Reagan's Cuts Threaten Conn Students

By Carly Rand

The passage of the omnibus Budget Reconciliation Bill by the House and the Senate will cut Federal expenditures by more than $10 billion. Between October 1, 1981 and September 30, 1982, President Reagan signed the bill into law this July. Its effect on various colleges and individual students on financial aid is still ambiguous and somewhat frightening. To understand the change, the present programs must be understood.

There are five Federal Financial Aid programs which Connecticut College participates. Two of these are The Basic Educational Opportunity Grant which ranges from $200 to $1,750 and the Supplemental Education Opportunity Grants which range from $200 to $1,400 and is supplemented with some other form of aid. Two other programs are loans. The National Direct Student Loan is offered to students enrolled at least half time and have financial need. It ranges from a total of $3,000 for students in their first two years of undergraduate study, to $6,000 for students having completed the two years toward a Bachelor's degree or up to $12,000 for graduate study. The interest in repayment is 4% until October 1, 1981 when it becomes 9%. The second loan is the Guaranteed Federally Insured Student Loans. Students under this loan program may borrow up to $1,500 for undergraduate study or $5,000 a year for graduate study. The interest in repayment is 7% (9% for new borrowers) but because the loan does not have to be repaid until after graduation, the government pays the interest until the repayment period. The fifth program is the Work-Study Program to ensure students with the greatest need priority for employment. The government supplies 80% of the money for this program, while the employer supplies the remaining 20%.

Although most changes aren't clearly defined yet, the individual Grants have already been cut $80, and may be cut more. Higher Education groups are urging the appropriation of the full $2.65 billion into the Pell Grants. The fiscal 1982 deficit will increase up to $8 billion. Because the government hasn't yet revealed how flexible the test for eligibility will be, it is difficult to predict the effect. One student with a GSL claimed that without the loan her family would have to give up their Christmas vacation and put the money into the tuition. Another student with a grant (the SEOG), a loan and on a College Work-Study Program claimed that not being eligible would mean she would move from Connecticut College to a state college. It is possible that this may be the case for many students. An estimate made from the applicants of the 1985 class indicated that 30% of those on financial aid had families with incomes over $30,000. Although the 50% is a rough estimate and established from applicants, not students, it is very large. Presently about 35% of this school has some form of financial aid.

The cuts in Federal and state aid to students may cause colleges and universities to try to compensate for the reductions in government aid. It would be a help if Connecticut College could increase its financial aid; however, chances of this are slim. Macalester College of St. Paul, Minnesota for example, claims that they can afford to increase their financial aid by $200,000. It will make $3 million available to students during the 1981-82 school year. Macalester's President, John B. Davis, Jr. noted that other universities and colleges probably would not have the money to make up for the Federal aid loss, forcing some students to choose between continuing college education or dropping out.

The Perils of Peer

By Robin Lynn Waxenberg

'Energy, stamina, curiosity, intellectual honesty.' These are the most important qualities for a journalist to have, according to Newsweek senior writer Elizabeth Peer. 'You have to be willing to be resourceful, to be a gypsy ... If you like independence, if you're a self-starter, if you like going off on your own projects and not being too closely supervised, journalism can be tremendously interesting and very satisfying.'

Ms. Peer is certainly a woman of such independent means. She was the first woman foreign correspondent and foreign bureau chief for Newsweek. A 1957 Conn College graduate, Ms. Peer recalls her graduation as a time when 'middle class women were not meant to have careers,' but rather to marry and raise a family. Yet, as an independent woman, she attended the theater program at Columbus Graduate School, ran out of money and went to an employment agency which suggested she apply for a job as a copy girl at Newsweek. Thus, in 1958, she 'shuffled, stumbled and backed' her way into a career she still does today.

On October 2, Oakes Ames presented Ms. Peer with the Conn College Medal, which he stated was the 'highest honor the college can bestow on an alumna by paying public tribute to an individual of distinguished achievement ... Ms. Peer is one of America's most accomplished, experienced journalists today. She has covered a range of human experiences, and has the energy, insight and sense of humor which makes her a writer's writer.' Ms. Peer was to receive the award at Commencement last spring, but due to illness, could not attend the ceremony.

Ms. Peer has also been the recipient of the 1978 Overseas Press Club Award for Ogaden War Reporting, a 1975 Page One Award for feature writing, a 1973 Lincoln University Award for political reporting and a 1972 Penney-Missouri Award from the University of Missouri Journalism School. But behind these awards lies Ms. Peer's interesting history of experiences as a forerunner in the world of professional female journalists at Newsweek.

While she found her own social world in the late 1950's quite restrictive, 'journalism was opening all these doors. I was talking to the kinds of people I never would have met in my appropriate social life.' In 1962, Ms. Peer was given her first writing tryout doing 'back of the book work—neither politics nor foreign affairs.' At Newsweek, field correspondents file reports which are rewritten as stories by New York editors. These functions are combined in a newspaper. By doing non-political articles for Newsweek, Ms. Peer could both write and report her own stories, as she still does today.

Continued on Page 4
CAMPUS FORUM: Reality of Sexual Assault

By Ken Gottlieb

Enthusiasm and devotion seem to be the key words of this year's SGA. This council tactfully executes authority under the guidance of the smartly tailored and influential Paige Cottingham. Proudly commanding the group's recent accomplishments, SGA President Paige Cottingham affirmed, "We've formed committees to work on two academic issues, a committee for an energy conservation program, the student phonebook is underway, and the student government positions have been filled so that they can become active and productive." Realizing the association's imperfections, Paige cried out that "The students can and should do a lot more... We all need to open our eyes and ears and take a good look at what's happening around us... This responsibility is shared by all of us, but if we fail to seize this now it will be too late later." The SGA has the power to undo anything it has done. Currently, members are investigating the "A"/"F"/pass/fail rule. The committee cites three problems with the rule. "The grade cut-off point is not specific; the filling period ends too early; and the professor is informed that the student is taking the course on a pass/fail basis." It was finally voted that the "null propal proposal to rectify the inconsistencies be brought up at the next meeting.

The SGA encompasses a great deal and when it comes to food, stand back! The assembly recently voted to end the termination of Wednesday tea and cookies, and within a few minutes came up with a solution to the problem. Apparently, the abolishment was due to the supposed waste of tea. Consequently, the SGA will suggest the use of tea bags, so that tea waste will be an impossibility. Somehow however, that did not satisfy the SGA's hunger for a solution to the problem. According to Paige, "A dynamic zeal waits behind the assembly simply would rectify the inconsistencies be brought up at the next meeting.

The SGA also publishes a great deal and when it comes to food, stand back! The assembly recently voted to end the termination of Wednesday tea and cookies, and within a few minutes came up with a solution to the problem. Apparently, the abolishment was due to the supposed waste of tea. Consequently, the SGA will suggest the use of tea bags, so that tea waste will be an impossibility. Somehow however, that did not satisfy the SGA's hunger for a solution to the problem. According to Paige, "A dynamic zeal waits behind the assembly simply would rectify the inconsistencies be brought up at the next meeting.

The SGA's electric seemed to illuminate the entire building as yet another student's annoyance was brought up—the seemingly unceasing deafening buzzer that awakens students at 2:00 a.m., driving them out into the streets with fear of cremation. Fire drills are crucial, but the assembly felt that drills should not be permitted between eight and eleven p.m., and also during final exam week.

The SGA appointed one individual to talk to Campus Security to determine whether early morning fire drills are required by law. As soon as this information is received, appropriate steps for further action will be taken.

The SGA has two events that they found time to hold elections for the campus newspaper and the parking appeals committee, and they also approved the 1981-82 club and special event budget. The SGA feels that one out of every ten sexual assaults are reported. According to the Conn College law, one rape committed every six minutes. The speakers made the distinction between submission and consent to rape, stressing that a woman may have to submit to her assailant in order to save her life. Previously under Connecticut law, husbands could not be prosecuted in raping their wives, but this law has been changed. Connecticut is now one out of the five states which have made this change.

Realizing the association's imperfections, Paige cried out that "The students can and should do a lot more... We all need to open our eyes and ears and take a good look at what's happening around us... This responsibility is shared by all of us, but if we fail to seize this now it will be too late later."
EDITORIALS

Every Six Months

"Did you hear about the assassination?"

"Whose?"

"Sadat. President Sadat was just shot."

"Is he dead?"

"I don't know. No one knows. Some reporters say he is, some say he isn't."

"Wow. I thought you were going to say Reagan was hit again."

"No."

"When was Reagan shot anyway?"

"About six months ago."

"It seems longer. At least they didn't try to kill him again. Who shot Sadat? Why?"

"A group of Egyptian soldiers. They were on parade. They turned around and started firing at him."

"Why?"

"I don't know. I guess they were dissatisfied.

"I guess... So now we just wait and find out if he's dead or not. It will probably be on T.V. soon."

"I feel sorry for Dan Rather. Everyone gets some shots. he has to sit at the anchorman's booth for ten hours. He was there when Reagan was shot, and the Pope, and John Lennon."

"No. Lennon was shot at night, remember?"

"Yeah. During Monday Night Football. That was a while ago."

"Yeah... Well, want to go eat lunch?"

"I guess. Maybe someone in Harris knows if he's dead or not."

"Maybe."

Crammed Housing

Just Mathematics

I saw Marg Watson, Dean of Student Affairs, at the P.O. on the second day of school last month. I asked her if it wasn't fun to have everyone back on campus.

"There's fun," she said, "and then there's housing," and hurried off toward Fanning, wearing one of those 'I'm going to survive this' smiles.

Ten days later I went to listen in at a "Housing Information Meeting." There was the beseeched Dean Watson, soothing a group of bitter and desperate Freshmen women. They were speaking horrors about the cramped quarters of their triples (formerly doubles), obviously having saved up their frustration for someone they were assured would help them. Dean Watson replied with equal frustration that nothing could be done, that it was 'all a question of numbers.' One of the girls suggested a law suit, but when the dean went pale, she doubled back quickly and laughed it down.

Of course there were other unpleasant scenes preceding this one. Like when Dean Watson was first shown the number of residential students arriving in August (1,495), versus the number of suitable beds (1,450, including basements). Or how about when Sue and Mary and Paula spent their first night of college in a double room, one of them on a mattress half slid under another's bedframe. Then there's Margaret, who has a nice single room — on an all-male floor.

It's all just a question of numbers. Of course it depends on what numbers you're looking at, and from what side of the housing situation.

If you're a Freshman woman, for example, the numbers look like this: there are 40 triples (5 having been solved so far), 10 girls living in singles on men's halls, and positively no chance for a change this semester, and probably this year.

If you're a male, you may be delighted by the one girl on your hall, unless she has already brained you with a shampoo bottle when you stumbled hung-over into the shower.

If you're on the College Admissions staff: you're ecstatic over the number of qualified applicants who chose Connecticut College this year, more than ever. In fact, considering you accepted about 40% more than could possibly live here, you played the numbers game almost perfectly. Still, it seems a bit unpleasant to you to have 130 or so girls in unhappy living situations.

If you're the College Treasurer, you're just barely missing, your way up the Black rock cliff this year, keeping within an amazing leap of 1/2 of the 1,959 spending students-budget palindrome. You've heard some stories about overcrowding of freshmen, which is a shame, because the College certainly can't afford any new housing. Why don't more of the kids live off-campus?

If you're living off-campus this year, the numbers look pretty horrible. Cat food is up to 69¢ a can; tulip oil is $2.25 a gallon; but what, so you can't eat it; there are no six-packs left in the beerbox after your on-campus friends came down the other night, got hammered and bitched unnecessarily about the housing problem. You're counting tins of cat food versus number of nights of scoping before you can find a partner with a nice warm single in Harkness, and a meal ticket. If you're the beseeched Dean Watson, the numbers are appalling. Your double-digit popularity quotient is diving, there are only 85 lunatics with enough money to live off-campus, compared with the normal 150, and they're finding warmth, meal-ticket holding friends at an alarming rate. You see an average of a half-dozen distraught young women every day, who bag the numbers game, and tell you very sincerely that they didn't think it was going to be like this, and Dean 'so and so said you did it up', which you can't do. You understand that first semester Freshman year is when privacy and space are about the most precious commodities; and you've heard the parents' argument (I didn't pay $10,000 for my daughter to have a third of a room) just a few times. Perhaps you wish you could be Dean of the Faculty for a while.

Oh, if you're not one of the above, don't worry about all this. It's just a question of numbers really.

— M.S.

THE COLLEGE VOICE

EDITOR-IN-CHIEF

Aron Abrams

MANAGING EDITOR

Linda Rich

SENIOR EDITOR

Michael Sladden

SENIOR WRITER

Seth Stone

NEWS EDITOR

Betsy Singer

ARTS AND LEISURE EDITOR

Julia Stahlgruen

SPORTS EDITOR

Rob Ingram

OFF THE TRACK EDITOR

Allen Moore

BUSINESS MANAGER

Doug Smith

PHOTOGRAPHY EDITOR

Virginia Pasternak

ART EDITOR

Karen Bachelder

SECRETARY

Barbara Lopucy

LAYOUT ASSISTANTS

Carly Boscolino

Donna Bruder

Gwenneth Carlisle

Linda Hughes

Robin Lynn Wasenbourg

COPY EDITOR

Aaron Baum

CIRCULATION

Alex Tighe

ADVISOR

Thom Lammend

The College Voice is an editorially independent news magazine published weekly during the academic year. All copy is student-written unless specifically noted. Unsolicited material is welcome but the editor does not assume responsibility and will return only material accompanied by a self-addressed, stamped envelope. All copy represents the opinion of the author unless stated otherwise. The College Voice is a student-run, non-profit organization.

Editorial offices are located in Room 212, Crozier-Williams Student Center. Mailing address: Box 1385, Connecticut College, New London, CT 06320. Phone: (203) 447-1911. Ext. 7256 of 7597.
Elizabeth Peer
Continued from Page 1
The combination of her successful reporting, fluent French, and the "curiosity" that has characterized her life since childhood, prepared Ms. Peer for her career. After graduating from Sweet Briar College in 1941, she was bound for France through the Institute of European Studies (IES). IES provided a lot of time to travel. Michael saw a great deal of Europe on a one hundred dollar Eurail pass. IES also provided a housing chateau in the Loire Valley and the south of France, which Michael said was one of his favorite places in Europe.

One of the unpleasant aspects about the IES program was Michael's position as the only female correspondent. Michael was placed with a family without a female roommate. She was new and drug addiction. IES counselors offered very little help. Many of Michael's friends in the program were also disappointed with their families. Few students ever felt accepted and they usually esteemed themselves more as boarders. Michael will value the personal growth she received from these difficult times. "No matter what happens, and however long the experience, I now feel that's the reason that one is in Paris to learn French and nothing should be allowed to interfere with that."
Music Appreciation.

Since the thirties, Roberts has been offering a wide selection of music. Whether you prefer Kenny Rankin by candlelight, or Elvis Costello by fluorescent light, we have something for your listening pleasure. Roberts, the music people, has southeastern Connecticut's largest record department.

Connecticut College music listeners are a special audience. You want quality recording and a good selection. This week, Roberts has some great specials on Warner Brothers, Elektra-Asylum, and Atlantic records & tapes.

Tattoo You — The latest from the Rolling Stones featuring Start Me Up.

Heavy Metal — Music from the motion picture.

Hoy-Hoy! — A two record selection by Little Feat.

Pretenders II — Includes Jealous Dogs; Louie, Louie.

Pirates — The award winning Rickie Lee Jones' unique sound.

Whatever your listening pleasure, you'll find a symphony of sound at Roberts.

Bring in your student discount coupon for an additional discount and save.

Values in the 80's from a tradition in the 30's.
**Adventures of Doug Roberts**

By Seth Stone

Doug Roberts now sits in his dark, quiet office. In the front of the hockey arena. Periodically he is interrupted by visits from his friends who like to talk about local hockey leagues. On his desk lay a stack of Cornell hockey schedules. The routine is routine, as the rim manager and hockey coach prepares for the upcoming season. Just three weeks ago. Roberts was in a car being held at the French-Spanish border, a gun pointed at his head. This memory is tempered by remembrances of a warm beach, cold beer, and the beautiful French countryside. Below the surface, there is excitement, as Doug Roberts remembers his week of international hockey.

"For the second year in a row," he explains, "I was a defenceman of the American team invited to the Anglet Tournament in Biarritz, France. It was a good experience, as we were there to have a good time and make a good showing."

The tournament, held September 10-13, was upgraded this year to include a more mature and featured tougher competition. The Moscow Dynamos were the showcase team.

"Five of their players performed in the Canada Cup against Team Canada. They were more professional," related Roberts, "and they had themselves up on a pedestal. The Dynamos wanted to win and be known as the best team in the world."

France and Montreal fielded teams in the tournament, and Moscow had no trouble beating them. They ripped through the experienced French 18-0 and toppled Moscow 2-2. After observing these games, the American team got together.

Roberts' explained this accomplishment.

"The French were a young, national team. They were tough and aggressive, but inexperienced. Moscow, like us, was made up of some ex-professionals and former amateur players. We felt both sides were too aggressive. They were swarming and forechecking, but Moscow is so good with the puck, that they loved this. The Dynamos would catch the opposition up ice and come away with a lot of coming and going, and changing commitments, depending on who was available," explained the rugged, smiling, former pro defenceman. "With this arrangement we did not have the numbers, and we only had three defencemen."

"Most of the team was 23-30 years old. They had played together for a month. My two young cohorts were also tired, but my experience helped me go on. I kept myself from getting too tired."

Roberts had not skated all summer, but had worked out on the Nautilus. To prepare for the strenuous tournament, Roberts played 2 games in Bilboa, Spain, before journeying to Biarritz. The Spanish team was small and inexperienced. We beat them 12-2 and 8-1, but the game competition itself was beneficial. I got more ice time. Although Bilboa itself was a factory town and not very pretty, they treated us great. The food and hospitality were both tremendous. Only the Spanish beer left something to be desired."

Two former University of Wisconsin players skated for Spica and were asked to join the American team. They headed for Biarritz with some of their cohorts from the University of Denver, Michigan State University of Michigan, and Wisconsin. They travelled north through Spain toward the French border. Unfortunately, this entailed going through the explosive Basque region.

Though it is no longer the powder keg it once was, it can still produce something to be desired."

Continued on Page 9

---

**Soccer Trounces CG and Wesleyan**

By Betsy Singer

The soccer team's victories over Wesleyan and the Coast Guard symbolize more than mere wins - our team demonstrated both physical and emotional endurance. Opposing the verbal abuse by the Coast Guard and the over-confidence of Wesleyan, Conn. remained steady and crushed the hopes of each team. Randall Klitz, one of the two '91 captains, describes how the team slightly changed their technique, resulting in the two wins.

The 2-0 victory over Wesleyan was a first. According to Randall, Wesleyan's past successes must have eased their coach's mind, for he was heard to say he expected them to trouble Connecticut. "Also, the night after the game, he would allow his team to party in celebration of the victory."

Normally, dressing is not allowed during the soccer season, in order to preserve players' physical conditions. Seeing the coach's confidence, Wesleyan's team presumed they would win. However, Conn. soon took advantage of their lax attitude.

Randall observed that Wesleyan's forward was 'huffing and puffing, obviously a result of staying out too late the previous night. I could sense they were running out of gas," he explained.

**WOMEN'S HELD HOCKEY Scores:**

<table>
<thead>
<tr>
<th>Conn. vs Trinity V</th>
<th>lost 4-1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conn. vs. Trinity IV</td>
<td>lost 2-0</td>
</tr>
<tr>
<td>Conn. vs. Wesleyan V</td>
<td>lost 3-2</td>
</tr>
<tr>
<td>Conn. vs. Wesleyan IV</td>
<td>lost 4-1</td>
</tr>
<tr>
<td>Conn. vs. Mt. Holyoke V</td>
<td>lost 3-1</td>
</tr>
<tr>
<td>Conn. vs. Mt. Holyoke IV</td>
<td>lost 3-0</td>
</tr>
</tbody>
</table>

**WOMEN'S TENNIS Scores:**

| Conn. vs. Western Conn. CANCELLED |
| Conn. vs. U. Conn. lost 7-2 |
| Conn. vs. Trinity: lost 6-3 |

"NOTE: Conn. vs. Wesleyan postponed"

Continued on Page 9

---

**Running the Inner Race**

By Christine Berek

Cross country requires individual discipline. All team members determine how much pressure they will put on themselves because individual performance is a matter of individual participation and psyching rather than teamwork. The team, of course, needs good showings by its members in order to win a meet, but there is no way the team can help the individual who is not doing well at the moment.

Maryanne Tilton, who is the number one woman runner here, had never run before she came to Connecticut. When she started, she hated running and never thought that she could do it. The only reason that she ran in the first place was that she did not want to play for the tennis team. So for two weeks.

Maryanne worked out on her own to build herself up to the point where she could complete the whole workout.

On the other hand, Dave Litoff had already run 4:18 mile in high school. He began his collegiate career by winning his first six races and now as a junior, he has been handling his early competition with incredible ease. Dave recently won the Pop Crowell Invitational and broke his own course record by a minute with a 4:53 pace for 6.2 miles.

According to both Maryanne and Dave, their coach, Mark Connelly, understands that the team's first priority is their academics. He runs flexible practice schedules that allow an individual time off if needed. Individual practicing is always encouraged. When the team practices together, they follow an unstructured cycle that can change to accommodate the runners. For example, on Monday the team might require the difficult assignment of running 16 intervals; Tuesday might be alternating fast and slow running. Wednesday might be a 10 to 12 mile distance run. Thursday the team might work on technique. Friday might be a race workout, practicing starts and running intervals. Saturday might consist of time trials.

By alternating short burst strenuous workouts and long distance running, this cycle allows the body to build up speed and endurance. Mark Connelly also emphasizes stretching out before practice to prevent injuries.

Running is a hard sport to stick with. It involves a lot of work and produces no immediate results. At Connecticut, the cross country is not a very high priced sport. Everyone who is on the team runs because they want to run, and consequently puts pressure on themselves to improve. To anyone who wants to try cross country, just remember that you will not know what you can do it if you don't try.
Gaps Which Need Bridging by The Joffrey II Dancers

By Julia Stahlgren

For a small company of young adults, who together take class, rehearse, tour, and realize their futures as leading dancers, group dynamics and ensemble unity last Saturday evening. The performance in Palmer was composed of four pieces which were stylistically and thematically diverse, and should have highlighted the company's wide range of repertory material. The program did speak for most of the company's versatility, but it also suggested that the company is presently missing an essential element necessary to the successful performance of any movement style. I sensed no collection of energies into a vital, radiating network, which resulted in a lack of precision, and articulate body relationships.

Despite the generally good quality of the individual performances, the framework element which was missing from the company's performance was group timing, trust, and interchange which makes a dance company a company and not just a selection of soloists. The Joffrey II is a company devoted to the training and preparation of young dancers (ages 17-23) to be soloists in the more mature, larger Joffrey Ballet, and other major ballet and dance companies of the world. Thus, I suspect that stress is supportive and enhancing. The benefits and variety of the dancers' styles. A special flair, attitude, or look is, after all, what achieves solo success for a dancer.

However, an ensemble can be established without smoothing uniqueness. A connecting awareness of timing, precision, and shape must be found and articulated through an active give and take of energy between the performers. Otherwise, a disjointed gap exists between the performers, analogous to the distance between people who talk at one another instead of talking with one another.

In the first piece, Random Dances overall success was marred by sloppy timing in most of the moments when the choreography commanded. The eight dancers to pirouette, developpe, jete, or even open their arms in unison. But the problem was more than a couple being a beat behind, or a turn ending one revolution too soon. Movement into group formations was self-conscious: the dancers looked prescripted with where their fellow company members were moving to or coming from, suggesting a lack of familiarity in the group patterns and rhythms; canon phrases were often timid, unsure. The dancers need to develop the equivalent of a third eye by fine tuning each nerve to the other living energies on stage.

Unfolding, choreographed by Gray Veredon, explored layers, and folds of male/female, love/hate relationships, but was missing a drive, which could only be supplied by surging exchange and sharing of human energy. Had the eight dancers been able to feed off each other's individual rhythms and vitality, this piece would have worked as a dynamic, curious, and provocative dance. The choreography contrasts positive and negative attitudes, needing and freeing, wanting and breaking away. The couple exchanges, and turned abruptly away, they fell and leaned on one another; there were soothing, and antagonistic moments. The women danced independently at times, alternating coquetish piques and arches with angry, defiant leaps and arabesques. The men responded with a similar variety of attitudes, then reclaimed their partners.

The dancers should have seemed a group of magnets, positive and negative forces, sometimes attracting and sometimes repelling, but each dancer seemed to grasp only as far as his or her own technique and prescribed steps were concerned. They failed to create that slow, deep beam of energy generated in the space between a magnet and its opposition. Most of the performers tried to make up or pretend some sort of convincing intensity or drive through facial expressions, but that could not succeed. That dancers need to reclaim the space of a performance.

The second piece, Threads from a String of Swings, was choreographically and musically cliche, the trusting, playful action of the six dancers came close to realizing a supportive, flowing unity. In this dance, with all its fast, flashy dance steps, lifts, and swings, based on familiar social dances of the Swing Era, the dancers finally seemed to move and mold more naturally together. Partnering no longer seemed such an unnatural, strain, but an easy, exciting overlap of well-trained bodies.

Individually, most of the dancers demonstrated beautiful, precise technique, particularly Julie Lief and Lael Evans. Throughout the evening Julie demonstrated noticeable air of confidence and understanding of the movement, from her precise turns in Random Dances to her saucy kicks and cancan feet in Threads from a String of Swings. One of the finest moments in Random Dances was Julie's (ornamented with green socks and head band) pas de deux with Travis Wright (also in green). There was something very delicate, yet powerful, and undaunted authority over her limb, and in this dance, Lael smoothly maintained a serene command of each muscle as Ron and Michael turned and twisted in her wake. She had all the full, natural energy of an ivy: her limbs seemed well served by consistent urges of mind, and growing, strong muscles.

Lael Evans demonstrated an awe-inspiring control, with a softer, more ingenuous quality than Julie, especially in the third piece, Mother's Little II, a pas de deux danced with Ron Reagan and Michael Medina. Standing on pointe, one leg extended straight up in front of her, Lael smoothly maintained a serene command of each muscle as Ron and Michael turned and twisted, sharing a curious sense of calm dare and confident challenge to a piece which verged on being monotonous in mood, and growing, strong muscles.

On the other hand, I was truly surprised that Ron Reagan and Sabine Laborowe (Ron's partner in the first two pieces) have made it as far as this evening and they have his pelvis thrust out behind him and some sense of generating the movements of his limbs from a vital, stable center. As a result, his turns were consistently off balance, and his way and lean. She lacking in energy and conviction. Even a soft, round arm must be filled with a power which will beam out the tips of the fingers. Otherwise, the limb appears to be doing exercise, the dancer needs to backtrack and correct some of his basics, for without then his highest leap will seem mediocre.

Sabine needs similar remedial training to tone like shoulders only to her genie, except which must have been having its own difficulties functioning, so tight and tense were all her chest and shoulder muscles. Her movement was strained, her energy restricted, and the overall image was without confident flow.

The Joffrey II Dancers is the "farm team" of the Joffrey Ballet. These young performers will move on to dance for the Joffrey or other companies within three years of their beginning with the company. Thus, the theory behind the Joffrey II Dancers, founded in 1969, is to involve young professional dancers in a temporary, rigorous, experimental training program which will familiarize them with all aspects of performance. Technique is not the sole thrust of their education: Make-up, Lighting Design, Stage Management, Composition. Performance are among the different arts they explore within the grand category of Dance. Therefore, I must keep in mind that these dancers are students. Their profiles in the program, their handled, could be guides to help them remember this.

Yet, they are also professionals. Each receives a stipend, guaranteeing them a salary: Joffrey II's Artistic Director, Sally Blais, considers 50-100 applications a year from new, as well as established, choreographers who want to compose for the company. Joffrey II's winter tour 1982 is already scheduled to include about eighty performances; and the company dances under the impressive, name and reputation of the Joffrey Ballet, considered one of America's more popular, imaginative ballet companies.

I suspect that part of the company's weakness lies in the chasm between the roles of student and professional. While under pressure to produce polished, sophisticated performances which adhere to a certain amount of classical expectation, and also present a constant influx of completely new choreography, the young company is still in the throes of discovering and learning the many spatial elements of a performance company. However, this unifying force the group lacks is too important to ignore for the sake of learning the steps to another new piece. While watching the performances last weekend, I sensed the dancers were juggling a wealth of art they cannot share with an audience until they can share it with each other. A sentence cannot make sense until the words, regardless of their individual sophistication or beauty, are brought together in a meaningful arrangement.

Thus stated, I do not mean to sound ungrateful, or ignorant of the immense favor served Connecticut College by the Joffrey II Dancers. On behalf of the College community I thank the company and all others involved, for the fruits of the benefit. Palmer looks beautiful.
Freshman Fred Gets His Back Rubbed, and so on

By Jason Baum

When Freshman Fred, he had joined an obscure religious cult promising, he was sure, permanence and bliss and a heart that would burn. His parents had him kidnapped and returned to school. To avoid any future ‘affliction problems’ Freshman Fred’s parents gave him a brand new BMW 320i. Let’s just say as he finishes a Saturday evening dinner in Harris, “This food is wicked bad, it tastes so bad. I really miss my mother’s cooking. That reminds me, would either one of you care to go with me to the movie tonight?” Freshman Fred said, looking at the pinkie flatly.

“Gosh, this food is wicked bad, it tastes so bad. Really, I miss my mother’s cooking. That reminds me, would either one of you care to go with me to the movie tonight,” Fred beldom mumbled to the girls who had reluctantly sat at the table. “Ah, but I lost it when I lost my keys, my wallet, my condominium key, and my car,” Fred said as he wiped his father’s last night, a satin, black, bow-tie and tuxedo, with mud, torn jeans, and the grandfather clock’s ticking, ushering every mystic into the death march or Daniel Boone’s back rubs.

“I’m not sure why. I know it verbatim. It would be second nature, an experience rivaling the intensity of a London air raid siren, but forewarning a danger far greater than Luftwaffe bombers. Filing in front of Fred’s a tuxedo caked with mud, torn jeans, and the grandfather clock’s ticking, ushering every mystic into the death march or Daniel Boone’s back rubs. But I lost it when I lost my keys, my wallet, my condominium key, and my car,” Fred said as he wiped his father’s last night, a satin, black, bow-tie and tuxedo, with mud, torn jeans, and the grandfather clock’s ticking, ushering every mystic into the death march or Daniel Boone’s back rubs.

“O.K. I must be so sick, I can’t even sleep.” The man emerged from his recliner reading ‘Mom, Dad, so good to see you. I was so glad to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you. We haven’t seen you in ages. We were so happy to see you.

Fred was in the process of cleaning his room when a knock on the door interrupted his fantasies of bringing someone back to his room. Fred closed his closet and answered the door. “Hi Freshman Fred, whatcha doing?” asked Peter Prep.

“Just cleaning my room in case I get back. I call it doing my laundry.” Peter Prep replied.

“Gosh, I guess I make an appearance if I don’t get invited to an off campus party at one of my many boarding school friend’s beautiful houses,” explained Peter Prep.

“Whatcha up with regular,” joked Fred to the upperclassman who was pouring the lifeblood of humanity.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Fill it up with regular,” joked Fred to the upperclassman who was pouring the lifeblood of humanity.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.

“Yeah, I am but everybody has got to eat once a day!” said Freshman Fred with a smile still on his face.

“See ya around,” said Prep hastily as he paddded away in his worn Dockers led to get his keys.
Doug Roberts
Continued from Page 6
once was under Franco, the Americans still experienced a few things that were new to them. They were almost constantly monitored by security personnel, and cars and vans were used to transport us. This was a new experience, as people were always wanted to be late and get lost.

Once into France, the Americans were able to begin enjoying the experience of being in a Spanish town. Although Robert was still haunted by memories of his first tournament, he was eager to get started.

The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

They had beautiful glass enclosed bars at each end of the train. We only had ten minutes. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

...Stay tuned and find out.

Next time, Freshman Fred takes a walk with Spacy Stacy. Continued on Page 11

I walked into the kitchen. It was a 3,000-seat facility. It had to be. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.

A serious moment quickly turned to laughter. "The train was pulling out. We saw guards were going through cars. We were nervous, since we were rushing to catch the train. The train station was like the old cartoons, with people running from the border guards to the train. The atmosphere was not really scary, but we were nervous, since we were rushing to catch the train.
Kasdan Wins Again
with BODY HEAT

By Charley Taylor

Lawrence Kasdan's Body Heat is the best film noir in a long, unbroken line of black comedies. The director's previous effort, The Big Chill, was a sophomoric piece that fell flat. Now it's Kasdan's Body Heat which has made him a star. The film is a masterpiece that is both entertaining and thought-provoking. Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.

In one scene Matty presents Ned with a classic gray fedora like the ones Bogart wore. When he tries it on he looks uncomfortable, a poor schlub trying to play a role that just doesn't fit him. As the action of Body Heat shows, this is a movie about living out your fantasies, and how easy it is to become trapped in them. If a film noir is to succeed, it is crucial for it to draw us in and make us aware of our complicity with the characters. We must feel that the people on the screen are projecting themselves onto us, and perhaps be, if we became desperate or obsessed enough. Body Heat does this, it draws us in and makes us ask "what if?" As Ned and Matty live out their fantasies, we in the audience can live out our fantasies through them.

Body Heat is also a genuinely sexy movie. The lovemaking scenes work, because they manage to suggest without being exaggerated; dreamlike quality, the/Images of the presence of any kind.

Kasdan has a good sense of pacing as well, he keeps things moving at just the right tempo. The denouement comes bit by bit, rapidly building suspense. Even when the conventions are most obvious, the dialogue most postured, Body Heat is a movie that is generally entertaining and compelling.
Television and Children

"I think we are hard pressed to say that a child, just by watching something on television, is then going to act out what he has seen."

By Edward B. Burger

Professor Holmberg makes three suggestions to parents. The first is to monitor the kinds of programs that their children watch. The second is to limit the time the children watch. And finally, watch the programs with the children. By doing this, she says, "parents are knowing what their children are seeing, and then either can say yes, this is the way we do it, or no, this is not the way we do it in our family."

Professor Holmberg feels that there is a great deal of good programs for children of the preschool age. One of these programs is Mister Rogers Neighborhood. She says, that preschool children are, "trying to figure out the difference between what is real and what is fantasy." On this program, she points out that there is a definite distinction between these two ideas. Professor Holmberg also feels that programs dealing with nature are also good. She recommends The Wide Wide World of Animals and The National Geographic specials for both children and parents.

There are also certain programs that the professor feels are not good for preschoolers and youngsters. She speaks of the high pressure dramas and the violent crime programs. She also includes game shows, "where everyone gets so excited about winning or losing." How about cartoons? She says, "I think cartoon are kind of benign; I don't think they're harmful.

Professor Holmberg recommends that children should not watch too much T.V. in order to have more time to play on their own. She points out that it is very important to discover and learn different things through personal experiences. She also suggests that children should understand what the mechanics of television are and to realize the effects of sounds and music on an episode. By doing this, Professor Holmberg feels that children could then select programs, know how to interpret what is shown to them, and do so in an objective way.

What would happen to the future society if television was the dominating factor to social values? Though this would be highly unlikely if it did happen, "we'd have a lot of passive people in our society, and we'd miss out on a lot of potential human creativity." But the professor also points out that, "there is no denying that television is an important and a great way of learning things, of seeing things from another part of the world, instantaneously."

Professor Holmberg plans to continue her studies of children's social relationships with other people, especially with their siblings, and see if the dynamics of this interaction help children in other social relationships.

Octoberfestivities

The Little toast-miester will preside at WCNF's Reggae Dance party tomorrow night.

Freezing cold didn't stop these Kaisers, or the "quaffing."