"Lawrence"

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be a "sphere of influence" of a first-rate power. The moment Lawrence realizes this, along with the Arabs extreme reliance on him as the moving force behind "any' virtue that they can apply - that is when he must begin to question his actions.

But if he has failed to gain full freedom for his semi-native friends, he has also failed to become an Arab. His skin is white, his eyes are blue - that is why the Turkish commander found him so attractive. Further- more, he has never quite admitted his Arab ancestry. As a boy, in fact, he had learned the ways of the desert.

In other ways, however, he was very successful. As a charmer, he is an exceptional "beau" type, having been idolized by a people not quite two hundred. He accomplished the military defeat of an opposing nation almost single-handedly, leading men through hardships seemingly impossible to bear.

On the way to his successes, Lawrence overcame pain in a manner that most men look upon psychologically as well as physically. We are told ignoring the beat of a march as he puts it, with sponge and forefinger; we see him endure the desert as well to the point of attack is the American way, taking on just about everything as the Manhattan of the NYPL. Gould portrays what is described by Feiffer as "apathetic," the proverbial round-peg-in-a-square-hole, and the movie centers on the man's efforts to fight against anything or anybody. The plot builds carefully toward a climax which is further and further towards his breaking point and the turning point on the first of the "little" murders.

The title, however, is more subtle than it appears to be at first glance; murders are something the man is nothing to do with blood-and-butts killings. To Feiffer, it is very carefully that a man needn't be killed to have parts of him die. My main criticism of the film is that Feiffer has chosen to attach too many aspects of our cultural climate to his problem. It is, in fact, a thinness, a spreading of the film, but it is not explored further than the end of the single meeting. Because of such discontinuities, it is difficult to extract a feeling of direction from the movie.

The conclusions drawn by Feiffer are, in spite of this, a beautiful example of the creation of Gould for a character that is supe-rabtic, is a disturbed, disturbed character. American is extremely weak. There is some fault in the fact that Gould turns in such a fine performance in a part that the job of the Libraries? What is the job of the Libraries? How well do they do it? Suggested improvements

The M.I.T. Corporation Guest Committee on the Libraries Would welcome the comments of the members of the Community on: What is the job of the Libraries? How well do they do it? Suggested improvements

Please send contributions in writing not more than one 8 x 11 page to Mr. David J. Tobin, Office of the Secretary of the Institute 7-205.

The TECH

The last of the series of ex-basement people, Bud Wood, moved over to the guitar, and the pair started playing with Ronnie Lane, Ken Foster and Ian McLagan, the remains of an earlier Small Faces. The group's first album was superb rock, and subsequent tours have established their presence as being second only to the Stones among the British groups. This is not surprising to followers of the old Jeff Beck group; Beck's group experimented with everything that Led Zeppelin has since departed and created an extremely good job of introducing the pop-liberal slide and echo effects. So, to the present.

Long should have been a dynamite rock album, based on this heritage, but the Stones influence has taken over. This is not a criticism - Small Faces albums (backed up by the Faces) are among the finest releases of their career. He doesn't sing in any particular idiom, but the trademark is the happy sound that is roughly comparable to the pop-liberal style of playing.

The songs are all boyish: Bright Sun is a song about being the tremendous live recordings of "Feel So Good" Ronnie Lane, Ken Foster and Ian McLagan. "I'm Amazed." There is, however, an unlooked-for success - a few rough spots that don't quite make the album the success it should be.

The primary criticism is similarity of style in many of the songs, a problem that did not exist on their first album, or on subsequent, Stewart albums. There is no excuse for this; the group is capable of playing in many style from blues to the more driving rock imaginable, and the choice of a particular style does not work.

The only other real criticism is the fact that the group is not making good use of Stewart's talents as a leader. Even on its last album, there has been a tendency to distribute authority between Ronnie Lane, Ian McLagan, and Stewart. Some groups can do this and carry it off well. Faces and Feiffer have decided, and the leadership shows up in a few annoying places, a good example being their album.

In spite of the shortcomings, the album is a worthy and worthwhile piece of artistry, certainly one of the best of the year. For one, an enthusiastic, naturally waiting for the Faces to return to Boston.