Alabama higher education

(Continued from page 4)

sires the upper part of the large en-

enrolled courses at the college

was raised and, occasionally

enough, the grades of all stu-

dents who signed the petition

were lowered.

Several years ago, Adams’

wife applied to join the Troy

State Faculty. This English

department head, concluded

however, that she ostensibly

lacked the qualifications for

teaching humanities at the

college level. Again by a striking

coincidence, the department

head was fired, and Mrs. Adams is now one of

the more influential members of the Troy State

Faculty. Insisting that college rules

are rigid is a gross underestimate-

ment of the situation. All stu-

dents, including male seniors,

must live on campus. ‘Punish-

ment detail’ is reserved

for anyone who has an unmade

bed or reveals, by daily room

inspections.

Wedday cutwe for coeds, by

the way, 8 p.m.

A recent ruling makes

it mandatory for all students to

sign a loyalty oath to Governor (s) Wallace. When

asked at a recent news con-

ference what he consid-

ered to be his greatest

accomplishments as President of

the college, Adams quickly

noted the opening of the li-

brary on Sunday afternoon as

TCH ORCH STR-SABR.- 6:30

Mt. Acadom St. 924-2100

Take 7th. Acadom bus from Har-

vard Sq. Cambridge

Students. Resene with 10d. Card

Kahlil Gibran

Author of the Immortal

THE PROPHET

NOW ON FILM

The Broken Wings

3 DAYS ONLY MAY 30-32
SUNDAY CONT. 8:30
AL& A GEN'IY 739-0000

The Prophets

The New Thing in jazz

By Mark Wilson

SOUND by the Roscoe Mitchell Sextet: Roscoe Mitchell, alto saxophone; Maurice Mobley, tenor saxophone; Lester Lashley, trombone; Malachi Favors, bass; Al Finester, percussion.

The New Thing artists of the 50’s have contributed much to the jazz genre. The New Thing represented a break away from the traditional big band sound. It was an attempt to create a more personal and individualistic sound in jazz.

The New Thing artists were influenced by the avant-garde movements in art and literature. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.

The New Thing artists were interested in creating a new sound that was more personal and individualistic. They sought to create a new sound in jazz that was more expressive and individualistic. They experimented with new instruments and techniques, and they were not afraid to explore new sounds and ideas.