



## CU-BC Athletic Consortium

### BC's Greenberg Fills University Post As Associate Director of Women's Athletics

by Cindy Kaplan

Marjorie Greenberg, Barnard Director of Athletics, has been named Associate Director of Women's Athletics at Columbia University effective July 1. The position was created as a result of last year's agreement to implement the Columbia University-Barnard College Athletic Consortium. The consortium created one intercollegiate athletics program for all women attending undergraduate divisions of Columbia University. All teams are now designated the Columbia Lions. Prior to the agreement, Barnard teams were known as the Bears. Beginning next fall, all sports, except archery, will operate out of Columbia. Although it will be administered by Barnard, archery will be part of the consortium.

An advisory committee consisting of

representatives from Barnard and Columbia was formed to conduct the search for an Associate Director. The four member committee included: Al Paul, Director of Physical Education and Intercollegiate Athletics at Columbia, Charles Olton, Vice President for Academic Affairs and Dean of the Faculty at Barnard, Paul Fernandez, Associate Director of Men's Athletics at Columbia, and Lorna Edmundson, Columbia's Coeducation Coordinator.

Between thirty-six and forty candidates applied for the position. According to Olton, the committee sought somebody with a "good background in athletics and solid administrative experience" as well as "real experience in supervising coaches."

Based on that criteria, Greenberg was

chosen unanimously after the final group of applicants was interviewed, Olton said.

When asked if the search had been geared to finding a female candidate or someone from Barnard, Olton emphasized that an "honest search" was conducted. He stressed that "even if Greenberg were from Kalamazoo she still would have won the search." Edmundson explained that the committee "did not hire the best woman for the job, but the best person."

Greenberg's association with Barnard began in 1969 when she served as a physical education instructor while working toward her master's degree at Teacher's College. After receiving her master's in 1970, Greenberg taught in a California junior high school and then in



Marjorie Greenberg

1975 went to the University of Iowa where she was assistant athletic director, head field hockey coach and a physical education instructor. Greenberg returned to

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## March And Rally To Mark International Women's Day

by Maria Hinojosa

International Women's Day (March 8) will be celebrated Saturday March 10 with a march and rally under the theme "Women Unite: For Human Needs, Not War." The Women's Coalition to Celebrate International Women's Day has been organizing since early January for this city-wide event commemorating this day.

The march will begin at 46th Street in front of the battleship Intrepid then pro-

ceed to 43rd and Broadway, and end with a rally in front of the Army Recruiting Center. A coalition of third world women's groups will lead the march, which is scheduled to begin at noon. "We have chosen these two symbolic spots to begin and end the march with because we wanted to draw attention to how the increasing militarism internationally and domestically directly affect women's lives. Women abroad suffer consequences of interventionist policies and women here are af-

ected by deep budget cuts in social services at the expense of military spending," said a representative from the Women's Association of El Salvador, a group in the organizing coalition.

At the rally point in front of the recruiting center, speakers will address issues concerning militarism, labor, racism, women, the Middle East, southern Africa, Central America, the Caribbean, and the principles of unity.

The march will be followed by an

afternoon event that will include an international fair with food, crafts, literature, a poster show, panels and workshops. The panels will feature women from South Africa, Central America, the Mideast and the Greenham peace movement in Europe. In addition, women from the United States will address issues important to the American woman.

The workshops will cover topics ranging from women in the Philippines, to

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## Top Scholar Analyzes New Politics

by Michelle Sorek

On Friday March 2, Byron Shafer, scholar-in-residence at the Russel Sage Foundation, delivered the American Society and Politics Seminar on "Social Scientists and the Politics of Presidential Selection," sponsored by the Center for Social Sciences at Columbia University. According to Barnard Political Science Professor Ester Fuchs, Shafer is "the foremost scholar in the U.S. on party politics and the presidential selection process."

Shafer began his lecture with an overview of the changes in mechanics and the politics within these mechanics. In 1968, candidates were chosen in state primary conventions. Caucuses met to begin the election process, but voter turnout was often low. In the 1980's, however, candidates are picked in the presidential primary. There has been a shift from a party-based selection process to a candidate-

based one, so that the campaign now centers around the presidential candidate. Anyone who wants to, can ally and adhere to a candidate, without being a party official. There are also more independent candidates.

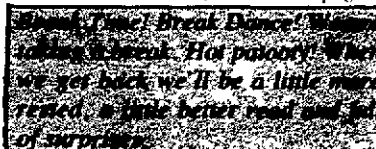
Shafer discussed five key events in the selection process: Democratic reforms, state trends, organized labor, the Mondale campaign, and the Hart campaign.

The first reform would involve the creation of a class of superdelegates, who would make little difference in the conventions, but may moderate convention behavior by acting "restrained." Shafer called this "symbolic silliness." The second change would be the direct election of a candidate, rather than proportionate election. When the state elects the delegate directly, the winner would take all the votes by district; this plan would enable the industrial states to maximize their

power. Shafer added that prior to the New Hampshire primary, such a reform seemed insignificant. However, since the primary this reform has become significant and may become important in the upcoming years.

When state officials move up towards the front line, we have "front-loading." Front-loading, the packing together of primaries, was an important advantage to Walter Mondale. When Mondale won in Iowa, there was an "invisible boundary" situation, where the candidate came into and then went out of prominence. Shafer noted that neither "front-loading" nor "invisible boundaries" will explain the

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# OPINION

## Letters to the Editor Castanos Co-Directs

To the Editor

On behalf of all the members of the Spanish Department, I thank you for your informative article on the presentation of Calderon's *El gran teatro del mundo*.

However, we deeply regret an important omission in your column Profes-

sor Luz Castanos of the Theatre Department is co-directing the play with Professor James. Her contribution to the production is invaluable. We are grateful to her for her dedication.

Marcia L. Welles, Chairman  
Barnard Spanish Department

## Equal Time Corrections

To the Editor

The "Equal Time" article in your February 22 edition reports a wonderful teaching and learning experience for all concerned. Barnard people, 5th-6th graders and teachers. The effects of that experience were indeed powerful. Please correct two significant errors.

The school is P.S. 84 (not 75 as reported), located at 32 W. 92 Street. This is a school which has had many Education

Program student teachers and interns from Barnard and Columbia and provides rich educational opportunities.

The cooperating teacher is Ms. Esther Forrest (not Ms. Woods as reported). Shari Halpern, the student teacher graduated from Barnard in January and is presently (already!) teaching in Riverdale.

Susan Riemer Sacks, Director  
Barnard Education Program



## TIME EQUAL TIME EQUAL TIME

As a disabled person, television has always provided me with an interesting cast of "role models" to observe and to emulate. Despite T.V.'s preference for physical perfection, several disabled characters have managed to find their way to prime time. The way T.V. producers have chosen to portray disabled people has changed since I was young, and it is interesting to consider some of those changes.

The sixties were years of turmoil and experimentation in homes, on campuses, and on the screen. Amid farcical situation-comedies, garish game shows, and horrifying technicolor displays of the Vietnam War, two weekly series enjoyed vast popularity. One starred Raymond Burr as a paralyzed police detective known to millions of viewers as "Ironside." Despite his obvious disability, Ironside was permitted to remain on the force. Except for the opening credits, which illustrated the way Ironside acquired his injury, little reference was made to his disability. Chief Ironside was a man who did an amazing amount of crime solving, never allowing his paralysis to stand in his way. He was highly mobile, travelling via van together with an accommodative aide, to numerous scenes of crimes, prisons, and hideouts. No one on the police force seemed to care or even notice the chief's handicap. Obviously, Ironside was not handicapped. He was able to do his job despite physical injury.

In the late sixties, national attention turned to the returning war veterans, many of whom came home temporarily or permanently disabled. Although the networks never developed a series based on a disabled veteran, one series, "Longstreet," tried to deal with some of the difficulties of rehabilitation and adjustment after injury. Longstreet worked as an insurance investigator until a bomb killed his wife and rendered him blind. The first pilot episode illustrated the frustration, anger, and sense of loss Longstreet experienced. He felt helpless and useless until his rehabilitation

instructor demonstrated the logical ways he could "overcome" his disability. Longstreet learned Braille and how to use a dog guide. Fairly soon after his injury, he returned to work as a successful insurance investigator. Unlike Ironside, Longstreet was often questioned about his disability, usually by the criminals he apprehended. Bewildered insurance defrauders would ask, "How did you know I did it?" Longstreet would usually answer to the effect of "Thanks to my acute sense of smell, I detected traces of your particular brand of aftershave." Longstreet was a wonderful role model because he functioned in the "sighted" world, retained his sense of humor, and always got the girl. After the first few episodes, all traces of bitterness and frustration melted away; Longstreet became well-adjusted.

Ironside and Longstreet were products of the sixties, reflecting in a popular, commercial way the philosophies then prevalent. These two men were allowed to keep their jobs and live with dignity. No one minded their disabilities. They were free to "do their own thing," to be accepted in spite of being "different." When these shows were cancelled, disabled people lost valuable and positive images.

Television in the seventies denied the notion that people with disabilities could be normal, hard-working and happy. As America fell deeply in love with technology, hippies gave up organic grains for silicon chips and the problems of the sixties were all to be cured by the gadgetry of the seventies. Disabilities were viewed as mere stumbling blocks in a person's life. Two major T.V. personalities were introduced with both having multiple physical injuries due to trauma, and with both achieving the road to recovery facilitated by science fiction technology. Despite loss of limbs, an eye, and dysfunction in one ear, "The Six Million Dollar Man" and "The Bionic Woman" managed to foil terrorists, uncover international spies, and

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**THE FOLLOWING STUDENTS SHOULD SEE THE DEAN IMMEDIATELY:** Erin Conroy, Joyce Kim, Lisa, Melissa, Pauline, Susan, Susan, Margaret Gurvey, Elizabeth, Catherine, Leah, Gail, Ann, Helen, Ann, Lisa, Ann, Amelia, Heidi, Maria, Julia, Sylvia, Lisa, Ghislaine, Lorraine, Joan, Marjorie, Anne, McCabe, Leslie, Rapp, Andrea, Regina, Catherine, Sarah, Alexander, John, Penny, Shane.

**SOPHOMORES:** In your campus mailbox (McIntosh, 807, Phoning: 49-616) is an important memo from Dean Bornemann that requires timely action. If your last name begins with A-I, see your class or transfer advisor, March 7-9, 11-13, March 19-23, S-Z, March 26-30. These meetings are required.

**PRE-MED APPLICANTS for 1985:** Several pre-med seniors will lead a success

**Barnard Bulletin**

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Published weekly (Wednesdays) during the academic year  
ISSN 0005-6014

Letters to the Editor Welcome

# Politics

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*Mondale's appeal stems from the fact that he reminds people of a pre-reform candidate, a Harry Truman or a Hubert Humphrey. On the other hand, Gary Hart is seen as a "fresh face with new ideas."*

1984 election, but the actual primaries will matter.

Shafer affirmed that what we learned in our introductory course on American Politics, namely when party strength declines, the influence of interest groups increases, was correct. In addition, independent activists and leaders emerge when party strength declines.

The role of organized labor, (the AFL-CIO), he noted, was important in Iowa, but not in the New Hampshire primary. The benefit of an AFL-CIO endorsement is not only financially important, but also important in terms of increasing the number of workers.

Commenting on Walter Mondale's role in the campaign, Shafer said that Mondale's appeal stems from the fact that he reminds people of a pre-reform candidate, a Harry Truman or a Hubert Humphrey, but added that his campaign is not really pre-reform. On the other hand, Gary Hart is seen as a "fresh face with new ideas," according to Shafer.

The ideas of predictability and unpredictability in voter decisions were also addressed. If one could foretell which candidate the public would choose, then there was some forced outcome. Mondale's victory in Iowa was very predictable. Unpredictability, especially in the Democratic party where there are more atypical and individual candidates, is due to different locales having different preferences and prejudices. Oddly enough, he added, when there is a search for voters who are unconnected, it is a deviation from the

theory that voters want candidates with experience.

Shafer discussed four scenarios that were probable, but not necessarily likely. The first would have Mondale emerge as the top candidate, winning all the Southern primaries (Alabama, Florida, Georgia) and possibly Rhode Island. The second possibility would have Hart win all the Southern primaries, Massachusetts and even Illinois. Thirdly, Mondale and Hart could split the votes and duel it out through the primaries in Illinois, Pennsylvania and New York. The fourth possibility would have Mondale slowly disappear from the scene with Jesse Jackson emerging on top. Shafer commented, "Do I think the fourth possibility is likely? No."

When asked if the media becomes the final arbiter in the election process, Shafer noted that Mondale was thought to have top-notch media people. In fact, he out-advertised Hart in New Hampshire. Clearly, it is not the final arbiter, although coverage contributes to front-loading.

In the long-run, the trend is toward a national primary according to Shafer. He aptly compared the emergence of a national primary to a bear who lurks in the forest. One day the bear will come out of the forest and into our backyard, but we are not exactly sure when that day will be.

The writer of numerous articles and books on party politics, Shafer's most recent book is *Quiet Revolution: The Struggle for the Democratic Party and the Shaping of Post Reform Politics*.



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# FEATURES/REVIEWS

## Passion & Power in Balthus' Frozen Moments

by Wendy D. Dubow

Balthus (Balthus Klossowski) was born in Paris on February 29 1908. On February 29 1984 the Metropolitan Museum of Art opened its doors to a much anticipated retrospective of Balthus' works. Haunting and charged with passion these paintings leave the viewer pensive and awed open to newer levels of consciousness which are engulfed by frozen moments of time. Clearly these paintings operate on many different levels of subjectivity and are thus open to many interpretations.

The young Balthus grew up surrounded by the greatest minds of the Parisian intellectual world. Rilke a close friend of Balthus' mother saw in the young Balthus a probing sensitive mind with the seeds of genius. Balthus travelled a great deal and his painting contains many references to the great masters whose works he saw and studied: Poussin, Piero della Francesca, oriental art, Cezanne and Matisse can be felt resounding in his works. In examining art of our own era the artist seems close to us; he has strolled

down the same corridors in the Louvre that many before him have and that we still do today.

Balthus has always sought a new freshness. Building on past metaphors he pursued the representational arts even when it was not the trend. Now at the age of 75 he is recognized as a man whose chief concern—the formal power and structure of a work—pierces the content and theme, creating new levels of strength and interiority.

Balthus' themes range from landscapes, children, cats to women present in many states and moods. We seem to be jettisoned beyond the surface as if entering a private world of dreams. Unlike many of Manet's renderings of women who confront the viewer with an unabashed directness, Balthus' women invite us into their private world through a more subtle seduction, merely a suggestion. Balthus' respect for our imagination is a responsibility these works require time and patience. His meticulous attention to detail seen in the paintings, in the studies or in the many beautiful sketches demand our

attention.

*Withering Heights* must have been an irresistible theme for Balthus. He has done many illustrations for it; lines taken from the book are transformed into visual drama, the immediacy and passion of these works is felt and seen in jagged, quick strokes and lines. The painting, *Cathy Dressing*, shows all lost in a trancelike solitude. Heathcliff, darkened by shadows inconsistent with the light source in the work, is also a self-portrait as the rendering of Cathy is a portrait of Balthus' wife and great love. Passion, love, loss, innocence all are united, the contradictions complement each other and build the meaning as Balthus has built the layers of paint in his studied, meticulous manner.

Other works such as the *Game of Cards*, the *Golden Days* and *The Dream* are examples of the solitude that exists for all persons even if they are in the company of others. Each one's reality is his own consciousness. Balthus brings us to witness these moments. In a shocking rendering of *The Victim* we see a young adoles-

cent lying dead—or is she? Her eyes are open and beside her bed is a knife—yet there is no blood. Balthus is never vulgar. Through suggestion, he has been able to combine eroticism with innocence. We are jolted by the subtlety, the spontaneous wandering of our own mind as to the source of passion or pain.

Perhaps Balthus' greatest and most dissonant painting is *The Room* where a young girl has abandoned all her inhibitions. She lies naked on a chair in a dark room. Her spell is about to be broken by a daemonic figure in shadow who draws back the curtain of the room, highlighting with a misty diffused light the girl's soft body. We are part of this private moment and yet we resent the intrusion of the small daemon and perhaps our own. The direct power and abandoned modesty are perhaps only possible in a dream. If this were an allusion to Henry Fuseli's dream-nightmare pictures, then we can reconcile the haunting theme. However in the context of Balthus' other works, *The Room* could belong to the realm of representation.

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"The Game of Cards" by Balthus at the Metropolitan Museum of Art

## On Your Toes Kicks High But Falls Short

by Rebecca Johnson

*On Your Toes*, the Broadway musical, has one of the more dazzling lineages imaginable in the history of American show business. Not only did the infamous Rodgers and Hart score the music but the directing credit goes to George Abbot and choreography to George Balanchine. This is all very well and good for the original *On Your Toes* which premiered in New York almost half a century ago, but just how much influence these masters had in the current revival is questionable at best. George Abbot is 95 years old, a sad but inevitable fact of life. George Balanchine, even sadder yet, is dead, as are Rodgers and Hart. Consequently the viability and appropriateness of such a production seems murky.

*On Your Toes* is a good natured spoof on Russian ballet dancers, high stepping hoofers (vaudeville dancers) and boys and girls falling in love. Unfortunately most of the "gags" in the show have become obsolete with the passage of time. For instance, the dramatic climax of the first act is the ballet "Princess Zenobia." Zenobia is a spoof on the ballet *Sheherazade*, a one-time favorite among ballet audiences. This desecration of a classic must have seemed fresh and amusing in its time but I would wager that very few people in the theater the other night even knew about *Sheherazade*. Needless to say, a joke where nobody gets the punch line is hardly a joke.

The story line in a few words revolves around Phil Dolan's (a.k.a. Junior) plotting to get the great Russian ballet company (which specializes in classics such as *Zenobia*) to accept a jazz ballet called *Slaughter on Tenth Avenue*, written by his student. The ballet master refuses the innovation until the rich patroness of his company insists that he stage it. With the threat of bankruptcy hovering



Lara Teeter and Galina Panova in *On Your Toes*

over his head he begrudgingly acquiesces. The ballet is a success and all the various paramours are restored to their rightful partners (i.e. the Russians go with the Russians and the Americans go with the Americans).

Galina Panova, as Vera Baranova, the prima ballerina of the company, makes her Broadway debut with "On Your

Toes." Russian born and Kirov trained, Ms. Panova's role is practically a parody of herself, but despite her naivete as an actress she was the least self-conscious performer on stage. Her thick Russian accent and the obvious pleasure she got from the role brought sparkle and pizzazz to scenes otherwise made lifeless by her costar, Lara Teeter.

Lara Teeter, as the professional would be dancer named Junior, finds herself simultaneously smitten with the tempestuous Vera and the young ingenue Frankie Frayne (Christine Andreas). Accepting the fact that Junior and Frankie's romance is a complete and utter cliché (they are both screamingly clean cut and American) the two of them could surely have brought a little more verve and life to their roles. Christine Andreas' voice was, however, beautiful and lent itself well to the classic lyrics of Rodgers and Hart. Lara Teeter's dancing had very little to do with the muse Terpsichore.

Both Kitty Carlisle (remember her from *To Tell the Truth*?) and George Irving as Petty Poterfield and Sergei Alexandrovitch gave good, stable performances which gave the show a much needed professional veneer. Particularly likeable was George de la Pena, a former American Ballet Theater dancer, who played the role of Vera's on-again-off-again lover and dance partner.

On the whole, however, the show had neither the sparkle of originality which musicals need nor a wit contemporary enough to make it a comedy. With all due respect to the towering geniuses of those that made the original production a success, there seems to be a lesson to be learned somewhere within this. Works of art that depend wholly on their chronological and temporal position for their success should not be recreated outside of their milieu. A classic is a work of art that not only transcends its time but also furthers it. Something like *Concerto Barocco* will always be a classic, yesterday, today and for years to come. *On Your Toes*, no doubt an influential period piece, deserves to stay in its period, a monument to Broadway's heyday and the magnificent figures, such as George Abbot, who brought it to life.

## Against All Odds Gambles For Success And Loses

by Amelia A. Hart

Taylor Hackford in his last film, *An Officer and a Gentleman*, managed to re-mix all the old clichés of military cadet movies with a dollop of steamy sex and come up with a straight-forward, entertaining, and romantic film. In his latest film, *Against All Odds*, he tries the same mixture again with film noir clichés but this time he comes up with a tedious and pretentious bore.

The convoluted plot concerns Terry Brogan, done very affably by Jeff Bridges, as a football player cut from his team because of injury, who agrees to track down

the runaway girlfriend of an old buddy Jake Wise, played by James Woods. The girlfriend, played by exquisitely pretty and hopelessly untalented Rachel Ward, is running away from Jake, a ruthless bookie, and her mother, a real estate tycoon who owns Terry's former team. Needless to say, all the gambling, real estate, and football concerns are linked together in an incomprehensible web of corruption. The unintelligibility of the plot wouldn't be a problem if the atmosphere and characters created enough interest to carry you through. Unfortunately the only atmosphere created by *Against All Odds* is

one of ennui. Everything is contrived and overdone. At least in *An Officer and a Gentleman* the actors believed in the characters enough to make the viewer believe in them too. Everybody in this film seems a little uncomfortable and embarrassed in their roles except for James Woods and Swoosie Kurtz as a secretary who helps Terry. Their can you believe this attitude to the whole movie brings in some much needed humor. Even the sex scenes, of which there are quite a few, are affected. One can almost hear the director saying, "We need another drop of sweat running down her forehead here."

The screenplay by Eric Hughes is, for most of the film, pretentiously oblique and incredibly boring until it finally lapses into laughable ludicrousness. Listening to these characters trying to explain everything to each other is hysterical. Richard Widmark, in one of his patented respectable yet corrupt business man roles, even gets to say once again, "He's got me by the balls." Hackford's direction, except for an exciting car race down Sunset Boulevard, is equally as bad. Hopefully next time out he'll do us all a favor and drop the pretentiousness of *Against All Odds* and return to basics.

# Ballard Does What She Can With A Poor Script

by Frank Scheck

A new trend seems to be emerging in the theatre and it is not at all a welcome one. I refer to the process whereby faded stars unable to find employment in today's youth oriented culture simply give up the search and create material for themselves to perform. That in itself would not be so bad. What is unfortunate is that the only thing they seem able to care about is themselves. *Hev Ma* *Kave Ballard* is nowhere near as bad as the nadir of the genre the ill fated Broadway musical *Peg* about Peggy Lee but it is nothing more than an extended nightclub act and an ill conceived one at that.

Ms. Ballard is probably best known to college age audiences as the bossy Italian mother in the semi classic TV series *The Mothers In Law*. She has had however a more extensive and varied career than most people realize. She is a talented and skillful singer and has recorded over 15 albums. She is a gifted musical comedy actress with *Carnival* and *The Golden Apple* among others to her credit. Since the unsuccessful Broadway musical *Molly* in 1973 her career has been somewhat stalled. Her only Broadway appearance since then has been in *The Pirates of Penzance* replacing Estelle Parsons. Her principal exposure has been on the Tonight Show.

*Hev Ma* *Kave Ballard* playing at the Promenade Theatre is an attempt to remedy that situation. An autobiographical musical revue it presents the highlights of Ms. Ballard's career. Included are many of the songs that she has recorded presented with the accompaniment of her musical director the talented composer Arthur Siegel. These songs by the likes of Gershwin Porter, and Harry Ruby are delivered with surprising sensitivity and feeling. A highlight is Ms. Ballard's signature song *Lazy*. Afternoon Faring less well are a series of original songs written by David Levy and Leslie Eberhard advancing the story of her life and her struggles. At one point Ms. Ballard informs us that she had the original idea for a musical about Fanny Brice. That idea long since taken she has conceived in *Hev Ma* a poor imitation with Italian inflections replacing Jewish ones. (They are as we are reminded during the show very similar). That she makes this material work at all and she often does is a testament to her skills as an entertainer. She is indeed very very funny and during the evening she has an opportunity to deliver a great deal of her best stucc. You won't leave the theatre feeling unentertained merely dissatisfied. This form of revue is to the musical theatre what fast foods are to dining—a quick fix until the real thing comes along.



Kave Ballard in *Hev Ma* Kave Ballard



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# Greenberg —

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Barnard in 1978. To this, Olton noted that Greenberg's strong association with the University is an asset. "It sure doesn't hurt us. . . She can hit the ground running."

Last fall, Greenberg assisted in the negotiation process and is now "excited to be able to continue in the athletic situation [having] seen it grow and develop." She believes that the consortium has the "potential to develop into an enriched program where the quality of teams is better."

One of the projects in which Greenberg will immediately be involved is the renovation of athletic facilities at both Barnard and Columbia. At Barnard, glass backboards will be installed in the gym. The weight room will be enlarged and relocated to the first floor. Greenberg explained that the "presence of athletics on the Barnard campus was in the terms of the agreement of the Consortium."

In addition to locker room renovations at Columbia dividers will be placed in the gym there so that the Men's, Women's, and Junior Varsity basketball teams can practice simultaneously.

The Consortium will be involved in conducting searches for head and assistant coaches for the women's basketball, cross-country/track, and volleyball teams. Barnard personnel will be given "strong consideration," said Greenberg. Swimming, fencing, and tennis coaches already have been selected and are currently employed by the University. They are Jeff Ward and Gordon Spencer, Aladar Kogler

and Cindy Lowe respectively.

Greenberg believes that one potentially difficult area might be the recruitment of athletes. The coaches will be required to promote both institutions equally and advise applicants of all their options. However, Greenberg is optimistic about the arrangement. "It can work out very effectively. The Consortium can offer students what Yale and Dartmouth cannot. It's up to the student as to where her home school would be."

## Women —

Continued from page 1

disarmament, community organizing, the Jackson campaign and socialism.

The evening will culminate with an international cultural show which will include poetry readings, dance presentations and concluding discussions.

## Equal Time —

Continued from page 2

stop runaway trains. The superhumans never had a bad moment due to their physical losses. Their rehabilitation was free from frustration or pain. They were never depicted as having any psychological difficulties accepting their new situation. On the whole, "The Bionic Woman" and "The Six Million Dollar Man" were less than adequate role models, and they may have done a disservice to real disabled people. The message I received from these shows was that disabled people were freaks. The bionic couple were not given

prosthetic devices to be like nondisabled people, but were given science fiction parts that made them even more different. Their bionic parts made them cosmetically acceptable but physically superhuman.

The seventies could not provide realistic or adequate role models for disabled T.V. viewers. However, there appears to be an attempt to explore disability issues in the eighties. Today, there are no blind or paralyzed heroes, but there are disabled secondary characters and co-stars. A short-lived series, "Tale of the Gold Monkey," featured an actor who was himself disabled. He played a bar owner, operating his establishment from a wheelchair. Due to the series' early cancellation, there was no time to explore the question of coping with life in a wheelchair behind a bar.

The most visible disabled television co-star appeared on the popular "Fantasy Island." The character of "Tattoo," a man of small stature, was portrayed as a fool, possessing minor intelligence and unable to compare with his dashing boss even in a world of fantasy. His size was never mentioned, but clearly, Tattoo was a second-class citizen of the island. He was never taken seriously and existed only as comic relief. "Fantasy Island" may have successfully carried attitudes towards disabled people back to the Middle Ages. Tattoo can't help but remind the viewer of a court jester and buffoon.

Although the eighties have excluded from their television ranks any realistic disability topics, hiring practices have improved and disabled actors are finally be-

Continued on page 8

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# Equal Time—

*Continued from page 7*  
 ing employed. Hopefully, television will provide role models in the years to come.  
 Julia Sear

# Balthus—

*Continued from page 4*  
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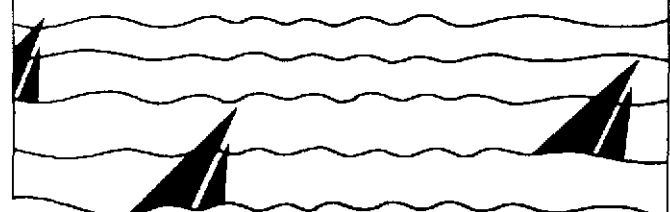
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Mr. Potter's timetable is being arranged by Dean Charles Olson, Vice President for Academic Affairs.

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