

Yearbook Reflects University

After months of careful selection, composition, and planning, the Torch has finally been put into general circulation. From a task which began last Spring, Torch Editor William Colgan has managed to produce what in our eyes is a competent and reliable reflection of the story which is the State University of New York at Albany.

Incorporating some of the best photography that has ever been made a part of any Pedagogue or Torch, the yearbook staff has created a tasteful photo-essay of this past year's events.

A yearbook, in Colgan's view, a view with which we heartily agree, comprises the impressions one receives after going to school here, living here, and taking one long, direct look at things as they are here.

The question arises, "Has the yearbook fulfilled its true function?" Briefly, it has.

Much of the violent objection to the yearbook centers on its theme, "A University on the Make." Completely disregarding the explicit intention of the editor as evidenced in his write-ups, (i.e. "The New Campus rising out of the wreck of the Albany Country Club is the most obvious example of our University on the make"), students chose to interpret the phrase in its most derogatory sense.

They have since proceeded to find or manufacture any possible evidence to prove their contention that the yearbook was intended to degrade the school in general and individual groups in particular.

We would like to point out that the phrase "on the make" is still a living

part of our vocabulary in a very respectable sense.

In the December, 1964 issue of the Saturday Review, David Boroff (with whom this University has had previous acquaintance) discussed "Status Seeking in Academe." In it he compared the University to a family "on the make."

He calls the result the "lower middle-class syndrome" and says that it "is characterized by an intense desire for respectability and by a pervasive insecurity."

The current controversy over the yearbook has only served to prove that nothing could be a more fitting description of Albany State.

To the objective reader, the yearbook gives a comprehensive picture of student life at State. Both the good and the bad are there, often side by side, as they exist in reality.

From the opinions expressed at the hearing Monday night, and those which have been made during the week, it is obvious that students do not want to admit that they are not all they would like to be.

They look into the mirror of the yearbook and they do not like what they see. Their "desire for respectability" is far greater than their willingness to take a good look at themselves and their shortcomings.

We are glad to see that students are concerned about the way the university appears to the outside world. But it is not for the yearbook to present the favorable image. This can only come from the students and the University.

The yearbook reflects what the students provide to be reflected.

Focus on Faculty Art Professor Combines Wit, Talent For Candid View of Art, Society

by Cynthia Goodman

Mr. Thomas O'Connor has the wit of the Irish and eye of an artist. Put them together, and the result is some candid and amusing views of contemporary art and society.

"It's nice," is Assistant Art Professor, Tom O'Connor's initial comment on the new campus complex. "It promises to be a very handsome campus when it's complete," he continues, "It's certainly better than what's being done on any other University in the country."

However, Mr. O'Connor has some interesting objections. First, as a lithographer, Professor O'Connor confesses that his work is not to create a little dirt in an immaculate studio. In fact, O'Connor predicts that the crisp white newness of the campus will present some real problems in housekeeping.

"They're either going to have to hire twice as many janitors," he predicts with a grin, "or keep the visitors away."

Less Decoration

Secondly, as his personal comment on the Durrell Stone style, O'Connor would have less of the decoration of the ornate campus structures.

"I think they could have made it a little simpler. They would be better off using the money they're spending on decoration for facilities," however, he adds enthusiastically, the new facilities of the

campus will be "the most rewarding thing about the move."

Finally, the Professor warns, the ultimate success of the campus will depend on the skill with which additions are made to the existing layout, for, according to O'Connor, the excellence of Stone's design is in the interrelationship of the buildings rather than in the superlative quality of any one.

An avid fan of old structures rather than new ("If we had the space we need, the old campus would be fine,"), Mr. O'Connor reflects that the new showplace will necessitate "keeping up an image."

"The Scourge of the Middle Class"

On the subject of contemporary art, Mr. O'Connor is no less outspoken.

He speaks of the "False sense of cultural development" of the American middle class. He complains of the tendency of the bourgeois to buy "something that will match the sofa, as decoration rather than art. There is no longer any personal attachment to a work of art, no enjoyment of a painting for what it is."

There is, O'Connor also feels, a decline in "intellectual painting." "There was a time when a painter had to make a discovery about himself and his work before he could really create something. He had to get involved in it. Now (up Art) is a purely visual experience. It is more scientific than artistic."

Because of the lack of anything beyond the physical impact of the work, Mr. O'Connor speculates that his two and a half year old son Sean could "understand" about as

much about Op as any adult could. Because of the limited extent of experiment possible in this field, Professor O'Connor also predicts its demise in a relative short time.

The lithographer has little confidence in the extent to which motion pictures can become an art medium. He uses the Warhol experiment to which the medium has been put. (One of these creations was an 8-hour film record of an old man sleeping.)

As for movies in general, Mr. O'Connor good humoredly assures us that "Movies are worse than ever. I go to a serious movie to laugh."

Of course, Mr. O'Connor explains, many phases of the popular art forms are not understood by most people because the artists are creating for a "different audience." He comments curtly on the relatively large element in the major art fields that is homosexual. "Whether we like it or not," he points out, "it's there." As far as the artist is concerned, it is "What hangs on the wall that is important, not what the artist was."

"Plans for the Future"

O'Connor hopes eventually to have a graphic workshop in the University in which students could produce folios of prints rather than the single sheets of lithograph prints which are now possible.

As it is now, O'Connor good-naturedly complains, he misses the stimulation of working with students who are Fine Arts majors and he looks forward to the establishment of the new school of Fine Arts.

The only note of real anger comes into his voice when discussing the lack of any real cultural or artistic understanding in most people. Most of the grade schools and high schools, he feels, stress math and science at the expense of art and music.

"The Unsophisticates"

Most of the students at State, he says, are not "sophisticated." "Nine out of ten students here don't know what's going on in the art world today, and they don't care to know. Everything is this push for progress."

"I feel sorry for students today, they just don't know the basic facts of their culture. Things like jazz, and the new art forms are now, they're contemporary. They could relax with these things."

Of course, he adds with a wry smile, "They are interested in more important things. There are, also, so many distractions today like movies and television. (Movies are worse than ever; I go to a serious movie to laugh!)"

"People may think I'm narrow and can't appreciate what they are doing, but then they aren't aware of what I'm doing either!"



PROFESSOR TOM O'CONNOR works at setting up one of his lithography prints in his Draper Hall workshop. Eventually he hopes to have a graphic workshop.

Ninth Annual State Revue Opens May 21



Tickets To Go On Sale Today

In 1954, the Moving Up Day committee decided to produce an All-College Show at the conclusion of MUD to "unite all the classes." The show was an original revue which featured Neil Brown '54 as the accompanist.

The following year, the show was not presented as part of MUD, and the production became known as the All-College Revue. Again the production was an original revue, and the directors borrowed \$350 from surplus to stage the play. In 1956, the Revue again presented an original work, "It's A Social Thing."

However, in 1957 "for the first time since it was originally presented, the production was a 'prepared play' - "Plain and Fancy." The production was presented on Parents' Weekend in March with the assistance of Karl A. B. Peterson, Paul Bruce Pettit, James Leonard, Jarka Burlan, and J. T. Phinney, faculty advisors.

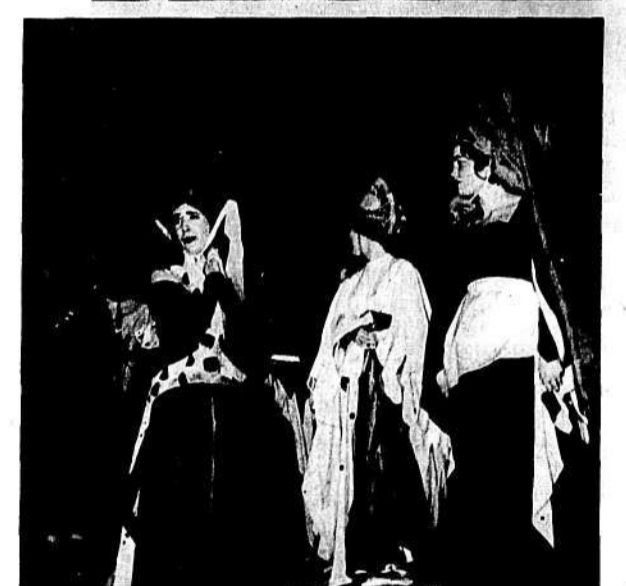
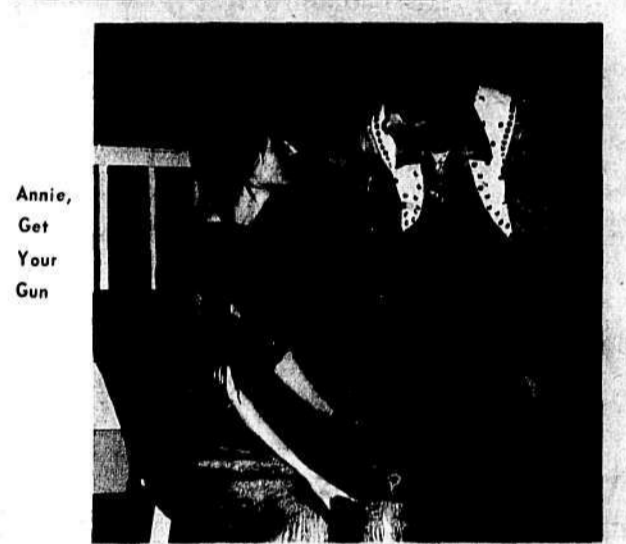
"The Boy Friend," presented in 1958, established the practice of presenting the Revue unaffiliated with any other weekend.

In 1959, the Revue hit the "big Time" with "New Girl in Town" when the original costumes and drops were rented for the Albany production.

Robert Steinhauer, '62, directed the Revue for the next three years, presenting sell-out productions of "Guys and Dolls," "The King and I" and "Kiss Me, Kate."

In 1963, Lee Liss '65, who had assisted Bob Steinhauer in "Kiss Me, Kate," directed "Annie, Get Your Gun," followed last year by "Once Upon A Mattress." Miss Liss is also the director of this year's Revue, "Damn Yankees."

Tickets for the Revue go on sale today at the Peristyle Desk from 9 until 2 and will continue through next Friday.



Annie, Get Your Gun

Once Upon A Mattress

Guys and Dolls

The King and I

Robert C. Peterson

COMMUNICATIONS

Student Blasts Yearbook, Called 'Sloppy, Sickening'

To the Editors:

I think it only appropriate that Mr. Colgan be lambasted in what was at one time a publication under his control. He has done, in my outraged opinion, a sloppy, sickening job.

This is not the opinion of a layman; I was associate editor of a yearbook at one time, and came close to being on the staff of this one—which would have been a mistake, considering the results. Even a layman can see that this year's editor has done next to nothing for the salary he is receiving.

the budget stand another color show, or was that done for "effect" by several seniors who have left school long since could have been dropped with a little forethought; but arranged from wildly imaginative and dull, uninteresting (in all cases they were awkward; Mr. Curtis has pored a little basket— he could obviously go on forever, I will restrain myself.

Mr. Colgan and his associates have done an unparagonable job worthy of those who are supposed to be members of a University. It is respectfully suggested that the student body pay very close attention to the choice of next year's editor; matters can still be serious. Close supervision of the staff is to be heartily recommended.

Linda De-By

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Torch Fails to Represent Student Life on Campus

To the Editors:

I have just finished examining my copy of Torch, 1965. There is little to commend in it.

The yearbook can be faulted on two major grounds. The first is the fact that it clearly fails to present even the slightest indication of the breadth and essential quality of stu-

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BY THE CLASS OF 1918

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Deadlines for advertisements, notices, and communications are Sunday night for the Friday issue, and Thursday night for the Tuesday issue.

