Buckley Amendment Problems

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BUCKLEY
THE GUY HAD GOOD INTENTIONS
BUT AMENDMENT PROBLEMS

(CPS) - Students destined to become the tomorrowants when Buckley Amendment took effect a few days ago, have turned out to be the act's biggest losers.

The Amendment, sponsored by Sen. Barry Goldwater (R., New York), armed students with the right to inspect their personal files kept by their school, and restricted the number of outside persons and organizations able to have access to the files, which in the past often contained information on students that had nothing to do with their academic situation.

But today, bureaucrats in the Department of Health, Education and Welfare (HEW) are still quibbling over if the act's final guidelines, school officials are still wondering what the whole thing means and students seeking admission to colleges, professional schools and graduate programs are anxious to learn how to have access to their files.

The gay good intentions but it's a lose-lose proposition. A Pennsylvania high school principal told The New York Times, "It's going to force the college's more and more likely to be a numbers game. It's very unfair to the loners.

The main problem with the act appears to be counselors who are speaking the same language. The act is particularly offensive with an honest assessment of a student's talent, which is so far, from honest and it is not being done through letters of recommendation, which are a subject or a blind spot.

Other problems with the Buckley Amendment have also arisen. At some schools, teachers have been seen registering for classes so their student status will enable them to get access to course employment records. Some schools, including putative football Fred, Blah Blah recommendations have a major effect, says

Charles Deacon, Dean of Admissions at Georgetown University. "If you're dealing with five, six, seven qualified applicants for every position, these recommendations can become very important."

To remedy the situation, students are on a particular law school or graduate program are signing papers that waive their rights of access to letters in their files. About 50 percent of the students registered at the University of Texas teacher placement center have signed waivers, an official there says. The practice is common among applicants to law and medical schools at Boston University; Harvard and some other schools send out waiver forms on a regular basis. On the other hand, some schools like Barnard College have declined to issue waivers until the final results are known.

While we held reservations about using recommendations that are not confidential, we thought the waivers were coercive, says a Barnard dean.

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The major operation of XPYRIR is the research of issues, and the drafting of bills. For this purpose, I staff of pro- fessionals such as lawyers, journalists, biologists, physicists, and others knowable in certain field are available to XPYRIR members.

Each semester XPYRIR holds a conference of workshops. They welcome people with scientific, legal, ecological or journalistic enthusiasm who are interested in participating in XPYRIR projects. Most of the workshops are on a particular issue under study that semester. Other programs deal with understanding the legal process and the most effective way to institute bills. A sample of titles offered include "Student Lobby," "New York Courts for Beginners," "Energy Conservation," and "Educational Testing Service." The spring conference for 1976 was held in February.

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BARD'S NEWEST SENSATION

The rehearsal is in progress. A latecomer enters, and several heads turn to look. Just a human being coming in, the director announces, you've all seen that before. There is no surprise, and then the Bard College Community Choir returns to the serious business of rehearsing for its spring concert.

With only a few months on campus, it's not surprising that one out of every eight students is in the choir. The astounding fact is that this is the first choir at Bard for many, many years.

I talked with President Botstein about the choir. How did it get started? I decided that there is a choir, he said, simply. It's one of the most important and personal experiences for an undergraduate.

Botstein got together with Mary Sugat and Luis Garcia-Renart, Professor of Music. For a conductor, Mr. Garcia-Renart recommended Jameson Marvin, the choral director at Vassar. My former professor, President Botstein. Botstein was conductor of the choir at Princeton, and will take charge whenever Jim Marvin is absent. He is extremely pleased with the way that things are going, although he recognizes that there are still problems to be resolved. The Christmas concert, he says, was remarkable - a good and balanced sound was achieved by people who had never sung together before. Interestingly, this is Botstein's first singing experience. I had never sung in a choir in my life.

The most man responsible for the choir's success is Jim Marvin, the director. Every Wednesday evening, for two and a half hours, Marvin rehearses the choir. He begins with exercises - scales and chords. Ooooh, he says, and the choir sings in unison, Ooooh. Then, consultant practice. Again, in unison, the eight people chant, Tii, tti, tti,...,.tick, tick, tick.... The sound is not unlike that of children playing train, and there are gongs on several facts. Finally, the choir members take turns on solo, and begin work on the music. It is now that Jim Marvin's talent shows itself. It is his job to turn eighty people into one choir, and he succeeds with confidence. He is demanating - he literally wrings music out of the choir - but he is also responsive to models; he knows when it is time for humor. Aaawweewweewweeww....

Jameson Marvin conducting the Bard Community Choir

he will wall when the choir is not in tune, the mystery chord!

The choir members are unanimous in their praise of Marvin. A terrific conductor,... very competent. He's great for discipline. Enormous technical knowledge and dedication, and a drive which is unusual. Great commitment.

Marvin enjoys working with the choir, and he is satisfied with its progress so far. Although the first few rehearsals went poorly, the choir is definitely working faster than last semester. The two biggest problems are people missing sectional rehearsals and the fact that the choir meets only once a week. That's not enough, Marvin says. He will have more time to devote to Bard in the future, next year he will be at Vassar on a part-time basis only.

Marvin hopes that the Bard choir will remain a community choir, open to everyone who can sing on key. He feels that a sense of community and purpose is created by the choir. If his hopes are realized, we will have a lasting and worthwhile organization on campus.

Robin J. Carroll

TO THE ACTORS:

This spring semester, for his senior project in Drama, David Selcheter is creating an original music theatre piece based upon the fourth quartet of Bela Bartok. He will use the Observatory as a forum to open his project to the Bard community. The following is a letter David sent to the actors involved in his project during winter break period.

To the Actors:

We are about to embark on a journey. We have all been traveling through our lives on separate paths. Now. Sometimes, our paths have joined for a time, so we have some connection with each other. Some of these connections are acknowledged, others lie hidden beneath the surface. Now, for approximately three months time, we must become travelling companions. We will be fellow explorers travelling in a vessel of our own construction which has already been dubbed by our weary explorers who have gone before us, as the TRH. This vessel is not only a shelter for ourselves, but is the ship on which we are bound together. The ship is a theatre piece which will be performed by us all. The ship will be a vessel of our own construction which has already been given a name by other explorers. Without this vessel, the ship will be undetermined by us all. At the start of this project,

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take the role of master-builder. As the director, I will also play the role. The time being, chart the voyage for us all. Just as the world is new to me, though I have heard distant rumblings of what it will be like there. Since much of our path will be uncharted by others before us, it will be dangerous and I think, we are bound to get lost at times.

Count on that!

It is during these lost periods that we must each call upon the power of our minds to provide as much support for each other and as much confidence as we can. We will be travelling through the wilderness, there is a chance we may come upon beautiful hidden streams and undiscovered wildflowers [in ourselves].

We may pass through some rough storms along the way, physically, emotionally or mentally we may feel our individual strengths wear thin. This is why we must always keep in mind the fact that we are none of us alone. We must learn to be active listeners. To take the time and the concentration to develop our sensory awareness of each other, to hear each other's cries for help, whatever form they come in. So, there are many things we must do to prepare ourselves. We must get together to create a clear, common language by which we can communicate with each other, so that we do not miss ourselves hopelessly separated along the way. To set our trip going, we must generate the energy of motion. This is the purpose of the warm-up. This is the purpose of the warm-up. Over this field period I have been developing a group warm-up for us. The warm-up creates by its very nature the "playing space" to life. The bodies warm as we vibrate with the desire to move. The group warm-up channels that desire in a mutual direction with the other actors.

But, I must say, don't know any of you as well as you do yourselves. You each have some sense of what sort of preparation you need to engage in to set your creative motions in motion. Consider what you can contribute from your own store of performer's knowledge, to help form the structure of the group or your own individualized warm-up. The single most important element I can stress about the warm-up, as well as the rest of the "work" that is done, is that it must not be weak. Every step of our activity must be played. Our efforts must all be theatrical. They must be designed to open us up to the outside. To allow inner processes to become visible. So, no "exercise" can be said on our voyage if it merely takes place between the performer and himself. All our work is playing to open ourselves up, to let others...
THE BAND II

When we talk of a band's evolution as marked by their albums we should be careful not to sabotage it to a hit-or-miss evaluation. For then, how do we view bands when they grow and try out something new that maybe doesn't quite hit the mark initially but shows the winning and true? The tried and true becomes boring rather quickly.

Four Little Girls by Pablo Picasso was given birth to by the Bard Theatre of Drama and Dance for the first time in this country, within intimate Preston Hall. Now, what the four little girls were up to I'm not certain, but there was a constant transformation through the beautiful, grotesque, gay and bizarre. The third little girl, played wonderfully by Caroline Martin, has with wisffulness and determination in the first scene. Make the best you can, the best you can of life. From this point on, the play seems to grow with something resembling reality, fantasy, allegorical animals, nightmare, ecstasy, and much, much color. This is Picasso, remember. The language of the play is full of images. In moments there is a depth and delicateness to be found, but often more the images shades each other into dullness. The painter Picasso's ability to turn paint into words, much the same way playwright would have trouble turning words into paint.

Regardless, Four Little Girls, as well as the rest of the cast, made the best of it -- and produced some good theatre. Hillary Hurst could not in the role of the fourth little girl because of illness, and I was disappointed in missing her doubtlessly fine work. The play's director, Raymond Benoccy felt she would return for Sunday's performance. Raymond and Hillary are both working on the play for partial fulfillment of Senior Projects. Carol Wood at the last moment filled the fourth little girl fall of life. Helen Renolds gave an outstanding performance as the second little girl, and with her magic voice, lines such as: isn't it lovely, isn't it lovely, in the country, in the sun, your big tummy melting in the middle... shine in an often confusing script. Catherine Askro and Caroline Martin blended qualities of high energy, aggression and pathos. Especially funny were the strange statistics that were worn and interpreted in a kind of madness. There has never been a funnier frog in Bard Theatre history than Kevin McKeever. The sets and costumes were obviously made with great creativity and care. Preston's smallness contributed to bringing the audience into the world of the play, the actors seemed to need more space in which to move. There were moments when the play seemed to strain and fall apart because of the closeness of the audience to the performers. There was, however, an on-going directness to the play which helped to carry it through these moments. A very tender scene in which all of the kinetic energy was stilled, actually took place in a kind of net or cage. The four little girls, having shed their clothes, begin so tiny to carry one another, and in a kind of sadness, realize the complex beauty of their relationships.

The play did make strong statements, particularly about a struggle to be free, and yet share the same. Four Little Girls worked to weave the nakedness of sexual, recreated and imaginative interactions. The director, Raymond Benoccy and company worked skillfully with something entirely new, but alas, Picasso's work is not in art, and not in playwriting.
ICE FISHING

SPECIAL EXCLUSIVE INTERVIEW WITH SELECT MEMBER OF THE FREEMASON CLASS (off the
record files in the sub-club at Ludlow)
Willink by a very small hose (which we
 refuse to identify because we could
 cause a lot of trouble)

Administrative Official: Well (typical
freshmen's tame deleting the interests
of secrecy). How do you feel about your
first semester at Bard?

FS: Like, I'm hot that (exeptive deleted)

AO: Okay, okay. How about enterprise
first year student?

FS: Like, I'm not that enterprising —
the falls and Big Brother are paying for it.

AO: What was that?

FS: Never mind.

AO: To go on there. Has Bard been a
reasonably viable situation for you,
in regards to your personal goals?

FS: Look, man, I'm here because they've
 got a program in ice fishing —
 that's all.

AO: And, where else would they give you
a B.A. for ice fishing?

FS: I just think of what the possibilities are.

AO: You could claim myself unemployed by
the recreation and collect welfare and aid
to small businesses.

AO: Then this is a recognized science?

FS: It looks that way.

AO: I mean, does it give you a chance
to develop your latent talent potentiali-
ties in this area?

FS: Well... actually, it's an art form
too, you know. Sort of aesthetic.

AO: Oh.

FS: And it has lots of really good possi-
bilities, like, I could write a book or
something.

AO: Anything else you enjoy particip-
ing in?

FS: Oh yeah, you know, the good stuff —
sitting around and sipping in the lounge.

AO: So the social experience has
been beneficial.

FS: Yass, yass, for whenever I'm here.

AO: I take a lot every weekend.

AO: Is it a little expensive?

FS: (dected like, who cares? Besides,
what else is there to do?)

AO: Well, perhaps you could study, maybe?

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To the Editor:

I am writing in response to your recent editorial exploring the possibilities of any taking it up. Let me instead explain some currently unclear points about dormitory damage at Bard.

There are two main issues: (1) the procedure to be followed with regard to the policy, and (2) the motivation behind the policy being instituted. I believe the first issue first, for the editorial primarily questioned how things were going to be done, not why.

I should first apologize for not making clear an important point; namely, that there is still a situation which might arise where the college will absorb the cost of damage and students will not be billed. An example: if you happen to be living it up in downtown Red Hook one Saturday night and someone back at your dorm throws a chair out of the window, the following process will go into effect. First, dorm residents will be contacted in an attempt to determine exactly what happened.

Then, one at three things will happen:

1. If the individual responsible for the damage is known, they will be billed the costs of repair or replacement.

2. If dorm residents notify me that they know the individual responsible, but do not want to tell me why that individual is, all dorm residents will be billed on a pro-rated basis for the repair or replacement.

3. If it is finally determined that no one knows the individual responsible, the college will absorb the cost of repair or replacement.

It is this last point which was not made clear initially; it is hoped that the procedures are now better understood.

The issue of interest that accumulates on the $100 deposit is still being discussed. A distinct possibility is that any interest earned will be specifically targeted for dormitory improvement. The deposits will be separately accounted for on the college’s books, and at any point an individual’s demand for the return of the total of deposit balances will be easily obtainable.

The second issue—that of the reasons underlying the institution of this policy—are, in my mind, of central importance. The intent of the procedures described above is for individuals at Bard (1) to come to understand that they are responsible for their own actions and that these actions do have certain consequences for them and (2) to similarly understand that they have some responsibility for maintaining a high quality of group living here. Bard College is more than 650 individuals seeking their own satisfying academic and social lives; what you do affects other people, and what others do affect you. In this particular area of dormitory damage, the editorial feels the policy encourages ‘‘causing’’ but I view the policy as encouraging collective responsibility. The former view sees a perpetrator as an individual level; the latter sees the problem in a broader perspective, understanding what it means to live with other people.

The College does need a method to cover the extreme damages done to dormitories (over $4,000 last semester alone). The damage deposit is one way of accomplishing this, certainly more direct and less costly than raising tuition to cover such expenses. The ultimate solution to the problem is not financial, it is personal, human; but still the damage and theft continues. If anyone has other ideas as to how we can curtail this damage, please contact me. I will be glad to sit down and talk, with you.

Theodore J. Kovalsky
Associate Dean of Students
SPORTS

February 22nd, Bard faced Berkshire Christian College. After a string of defeats, the Bard team needed to take out its frustrations on someone, and Berkshire was that someone. A half-time lead of 42-24 enabled Bard to satisfy its urge to win. Steve Pouchie (23 points, 11 rebounds), led the Bard attack. Elijah Abreu (19 points), Waverly Robinson (12 points), and Rolando Kizarry (11 points) all had double-figures in this Bard victory. Bard 93 – Berkshire Christian 66.

The next night saw Bard travel to Poughkeepsie to face its rival, Vassar. A defensive battle took place throughout the night. Bard led at the half 27-25. Dwight Hill (11 points), backing up Cliff Forrest (9 points) who was getting over the flu, was the high man for Bard. Steve Pouchie (10 points) was next in line for scoring honors. Bard played a great defensive game, only to lose, 47-42.

Playing its third game in as many days, Bard faced Mount St. Mary in its final game of the season. This was Steve Pouchie’s and Nick Goodman’s last game as varsity players. Within minutes of the opening tap, Bard led 12-1, shocking the Mount St. Mary team into an early time-out. But they were not out yet. St. Mary cut Bard’s lead to six at the half, 42-36. Five Bardians hit double figures in this game: Steve Pouchie (25 points), Waverly Robinson (16 points), Dan Josephs (14 points), Cliff Forrest and Dwight Hill (12 points each). This attack maintained the Bard lead throughout the game. The Final: Bard 85 – Mount St. Mary 74.

**Varsity Upsets Faculty**

On Tuesday, March 2nd, the final annual Faculty-Varsity basketball game was held at the Memorial Gym. After the Varsity squad spotted the Faculty a few points (15 each half), a fast and exciting game developed. Theo “Dumb Deposit” Folksky and Larry “Too Tall” Curtis led a snappy Faculty team. Team captain Dick Starkie and players Dave Wagner, Mark Lytle, Jeff Adams, and Richard Landes also turned in fine efforts for the Faculty; not to mention spot appearances by “Prez” Botstein and Phil “The Flash” Carducci.

The well-conditioned and highly skilled Bard Varsity dominated the game however, winning it easily despite the best efforts of the Faculty. Senior Steve Pouchie led a fine team effort along with Cliff Forrest, Bill Maso and Waverly Robinson. Dwight Hill, Rolando Kizarry, Danny Josephs and Tony Velezquez played fine games as well rounding out an excellent team effort. Half-time beer free also proved to be a crowd pleaser and helped draw a packed house.

M.C.

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