

# Round Two, Oscar's Mediocrity Cause Of Hollywood's Downfall

by Douglas Rothgeb

If anything proved the decline of Hollywood as the film capitol of the world and the center of the cinema arts it was the Academy Awards Ceremony of the week past. Both in the very nature of the nominees and the selection of the winners (not only of last year, but of the last ten years and more) the American Academy of Motion Picture Arts and Sciences has shown that its interest remains in lining its already plush pockets and improving its show at the box office rather than in recognizing and rewarding true cinema artistry.

**Overgrown Popularity Poll**  
The Academy Awards are, always have been (with the exception of their early years) and probably always will be, little more than an overgrown popularity poll. The words on the award say "Best Actor (or actress) in a Single Performance," but what they really mean is either (1) Most Popular Actor in a Single Performance or (2) "Best Actor for a Performance He Gave Back in 1952 Because Somebody Else Got It Then."

**Best Actor**  
And then of course there is "Best Actor For A Single Performance Which Wasn't So Hot But He's Lost Out Eight Times Before So It's High Time Now."

In 1960 Elizabeth Taylor won the award for Best Actress because she had nearly died of pneumonia the year before; Gregory Peck won in

1962 not only because he gave a good performance in "To Kill A Mockingbird," but also because he had lost six times before.

**Strong Patriotic Feeling**  
Gary Cooper won in 1941 for "Sergeant York" due to the strong patriotic feeling of the nation, and the Academy, at that time. Sidney Poitier also just happened to be chosen the first Negro Best Actor at the height of the Civil Rights movement in 1963 and 1964. The list continues, Julie Andrews won for her role in "Mary Poppins" partly for her singing and partly because she had lost the lead in the film version of "My Fair Lady" to Audrey Hepburn.

**Curiously Predictable**  
The Academy's choices for Best Picture over the years have been curiously predictable. It is not necessarily the best films, but the largest and most popular which are declared the winners. This year's nominated films follow the same tedious pattern, as all the nominees, with the possible exception of "A Thousand Clowns," were all popular and, more importantly, all money-makers. What's more they were all depressingly conventional (including "Darling" to an extent).

The experimental, the progressive cinema was, as it always has been, ostracized and ignored. And, with a few exceptions, serious cinema which is big in impact, has had to take a back seat to the pictures which are so big in budget that they have little room left for impact. It has had to take a back seat to sword

and sandal epics and imbecilic "comedies."

**Hollywood Clique**  
What does all this mean? Very simply that the Academy Awards belong to that clique known as Hollywood. It is a big clique to be sure, but a clique just the same. For the Academy members vote for their own winners. They call it "being judged by your peers," but there are a hell of a lot of peers that haven't even been acknowledged as such, peers who are long-deserving of recognition.

**Fine, Unbiased Job**  
Year after year the Academy nominates, votes and congratulates itself for a fine unbiased job. They bestow honors on such imaginative, beautiful and moving films as "Cat Ballou," "Mary Poppins," and "The Sound of Music" and leave those trite, innocuous run-of-the-mill second-raters like "The Pawnbroker," "The Knack," "Dr. Strangelove," "The Train," and "Lolita" without mention. "Who cares if they win all those foreign awards? Just because the rest of the international film community thinks they are superb doesn't mean we have to!" that seems to be Hollywood's rationale.

**Also Ran**  
It is already a statistical fact that the American film industry, ninety-five percent of which is based in Hollywood, has already lost its position as head of the international cinema world. And before long the much overrated Academy Award will find itself also-ran.



**CHRISTIAN SCIENTIST:** Howard Irwin, C. S. of the Christian Science Board of Lectureship, discussed the "Dynamic Theology of Scientific Christianity" Friday in Husted 150.

## Famed New York Ensemble Provides Superb Evening

by John Pross

Without the least hesitation this reviewer can say that on the evening of April sixteenth Albany heard the finest brass ensemble in the United States.

The performance of the New York Brass Quintet was throughout characterized by superb ensemble and stunning solo work.

It was astonishing that trumpet, French horn, trombone and tuba could be played with such grace and facility. In the hands of John Swallow the trombone was often electrifying and Harvey Phillips' tuba ran the gamut from mellow baritone to bombarda organ stop.

The first half of the Quintet's program was an overview of composition for brass from the Middle Ages to the present. The "Canzona" of Giovanni Gabrielli, a Renaissance Venetian work, was sonorous and rich, while a suite by the Romanticist Ludwig Mauer was executed with almost string-like delicacy.

This last work proved that brass tone need not be ponderous.

**Transcription of Bach**  
The other two works in this group were a transcription of a Bach "Contrapunctus" and a "Suite for Brass Quintet and Piano" by Robert Nagel, first trumpeter of the Quintet. The Bach suffered from the transcription, as the voices were not of equal strength. In fact one often lost the French horn entirely. Mr. Nagel's composition was the usual, slightly-banal music associated with high school brass players. In this work, however, the horn had a lyric, Sibelius-like solo, in which the instrument was given the vibrancy of a mezzo-soprano voice.

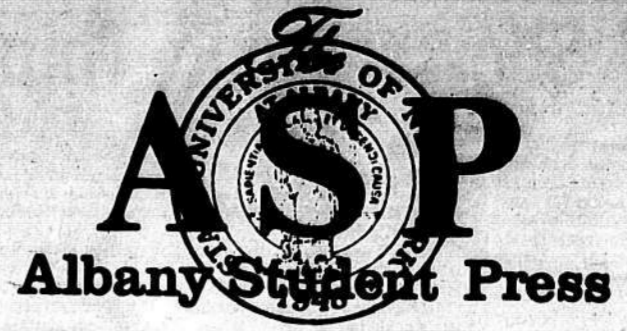
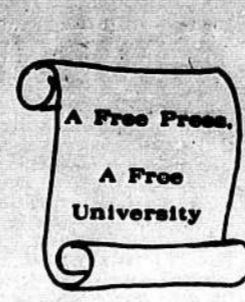
The second half of the program was nearly a thesis on modern music. It was a pleasure to hear these striking compositions, which the Quintet is not always able to present to the "paying public."

The first, entitled "Music for Brass Quintet" (1961), was an atonal composed in the pointillistic style. This term, derived from an art movement of the late 1880's, denotes small jabs of color or tone. This composition by Gunther Schuller was composed almost entirely of the staccato utterance of the tone row by each of the five instruments. The effect was sinister and commanding.

To the obvious relief of the audience the next modern composition was tonal. "Four Movements for Five Brass" (1957) by Collier Jones was placid, graceful and reminiscent of Aaron Copland. Alvin Etler's "Quintet for Brass Instruments" (1963) while a very competent piece of serial composition suffered by contrast to the Schuller. The last composition on the program was Eugene Bozza's "Sonatine" (1950). This typically French work was blazing and rhythmic.

The Quintet was enthusiastically received, but by a disappointingly small audience. The encores, again pre-twentieth century works, rounded out the program exquisitely. The first was another of Bach's "Contrapuncti." This one in C was slower and more clearly expected than the first. An anonymous Medieval sonata provided a lusty, jubilant conclusion.

**Next Was Tonal**  
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**PEOPLE AND MORE PEOPLE:** Students crowded into the first and second floor halls of Draper on Monday to stand in line in order to obtain the courses they wanted next semester. See story on page 4.

## Collins Says Lines 'Unfortunate' Announces Plan for Registration

The problems of registration and housing were the main topics of the press conference with President Collins Monday.

Collins indicated that the unusually long lines for pulling class cards were unfortunate. The cause for the problem was that the class cards were not finished in time. This was due to uncertainty where classes were to be held. He said he would make no excuse for this.

The President announced at the conference that for the remainder of the registration period students would draw their class cards according to the initials of their last name. The schedule for each day, he said, was designed so that the maximum number of students, which the registrar could process, would be able to draw their class cards.

**Waiting List for Student Housing**  
The question was asked at the press conference of whether or not

**Evening Includes Albany Anthology**  
"As We See It: An Albany Anthology" will be presented by English Evening Tuesday, May 10, at 8:15 P.M. in Brubacher Lower Lounge.

The program will consist of student views on campus life, professors, the English department curriculum and literary creations in general. The highlight of the program will be a parody written by Mrs. Barbara Rotundo and students: "Every Student: A Morality Play."

Also Harold Noakes, author of "Young Sun," will present his newest work, "The Unravelling String by Turnyp Green" with comments on the recent Cave controversy.

Students will read from Edgar Lee Master's "Spoon River Anthology" which, as a collection of amusing gravestone epitaphs, reveals that life is not always peaceful and simple in the American small town.

## Donovan Reinterprets Classic Works in Novel

In an attempt to reinterpret nine classic eighteenth and nineteenth century English novels, Dr. Robert A. Donovan, professor of English at the University, has recently written "The Shaping Vision: Imagination in the English Novel from Defoe to Dickens."

The novel will be published by the Cornell University Press on May 13. Two chapters of the book have been published previously. The chapter on Dickens was printed in "A Journal of Literary History" in 1962; the chapter on Richardson appeared in "Studies in English Literature" in 1963.

**New Perspective**  
Dr. Donovan, in his treatment of novels by Defoe, Richardson, Fielding, Sterne, Smollett, Austen, Scott, Thackeray, and Dickens has approached the subject with a new critical perspective.

His underlying assumption is that these novels are to be studied as imaginative constructs, that the novelist gives form to his subject matter in the act of imagining it.

The research for "The Shaping Image," which was supported by the Research Foundation of State University of New York, took five years to complete.

Extra buses will be provided from the new campus to Page Hall for the concert.

Organization and groups who wish to operate booths should contact their ideas via student mail to Mady Stein or Mike Ginsberg. The deadline for submitting ideas is May 12.

Also there will be a meeting for all booth owners on May 12 at 7:30 p.m. in Brubacher Hall. The weekend will conclude with a picnic on Sunday between 10:30 and 4:00.

Students interested in going should sign up on lists that will be posted in each dormitory, Draper and the Peristyles on May 9.

The picnic and the box lunch will be free.

**Receives Grant**  
Dr. Donovan has recently received another grant from the Research Foundation to undertake a study of the image in Victorian literature.

Dr. Donovan received his Ph.D. degree from Washington University, St. Louis. He also received his M.A. there.

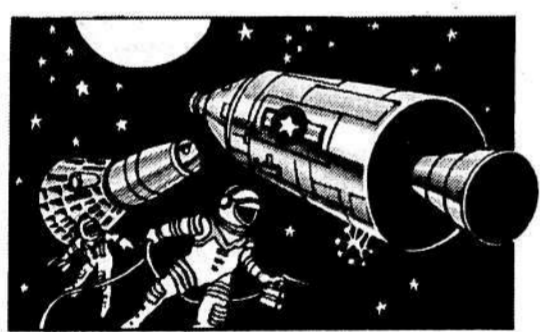
Until he came to the University in 1962, Dr. Donovan was on the faculty of Cornell University, Ithaca.

**Publishes Article**  
During the past eight years he has been a regular contributor to "Victorian Bibliography." He has also

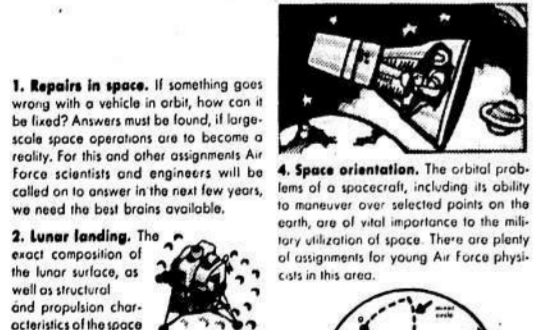
peace of the world."

**Accelerating War**  
Crawford will present and defend the Johnson Administration's policies and thinking on the accelerating Vietnamese War. Hardy will present the view that the United States presence in Vietnam is disastrous and unfortunate.

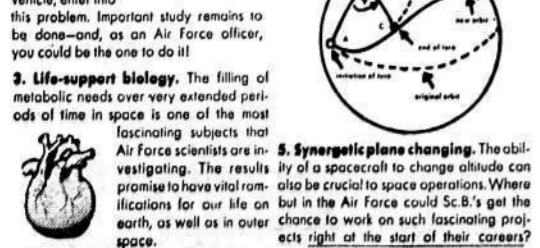
## Here are 7 knotty problems facing the Air Force: can you help us solve one?



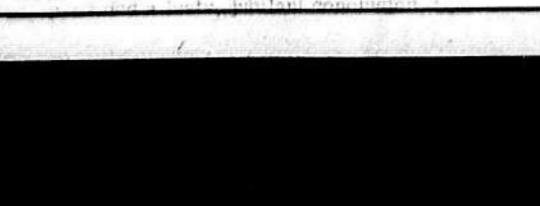
**6. Space propulsion.** As our space flights cover greater and greater distances, propulsion—more than anything else—will become the limiting factor. New fuels and new propulsion techniques must be found, if we are to keep on exploring the mysteries of space. And it may well be an Air Force scientist on his first assignment who makes the big breakthrough!



**7. Pilot performance.** Important tests must still be made to determine how the pilots of manned spacecraft will react to long periods away from the earth. Of course not every new Air Force officer receives training in research and development right away. But where the most exciting advances are taking place, young Air Force scientists, administrators, pilots, and engineers are on the scene.



**8. Space orientation.** The orbital problems of a spacecraft, including its ability to maneuver over selected points on the earth, are of vital importance to the military utilization of space. There are plenty of assignments for young Air Force physicists in this area.



**9. Synergistic plane changing.** The ability of a spacecraft to change altitude can also be crucial to space operations. When the Air Force could S.C.B.'s get the chance to work on such fascinating projects right at the start of their careers?

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BE PART OF IT—AMERICA'S AEROSPACE TEAM

## Two Journalists to Discuss Policy Of U.S. in Southeast Asia Today

Two outstanding journalists will argue the pros and cons of the Vietnam war in a debate being presented by the Forum of Politics. The program, entitled "A Great Debate on the Vietnam War" will take place in Page Hall at 12:25 today.

Kenneth Crawford will argue the affirmative, and David Keith Hardy the negative of the resolution: "Resolved: That the American presence in Asia is necessary to preserve the peace of the world."

**Newsweek Columnist**  
Kenneth Crawford is a highly respected columnist for the weekly news magazine, "Newsweek," and also is a contributor to many other magazines. In addition he has made several trips to Asia on fact-finding missions.

David Keith Hardy is a noted free-lance reporter and photographer who has covered and been in conflicts all over the world since World War II. At various times he has done work for "Look," "Time," "Inc." and NBC. Within the last year he has been to Vietnam, Thailand and Cambodia, doing films and gathering facts.



Kenneth Crawford



David Keith Hardy