Facility Members Approve Curriculum Revision Plan

In TRIED interviews Tuesday and Wednesday, faculty members expressed enthusiastic approval of the Independent study and seminar program proposed by the Curriculum Revision Committee. Committee chairman Prof. Robert E. Borchardt fired off the following comment to Raider last week: "Generally it was felt that the new provisions would go a long way toward stimulating a greatly needed intellectual involvement.

Associate Professor of Education Martin G. Decker stated that the plan is "certainly a giant step for large majority of students. There is a general feeling of noninvolvement over the subject matter, he believes that the new seminar teaching, divisional requirements, and seminar classes, will give the student some chance to have more impact upon the curriculum's design.

According to Associate Professor of Religion Dr. C. Freeman Sleeper, under the new curriculum the "student can get almost anything he wants from the College." In the past the curriculum provided the structure, now it is "up to the individual student to do his own work," he noted. "Most students come here prepared to do more than they are allowed to do." The new curriculum offers an attempt to "help students create" he added. Sleeper feels that the new curriculum will have the effect of attracting a more "heterogeneous" student body.

Professor of Mathematics Robert C. Stewart stated that the freshman seminar offerings make it "the responsibility of the student to make their course relevant." Through the seminars, the College is attempting to meet the freshmen students' interests in at least one area by asking, "What do you want to do?" he added. Sleeper pointed out that one of the advantages of the open semester offering would be the placing of a student in a new learning situation. The free semester, he feels, would allow the student to integrate academics with practice in the field. "It is an attempt to overcome the gap between theory and practice."

Becoming a focal point of attention at the Convention, where his delegation received the votes originally given to Lester McNulty, Delegate Regular, Bond presented his plan to continue his career in April, 1968, where he was prevented from taking his seat in the Georgia state legislature by members of that body who objected to his statements opposing the Vietnam War and supporting protest groups.

Bond was a special election to fill his vacant seat in January of 1967, after he was appointed to fill the seat by the Georgia House to seat him, following his third election in November 1966.

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Sleeper took note that this new curriculum would "allow the student to integrate academics with practice in the field. It is an attempt to "overcome the gap between theory and practice."

In welcoming the open semester plan, Dr. C. Freeman Sleeper, professor of Religion, said that the new curriculum would allow the student to integrate academics with practice in the field. It is an attempt to "overcome the gap between theory and practice."

Kurt Questions P.E. Suggestion

"If I feel that the curriculum is going to be revised, then we will proceed," said Bond. "But I do not think that the proposed physical education program of the Curriculum Revision Committee is the best possible. It only fulfills one of our four objectives." Thus did Carl Korsh, Director of Athletics, express the hope that the proposed P.E. program could be amended during a TRIED interview Tuesday.

Kurth proposed an alternative program that would meet the four basic goals of the P.E. Department: 1) To have each student attain a minimal level of physical fitness. 2) To have each student attain a minimal proficiency in swimming and water survival. 3) To have each student proficient in at least one sport that he can carry over into later adult life. 4) To have each student regularly participate in some sort of physical activity for a period of one academic term.

Under the proposed program, every entering freshman would be required to enroll himself in some form of physical education courses to meet the requirements of P.E. in order to fulfill the requirements of his major.

A student who fails the swimming test, he would be enrolled in either beginning or survival swimming. If the freshman fails the physical test, probably below 50% in swimming and water survival, he would be placed in a fitness class. Each student would then be placed in a "'carry-over" sport, he would take one quarter of an academic term.

After the initial requirements were fulfilled, the student would participate in some sort of physical activity in a sport of his choice.

UHar Debaters To Defend New Left Positions

"Resolved: That the New Left is not Communistic" will be the topic of the debate at the University of Hartford, December 10 at 11 a.m. AIBach Auditorium.

Professor R. S. Johnson, a news commentator and author of a forthcoming book, "The Anatomy of Young Americans," will take the affirmative side. U. of R. Assistant Professor of Political Science Dr. Darryl B. Baskin and Claude G. Showalter, vice president of the U. of H. debating society, will argue the negative. The debate will be held in conjunction with the annual meeting of the American Political Science Association, which will be held in Hartford December 10-11. AIBach Auditorium.

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In the past there has been little or no attempt on the part of students to extend upon the scope of their curricular studies by engaging in some way an extra-curricular sports or hobby course. Nevertheless, a group of students has discovered in their endeavor to bring vitality into one of their studies, this band of basketball players involved in the "literatures of the Irish Renaissance," in collaboration with several dramatic students from Hartford College, has independently chosen, adapted and edited a one-act play based on James Joyce's "Ulysses," with the enlightened encouragement of Professor O'Hare, who teaches the course. The play itself will be performed this Saturday in Goodwin Theatre. Its content and dialogue have been extracted from the Circe chapter of Joyce's famous novel. The production is variously described as "black comedy" and "theatre of the absurd," the one seeming to agree upon a single definition, but what one can agree upon is simply the fact that it is an hallucinatory episode which conveys most, if not all, of the major themes in the novel. There are fifteen students involved in this production, a sum of whom have created an apparently elaborate technical background for the play, including tape recordings, slides and a light show. Although, "Bloomsnight" is a self-proclaimed "amateur" presentation of Joyce's poignant novel, Eric Rabjohn, who portrays the lead, has had sufficient previous experience to tackle the role and his colleagues, both actors and actresses, are by no means inadequately equipped for their task. The lead may not be professional, but they are, at least, thoroughly involved and committed to the appreciations of their study.
The Beatles’ first album for Apple has aroused much criticism in and out of the record industry. It has generally been considered a letdown, a reversal from their development as serious artists, a cheap capitalization on their phenomenal success. “New wave” critics have blasted it for its lack of profound musical or lyrical statements. Progressive rock fanatics scoff at the overall simplicity of the material. The huge number of crowd-followers are confused and angry, because they have to throw away their file of flowery musical terms they have learned and to grasp suddenly the importance of strict musical arrangements. (Ticket to Ride, Day Tripper, You Really Got A Hold on Me, and so on).

Like other Beatles tracks, those on Pepper were always understated. Their music was likewise tasteful and subtle. What followed were hundreds of attempts to outdo them in the recording studio, resulting in unlyrical and unmusical trash in many cases; the rest simply being studio tricks, and package them as one song than to produce a cohesive, balanced arrangement.

Their musical development from ‘Help!’ onward made them almost ashamed of their early stuff. It may well be said that they achieved the pinnacle of development in Pepper. At this point, they saw what this album had done to rock at large, and began to realize, with the help of the blues and r & b revival, that perhaps rock’s real power and beauty lay at its roots. What mattered in the early British days was how much intensity and power one could pack into a short song. This put a great pressure on the artist to be honest with his music and get down to the raw nature of it. Unlike the pop music for the past decades and the wop rock and black music for white suburbs of the early decade, these new groups had to rely on themselves and their musical blend, not being able to hide behind a wall of violins or cliches.

The result was intense excitement and one hell of a lot of concentration in two minutes. This is what was approached in the blues revival; but blues is still a source music, and is not well suited to express much more than its usual theme of being down and out. Its mood is essentially sad, even if sweet, and what rock has needed the past few years is heavy but happy music, as it had in abundance four years ago.

The Beatles to the rescue. There is some very heavy stuff on this album, in fact, there are a handful of songs which approach their heaviest ever (Ticket to Ride, Day Tripper, You Really Got A Hold on Me, and so on). There are nice songs, and funny songs. There are “message” songs. Missing from the old days is only that one stunningly beautiful sweet ballad found on each issue (P.S. I Love You, All My Loving, And I Love Her and If I Fell, I’ll Follow the Sun, Yesterday, Michelle, If I Needed Someone, Here, There and Everywhere...) There are no sweets because their others were written and recorded in a period of self-discovery. Like any personal love, their ability to produce, though they never admitted it very much, astounded and overwhelmed them. After Revolver they entered a stage akin to a romance tapering off, offering nothing new and magical. If anything, the music on Sgt. Pepper was very dry, though perhaps brilliant. This collection is like a reunion with an old friend, bringing back nice times, laughing at things done, and exaggerating what used to be. These songs are just that: casual, showing some insight into things, complete, and sometimes bawdy and exaggerated. They have taken stock of things on two records, and now face the choice of going back to complex stuff, or refining the light music of the first seven (English series) albums.

What one gets from talking with those reasonably close to them, it seems that they are now willing to go in virtually any direction, so long as it looks honest and rich in life. They are still extremely suspicious of phoniness in the Establishment, social and musical, and want to be utterly open in whatever they do. Privacy is still of utmost importance, and violation of their personal freedom is bitterly hated. And now, having gained widespread respect due to Pepper, they wish to export some of their independence, but only in subtle, small doses.

John has moved back to London with his pregnant bride-to-be, Yoko Ono, the Japanese artist, whose divorce is still pending. John’s own was granted several weeks ago, on grounds of adultery. He is also
in other hassles. He was convicted of possession of cannabis last week, but fined only 160 pounds because of his spotless record, and the nature of the seizure. The stuff was found in an old envelope Lennon kept (as he does all old papers and memos), and was several years old. He had smoked regularly only through his first conversion to Subud, an eastern philosophy-religion.

Bound to raise a furor is also 'Two Virgins', John and Yoko's album, to be released 6. January. Capitol, which releases Apple, wouldn't handle it, but Bill Cosby's Tetragrammaton Records will, sending it out in individual brown wrappers. What is touchy are the covers, one with a front view, the other a rear look, at the two naked. Now many stores won't accept orders.

Another trouble John has is with public accounts of his usual way of life. He is the most suspicious of the group, and is very difficult to get into an initial meetings. His habits and manners are also aggravated toward newcomers. Hence, there is little understanding about him as a person, and copy editors, hurried to get something out, distort his character. He is quite happy when he is occupied, would simply rather be left alone, and has perhaps adjusted to the change in his status less than the other three, partly because of fear, partly because of his intense independence and not giving a damn about strangers' opinions.

Paul is always moving. His latest discovery, Mary Hopkin, had the best-selling record around the world since 'Hey Jude' (strange), called 'Those Were the Days' recently. She is being criticized by the underground because she is nice and simple, but they had better get accustomed to it. McCartney is the brain of the group. He loves to dabble with little musical phrases and nuances, and always writes the tightest melodies, and astonishingly simple, yet full arrangements. He is extremely restless; success hasn't satisfied him, and he continually searches for something interesting to be challenged by. He roams London's streets, now very dull, looking for something new. London, however, is quite dead, America has taken over again in popular music; Englebert Humperdinck is the top recording star.

Chances are that he will find satisfaction, if ever, in his own music. It is taken for granted by many musicians that he is a genius, and he should do something with his talent. Production is taking more of his time; he has built a studio at his home in town. He has worked on several outside writing projects, has improved his amazing voice, and can play just about anything now. He wants to start touring again, unlike John.

Ringo has become a superior drummer, always putting in the right move. He is undecided about hitting the road again, because he is very tied to his family. His life is filled with photography and television, his estate and tree house. Still the simple guy of the four, he hasn't entertained much since John and Cyn's breakup. But he is still the glue of the group, or, as John once said: "Whenever I get heady, I just look at Ringo and remember we're still only human."

George is beautiful. Ever quiet, his inner calm has let him develop more than the others, has permitted him to explore new areas without being messed up, and gives him an uneasy sense of timing and
presence. It is said that he is the most tasteful and appropriate guitarist anywhere. Everything he does is understated. Even his voice is the softest of the four. A superb technician, his songs stand out as models of consistency and cool mystery. He wants to tour, too.

'Back in the U.S.S.R.' was written after Britain devoured the pound. By extension, Britain became Russia and its rather windy claims of superiority. The song is a bouncy. Moscow girls replacing Californians, three countries mixed together continually, and a ludicrous "U.S.-apple pie-arrangement. Dear Prudence' is one of several songs written about Maharishi Mahesh Yogi's retreat. We hear that Prudence Farrow, Mia's sister, is too hung up on meditation to loom up and take life as it is. 'Sexy Sadie' is about the mystic himself. 'The Continuing Story of Bungalow Bill' tells us about Bill, who meditated in the morning and murdered animals in the afternoon. And there are Bills everywhere. The distortion of reality is made clear by Bill's mother explaining away the children's question if killing wasn't a sin by saying "if looks could kill, it would have been us instead of him."

It is a typical cowardly, stupid, execrable reply of adults who should know better, especially in face of youth's innocent correctness. There is raunch. Paul asks "Why don't we do it in the road?" as Jerry Lee Lewis after he'd been kicked in the groin. Side three has four reasons. 'Birthday' is loud and fun, and old-days song. 'Yer Blues' is a London daily's front page bearing the news of Robert Kennedy's death. The song is a vast melange of themes: The Church, death, drug abuse, sexual symbolism, and being "with it". It is very scary, when the charge of hearing John imitate Mick Jagger wears off.

'Revolution 9' accounts sixty years of history. You can hear pre-World War I Europe in distorted tones; then chaos, false hopes and frantic rallies, burning cities, uncomfortable, warm voices, contemporary commentary, and a football chant at the end. It is a disquieting mood-senal, very explicit if one listens with a chronology in mind. It is replete with small things, layers upon layer, which repeat themselves throughout, giving one a feeling of unplanned continuity. It is effective because it is a disinterested account. A strength of all Beatles social comments are that they are either sad and reflective or disinterested, seemingly through the open eyes of a youngster. There is never angry, personal offensive involvement. They always imply with their lyrics, unless they want to be bawdy for the sake of a good time. (This has been their musical strength too.) Their instrumentalss have been consistently the tightest in rock. Nothing is overdone. They were the first pop group to use two guitarists as melody players, making rhythm work more than just strumming loud chords, bringing blend to the guitar, which groups like the Byrds later perfected.

They are again the ultimate chroniclers of the times; they have caught the trend back to root rock, and have made a simple and varied album, representing white music over the past several decades. There are no apologies, as there need not be. The songs are all strong and confident. Their noise is still unquelled. And noise is the mark of the greatest artists. Otis and Aretha and the Stones and Byrds and Buffalo Springfield and Presley and Donovan and the Tops and Cream and the Kinks and B.B. King and Dylan and Paxton and Baez and Anderson and King Curtis and Petes, Paul and Mary and others have it -- that sense of having felt the real thing in life, and being able to transmit it to their audience. Because they know their music is real, they can open up and be honest, and engolf their disciples in it.

One may tire of the album after a few plays; but a few days after he has put it down, he will realize that there are many songs he would like to hear, that will stay with him because they strike a key chord in him, that will go back to their drinks and leave this folk music to those who feel it. They are again the ultimate chroniclers of the times; they have caught the trend back to root rock, and have made a simple and varied album, representing white music over the past several decades. There are no apologies, as there need not be. The songs are all strong and confident. Their noise is still unquelled. And noise is the mark of the greatest artists. Otis and Aretha and the Stones and Byrds and Buffalo Springfield and Presley and Donovan and the Tops and Cream and the Kinks and B.B. King and Dylan and Paxton and Baez and Anderson and King Curtis and Petes, Paul and Mary and others have it -- that sense of having felt the real thing in life, and being able to transmit it to their audience. Because they know their music is real, they can open up and be honest, and engolf their disciples in it.

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Before they go, though, they should listen closely and with an open heart. Then they might see why the Beatles are still the most popular group in the world. This album will not inspire great musical claims as Pepper did. It will not cause riots, as their first three did. But it will settle into the rock discography as the most complete and nicest album of the year. And it's time those qualities became standards again.

But there is something else that must be mentioned. One never knows what it is.
How to find the one beer to have when you’re having more than one.

Cut out arrow. Place pin through center of arrow and through center of circle. Spin arrow. It will come to rest at the one beer to have when you’re having more than one. (Hint: It’s the best-selling beer in the East.)
UConn Tops Icemen 9-1

The Trinity hockey team opened its season with one of its roughest periods of the year last Tuesday, losing to UConn at Storrs Arena. The Bantams are at Hartford Arena tomorrow night to face M.I.T. at 8 p.m.

The contest set some sort of record in itself. It was the first time since the 1960s that a major Trinity team has played a UConn club.

UConn was paced by Art Estrada, who scored three goals. The Huskies tallied five goals in the first period to take a quick 5-0 lead. The first score was notched after 3:30 of play. Estrada got two goals and one assist in the second period as UConn continued to score.

Frank Pawlow scored Trinity's only goal after 12 minutes to play in the second period. Junior Henry Barkhausen was credited with an assist on the play. The Bantams played with a pair of "rookie" goalies in the cage. Neither Sheldon Crosby nor Skip Hastings had played goalie before this year. Last year, Sandy Tilney, '68, was in the cage for the Bants.

Season Opens For Squash, Swordsmen

The first complete sports weekend of the winter season features the opening of both the squash and fencing season.

The varsity squash team, captained by Mike Beautyman, enters the Navy tomorrow at 8 p.m. and M.I.T. here tomorrow afternoon at 2 o'clock. The frosh team, coached by Mike Moonves, also meets M.I.T. Saturday.

The fencers, captained by Joel Greenspan and Kay Viscidi, play Brooklyn College as their season's opener in an away contest tomorrow at 8 p.m. in the Hartford Arena.

The New York Rock and Roll Ensemble

Come See New Rock Sensation
Concert-Dance
at Orange Candle-East
Willimantic, Connecticut

Greenblatt, Pantalone, Dupont Star; Hilltoppers

The Williams basketball team came, saw, and fouled their opponents in the closing minutes, as Steve's charges built up a 72-48 bulge with five minutes remaining. The bench was promptly emptied, and Trinity went on for the 72-61 victory.

Facing the Hilltoppers in the important season opening win was Howie Greenblatt and Larry Dupont. Greenblatt began hitting from all over the court and with help from Dupont added the Bants grabbed a 36-23 halftime edge.

Williams contained the Trinity offense during the beginning of the second half, but the Bantam defense limited any Ephmen attempt to close the gap. Junior Joe Pantalone, forced to sit out much of the first half with three fouls, paced the Trinity break a see-saw battle midway through the first half on the offensive might of Howie Greenblatt and Larry Dupont. Greenblatt hit from all over the court and with help from Dupont added the Bants grabbed a 36-23 halftime edge.

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