knees," yet later claiming to a girl in London "I don't happen to have the masculine pretension that the man has to run things." However tempting such an interpretation may be, it is not justified by the film; all we can legitimately say is that three men are miserable, and that, in their misery, they exhibit a bit of sympathy. The basic causes are unknown; we can't even be sure that the causes are related to the institutions of marriage, particularly since the marital situation is hardly handled. How different would these men be if they were bachelors? In their own minds, however, the husbands consciously assign the blame to marriage; all the same, I doubt if Cassavettes necessarily intended to question the viability of marriage as an institution; rather, he simply wanted to record the widespread phenomenon of miserable husbands leading unhappy lives. In this, he succeeded. But for the causes and remedies, presumably, we must look into ourselves.

Lawrence of Arabia

By Peter Eskin

Lawrence of Arabia is a 1962 British film directed by David Lean, starring Peter O'Toole and Omar Sharif. The film is based on T.E. Lawrence's book, Seven Pillars of Wisdom, which chronicled his experiences during World War I in the Middle East.

The story follows Lawrence as he leads the Arab Revolt against the Ottoman Empire, and the British plan to divide the Middle East. The film is known for its epic scale and grandeur, and it is considered one of the greatest films ever made.

Husbands

By Emanuel Goldman

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The Rolling Stones

GIMME SHELTER EXETER STREET THEATRE

1:30, 3:00, 4:30, 5:30, 7:00, 9:30

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