

MINNESOTA

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Cover photograph by Mark Luinenburg



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contest \ 'kän-test \
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Editor's Note

The Art of Survival

Several years ago, we featured the Center for Holocaust and Genocide Studies (CHGS) at the University of Minnesota in a cover story for *Minnesota*. By coincidence, as we were preparing the article to go to press, the president of Rwanda passed through campus. This was 10 years after the Rwandan genocide, and I wanted to hear Paul Kagame speak about the massacres and their aftermath.

I published a summary of his appearance at Williams Arena and wrote about appealing "to the next generation to exercise compassion and tolerance." Soon after, I received a letter from Stephen Feinstein, then director of CHGS. Feinstein was known worldwide for his tireless efforts to educate others about the horrors of genocide and crimes against humanity. He understood the power of words and gently took issue with my use of *tolerance*.



Shelly Fling

Excuse me? Isn't unbridled tolerance about the only thing that will help us all to get along?

Tolerance, Feinstein wrote in his note, implies that someone or some group personifies negative qualities that other people or groups must try to see beyond. It's a word best avoided in the context of race, ethnicity, or religion, he said, and that a preferred term is *coexistence*, which suggests enduring harmony and equality.

Feinstein died unexpectedly this past March while speaking at a Jewish film festival. His primary area of research was artistic responses to the Holocaust and genocide, and the center's Web site (www.chgs.umn.edu) is a virtual museum of hundreds of works of art by survivors. This fall, the University's Katherine E. Nash Gallery presents "Voice to Vision," a CHGS exhibition of multimedia art created by teams of artists, art students, and Holocaust and genocide survivors.

"Voice to Vision," highlighted in our arts preview (page 32), began in 2002 when David Feinberg, associate professor of art at the University, approached Feinstein with the idea to document in art and video the memories of genocide survivors. Each work of art took 18 months to complete, beginning with interviews with survivors from Rwanda, Tibet, Darfur, Laos, and the Holocaust. Feinberg provided his artistic talent and served as a conduit. The survivors provided the imagery, direction, and—although most had never held a paintbrush before—a few of their own brushstrokes.

"If you make a mark, no matter how badly it turns out, it's information," Feinberg explains. "If you don't like something, you figure out what to put next to it or to overlap it. It's just like words; only it's a visual language. There's an aesthetic to the sequence."

In the artists' studio, survivors were asked to respond to certain words, sketch quickly on index cards, or to pick up an object associated with a memory and to tell the story behind it. (For one survivor, a sugar bowl evoked wartime starvation and her recollection of rising in the night and eating half her family's sugar ration.)

The exercises often nudged sleeping and painful memories and brought out stories the survivors hadn't ever spoken about before. The artists and survivors met four or five times during the creation of a piece, adding layers and elements and then reflecting on the result before developing it further. The direction of each piece was unknown, just as the survivors' hour-to-hour existence during the genocides was uncertain.

The works of art in "Voice to Vision," which is dedicated to Feinstein, are permanent testimonies to the crimes and the suffering, but also to perseverance. If the art stirs generations of viewers' curiosity, draws them in, and reveals to them a bit of their own humanity, the exhibition will have been a success, moving us a little closer to coexistence. ■

Shelly Fling may be reached at fling003@umn.edu.

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Letters

RELIGION FITS WITH POLITICS

It was a strange combination of fuzzy thinking and hyperbole I found in the interview with Professor David Domke (Ph.D. '96) ["Playing the God Card" July–August]. [The article] describes the mixture of religion and politics as "a lethal concoction." Actually, it is a reasonable part of the American contest of ideas. Political candidates should be free to present their religious faith as one aspect of viability. Of course, they will be measured by the electorate in terms of how close their behavior is to their rhetoric. How the can-

didate applies their faith is one factor for evaluating the character of the candidate.

My numerous disagreements with Professor Domke can be distilled to one key point: Domke makes no mention of the secular religion of liberalism. Progressives are much more rigid, holier-than-thou, and illogical than evangelicals. It is liberals who want to impose their superior values on the rest of us. A prime example of this is environmentalism. Voters are better served if they focus their attention on which candidates stand for more liberty and which

candidates want to limit liberty. Let the religious bring their attention to this conflict, to the betterment of American politics.

Michael Fisher (B.S. '79, D.D.S. '83)
Centennial, Colorado

KEEP THE CONVERSATION ALIVE

I just read your interview with David Domke. Wow! This religion/politics issue has been eating at me for several years. The politicizing of religion and vice versa has done much damage to political conversation in America. His comment on faith in politics killing conversation really hit home. I have acquaintances with whom I have not had political discussions since George W. Bush ran for reelection. Thank you for introducing me to this man and his writing. I can take comfort that I am not alone in my fears.

Harald Eriksen (B.S. '73)
Brooklyn Park, Minnesota

NOT FIT FOR PRINT

I hardly think the alumni publication should allow an article such as William Swanson's ["The Good Son," July–August] to be published in a nonpolitical magazine such as *Minnesota*. Please reread this lengthy article on Hubert Humphrey (B.S. '39). Sure, he was one of the most liberal politicians in America and it's OK to tell that, but [Swanson] didn't need to condemn the conservative view naming names. The United States condemned that liberal view at election time. I suppose when he was age 23 in Mexico City he was avoiding the draft. He should go live in a socialist country.

I wonder if this article will affect your donations from wealthy conservatives.

Lawrence Gunner (D.D.S. '64)
Winner, South Dakota

William Swanson replies: When I was 23, I was in Mexico City working on a newspaper (as was clear in the author's note), courtesy of a fellowship arranged by the University of Minnesota's School of Journalism. Following my return to the United States in 1968, I served two years on active duty with the Army.

HOLD THE AGENDA

I must compliment you on the quality of *Minnesota*, which I enjoy reading each time it is published. I wonder, however, if the purpose of the publication is to advance the goals and purpose of our great university, or if it is to be a forum for your liberal agenda. I am specifically referring to your Editor's Note in which you gave your examples of democracy. In the paragraph referring to your antiwar bumper sticker you stated

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that "I wouldn't be shocked to find my window broken in response to that bit of [free] speech." The assumption to be made is that your window would be broken by someone who disagrees with your political position about war—meaning conservatives? If so, that paints a large stroke unfairly. Please be aware that many of us in your audience do not share your views but are law-abiding citizens who believe in your right to free speech.

Scott Osborn (D.D.S. '73)
Minneapolis

INTELLIGENT LIFE

Your recent issue of *Minnesota* is simply fabulous. The Lynette Lamb essay about her husband's stroke is compelling, your mix of pieces is spot-on, the headlines are spunky and captivating, I love the Bill Swanson article about Hubert Humphrey—just so many strengths. Here's what it is: intelligent. I just truly enjoyed the reads, the design, everything. Well done.

I didn't know when I went back for my undergrad (four years ago) and then started my master's (and am now my Ph.D.) that I'd receive such a wonderful perk. I truly look forward to reading *Minnesota*.

Pam Nettleton (B.A. '05, M.A. '07)
Minneapolis

PHOTO FIX

As alumni of the U of M we find reading the magazine a wonderful way to keep in touch with new happenings. The article in May-June about photographer Annie Griffiths Belt ["A Guest in Their World"] was quite interesting. She surely has a special way of making young folks photogenic.

I found her picture of the two boys smoking on Purim in Israel quite misleading because they were not really "misbehaving" as she said. The holiday of Purim is a time to rejoice after reading the Megillah story. It is quite customary for children and adults to dress up in costumes and portray or mimic other people, to be silly, foolish, or comical (somewhat like Halloween). The two boys in big black coats and the furry hat and big glasses and smoking are not naughty—they are simply mimicking what they see older (orthodox) Israelis doing; it's a once-a-year way to "play grown-up"!

I trust that Annie will try to understand my remarks.

Helen Tomsky
Sun Valley, California

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Jennifer Gunn

Blue-Collar Scholar

Jennifer Gunn is being interviewed when her secretary delivers the envelope. It contains a letter notifying her that, pending final approval by the Board of Regents, she has been awarded tenure and promotion. Gunn, who began her career at the University of Minnesota in 1997 with a one-year appointment, is no longer an assistant professor in the Department of the History of Medicine. She is now Associate Professor Jennifer Gunn.

“Let me just take a moment to absorb this,” Gunn says, her eyes misting over.

This would be a big moment for any scholar, but for Gunn the news caps an academic career that has been far from conventional. As a young woman and mother, she spent years before graduate school working in a foundry making sewer pipes and dodging red-hot sparks shooting out of crucibles of molten iron, then in coal mines where one of her jobs was setting off dynamite. “That was a great job!” she exclaims.

A native of Kentucky, Gunn’s improbable career trajectory began at Hampshire College in Amherst, Massachusetts. She chose the small, experimental institution because it allowed her to design her own coursework keyed to a lifelong interest in social and economic reform inspired by the civil rights and antiwar movements of the 1960s. By the time she completed her senior thesis, she was already embarked on a life of blue-collar work in Atlanta where she worked, at various times, as a waitress and as a driver delivering meals to Eastern Airlines airplanes.

After a brief spell in North Carolina, where her then-husband

was a labor organizer in the textile industry, the couple moved to Birmingham, Alabama, and Gunn ended up at U.S. Pipe & Foundry, at the time under court order to add women and African Americans to its labor force. Then, in 1979, she landed a job with U.S. Steel. It was there that she set off dynamite charges and also worked in an even riskier job—timber car operator—delivering, cutting, and fitting upright beams to shore up the roof of an aging 800-foot-deep mine. “That’s what I did when I was pregnant,” she smiles.

Altogether, Gunn worked four years in the mines. It was during a brief spell as a staff person at the University of Alabama that she decided she wanted a career that would allow her to combine her interests in science and history with her background in heavy industry. Assisted by a fellowship from the National Science Foundation, she enrolled at the University of Pennsylvania in 1979 at age 34, completing her Ph.D. the year she was hired by the University of Minnesota.

Today, her scholarly interests in health policy and occupational medicine have converged in a book project on the history of rural medical practice in 20th century America.

“There are two themes that are consistent,” she says of her unusual life’s path. “One, I have always believed in public education and in the responsibility of society to educate our citizens. The other is a belief that education is really about creating a community of learners.”

A community of learners, Gunn says, that she has the good fortune to have found at the University. —Rich Broderick

AIDS Prevention Online

When the HIV/AIDS epidemic took hold nearly three decades ago, public health educators recognized the imperative of going directly to high-risk populations to wage prevention campaigns. In the 1980s and '90s, that meant visiting bars, neighborhoods, and other hangouts. That strategy worked: Beginning in the mid-1980s, infection rates among gay and bisexual men had begun to decline. But that changed in the mid-1990s, when cases of HIV/AIDS among 18- to 24-year-old men began to creep upward again.

Simon Rosser, a veteran AIDS researcher at the University of Minnesota's School of Public Health, has documented one reason for the alarming rise in cases: Increasingly, young men find partners on the Internet. Now, Rosser and Joe Konstan, a professor in computer science and engineering, have launched the world's first online HIV risk-reduction intervention, called SexPulse. The Web site, five years in the making and made possible by a \$3.5 million federal grant, is currently in the testing phase.

"If we don't do HIV prevention outreach right or in a way that's most responsive, we're going to have a new HIV epidemic. There's enormous urgency in addressing gaps in HIV prevention," Rosser says.

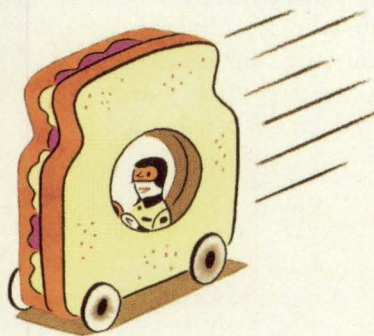
The researchers hope to drive people to the SexPulse Web site by posting ads and links on gay social networking sites. If the online prevention model works for HIV/AIDS, it could be adapted for other public health purposes, such as cancer prevention, substance abuse, and obesity prevention. One byproduct of the collaboration between Rosser and Konstan: The two now teach a course in e-public health, which focuses on developing online health interventions.



Simon Rosser (front) and Joe Konstan

Border to Border on Peanuts

When you're driving from Texas to Canada in a car that's powered by the sun, how do you fuel yourself? Peanut butter and jelly sandwiches, of course. The University of Minnesota Solar Car Team received the unofficial "sandwich award" in July at the conclusion of the 2008 Solar Car Challenge, a 10-day, 2,400-mile race from Plano, Texas to Calgary, Alberta. Jars of unique-flavored peanut butter and jelly were presented to the team in recognition of the 60-plus PB&J sandwiches per day consumed by the 20-student crew during the race. The U team finished fifth out of 24 cars and also garnered first place awards for best workmanship and excellence in mechanical design. In addition, electrical team leader Adam Shea won an individual Esprit de Corps award for helping other teams during the race. Prior to the start of the race, the team won three awards: best-prepared team, fastest figure-8, and fastest lap. Never underestimate the power of PB&J.



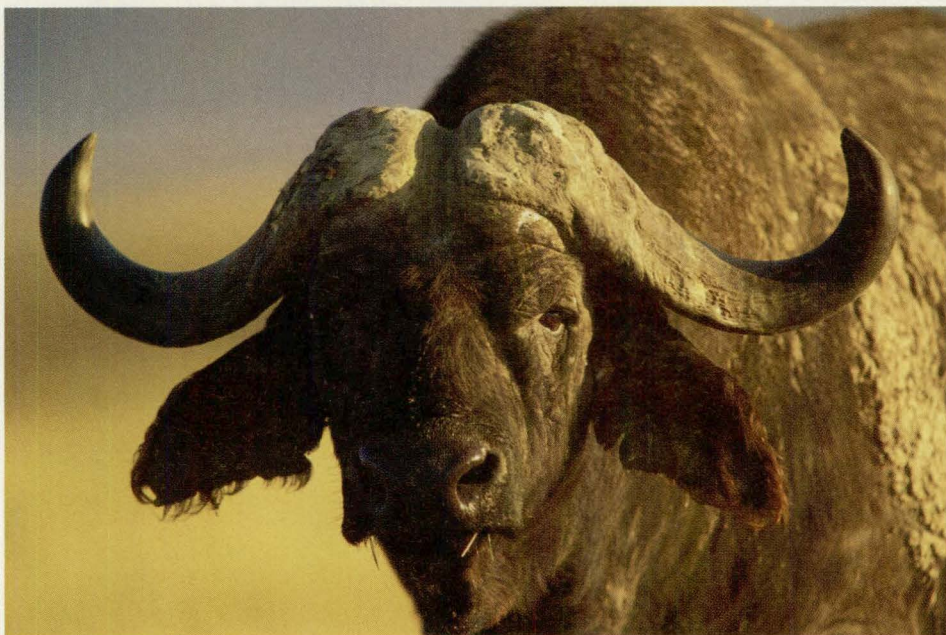
OVERHEARD ON CAMPUS

"It would have been cool to have the exposure."

—University of Minnesota student Caitlin Jo Scott registering her disappointment following the University's decision not to allow the school's logo to appear in the Collegiate Collection of lingerie company Victoria's Secret. Scott was quoted in the *Chronicle of Higher Education*.

Food for Thought

Students who dine on campus will have to find an alternative to using food trays for their makeshift toboggans, since U dining venues will go trayless beginning this fall. The move is being made in the interests of environmental stewardship, according to ARAMARK, which provides dining services on campus. The food vendor found in a study last year that without trays, diners waste less food—approximately 1.5 ounces per person, which translates into a reduction of about 25 percent per person per year. Other benefits of going trayless included a one-third to one-half reduction in the amount of water used in the kitchen, as well as a decrease in the use of washing chemicals, detergents, and drying agents.




Extreme Peril for Wildlife

An international research team that includes a University of Minnesota researcher in the College of Biological Sciences has found the first clear example of how climate extremes can create a “perfect storm” of multiple infectious outbreaks that can trigger epidemics and mass die-offs of livestock or wildlife. Researchers examined outbreaks of canine distemper virus in 1994 and 2001 that resulted in unusually high mortality of lions in Tanzania’s Serengeti National Park and Ngorongoro Crater. Both of these outbreaks were preceded by extreme drought conditions that led to debilitated populations of Cape buffalo, a major prey species of lions.

The buffalo suffered heavy tick infestations and became even more common in the lions’ diet, resulting in unusually high levels of tick-borne parasites in the lions. The canine distemper virus suppressed the lions’ immunity, which allowed the blood parasites to reach fatally high levels, leading to mass die-offs of lions. In 1994, the number of lions in the study area dropped by more than 35 percent after the double infection. Similar losses occurred in the Crater die-off in 2001. Lion populations recovered after three to four years, but most climate change models predict increasing frequency of droughts in East Africa.


Secondhand Binge Drinking


The secondhand effects of drinking on college campuses can be harmful to the entire campus community, much like the effects of secondhand smoke, according to the first nationally representative study of college student alcohol use.

 The Harvard School of Public Health College Alcohol Study, co-directed by a researcher in the University of Minnesota School of Public Health, began in 1992 and included four national

surveys examining drinking patterns at 100 colleges. It found that students who binge drink—defined as five or more drinks in a row for males and four or more for females on a single occasion—are more likely to experience academic difficulties, social conflict, risky sexual behavior, risky driving behavior, and alcohol overdose. In addition, campuses that had higher incidences of binge drinking also had more secondhand effects such as physical and sex-

ual assaults and disruptions to students’ study and sleep.

 The study found that the frequency and levels of binge drinking among college students varies widely from school to school, leading researchers to conclude that certain college environments promote binge drinking. For example, colleges that emphasize intercollegiate athletics and fraternity and sorority life were found to have more binge drinking. On the other hand,

greater racial and ethnic diversity was associated with lower binge-drinking rates among the white majority students. Similarly, lower binge-drinking rates were observed among male and underage students at colleges that had more female and older students. Students who did not binge drink during high school were more likely to take up binge drinking in college if they attended schools with fewer minority and older students. 

Rotund Rodent Revelation

Researchers in the University of Minnesota Medical School have discovered a gene that may provide a clue as to why obesity rates increase with age. Researchers removed a single gene from mice as part of an ongoing study to understand how the brain controls heart function. While some cardiac deficiencies were detected, the researchers found that the mice exhibited a predisposition to adult-onset obesity. Researchers said more studies need to be done in order to understand how the gene works and why mice missing the gene develop obesity. A person’s likelihood of developing obesity more than doubles between the ages of 20 and 60.



Teens Lose Out on Diets



Parents don't do their overweight teenagers any good by encouraging them to diet, according to research at the University of Minnesota School of Public Health. A study found that overweight teens whose parents encouraged them to diet for weight control were more likely to remain overweight five years later, compared with their peers whose parents did not encourage dieting. Researchers said that parents should stop promoting dieting and start

providing the information, tools, and support their children need to make healthier decisions about eating and physical activity.

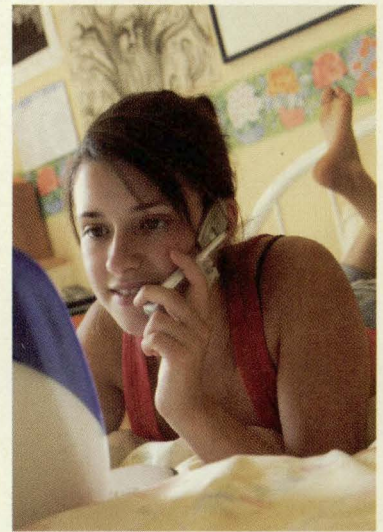
Another Reason for Family Meals

Teenage girls who eat with their families at least five times a week are half as likely as their peers to use cigarettes, alcohol, and marijuana during their high school years, according to research in the University of Minnesota Medical School. The findings were true even for girls who reported having poor relationships with their parents. Researchers studied 806 middle-school students at public schools in the Twin Cities at two time points five years apart. The research adds to a growing body of evidence that family meal time plays a valuable role in the lives of adolescents. Previous research has found that regular family meals have a positive influence on teens' dietary habits and provide parents with more opportunity to discuss their children's everyday lives and other issues.

Routine Findings

Older men who practice regular routines of waking and going to sleep have a lower risk of death than those with irregular or disturbed sleep patterns, according to research at the University of Minnesota School of Public Health.

Researchers tracked the movements of 3,000 men age 68 years and older 24 hours a day for one week between December 2003 and March 2005. As of January 2008, 180 men in the study had died; those whose peak activity times were the earliest or the latest—patterns considered indicative of irregular or disturbed rest—had the greatest risk of death. This is the first study to report strong associations between disturbed rest and activity rhythms and mortality rates in older men who live at home. Previous studies of cancer patients and institutionalized Alzheimer's patients have reported similar findings.

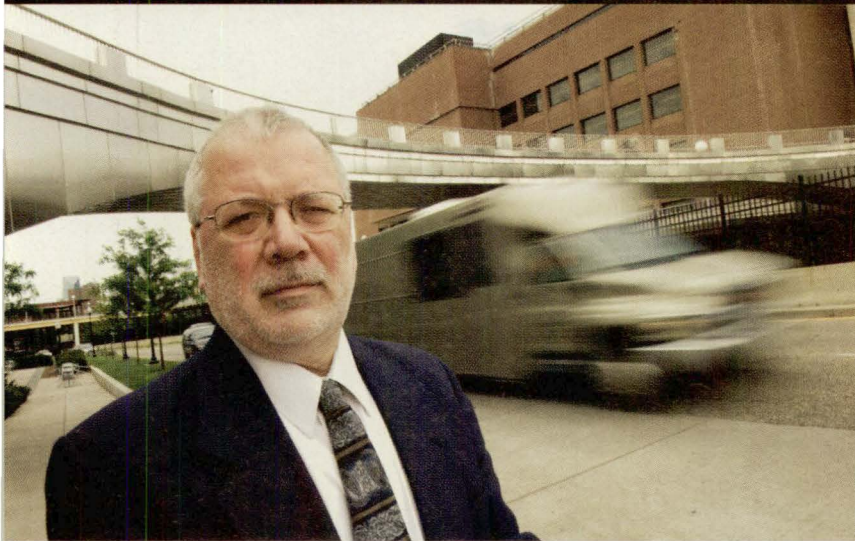


'Net Gain

Teenagers learn valuable skills as they socialize and network on Web sites such as Facebook and MySpace, according to a first-of-its-kind study by researchers in the College of Education and Human Development at the University of Minnesota. The research showed that spending time on social networking sites helps develop online editing and design skills, a positive attitude toward using technology, and the ability to share creative work such as poetry and film.

The same study found that low-income students are just as technologically proficient as their counterparts, contrary to what previous research has suggested. The findings challenge a 2005 study by the Pew Research Center that concluded that low-income students are technologically impoverished. That study found that Internet usage of teenagers from families earning \$30,000 or less was 73 percent, which is 21 percentage points lower than what the U of M research showed. Students participating in the U study were from families whose incomes were at or below \$25,000 and were taking part in an after-school program aimed at improving college access for low-income youth.

—Edited by Cynthia Scott



Highways to Heaven

The University of Minnesota's Good Neighbor Fund has granted \$69,000 to seven projects organized by neighborhoods adjacent to campus. The fund, created by the University last year with a \$1.5 million endowment from the TCF Bank Stadium project, exists to protect and enhance the beauty, serenity, and security of neighborhoods and business districts impacted by the new on-campus football stadium. Projects that will be funded this year include neighborhood identification banners, signage in a neighborhood business district, a neighborhood initiative to welcome student residents during fall move-in week, a traffic calming study, and research on livability initiatives being undertaken in other campus-area communities. The fund received more than \$145,000 in requests.

L. Steven Goldstein (B.A. '73) is the new president and CEO of the University of Minnesota Foundation. He succeeds Gerald Fischer, who is stepping down after serving in the position for 18 years. Goldstein, who was volunteer president of the Alumni Association in 1989 and 1990, has been a trustee of the foundation since 2000 and vice president of strategic initiatives since 2005. In that capacity, he has focused on developing new revenue streams to support the U's goal of becoming one of the top three public research universities in the world. Goldstein has worked extensively in advertising and media. He co-founded Colfax Communications and later became chairman of Internet Broadcasting, a national network of television Web sites. In 2000 he launched Quattris Fund, an early stage venture fund with a focus on Minnesota companies. Goldstein also has extensive experience as a volunteer in the private sector and is currently a trustee of the Bush Foundation.

During Fischer's tenure, from 1990 to 2008, private giving to the University grew from \$50 million to \$289 million, a record amount of gifts and pledges to the U for the second consecutive year. Under Fischer, the foundation's endowment grew from \$150 million to \$1.4 billion and disbursements to U programs designated by donors went

from \$20 million to \$97 million, funding hundreds of endowed faculty positions, providing scholarships and fellowships to thousands of students, and funding new facilities on all U campuses. Fischer headed up the University's first billion-dollar fund-raising campaign, from 1996 to 2003, during which donors gave nearly \$1.7 billion. "Jerry is leaving an outstanding legacy and has put us in an excellent position for continued growth," said University president Bob Bruininks.

Fischer will remain active with the foundation in a part-time role as vice president, senior philanthropy adviser.

Jean Abraham, an assistant professor in the University's School of Public Health Division of Health Policy and Management, is one of 10 senior staff economists to be appointed to the President's Council of Economic Advisers (CEA). Abraham's research specialties include health economics and policy, with a specific focus on issues of health insurance access by families, affordability of insurance coverage and medical care, consumer use of health care information, and the relationship between quality improvement and costs. The nonpartisan CEA was established in 1946 to provide the president with objective economic analysis and advice on the development and implementation of a wide range of domestic and international policy issues. Abraham began her one-year term in late July.

The Board of Regents has approved a memorandum of understanding on \$27 million in mitigations necessitated by routing the Central Corridor Light Rail Transit Line through campus on Washington Avenue. The \$27 million will be included in the total project budget submitted to the Federal Transit Administration. Major mitigations include \$11.1 million for the Washington Avenue transit mall, \$5.1 million for East Bank campus area street connections, and \$4.4 million for environmental issues such as vibration and electromagnetic fields. The cost of community betterments, which will create better traffic flow around campus and in surrounding neighborhoods, are yet to be determined. Construction on the line, which will run between downtown Minneapolis and St. Paul, is scheduled to begin in 2010, with completion in 2014.

Professor Jonathan Foley has been named the first permanent director of the University's new systemwide Institute on the Environment. He comes to the U from the University of Wisconsin, where he served as the founder and director of the Center for Sustainability and the Global Environment, and was the Gaylord Nelson Distinguished Professor of Environmental Studies and Atmospheric & Oceanic Sciences. Created in 2006, the institute brings together top researchers from the natural and social sciences, design, engineering, law, health, policy, and other disciplines to identify and solve major environmental problems. Foley began his new duties on August 25.

—Cynthia Scott

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Embracing Tango

The passionate Argentine dance demands complete surrender but gives much more in return.

Salon Canning, Buenos Aires, 11:48 p.m. The women wear sleek dresses and sexy stilettos. The men are in black suits or button-down shirts and slacks. Everyone sits at tables or dances in pairs to the recorded tango music. My gaze stops on a man with fair skin and dark brown hair. Our eyes meet. He tips his head toward the dance floor. I smile, nodding yes.

I learned the art of the *cabeceo*, a k a “the eye game,” three years ago at my first *milonga*, a place where tango is danced, in Buenos Aires. The lights were dim and the room packed. OK, I thought, so how is this going to work? Five minutes later, I figured it out.

I stopped staring at the glass of *agua sin gas* in front of me and, instead, sat at the edge of my chair and looked around the room. No quick, shy peeks, but a slow, confident sweep of the room. Everyone was doing it! I had to be alert to a glance, a smile, a raised eyebrow, a nod. Instead of walking up to a woman’s table to ask for a dance, men were trying to

catch a woman’s eye—from as far away as 50 feet—because the *cabeceo* minimizes the embarrassment if she turns him down. Women were using it to signal interest and to accept a dance because it’s the procedure a *porteño*, an inhabitant of Buenos Aires, expects. The challenge, though, is knowing for sure if I am the chosen one.

It took a couple of visits to the dance floor, with long walks back alone to my seat, before I realized that patience is the key to the game. I had to remain in my seat after my response and allow my potential partner to reach the dance floor. Once he got there, and if he was still giving me the eye when the other dancers started to couple up, then chances were high that it really was me he had signaled and not the lady poised at the table behind me.

I found tango everywhere in Buenos Aires. *Milongas* start at 3 p.m. and stretch until dawn. Some are housed in cafes and charming halls with crystal chandeliers dangling from ornate ceilings, others at abandoned churches or basketball courts strung with neon lights. Tango music plays in subway stations and taxicabs. *Porteños* show off their *boleos*, tango kicks, at tourist sites. Magazines and flyers tout classes and *milongas*. Tango shops, with tango shoes that offer more support in the arch and sole than street shoes, line Avenida Suipacha in the city center.

Salon Canning, 11:49 p.m. We meet on the dance floor. The handsome stranger and I are surrounded by people from their 20s to their 60s. He smiles and takes my hand. I drape my left arm across his shoulder. Our torsos find each other.

The embrace. I had a preview of both types of *abrazo*—the close embrace (chest to chest) and the open embrace (arm’s length)—at my first Argentine tango class in the summer of 2004. In the open embrace, dancers can get fancier and take bigger steps. In the close embrace, steps are smaller and turns tighter, sweeter. The goal of the *abrazo*, the teacher said, is to secure a connection so that two bodies move in harmony.

I found the close embrace the most difficult part about learning to tango. My teacher, a transplant from Buenos Aires, constantly had to remind me to trust my partner, the leader, so that our movements would synchronize, that we could become the tango

ideal: two heads, one body, and four legs. But, to me, trust meant arresting all thought and surrendering my body, many times to leaders I had just met. I prided myself in being self-sufficient and super independent. I wasn’t about to blindly become someone’s puppet.

According to lore, prostitutes were among the first to dance the tango in Buenos Aires. They danced the tango in the 1800s with lonely immigrant men who had come to the port city in search of greener pastures. They danced it with their pimps to woo the best customers in the bars. Many of the social elite shunned it because of its indecent origins in the *barrios*. The Catholic Church frowned upon it, too, accusing its salacious form as having been influenced by the devil.

Tango enjoyed a golden age throughout the 1920s and ’40s. Tango orchestras were hired a year in advance. Then came the period of Argentina’s Dirty War, when as many as 30,000 people “disappeared” for speaking out against the military dictatorship. Tango went underground between 1955 and 1983, with the curfews and bans on public gatherings. Outside the country, the dance receded in the era of jazz, pop, and rock ’n’ roll.

Tango’s revival came when democracy returned to Argentina and Broadway shows such as *Tango Argentino* and *Forever Tango*



renewed interest abroad. Today, Argentine children learn tango in grammar school.

Salon Canning, 11:50 p.m. Step, step, step, pause, shift weight, step. We're traveling counterclockwise down the line of dance. My eyes are closed, but I see all the places he is inviting me to go. I feel it in his body, from his center. He puts me into a cruzada, one foot crossed behind the other.

Argentine tango differs from ballroom tango, a later derivative. It's not the rose-in-the-teeth dance that most people are familiar with. Argentine tango is unforced. It is visceral. Watching two people dance the Argentine tango is to become privy to an intimate dialogue.

At the *milongas* I visited in Buenos Aires, tangos were danced in *tandas*, sets of three or four songs, followed by a *cortina*, a short musical break to clear the dance floor and facilitate partner changes. (One typically shouldn't dance more than two *tandas* with a stranger or rumors might sprout. And dancers may prematurely end a *tanda* after the first or second song with a polite *gracias* if either partner is not enjoying the dance.) Many tango songs, I was told, reflect lost love, a country at war, or urban themes and characters: the immigrant trapped in poverty, the ambitious but poor girl who chose prostitution.

I hardly heard the music, let alone the rich lyrics, in my early years of tango. I was too distracted by the floor (I couldn't stop looking at it because I didn't know where to put my feet) and with wanting to memorize patterns (when there were really none). My body felt foreign, my balance was awful, and my posture disgraceful.

"If you can walk, you can tango" is a saying among Argentine tango dancers. In those weekly tango classes, I walked endlessly forward and backward, this way and that. I picked up basic tango forms, such as the *ocho*, or figure eight; the *giro*, turn; and the *barrida*, sweep, which dancers could string together in an infinite number of ways.

Day after day, in my living room, I practiced again and again. There was so much I craved to perfect. Eyes forward. Shoulders back. Stomach in. Tailbone down. Knees soft. Feet together.

Twice I almost quit.

Salon Canning, 11:51 p.m. We dance, and we dance, and we dance.

I hear the plinking of a piano, the wail of the bandoneón, and the surge of violins. My partner gives, I take. He demands, I yield. The music crescendos and then stops. We stop, breathless and elated.

Last fall, after leaving a private tango lesson disgruntled and in tears, it dawned on me that I had started to view learning tango as a chore. Tango began as a curiosity because Ranja, one of my best friends, danced it. But I was smiling less and snapping more during lessons and becoming increasingly self-critical at *milongas*.

I called my tango teacher the next day to apologize, and we talked for nearly an hour. When I hung up, I decided it was time to stop striving for tango excellence. I gave myself permission to relax. If my 36-year-old body didn't get something right away,

no big deal. I thought about the spiritual side of tango, how the dance is internal, how it's about looking inside and paying close attention to what my body does and about reading the nuances of my leader's body.

Juan Carlos Copes, a choreographer and tango dancer, once said, "The tango is man and woman in search of each other. It is the search for an embrace, a way to be together." A tango encounter is similar to that of a romantic encounter, in that both are like chemical reactions. Each coupling is different according to the individuals involved. And it's hard to hide who you are. If you're playful, it will come out. If you're serious or you're sad, your partner will know it.

The tango has become for me like a good book or a great movie. It can quiet the random chatter in my mind and transport me to another place. A place where office work disappears and bills and laundry don't exist.

Salon Canning, 11:52 p.m. I feel my heartbeat and my partner's. When he releases me, I once again notice the other couples on the dance floor. "Hablás Español?" he asks, wiping his brow with his finger. "Un poco, a little," I reply, fixing my hair. "You dance from your heart," he says. Another Di Sarli tango begins. Slowly, I return to his embrace. ■

Pauline Oo, a writer and an editor in the Office of University Relations, is a tango teaching assistant and a board member of the Tango Society of Minnesota. To see videos of Oo and others dancing Argentine tango, go to www.alumni.umn.edu/tango.

First Person features personal essays written by alumni, faculty, students, or anyone with a University connection. To request writers' guidelines, visit www.alumni.umn.edu/minnesota.



FROM COMBAT TO CAMPUS

THE U'S WARRIOR TO CITIZEN CAMPAIGN
HELPS STUDENT VETERANS RETURNING FROM DUTY TRANSITION TO CIVILIAN LIFE.

BY J. TROUT LOWEN

PHOTOGRAPHS BY MARK LUINENBURG

University of Minnesota student Steve Biorn spent a year in Iraq with the Minnesota National Guard, serving as a gunner on a Humvee patrolling "Route Irish," the notorious artery between the Green Zone and the airport in Baghdad, and patrolling the city's suburbs on foot. When he returned to Minnesota, Biorn wanted to talk about anything but Iraq. ★ After 18 months away from home, Biorn says, "I wanted to wear jeans and drive my car and grow my hair out and not shave forever."

University student Ross Hedlund served in Iraq nearly a year in 2004. When he returned home, he found that most people weren't that interested in where he'd been or what he done. "I don't think very many people care," he says.

Hedlund admits he also had a hard time talking about the work he did, directing counterfire from mortars, artillery, and aircraft and tracking the result. "I had a real hard time adjusting when I got back, I guess because I didn't talk about anything very much."

These days Biorn and Hedlund have been talking more about their experiences in Iraq and what it's like to come home. Both were interviewed as part of a new oral history project conducted by the U's Center for Democracy and Citizenship at the Humphrey Institute of Public Affairs in cooperation with the Minnesota National Guard.

The oral history project is just one part of a larger effort called the Warrior to Citizen Campaign. Begun in May 2007, the campaign is a grassroots effort to help veterans reintegrate into their home communities and help those communities tap into the skills returning veterans acquired during their military service.

"It's not a pity party," says Dennis Donovan, who oversees the campaign under the umbrella of the Humphrey Institute's Minnesota Works Together Initiative. "It's not just 'let's go help the troops.' Rather, it's an intentional effort to help people think about their role as citizens in Minnesota."

What that means, exactly, varies from community to community. Last January, for example, citizens in Bloomington organized a community "Stand To" at the city's armory to recognize the contributions of 300 Bloomington service members. Local businesses offered discounts to service members and their families.

"A lot of us feel so disconnected from the war, and it can be hard to feel like there's a way to have an impact in a positive way," says Ellen Tveit, communications and partnership coordinator for the Center for Democracy and Citizenship. "We see the benefit of people learning how to do work together at the community level."

The oral history project is working to capture the stories of returning Minnesota veterans from all branches of service. Their stories will become part of a multimedia touring exhibit in 2009.

Collecting soldiers' oral histories isn't new. In fact, both the Minnesota Historical Society and the Library of Congress are already doing similar projects with veterans from past wars. What is different about this project is its immediacy, says James Fogerty, head of documentary programs for the Minnesota Historical Society. "You can really get a more immediate sense in some ways of how they feel," Fogerty says.

Because the events are so fresh, veterans can give very vivid, detailed, and sometimes emotional accounts, says Kristin Farrell, the director of the oral history project. For some, sitting down with a volunteer interviewer may be the first time they have spoken of these events.

Having service members tell their stories so soon after they return will also help historians in the future, Fogerty says. They'll be able to go back and reinterview them again in 10 or 20 years and find out how their lives were changed by their experiences.

The opportunity to have her experience become part of history was one of the reasons Karly Vogel wanted to share her story. As a liaison with the Minnesota National Guard chaplain's office, Vogel was stationed for six months in 2004 at the Landstuhl Regional Medical Center in Germany where wounded service members are sent for evaluation. She met patients as they arrived at the hospital and helped them during their stay with clothing and phone cards and other services the chaplain's office could provide.

"It was an intense experience for me. There were a few [service members] that died while I was there," she says. "I kind of viewed the experience as being a sister, or a daughter, or whatever that person needed while they were in the hospital."

Her time at the hospital changed her, Vogel says. Like most returning service members, she came back a different person. "When you're coming home from such a



Ross Hedlund

life-changing experience, working with life and death, and with people who've lost limbs, or who have been seriously burned, it's very hard to come home to friends who are still in college, and their favorite things to do are to go bowling or go spend time at someone's apartment."

The transition from war zone to welcome home has accelerated and is causing problems for many returning service members who find themselves adrift after military life. One unique

aspect of the oral history project, Farrell says, is that it seeks to capture veterans' reintegration experience as well as their service: "what it feels like to come back to a country that may not be entirely well-educated about what went on in the other country," Farrell explains. "It is also about helping people in the community understand what it feels like to return within a day to a completely different society."

Biorn was just 17 when he enlisted in the Army National Guard Reserves in 2002. He did his basic training between his junior and senior year of high school. His family moved around the Twin Cities' western suburbs, eventually putting down roots in Plymouth. As one of four kids, Biorn saw the military as a way to pay for college. He was also something of a thrill seeker then, he admits. Outgoing and affable, with an open, boyish face, Biorn says the time he spent in Iraq changed him. He grew up, fast. He's no longer a thrill seeker. He, too, has become more dedicated and focused and is planning to start dental school this fall.

Even so, when Biorn came home, he didn't have a job and couldn't yet start school. At loose ends, he went back to work for his high school employer and spent the next few months changing tires and oil. He didn't have much to say to his parents, or they to him. "Awkward silence is the best way to describe it," he says.

When the new semester started, he enrolled at the University, but that had challenges too. His high school friends were graduating and moving on. The freshmen around him were significantly younger. And most college students' concerns about exams, parties, and social connections seemed trivial compared with the life-and-death struggles in Iraq.

And then there is The Question.

Again and again, he says, acquaintances and even strangers have asked, "Did you kill anyone?"

The question leaves him speechless. "It's disturbing that somebody would think it's an OK question to ask, someone who doesn't even know you," he says. "It's really personal."

Like Biorn, Hedlund enlisted between his junior and senior years, at Osseo Senior High School. It seemed "like something to do," he



Steve Biorn

TEACHING TEACHERS ABOUT MILITARY KIDS

Graduates at the Humphrey Institute have created a guide for community-based discussions to spur action around the reintegration of veterans into civilian life. St. Bernard's Catholic Church in St. Paul hosted the first community discussion in September 2007. Similar discussions have taken place in other Minnesota communities, including St. Cloud, Burnsville, and Bloomington; at area churches; and at the Veteran's Transition Center at the University of Minnesota.

As a result of the discussion at St. Bernard's Church, about 30 teachers in the parish's schools have participated in awareness training to help them better understand how military deployment can affect students. The training is offered by Operation Military Kids through the University's Extension Service. According to Operation Military Kids, more than 17,000 Minnesota youth have been affected by troop deployments. For more information on the training, visit www.operationmilitarykids.org.

—J.T.L.



Karly Vogel

says. When another National Guard unit needed volunteers to go to Iraq, Hedlund stepped up. Soft-spoken and slender, with his hair cut military short, Hedlund fidgets as he talks about Iraq and his life since. But being able to talk more about the war has helped him make the transition back to civilian life, he says.

With no job to come back to, he spent the first month at home downing beer after beer and eating pizza. He had trouble following the rules—especially driving. Things didn't seem to matter much. For a couple of years, he says, he drank a lot.

"People aren't dying [here]. It just doesn't seem nearly as

serious. Kind of surreal, I guess. You dreamt about it for like 12 months while you're over there, and then you get back and it's nothing at all like what you think. It's a big disappointment."

One of the hardest things, Hedlund says, is that back in the United States, the war is almost invisible and the deaths of Iraqi citizens the most invisible of all. "There's ordinary people dying and being blown up and burning to death while we sit here drinking coffee," he says. Hedlund confesses, however, that he's become one of those people.

But he quit drinking and is happily busy with school and

A PLACE TO LET YOUR GUARD DOWN

When freshman orientation coordinators at the University of Minnesota told Steve Biorn he had to spend a night in the dorms with other incoming freshman, he dug in his heels. After a year of combat duty in Iraq, the Minnesota Army National Guard veteran could think of few things he'd rather do less than spend the night with a bunch of 18-year-old kids. The University relented and gave Biorn a quick, personal campus tour instead.

After the rigid structure of military life, student life can also

and civilians. On Fridays during the school year, the center pops for lunch, usually pizza or subs and sodas, and everybody is welcome just to hang out. It's a nice way to wind down from the week, Ledebuhr says. "It just helps you readjust to know there's other people who know where you're at, what you're going through," Hennessy says.

As of now, the VTC has about 100 people on its e-mail list. And while most of the members are active military or veterans, they have diverse opinions about the war, and sometimes discussions about it become intense. But at the core, they have a respect for each other that comes from a shared experience.

That respect isn't always something veterans feel from other students, however. "It's hard to be for something that so many people are against," says Alex Dowds, who is studying Arabic language and culture and Islamic history while on active duty with the Army. Dowds was upset by a demonstration last year where students planted small white flags in front of Coffman Memorial Union for every soldier killed in the wars.

"To see the life of a friend of mine expressed as a three-by-three [inch] white flag was extremely upsetting," he recalls. "I feel that the people who put on that display probably don't know anybody who fought and paid the sacrifice overseas. If they did, I doubt they would symbolize their life with a four-cent flag—and not even an American flag."

While the VTC isn't an educational organization, members have organized a speaker series in which student veterans share stories about their deployments. And last year, the VTC sponsored a screening of the documentary film *Iraq: A Student Veteran's Experience* at Coffman Memorial Union. Working with the Warrior to Citizen Campaign, a program of the Center for Democracy at the Humphrey Institute of Public Affairs, the VTC is also reaching out to the larger community. Last spring, students from St. Bernard's High School in St. Paul who have a sibling, parent, or other loved one on active deployment came to visit the VTC to hear from those who have been there what it's like to go to war. This fall, the VTC will likely expand some of its programs and get a facelift, thanks to a \$40,000 donation last May from the ATT/Operation Homefront, a grassroots, volunteer organization that supports veterans and their families.

And, with help from the University's student housing services, VTC members are also working to create a list of housing options for incoming student veterans.

—J.T.L.



Hanging out at the Veterans Transition Center, left to right: U student veteran John Jaka, veterans supporters Jackie Mahon (B.A. '07) and senior Nick Covetti, and Bryan Axelrod, a U student and Marine Corps sergeant

feel a little too free-flowing for many vets, filled with too many choices. Just getting dressed and fixing her hair each day has been a trial for sophomore Morgan Hennessy. While stationed at the Balad U.S. military base outside of Baghdad with her Army National Guard unit, Hennessy never had to think about what to wear. And the less she looked like a woman, the better. To accompany her body armor, Hennessy developed a tough shell for protection.

Biorn and Hennessy are among more than 500 U students who are veterans of the wars in Iraq and Afghanistan and who often feel disconnected from their classmates, separated by age and life experience. At the Veterans Transition Center (VTC), on the third floor of Wesbrook Hall, student vets can let their hair down—if it's had time to grow back. The VTC has couches, a TV and DVDs, computers and Internet access, and free snacks. Vets can let their guard down too. That's not always so easy out in the greater University community.

Before the VTC opened in 2006, in a tiny space in EddyHall, even finding another veteran on campus was a challenge, says Aaron Ledebuhr, co-president of the student organization. "When I started my freshman year here in the fall of 2003, there weren't any student veterans groups. There was no place I could go to meet other veterans," Ledebuhr recalls.

Largely a social organization, the VTC's doors are open to anyone—students and nonstudents, faculty and staff, veterans

work, majoring in marketing and working fulltime for a security systems company in Roseville. Although he remains an active member of the National Guard until next year, he says he doesn't think about his own experience unless someone asks him about it. It's like high school, he says. "Once upon a time I went to high school, but I don't really think about it that often."

Vogel recently reenlisted with the Guard. She graduated from college last year with a degree in psychology, which she earned while working full-time. Now she's working as a contractor for Military One Source, helping other returning service members with reintegration.

"We always tell them that reintegration is not like turning on a light switch. You're not going to come home and just turn into who you used to be," Vogel says. "It's more like gradual temperature change. It takes a long time. After you've been gone for a year, it's going to take you time to come back to the new normal." ■

J. Trout Lowen (B.A. '89) is a Minneapolis-based writer and editor.

THE CHALLENGE COIN

Since World War I, military officers have handed out special coins to service members in recognition of exemplary service. Adopting that tradition, the Warrior to Citizen Campaign created the Challenge Coin, a specially minted gold medallion emblazoned with an eagle on one side and an image of the state of Minnesota set on an American flag background on the other.

The Challenge Coin is a symbol of gratitude for service to Minnesota and the United States, and it recognizes that a veteran's continued service—in the community—is both important and valued. Anyone who has served in the armed forces is eligible to receive a coin. The coins are distributed to veterans at community and educational events, and to veterans who participate in activities like the campaign's oral history project. Individuals and businesses may make donations to help mint, distribute, and display the Challenge Coins.

For more information, go to www.hhh.umn.edu and search for "warrior."

—J.T.L.

REACHING OUT TO NEIGHBORS

Burnsville community members are developing a plan to use the city's Neighborhood Watch block captains to help identify families of service members and veterans. Block club volunteers would be organized to help support families when one member is deployed—dropping off a meal, mowing the lawn, or offering to watch the kids, says Burnsville resident Shana Schaefer. Her own neighbors provided similar support when her husband was deployed for 16 months. "It's those small things that can just make such a difference," she says.

Identifying service members and veterans also helps the community, she says, because they often have training that could be valuable to the city during an emergency.

—J.T.L.

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Seventy years ago, University of Minnesota graduate student Raymond Lindeman began studying the diversity of life in the mud of Cedar Bog Lake and formulating his theories about ecosystems. Today Lindeman is credited with laying the foundation for modern ecology, though he wouldn't live long enough to learn the impact his work has had.

Pilgrim at Cedar Creek

BY TIM BRADY



An hour north of the University's Twin Cities campus, the Cedar Creek Ecosystem Science Reserve is like a mini-Minnesota, with elements of prairie, oak savanna, spruce bog, and hardwood and cedar forest—all within its nine square miles.

On a stormy afternoon this past June, the University of Minnesota dedicated a new building at its Cedar Creek Ecosystem Science Reserve in the name of alumnus Raymond Laurel Lindeman (Ph.D. '41). Lindeman's pre-World War II work at the reserve, located an hour north of the Twin Cities, has become a legendary component of ecological lore. In fact, many regard Lindeman's study at a teardrop-shaped lake on the reserve as the seminal research of modern ecology. Like Aldo Leopold's cabin in Sand County of central Wisconsin, scientists and other aficionados of that work make pilgrimages to the pond where Lindeman, with the help of his wife, Eleanor, first began studying the functions of its ecosystem.

University professor and world-renowned ecologist David Tilman, director of Cedar Creek, says that Lindeman's efforts produced a clear demarcation in the science of ecology. "Before him, ecologists would describe an ecosystem by talking about the plants and animals that lived there and what they looked like," Tilman explains. At Cedar Bog Lake, Lindeman "showed how all the organisms interacted with each other."

Lindeman's research pushed ecology from "an observational science to a modeling science," says Bob Elde (Ph.D. '74), dean of the U's College of Biological Sciences. And Cedar Bog Lake "is ground zero of that work."

Others in the world of scientific ecology likewise offer hosannas. The American Society of Limnology and Oceanography gives an annual award in Lindeman's name. Many other renowned ecologists at the College of Biological Sciences, including Peter Reich and Sarah Hobbie, sing the praises of Lindeman's work. And, of course, the intrepid group that traveled to the Cedar Creek reserve despite a sky on the brink of hurtling hailstones onto the roof of

the new Raymond Lindeman Research and Discovery Center, has come to pay homage to the man for whom it is named.

All this for someone whose work ended before his 28th birthday, who wrote all of six scientific papers in his career, and who published just one major article in his lifetime.

A single photo of Ray Lindeman gets hauled out whenever his story is told. It's the only one that the University has in its archives. Wavy-haired and studious-looking in his wire-rimmed glasses, Lindeman has an undeniable air of mid-20th-century geek about him. Odds are good that somewhere in the pockets of his sports coat are a protractor, slide rule, and a pen oozing ink.

A farm boy born in 1915 near Redwood Falls, Minnesota, Raymond was one of four children raised by Otto and Julia Lindeman. Raymond was 7 years old when he went to the family medicine cabinet for some iodine to mend a scrape. The bottle felt empty, so the boy tipped it above his right eye to see if anything was left within. Iodine poured out into his eye, causing devastating damage to the cornea. For the rest of his life, Lindeman could tell night from day with his right eye but not much else.

He went to Redwood Falls High School where he won applause from teachers and classmates for his rhetorical abilities. His senior



Raymond Lindeman's research laid the foundation for modern ecology. He is pictured here at about age 24 in 1939, a couple years before his death.

essay on “Americanism” won an American Legion Auxiliary contest and was published on the front page of the local paper shortly after his graduation. Not only does Lindeman’s essay hint at his future inclination toward leftist politics, its “one world” sentiments betray a kind of political corollary to his ecological thinking. He chides his fellow Americans for “pushing America forward without thinking of other nations and people. . . . The world has progressed far in the last few years and the modes of travel and communication have brought the people of the world close together. As we bring the countries in contact with each other, we find that unless these countries and people co-operated they cannot stand. This has been proved time and time again in the past.”

From Redwood Falls, Lindeman went to Parkville, Missouri, just outside of Kansas City, where he attended Park College (now Park University), a small liberal arts school cofounded by and named for Colonel George Park, who gained renown in the years before the Civil War when pro-slavery Missourians tossed his abolitionist newspaper’s printing press into the Missouri River. At Park, Lindeman met his future wife, Eleanor Hall, the daughter of a professor of political science at Albion College in Michigan.

Lindeman finished second in his class at Park and headed to the University of Minnesota in the late 1930s where he began graduate school in the Department of Zoology. His labmate, Charles Reif (B.S. ’35, M.A. ’38, Ph.D. ’41), would later become chair of the Department of Biology at Wilkes College in Pennsylvania and write a reminiscence of Lindeman that is the source of much of what we know about his character and idiosyncrasies.

Lindeman lived close to the vest in a trailer near campus, surviving on his annual teaching assistant’s salary of \$600. Reif and Lindeman cooked their lunches together on a lab Bunsen burner. They argued over Herbert Hoover, with Lindeman proclaiming that he could never respect “a president who called out the army against American citizens.” Lindeman had the simple tastes of a country kid. When Reif took him home for a family dinner, Reif’s mother, who was something of a gourmand, asked Lindeman what he’d liked to eat. Salmon cakes, was his reply, so out came the canned salmon and salmon cakes it was.

Lindeman was more of a brilliant student than a diligent one and tended to skip classes in favor of pursuing his own work. According to Reif, Lindeman had the disturbing need to walk to the inside of Reif whenever the pair crossed the Washington Street Bridge because Lindeman “feared he might have a sudden impulse to throw himself over.”



To a student of ecology, the place where Lindeman conducted his research is like Sutter’s Creek to a gold miner.

Another classmate, Lloyd Smith, says in Reif’s memoir that Lindeman had “strongheaded tendencies that would not have been tolerated had his obvious talent not been manifest.” Smith adds that “[Lindeman] was somewhat reluctant to take the experience of those of us who were more senior in the department and preferred to find out everything on his own. This occasionally led to minor disasters, especially in the technical sense, but perhaps this kind of approach was necessary in a mind that was able to produce the innovations that he presented.”

Eleanor moved to Minneapolis when she was 19 and continued her education at the University of Minnesota. She and Ray married in the summer of 1938, and Eleanor soon began assisting her husband in the Ph.D. thesis

project that would make his name and legacy. They would borrow Reif’s Model A Ford, drive up Highway 65 to Cedar Lake Bog, fill large tubs with bottom fauna from the lake, and haul it all back to the lab on campus for the laborious task of counting the various life forms within the muck.

The work was not made easier by Lindeman’s health; as it turned out, he had a congenital liver problem that prompted periodic hepatic attacks. According to Reif, Ray “turned a bright yellow” during his first illness in Minneapolis and wound up in the University Hospital. Reif and other labmates were able to help Lindeman continue his collection of data from Cedar Lake Bog while he was laid up, but given his other difficulty—the blinded eye—he needed ongoing assistance for all the dredging and hauling and microscopic examinations involved in his research. Through the last years of his study, Eleanor was his indispensable assistant.

Lindeman’s thesis plan was to conduct a quantitative assessment of the biological components of a senescent lake—one that was transitioning from a body of water to a bog. Through his arduous, painstaking research—trying to quantify the movement and interrelationships of nutrients from one trophic level to the next—he was essentially creating the “modeling” experiment that would be lauded by ecologists like Tilman 70 years hence.

Before Lindeman began his work a great deal of ecological data and observation already existed, but the distance between “eco” and “system” was a far piece. By breaking down the various elements of Cedar Bog Lake to describe its basic flow of energy, Lindeman illustrated a means for future scientists to do the same in any ecosystem, large or small. By extension, the effects of disruptions or changes on a system could be studied as well, allowing for dynamic descriptions of ongoing changes. Lindeman’s work went beyond the traditional ecological studies of the day, which typically

sought to identify and place various plants and animals within certain communities. Instead, he suggested a scientific means for viewing the dynamic interconnectedness of all that plant and animal life.

To a student of ecology, the place where Ray Lindeman did his research is like Sutter's Creek to a gold miner. Cedar Creek mixes elements of prairie, oak savanna, spruce bog, hardwood, and cedar forest all within commuting distance of the University's Twin Cities campus. In an ecological sense, the reserve is a mini-Minnesota, combining most of the state's diverse ecological systems within its nine square miles in northeast Anoka County.

First identified by William Cooper of the U's Department of Botany as he was flying over the ground in 1930, Cedar Bog Lake and the surrounding land constituted a perfect laboratory for University ecologists to study a variety of landscapes. It took a few years for a group of Minnesota scientists—joined together as the Minnesota Academy of Science—to raise money to begin the purchase of property, but they did, and eventually the deed and management of what was originally called the Cedar Creek Natural History Area would pass to the University of Minnesota.

Lindeman and a number of other U of M students had already begun using the property for their studies before it was bought. Ever since, the reserve has been continually expanding, thereby preserving and enhancing its ecological functions for studies like his. Aside from its expanded size, the addition of several laboratory buildings, and now the new center that bears his name, the reserve today looks pretty much as it did in Lindeman's time.

The famous pond from which Ray and Eleanor hauled their samples is about a 10-minute walk from the new building. Long sleeves, pants, and a healthy dousing of DEET are recommended to pilgrims. A well-used path of wood planks leads through boggy woods to the water itself. Those who look at Minnesota lakes with an eye for a place to build the cabin and dock the boat will be less than impressed. But naturalists like Lindeman, interested in the properties of muck, will immediately understand how beautiful it must have looked to him. Cattails and swamp grass creep in toward



Those who look at Minnesota lakes with an eye for a place to build the cabin and dock the boat may not be impressed with boggy lake where Lindeman conducted his research.

Here we search the placid waters,
Find a microcosmic sea
Wherein hunting, hunted microbes
Eat and live and die, as we . . .
Dynamic worlds are set before us,
Let us humbly seek to learn.

—A poem about Lake Itasca
by Raymond Lindeman, 1936

the heart of a small and shallow pond, making anything that could be called a shoreline a fluid entity. There is no solid ground and footsteps ooze in the same primordial slurry that Lindeman recognized as an energy factory.

Lindeman received his Ph.D. in zoology from the U in March 1941. The next month, he learned that he'd won a prestigious fellowship to work with G. Evelyn Hutchinson, one of the nation's leading limnologists, at Yale University. When he arrived in New Haven that fall with Eleanor, Lindeman was already in the process of fine-tuning the last chapter of his thesis for submission to the prestigious journal *Ecology*. With Hutchinson's comments and advice, Lindeman sent off his paper, only to have it rejected. The referees of the paper felt that Lindeman's reach had exceeded his grasp. The technical aspects of his study did not provide sufficient support for the theoretical claims he was making. "Chances are," wrote one of the judges, "that the author's beliefs and imaginary lakes would be very different entities if he had a background of observations on fifty or a hundred of the 10,000 lakes claimed by the state of Minnesota instead of only one, and that a special type."

Hutchinson provided more assistance to Lindeman, writing a letter of support for his post-graduate student's ideas. The editor of *Ecology*, Thomas Park, was also taken with the brilliance of Lindeman's basic assumptions and asked him to resubmit his paper with changes. Lindeman sent a reworked version of his essay to *Ecology* after Christmas 1941, and Park agreed to publish the paper in the summer of 1942.

Raymond Lindeman didn't live to see his work in print. His bouts with hepatitis worsened during the spring and eventually evolved into cirrhosis. An operation at Yale Hospital in mid-June failed to save him, and he died at the age of 27 on June 29, 1942, with Eleanor and his mother, Julia, at his side.

Lindeman's work lives on, however, as does that pond at Cedar Creek. Both remain a part of the great energy flow. ■

Tim Brady is a St. Paul-based writer and frequent contributor to Minnesota. For more information about Cedar Creek Ecosystem Science Reserve, go to www.cedarcreek.umn.edu.





HECK ON WHEELS

University of Minnesota alumnae find empowerment and purpose while roughing it up on the oval track.

BY SARAH BARKER

PHOTOGRAPHS BY SARA RUBINSTEIN

Upended mattresses, all having enjoyed previous careers, hold back industrial machinery and form a wall of crash pads. The air is filled with the smell of turpentine, the click and growl of roller skates on concrete, the shouts and laughter of 80 women, and the whistle someone is abusing. ¶ This is affectionately known as the Roller Hole, where the North Star Roller Girls (NSRG), one of two women's flat-track roller derby leagues in the Twin Cities, practices three times a week. The league's office is a metal shelving unit bursting with organizers, papers, found clothing, and a 1,000-count box of sport tampons. Visitors must sign a liability waiver and indeed are at risk, confronted with challenging ideas, clumsy preconceptions, and a haunch with an apple-sized bruise—Naughty Kitty showing



off her latest battle scar. ¶ The North Star Roller Girls, formed in 2006, is a skater-owned-and-operated enterprise that empowers women, promotes athleticism, benefits local charities and artists, and promises a rocking good time. That's mostly its mission statement. But can an organization of fishnet-wearing, ribald women who take no offense at being called "girls" achieve all that—and on wheels?

Two women in braids, miniskirts, fishnets, and striped over-the-knee socks pull pink suitcases emblazoned with a star and skull logo into a south Minneapolis warehouse. Inside, a city lot-sized area has been cleared and an oval track marked on the floor with blue tape.

Left: Medusa (Melissa Arnold, B.A. '06). Opposite page: ❶ Stripe Tease (Lynn Zecca, B.S. '87), ❷ Anita Tension (Nichole Nelson, B.A. '02), ❸ Strawberry Snatchcake (Danielle Nelson, B.A. '98), ❹ Lil Red Ridingcrop (Elizabeth Mork, B.A. '96), ❺ Ida Kildher (Nicole Rubis, B.A. '99), and ❻ Mickey Dismantle (Amanda Ward, B.S. '02)

The average North Star Roller Girl—and that is an oxymoron—is a 30-year-old professional, though the age range is 21 to 47 years. The league attracts free-thinking, independent, sassy, educated women. In fact, 12 of the 80 NSRG members are University of Minnesota alumnae or current staff or students. To name a few: Ida Kildher (Nicole Rubis, B.A. '99) is a high school band director; Rage-eddy Ann (Tonya Trapp Custis M.A. '01, M.S. '03, Ph.D. '04), probably the most degreed person to throw a body block, develops linguistics software; and Medusa (Melissa Arnold, B.A. '06) works for the University's Clinical Neuroscience Administrative Center. Most of the roller girls would rather eat glass than do yoga, and what they lack in plastic surgery they make up for in tattoos and piercings.

Once inside the Roller Hole, the name on one's driver's license means nothing. The contact's name is Lynn. "I only know people's derby names," replies Dawny Darko, who ironically, has a sunny smile and a halo of blonde curls. "I think you mean Stripe

Spitting out her mouth guard, Rage-eddy Ann explains that her PG-rated name had to be something her kids could say at school. "Although my son has a T-shirt that says, 'My mom is hell on wheels,'" she says with a grin.

G geared up in knee, elbow, hip, and wrist pads, plus helmets and mouth guards, skaters swoop around the track, weaving, crossing over, hitching rides, talking trash, and hooting with laughter. Occasionally, one peels off from the streaming group, sliding to a flashy but functional kneepad-assisted stop.

Roller derby's pro-wrestling style and no-holds-barred camp is one of the hallmarks of the sport, but it didn't start out that way. Co-ed skating marathons in the 1930s eclipsed shuffling dance marathons because the action was faster and more exciting. Audiences loved the mass pileups that happened when skaters tried to lap each other, so organizers tweaked the rules to up the likelihood of collisions. With teams cruising and bruising around the



Tease" (Lynn Zecca, B.S. '87).

Derby names are part of the camp and burlesque wit that fans love. Double entendres, an aim to intimidate, and celebrity takeoffs with a provocative twist produce true gems like Katarina Hit, Olive U Dye, Tickle Me Elbow, and SockHer Mom. All names must be unique and registered with the international master roster *TwoEvils.org*. But beyond clever, these names frame an alter ego that lets women inhabit a different persona for a while.

"Giggles is my alter ego," explains Giggle Byte (Joline Zepcevski, one of the U's first Ph.D. candidates in the history of science and technology). "I'm shy, so I sometimes introduce myself as Giggles because it's easier being her than me. An alter ego can say and do things I find difficult, like talk to people," Giggles says, fiddling with her helmet and keeping her gaze on the swirling skaters on the track.

Anita Tension (Nichole Nelson, B.A. '02), who writes training materials for Target, concurs. "You have to choose your derby name carefully because the persona gets to be part of you. I used to be shy too, but Anita Tension hits people and gets attention!" she says gleefully.

Above: Medusa practices in a mattress-lined warehouse. Right: Mickey Dismantle, who says, in derby, it's OK to be a girl. Far right, top to bottom: Strawberry Snatchcake, who says derby is the one thing she does just for herself; Rhea Lentless, who took art classes at the U; and Rage-eddy Ann, who has three graduate degrees from the U.

track, roller derby picked up momentum and fans; it was one of the first sports to be covered by the fledgling television industry, as early as 1949. Women with outrageous personalities, sexy getups, and full-contact action ratcheted up the entertainment value for TV audiences, reaching a peak in the early 1970s. After that, professional baseball, basketball, and football shouldered in on prime-time advertising dollars and derby faded to an occasional curiosity.

In the beginning, derby owners, operators, and promoters were all men. The North Star Roller Girls is part of the derby revival and is an all-women enterprise with a heaping helping of do-it-yourself attitude. While the women took over the show, they kept the good-girls-gone-bad personalities—but this time they're in on the joke. They own their sexuality, wearing fishnets and garters if they want to, or not. "It's my right to express myself however I want, not as some-





Left: The roller girls choose their derby names carefully, since the personas become part of them. Right: Stripe Tease says that roller derby has room for every body, athletic or not.

one's prescribed vision of a feminist," says referee Stripe Tease.

Strawberry Snatchcake (Danielle Nelson, B.A. '98) takes feminism by the horns with her persona. "I could give the coy answer that my mother likes: 'I come from a long line of pastry larcenists. I don't know what you're thinking!'" she says when asked why she chose that moniker. "I'll admit—I love the look I get when I tell people my derby name: surprise, followed by, most often, pleasure at being given permission to use a 'dirty' word. But I'll tell you the real reason I call myself Strawberry Snatchcake. Derby is the one thing I do just for myself. When I lace up my skates, I'm not Danielle the mom, or Danielle the wife, or daughter, or proofreading trainer. I'm Strawberry Snatchcake—tough, athletic, and, hell yes, sexual. I can't imagine anything more feminist than being who I am without reservation, without apology."

"Most of the injuries are with new skaters," says Lil Red Ridingscrop (Elizabeth Mork, B.A. '96), a bench coach, responsible for monitoring the number of skaters on the track at any given time. "A lot of practice is about gaining strength and stability and learning how to fall." That said, a tight group of skaters gets tangled up and collapses with a sickening smack. The merely dazed scramble up. Refs and skaters huddle over a supine figure, then tenderly help a limping Madge-O-Matic to the side. Despite a tooth-jarring meeting with the floor, Madge is back in action before practice ends.

Broken bones do happen—the league had four in the 2007–08 season. Hennepin County Medical Center EMTs stand by at bouts (competitive matches) and referees take care of the wounded at practices. Skaters on the rebound wear a yellow T-shirt during practice to indicate they're not up for full-contact bouts.

"I'd never seen women actually be outwardly violent and aggressive, and I liked that," confesses quiet Giggle Byte.

But Stripe Tease, a holdover disco skater and freelance Web designer, is quick to differentiate the physicality of roller derby from the brawling that is intrinsic to sports like men's professional hockey. Like the sexuality, the violence in roller derby is mostly theater. (Fans looking for graphic sex and violence can simply turn on the TV.) The blocks thrown in roller derby are governed

by rules and facilitate scoring. Roller derby is like tough love with emphasis on the love. It's lessons in how to be strong given by the nicest people ever to bust a shoulder block.

"It's a great way to work out aggression," says Ida Kildher. As director of the Columbia Heights High School band, she has perfected a "death stare" that takes no prisoners, even from the percussion section.

"In derby, it's OK to be a girl," says Mickey Dismantle (Amanda Ward, B.S. '02), who spends her days in a male-dominated field, as a research scientist with Medtronic. "It's this aggressive, contact sport for women. These women have families and jobs and are competitive. I love this sport."

TamaLama Slamma (Tamara Srock, B.A. '99), hot pink and blue extensions in her red hair, is a behavioral therapist and mother. "I never had many girl friends, partly because, outside of roller derby, girls are competitive in a different way—kind of catty and passive aggressive," she says. "In derby, girls are openly competitive. Now I have 80 girl friends."

Most NSRG skaters did not have a skating history but came to a bout and knew immediately this was something they wanted to do. "It's the only sport where I can sweat buckets and not realize it because it's so much fun!" says the athletic Medusa before sprinting back onto the track.

Not all NSRG skaters have a stereotypical athletic physique, however, but that's not what the league seeks in the women who try out every year. "One of the things about roller derby is that there's room for every body," says Stripe Tease. "Athletes come in all shapes and sizes. Every woman on the NSRG is beautiful, strong, and trying to reach an athletic goal, and I think the fans see that as well."

"They look like regular people," says fan Paul Wilkens (B.S. '96), a recent roller derby convert. "They aren't impossibly muscled. If roller derby was a bunch of super-athletic guys, it wouldn't be fun."

NSRG does look for women who believe in the mission,

including volunteering with the community project of the month. April found the roller girls making a meal for the women at Simpson Housing Services, and in May they walked for Multiple Sclerosis. The league has also supported the Special Olympics, Boys and Girls Clubs, American Red Cross, St. Anne's Place, Toys for Tots, and ARC's Value Village. "We say we empower women. This is how we put our money where our mouth is," says Stripe Tease.

"Women in derby have inner strength, and I think it's because there are no standards," says self-described raging extrovert Maggie McFaceStomp (Kelly Russell, B.A. '05). "If we want to get something done, we do it ourselves, and that confidence carries over into other parts of your life. Even the sexuality part. If you're confident, you can be sassy and wear a skirt the size of a belt."

As fans trickle into Hall D of the Minneapolis Convention Center, they make a circuit of booths ringing the track. NSRG sells cheeky T-shirts, posters, and buttons. An illustrated exhibit tells the history of roller derby. The audience is strikingly average: blue-jeaned families, 20-somethings sipping beers and talking on cell phones, middle-aged men in a button-down shirts and loafers, empty nesters in wolf-adorned fleece.

The NSRG league is comprised of four teams—the Banger Sisters, the Kilmore Girls, the Violent Femmes, and Delta Delta Di—that bout against each other seven times during the season. The traveling team, made up of skaters from all four teams, competes with leagues from other cities. Blood, sweat, and tears weld close bonds during practice, but come competition night—when training partners become opponents—all bets are off. The women talk about being "frenemies."

Each team has a jammer who scores points when she weaves her way through the pack, passing the opposing team's pivots and blockers. Blocking is done from shoulder to hip with the arms close to the body. Using arms to push from behind or punch to the side is a foul, as is tripping. Seven refs work bouts, watching for fouls and keeping score. The bench coach monitors penalties and substitutions.

Three blockers and one pivot on each team are simultaneously blocking

the other team's jammer from passing through the pack (defense) and helping propel their own jammer through the crowd (offense), sometimes by pulling her train-like, sometimes by slinging her forward crack-the-whip fashion.

Adrenaline junkies line the edge of the track, occasionally getting a lapful of flying sister. The crowd of nearly a thousand ooohs at spectacular wipeouts, whistling and applauding as Sawsquash squashes Stalker Channing's move to the outside. If there is uncertainty about how points mount up on the scoreboard, it's

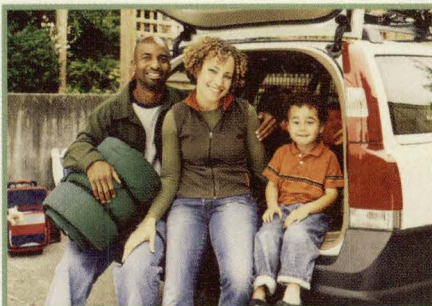
quickly forgotten in the dizzying action. The announcers start the audience in a wave that follows the skaters around the track.

The dreadlocked and camo-skirted Tin Lizzy swoops around a block by Mickey Dismantle, cuts sharply to the inside, hangs on behind teammate Rhea Lentless, then nips through when she sees daylight. The crowd hoots its approval and a frail-looking elderly woman shouts, "Go, Strawberry Snatchcake!" ■

Sarah Barker is a St. Paul freelance writer.

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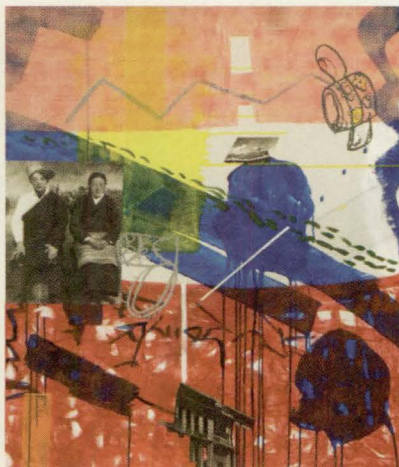
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Art Beat

A spotlight on the music, dance, theater, and museum and gallery events coming to the University of Minnesota's Twin Cities campus.



Far left: *A Triangle for J*, acrylic on canvas, collage, and fluorescent Plexiglas; by David Feinberg with drawing contributions from Holocaust survivor Margot De Wilde and artists Caroline Kent, Malorie Binn, Veronica Williams, Lauren Haberly, and Nile Eckhoff

Near left: *It Was Meant to Be Happened*, acrylic on canvas, collage, and fluorescent Plexiglas; by David Feinberg with drawing contributions from Tibetan survivor Dorjay Sakya and artists Caroline Kent, Malorie Binn, Veronica Williams, Lauren Haberly, and Jamie Winter Dawson

Voice to Vision:

Holocaust and genocide survivors from around the world share their experiences through art in an exhibition at the Katherine E. Nash Gallery. Survivors from the Holocaust, Darfur, Rwanda, Laos, and Tibet related their stories in interviews that then were transformed by artists into paintings, drawings, collage, and mixed media. Several of the artists worked with survivors by their side who talked about their horrific experiences and memories of survival while the artists created each piece. The "Voice to Vision" project, begun in 2002, includes four documentary films that will be screened during the exhibition followed by panel discussions including Holocaust and genocide survivors and artists.

"Voice to Vision" runs September 2 through October 2 at the Katherine E. Nash Gallery, Regis Center for Art, 205 21st Ave. S., on the West Bank of the Minneapolis campus; 612-624-6518; www.nash.umn.edu. (See page 4 for more information.)



Part of a 1995 Japanese poster about lesbians and drag kings

Framing Our Lives: The Gay, Lesbian, Bisexual, and Transgender Experience

This exhibit in the Elmer L. Andersen Library Atrium provides glimpses of GLBT history and culture through artwork and texts that transcend time and geography. This year marks the 25th anniversary of the exhibit, an earlier form of which has traveled around the world. Items in the exhibit are from the University Libraries' Tretter Collection.

"Framing Our Lives" runs September 8 through October 3 in the Elmer L. Andersen Library Atrium, 222 21st Ave. S., on the West Bank of the Minneapolis campus; 612-624-9148, <http://andersen.lib.umn.edu>.



As I See It: Images from the Lives of Twin Cities Youth

A multimedia exhibition at the Elmer L. Andersen Library Gallery captures the sights and sounds from the everyday experiences of young people in the Twin Cities, placing Somali culture and traditions in the context of life in urban Minnesota. Participants recorded their lives and community through a documentary photography project led by noted Somali photographer Abdi Roble, whose personal work currently makes up the largest body of archival material documenting Somali identity in the world. Sheridan Shooting Stars, a neighborhood youth organization, is coordinating several community events during the run of “As I See It: Images from the Lives of Twin Cities Youth” that will document ongoing memory projects focusing on Somali and immigrant experiences.

The exhibit is cosponsored by the Immigration History Research Center at the University of Minnesota, Arts Midwest, and the University Libraries’ Kerlan Collection.

“As I See It” runs October 14 through December 9 at the Elmer L. Andersen Library Gallery, 222 21st Ave. S., on the West Bank of the Minneapolis campus; 612-625-4800, <http://andersen.lib.umn.edu>.

From Sportswear to Streetwear: American Innovation

Americans love their casual street clothing, and many of these fashions can be traced back to athletic wear. The fall exhibition at the Goldstein Museum of Design shows the migration of specialty fabrics (such as stretch) and styles (including golf shirts, ski pants, equestrian apparel, and athletic shoes) into nonsport casual dress.

“From Sportswear to Streetwear: American Innovation” traces sportswear’s influence on contemporary American fashion; the development of sportswear in the 19th century from streetwear; 20th century street clothing with a sports precedent, such as children’s sailor suits, stirrup ski pants, and Members Only baseball jackets; and 21st century examples, including bowling shoes and rugby shirts. The exhibition includes designers and brands such as Ralph Lauren, Hermes, Gucci, Valentino, Lilly Pulitzer, Juicy Couture, and Converse.

“From Sportswear to Streetwear” runs through November 2 at the Goldstein Museum of Design, 241 McNeal Hall, 1985 Buford Ave., on the St. Paul campus; 612-624-7434, www.goldstein.design.umn.edu.

Art of the Wild: An Exhibit Featuring Minnesota’s Federal Duck Stamp Artists

From notebook sketches by 18th century naturalists to the digitized photographs of today’s most celebrated wildlife photographers, the legacy of natural history art comes alive in “Art of the Wild: An Exhibit Featuring Minnesota’s Federal Duck Stamp Artists” at the Bell Museum of Natural History. The show features more than 100 original paintings, illustrations, watercolors, and photographs from regional and national artists and features such prized works as John James Audubon’s original double-elephant folio prints and easel paintings by museum diorama artist Francis Lee Jaques.

The exhibit also celebrates the 75th anniversary of the Federal Duck Stamp program with original paintings by Minnesota’s 15 duck stamp winning artists—Minnesota has produced more winning artists than any other state.

“Art of the Wild” runs October 7 through January 4, 2009, at the Bell Museum, 10 Church St. SE, on the East Bank of the Minneapolis campus; 612-624-7083, www.bellmuseum.org.



Loon, hand-colored engraving from *The Birds of America*, 1826-1838, by James Audubon



Construction details in women’s athletic shoes from 1915 to 1929 are utilized in both the 1950s Converse and 1985 Keds.

Michael Sommers (right), Carl Flink (left), and Luverne Seifert are codirectors of *The Woyzeck Project*, which will be performed in the Norris Hall gymnasium.



Inside a Character's Head

Georg Büchner's unfinished stage play *Woyzeck* has tantalized the imaginations of many artists who took it upon themselves to "finish" it. Werner Herzog made a film of the play. Robert Wilson and Tom Waits crafted it into a musical.

Written beginning in 1836, the play is based on the life of Johann Christian Woyzeck, a Leipzig wigmaker and soldier who, while in a jealous rage, murdered

his lover and was subsequently beheaded. In Büchner's telling, Woyzeck is the father of an illegitimate child by his lover and subjects himself to degrading tasks and medical experiments to earn money. Woyzeck's poverty and exploitation at the hands of the upper class foment his visions, insanity, and murderous impulses. When Büchner died in 1837, the tragedy was mere fragments. But Büchner is credited with creating the first working-class

main character in German literature.

In part because of its fractured structure, investigation of madness, and social-justice themes, *Woyzeck* also appealed to three innovative performance faculty in the University of Minnesota's Department of Theatre Arts & Dance: Michael Sommers, Luverne Seifert, and Carl Flink. After a six-week workshop with U students last spring, the trio decided to add *The Woyzeck Project* to the depart-

ment's performance docket this fall—but with a twist.

The students' experimental staging of the play will take place inside Norris Hall gymnasium, where both the women's athletics program and the dance program originated. The gym was converted to carpeted office cubicles years ago and is now slated for demolition.

The directors called on students from architecture, visual arts, dance, and theater to collaborate on creating "dioramas, peep shows, and *tableaux vivants* [posed and costumed actors], almost like State Fair booths," in and around the gym's cubicles that reflect aspects of the play, explains Sommers, assistant professor in the Department of Theatre Arts & Dance and the Interdisciplinary Program in Collaborative Arts. The students have only cardboard, lumber, and other low-cost materials with which to construct their booths. "The gym is really a studio or laboratory for them to work in," Sommers says.

The performance won't have a narrative. Instead, audience members will arrive and then be free to wander in the cavernous, cacophonous space and try to figure out what to do and where to go next. "As they move from booth to booth, see visions, and hear odd sounds, they might find themselves in a disorienting state similar to *Woyzeck's*," Sommers says.

The performance will also include the character of Büchner as a docent-guide of sorts, a choreographed work by Flink, and a circuslike sideshow in the green space outside Norris Hall. "It'll be a raw, visceral world—quite a contrast to the other U productions with their big sets, heightened design, gorgeous costumes, and regional-theater approach," Sommers says.

Sommers hopes that "each audience member will piece together the play in their own way and have a singular experience. Our *Woyzeck* is one of those productions that could fail, but in a really beautiful way. We're trying to have this be a learning experience for the students that goes beyond just 'doing a show.'"

The Woyzeck Project plays October 10 through 18 at Norris Hall on the East Bank of the Minneapolis campus. Call 612-624-2345 for tickets or visit www.theater.umn.edu.
—Camille LeFevre



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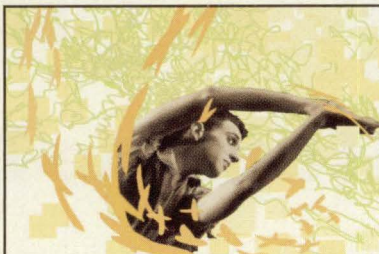
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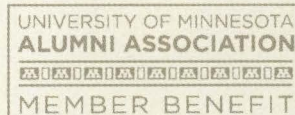
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Exclusive UMAA Members Event

*Alumni Association members are also invited to an exclusive pre-show talk on Friday, November 14th before the opening night performance of *Hay Fever*, one of two Subscriber Series plays by Noël Coward. Look for more information about this special event in upcoming messages from the Alumni Association.*



Osmo Vänskä, musical director of the Minnesota Orchestra, will conduct the School of Music's choirs and symphony orchestra in the annual Collage Concert.



Don't Stop the Music

In 1940, Disney introduced a multi-channel audio system with its animated film *Fantasia*. Called “surround sound,” the system diffused sound throughout the movie theater, encircling the audience in an aural symphony. On October 18, the University of Minnesota’s School of Music will create a similar effect for audiences with its annual Collage Concert at Ted Mann Concert Hall.

Free and open to the public, the 90-minute, nonstop concert includes upwards of 500 faculty and students in an array of configurations performing a spectrum of musical styles. “For us, surround sound means the music comes to you from all angles throughout the hall—from the stage, the balconies, the aisles, the back of the hall,” explains Jerry Luckhardt, interim director of the School of Music.

“There isn’t any applause after each

piece,” he continues. “The lights come up somewhere in the hall, a group will play, and as soon as that group is finished their lights go off and the next lights come on and another group begins. The order might go from full symphony orchestra on stage to a solo guitar in the balcony, then shift to a marimba quartet on the floor somewhere to a singer stage right—and it just keeps coming.”

In addition, this year’s concert will include the Minnesota Orchestra’s musical director, Osmo Vänskä, conducting the school’s choirs and symphony orchestra in Finnish composer Johan Julius Christian “Jean” Silbeilus’s “Finlandia.” Explains Luckhardt, “We have collaborations with the Minnesota Orchestra on an ongoing basis, and Vänskä really enjoys working with our students. So we thought this is an opportunity for him to conduct

a performance with the house absolutely packed full of people.”

The School of Music initiated the annual concerts to “demonstrate the complexities and the total music offerings in the School of Music in one 90-minute program,” Luckhardt says. “Audience members can attend one concert and receive “a collage-like overview of the School of Music. All of the pieces are rather short and exemplify what that medium is about. The offering might range from a gamelan ensemble to a vocal soloist to a symphony orchestra to wind bands to guitar quartets. It’s everything we do in the School of Music, in snapshot.”

This year’s concert is also Luckhardt’s last as interim director. In September, David Myers, formerly a professor in the School of Music at Georgia State University, becomes the 11th director of the



School of Music at the University of Minnesota.

Luckhardt admits, good-naturedly, that assembling the concert is an organizational nightmare. "Backstage is a real circus. But the concert's also rather magical in that way," he adds. "It's a real team effort on the part of the faculty, staff, and students." A School of Music staff person, with help from graduate students, produces the event.

While this year's Collage Concert has a "headliner," the mega-performance remains a School of Music event. Says Luckhardt: "The main bill is our students."

The Collage Concert takes place October 18 at 7:30 p.m. at Ted Mann Concert Hall, 2128 Fourth St. S., on the West Bank of the Minneapolis campus. Visit www.music.umn.edu.
—Camille LeFevre

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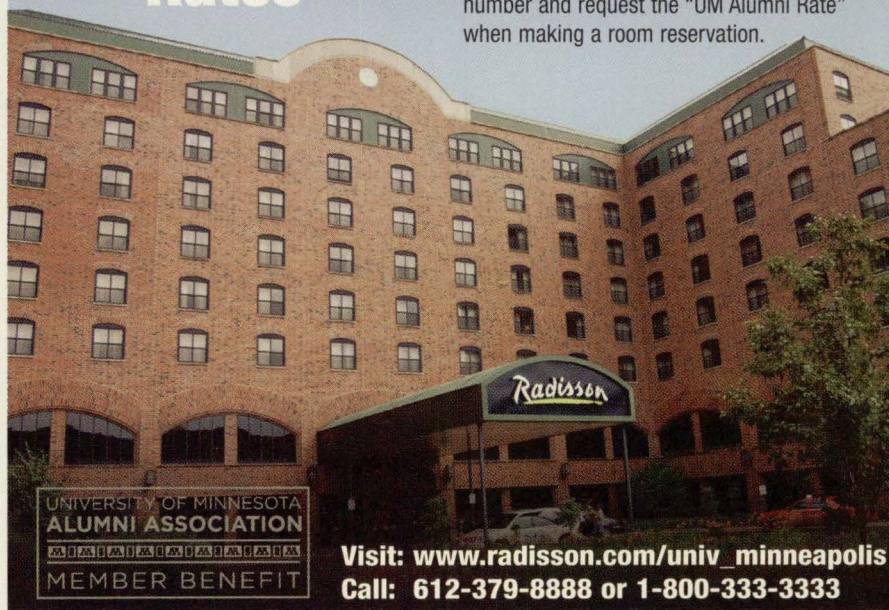
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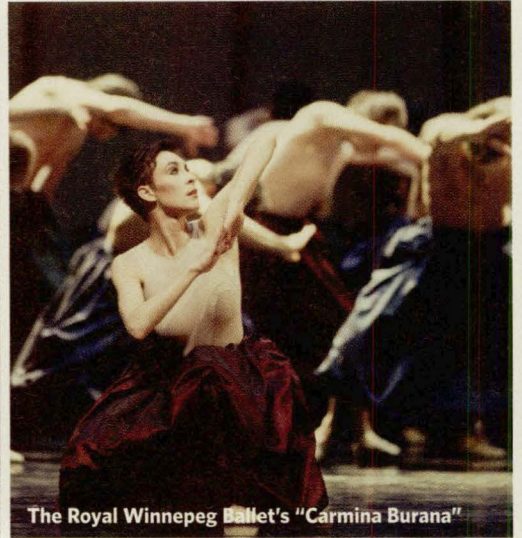


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Merce Cunningham and John Cage's "Ocean"



The Royal Winnipeg Ballet's "Carmina Burana"

Dance Transitions

As the 2008-09 Northrop Dance Season opens with the final staging of Merce Cunningham and John Cage's "Ocean," so will the season usher in the end of an era in Northrop history.

Minnesota native Benjamin Johnson begins his appointment as director of concerts and lectures, a post held by Dale Schatzlein from 1985 to 2006, when he died unexpectedly on a bicycling trip. And when the dance season concludes with the return of the Eifman Ballet of St. Petersburg in April, Northrop Auditorium will close for three years for renovation. According to Steven Rosenstone, vice president for scholarly and cultural affairs at the University, the renovation will include improving acoustics, sight lines, and seating to create a "dynamic state-of-the-art cultural and academic center that is central to the life of the campus and that serves the people of Minnesota."

Johnson takes his post at Northrop after 14 years as director of education and audience development at the University Musical Society at the University of Michigan. He anticipates bringing "an exciting new vision to the Northrop program." But first, he's enthusiastic about the season he's stepping into.

The Northrop Dance Season, Johnson says, "is definitely world class featuring one of the most important arts events in the international arts scene: Merce Cunningham's 'Ocean' at the Rainbow Quarry. Arts aficionados will be flying in from all over the world to see this major event,

and it is certainly not to be missed."

"Ocean" was the culmination of a half-century of collaboration between iconic choreographer Merce Cunningham and his life partner, avant-garde composer John Cage. But Cage never saw the work performed as he originally envisioned it: outdoors and in the round. Cage died in 1992. "Ocean" was performed in 1994 and 1996 but in large indoor spaces. The final performance of the 90-minute, no-intermission "Ocean" will take place—as Cage intended—at the bottom of a quarry, an hour northwest of the Twin Cities in Waite Park, Minnesota, September 11 through 13.

The audience will encircle the 19 dancers on the quarry floor. A 150-piece orchestra (including the St. Cloud Symphony Orchestra) will be positioned around the quarry and perform Andrew Culver's orchestral score (inspired by Cage's initial but unfinished composition). Independent, avant-garde filmmaker Charles Atlas will document the event during a five-camera shoot. (The performance is a co-commission of Northrop, Walker Art Center, Benedicta Arts Center at the College of Saint Benedict, and Dance Umbrella.)

The Northrop Dance Season next welcomes newcomer Compañía Flamenco Jose Porcel, a fiery company led by the charismatic, Seville-born Porcel. The October 7 concert will include Porcel's contemporary interpretations of traditional flamenco dances, including the *taranto* (a sensual duet) and a *rondeña* (a

light and harmonious women's section). Live flamenco music spurs on the robust dancing.

The Royal Winnipeg Ballet, last seen at Northrop in 1977, returns November 8 with a youthful cast performing resident choreographer Mauricio Wainrot's popular "Carmina Burana," based on German composer Carl Orff's famous score. Between 1935 and 1936, Orff set to music 24 poems from a medieval manuscript collection that was found in 1803 in the Bavarian monastery of Benediktbeuren. Since then, the score has become part of the repertory of countless ensembles, turned into numerous ballets, used in film scores and video games, and recorded by Goth and metal bands. Wainrot's eclectic choreography is performed inside an industrial set in which translucent panels are framed by metal piping. A more traditional work, still to be selected, will also be on the program.

The fall portion of the Northrop Dance Season concludes with mixed repertory by the legendary Lar Lubovitch Dance Company December 5. For 40 years, Lubovitch has toured his New York-based modern-dance company around the world to popular and critical acclaim. Says Johnson of the season he inherited: "In many respects, it is my dream program. It is this kind of leading-edge program that will make Northrop and the U of M campus a cultural and intellectual focal point in the years to come."

For "Ocean" tickets, go to www.walkerart.org or call 612-375-7600. For other Northrop Dance Season performances, visit www.umn.edu/umato or call 612-624-2345. —Camille LeFevre



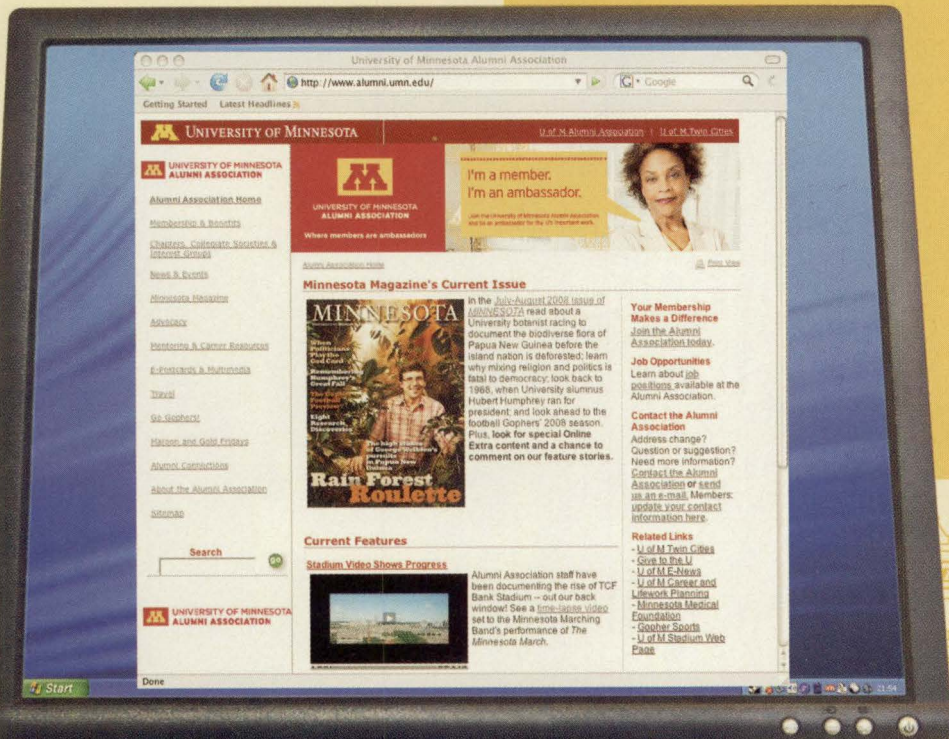
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Power Play

Last winter, sophomore Kyle Okposo left the Gophers in midseason to play for the New York Islanders. Why do so many Gopher men's hockey players turn pro early, and how can Minnesota hang on to them?



The 2008-09 men's hockey Gophers are laden with underclassmen, among them (left to right) sophomores Drew Fisher, Cade Fairchild, and Alex Kangas.

LAST JANUARY 4 AT MARIUCCI ARENA, during a game against Wayne State University, Gopher fans rose to their feet and applauded senior goaltender Brent Solei (B.A. '08). Playing in a game for the first time during his four-year college career, Solei—who was voted the team's most dedicated player the last two years—was on his way to backstopping the Gophers to a 5-1 win. "I think people were sending a message in that round of applause," says Doug Woog, Gopher coach from 1985 to 1999 and current TV analyst. "They were saying, 'We like these guys who stick through four years.'"

Those guys have become an increasingly uncommon sight in college hockey. College coaches used to bank on having a star player for four years. These days, they're lucky to have them for three, if that. Since the 2005-06 season, the Gophers have lost 11 players to the pros before they played a full four years. Sixteen players from the Western College Hockey Association (WCHA) with college eligibility remaining signed pro contracts before the 2007-08 season; 17 did so the year before. As of mid-July 2008, 11 WCHA players with college eligibility remaining for the 2008-09 season had turned pro. Three of them, the most from any single school, were Gophers.

The trend of players leaving college early to turn pro, coupled with the battle to recruit prospects at ever-younger ages, has taken a toll on the men's hockey Gophers, making the two national championships in 2002 and 2003 seem like a quaint piece of history. The changing landscape of college hockey caught up with the Gophers last year, its worst in recent memory. Before the season started, the team lost sophomore standouts Erik Johnson and Jim O'Brien, along with senior Alex Goligoski, to the pros. Then, in midseason, sophomore offensive leader Kyle Okposo left to join the New York Islanders' organization. His exit no doubt fueled the fans' ovation for Solei less than three weeks later.

The talent drain into the pros has continued as the Gophers prepare for the 2008-09 season. During the summer, last year's leading scorer, Blake Wheeler, and veteran goaltender Jeff Frazee, both juniors, and the team's most physical defenseman, freshman Stu Bickel, all decided to turn pro rather than play out their college eligibility.

Coach Don Lucia doesn't think the Gophers would have won the two national titles it did in the early 2000s without its senior leaders. "We never would have won a national championship if we hadn't had [senior captains] Johnny Pohl (B.S. '02) and Jordan Leopold (B.S. '07)," Lucia says. With NHL

teams now signing as many players as they can as early as possible, "the reality is that if that cycle of players had come through today, they wouldn't have been here for their senior year—they would've gone early."

National championship teams in the past five years have averaged 12 upperclassmen. The Gophers had 11 in 2002, including seven seniors. Looking to this season, the Gophers have only two seniors—R.I. Anderson and Justin Bostrom—among their nine upperclassmen, seven sophomores, and a whopping 12 freshmen.

Lucia finds early departures worrisome for their impact in the classroom as well as on the ice. "If we can get kids through their junior year, then they are more likely to come back and finish their degree. I obviously don't begrudge any player for leaving to play at the NHL level, but I'd rather see these guys stay longer and finish their schooling rather than just play in the minors. To me, graduation is everything," Lucia says.

Teams in the NHL began signing players after their third year of college hockey because once a player enters his senior year, he's more likely to risk spurning an offer from the team that has drafted him and more willing to test his value on the market as a free agent.

BY JOHN ROSENGREN || OKPOSO PHOTOGRAPH BY DAN MARSHALL

But just when coaches had gotten used to their stars leaving after three years, the players started skipping school sooner. Phil Kessel, Erik Johnson, Jim O'Brien, and Stu Bickel left after playing only one season for the Gophers. "When the very good ones like Danny Irmen or Ryan Potulny come to their senior year, they're going to be gone," observes Glen Sonmor, Gopher coach from 1966 to 1971 and current radio analyst. "College coaches expect to lose their superior players after their junior year, but they don't like the idea of losing guys after one or two years."

Blame July 22, 2005, for the stampede to the pros. That's the date the NHL board of governors and NHL Players Association ratified the league's new collective bargaining agreement (CBA), which lowered the signing bonuses and maximum salaries for entry-level players. With signing bonuses a quarter of the \$1 million they were previously, teams became more willing to take chances on younger players. "It has become so inexpensive for teams to sign players that they're signing as many as they can," Lucia explains.

The salary limits are removed on a player's second contract, inducing players to sign younger so they can get to the bigger money sooner. The new CBA also lowered the age at which players could become free agents, from 31 to 27, so teams are motivated to get players into their organization sooner to have more time to evaluate them.

Unlike football and basketball, where college students give up their college eligibility when they declare for the pro draft, the NHL drafts prospects beginning at age 18 and the players retain their college eligibility until they sign pro contracts. Most

"WHEN SOMEONE LEAVES IN MIDSEASON, it obviously hurts our team," Gopher senior Justin Bostrom says. "We lost a leader. Initially, it was disappointing, but after awhile we came to accept that he wasn't there and things came easier for us."

of Lucia's players arrive at Minnesota already assigned to a pro team; the Gophers have 17 NHL draftees on their 2008-09 roster, including first-round picks David Fischer and Patrick White and second-round selections Ryan Stoa, Mike Hoeffel, Nico Sacchetti, and Aaron Ness.

Often, the players drafted in the first two rounds are the most likely to leave early, but the departure of Bickel—who wasn't drafted but signed a contract to play for the Anaheim Ducks' minor league affiliate—demonstrated that no player is guaranteed to stay. "When we were recruiting Stu, we thought he'd be a four-year guy and a captain for us," Lucia says. "He had a great year for us; he exceeded all our expectations. We're going to miss him."

Okposo stunned the Gophers last year when he quit the team midseason to join the New York Islanders' organization. But his departure also proved to be a catalyst for improvement. That, combined with the return of Mike Carman in January, who had been academically ineligible the first semester, and the strong play of goalie Alex Kangas, sparked a solid second half of the season. "When someone leaves in midseason, it obviously hurts our team," Bostrom says. "We lost a leader. Initially, it was disappointing, but after awhile we came to accept that he wasn't there and things came easier for us."

Not knowing who's going to stay and who's going to go makes it tough for a coach to strike the right chemistry, an all-important

intangible on winning teams. Woog rates chemistry above talent. "In order to withstand the down spots in a season, you've got to have chemistry," Woog says. "Pretty isn't always the winner."

To convince players to stay, a coach must be able to sell them on the idea that it's in their best interest to graduate and that they will develop in college hockey better than in Canadian major juniors or the minor leagues. "It's tough to keep reloading, but schools that are planning ahead, using college hockey as a recruiting tool—telling players, 'We'll get you to the next level,'—the schools that embrace that will succeed," says Ben Hankinson (B.S. '97) former Gopher player from 1987 to 1991 and current NHL player agent.

Both Woog and Sonmor suggest that another way to keep players on the college roster longer is to recruit smaller players, less desirable in the NHL's eyes. "If you can get some players who are really good but not as big and strong, guys like Ness and Schroeder, then you're going to have them for a couple of years until they get bigger and stronger," Sonmor says.

The other major shift in the current college hockey landscape has been the earlier recruitment of prospects. A decade ago, college coaches could still find a standout in the high school hockey tournament; today, they're competing for the hearts and minds of 15-year-olds. As a ninth- or tenth-grader, a hockey player is still unproven and his development uncertain, but the competition for recruits has college coaches scouting and wooing them at tender ages and gambling on the outcome. The players are so young that a coach won't know for three or more years if his recruiting efforts will pan out.

"They're putting the hammer down on kids 15 years old, but if they don't, they lose," Woog says. The young players are more savvy than they used to be, too. They—and their parents—know what they want, which is often a commitment to a full scholarship, a first- or second-line spot, and a role on the special teams. Many of them have "family advisers"—code for agents—though NCAA rules ban amateurs from having financial relationships with agents.

The shifting landscape requires college programs to adapt in order to remain competitive in the national title chase. Coaches must be able to spot potential sooner, sing more sweetly to the ever-younger recruits, and be willing to gamble. How well the Gophers have adapted to the evolution of college hockey will be measured by their ability to put last year's collapse behind them and once again contend for a national title.

There is one Gopher that fans don't have to worry about leaving early: junior forward Tony Lucia, the coach's son. He was picked by the San Jose Sharks in the sixth round of the 2005 draft, but his father promises that Tony, who wears number 12, will graduate. "I only have control over one player," Lucia says. "Number 12 is going to stay four years. I can guarantee that." ■

John Rosengren is a Minneapolis writer and the author of Hammerin' Hank, George Almighty and the Say Hey Kid: The Year that Changed Baseball Forever.

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Members of the marching band in front of TCF Bank Stadium, their new home. Clockwise from upper left: Megan Henning, Brett Benson, Aaron Marks, Chesney Engquist, and Kate Roberts.

Marching Home

No matter how you measure it, 117 years is a long time to go without a permanent home. For more than a century, the University of Minnesota Marching Band has had to share its rehearsal facility—and sometimes give up the space entirely to accommodate other performing artists. It currently packs its 300-plus members into a Northrop Auditorium rehearsal room designed for 100.

That will change next fall when the band moves into its new home at TCF Bank Stadium, which will open on September 12, 2009. The 20,000 square feet reserved for the band—an area roughly the size of four basketball courts—will triple the band's current space. In addition to a larger and acoustically improved rehearsal hall, the band's new home will include a lobby with room to

showcase historic photographs and instruments, better locker rooms, and built-in technology that allows the band to film and review its performances.

Marching band director Tim Diem says proximity to the playing field will give the band more time to rehearse. Instead of a six-block walk from the instrument storage area in Northrop over to Bierman Field for outdoor marching band practice, the trip will be just a few steps. "We'll finally be able to have both indoor and outdoor rehearsals in the same day," he says. Perhaps more important, the new space is truly—and



The Minnesota Marching Band performing on the Memorial Stadium field in 1964

solely—the band's.

Drum major Aaron Marks thinks the change will be a moving experience in more than one way. "Nothing excites me more than the opportunity to revive the traditions that surround on-campus football," he says. "I am anxiously awaiting the first home game, when this band will march—not bus—into its own on-campus stadium."

Ann Ulring, development officer in the College of Liberal Arts, says the new space helps highlight the important role the band plays for the school. "They are the ambassadors for the University," she says. "Every time they go into public, they shine a bright light on the University."

The University will seek to raise \$2.5 million for the new facility, half of which will be matched by a fund set up by University President Bob Bruininks. A full \$1.25 million of the money raised will be designated for the Marching into the Future—Scholarship Fund, which will provide leadership scholarships for marching band students. The other half will

be designated for the Marching into the Future—Band Facility Fund to build the new space. The space, which also houses smaller rehearsal rooms that can double as classrooms, will be able to hold classes for students at the School of Music and rehearsals for the Band Alumni Society. "The new space will be used all year by a large number of grateful, and in my mind very deserving, students and alumni," says Diem. "And we'll have a wonderful space that band members [and alumni], young and old, can come home to."

While everyone is looking forward to the new home, drum major Marks says band members are well aware of the history they'll be leaving behind. "It will be extremely difficult to say goodbye to Northrop Auditorium after this season," says Marks. "But TCF Bank Stadium will be a place that brings people together and rekindles Gopher spirit." And that will be music to everyone's ears.

To contribute to the Marching into the Future funds go to www.music.umn.edu/marchingband.
—Erin Peterson

Sports Notebook

Gopher sports news and notes

Comcast began carrying the Big Ten Network (BTN) as part of its expanded basic level of service in mid-August, ending a stalemate between the two parties that began prior to the launch of the BTN last August. The agreement allows Comcast to move the network from its expanded basic level to a digital tier in spring 2009. The BTN is also carried on DirecTV and a number of other regional cable and satellite systems. The BTN will televise a number of Gopher games in a variety of fall sports. For a complete schedule, go to www.bigtennetwork.com.

The College Gymnastics Association named seven University of Minnesota gymnasts All-America Scholar-Athletes for the 2008 season. Sophomores Aaron Fortunato and Thomas O'Brien, along with senior Kyle True (B.S. '08), earned first-team honors for achieving grade point averages of 3.5 and better. Second team honors for grade point averages between 3.2 and 3.499 went to senior Sergei Dmitriev, junior Kit Beikmann, and sophomores Colin McGuire and Adam Reichow.

Barbora Spotakova became the first Golden Gopher to win a medal in the Olympic games when she captured gold in the javelin in Beijing. Spotakova, who was an All-American at the University of Minnesota, competed for the Czech Republic. Five other former or current Gophers also competed in the Beijing Olympics, including triple jumper Shani Marks (B.A. '02, M.Ed. '03), volleyball player Lindsey Berg (B.A. '01), and beach volleyball player Nicole Branagh for Team USA and current Gopher Jilian Tyler and former Gopher Mike Brown who swam for the Canadian Olympic team. Another Gopher athlete, sprinter Ibrahim Kabia, was set to compete for his native Sierra Leone, but found out a week prior to the Games that the country's athletic association would allow only their home-based athletes to compete. Kabia left the country seven years ago.
—Cynthia Scott



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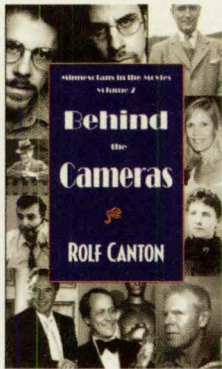
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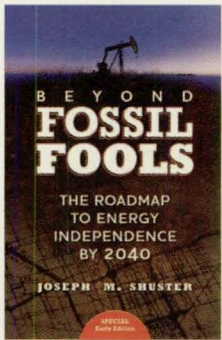
Bookmarks



Behind the Cameras:
Minnesotans in the Movies,
Volume II

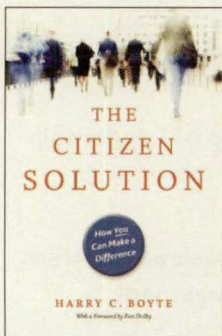
By **Rolf Canton (B.A. '69)**
Nodin Press, 2007

Canton explores the careers of men and women with Minnesota ties working behind the cameras in the movie industry. Among those profiled are producers Ted Mann, Sarah Pillsbury, and Bill Pohlad; directors Joel and Ethan Coen; and screenwriters F. Scott Fitzgerald and Judith Guest. The book contains a list of nearly 100 films, stretching back to the silent era, that were made in Minnesota.



Beyond Fossil Fools:
The Roadmap to Energy
Independence by 2040
By **Joseph Shuster (B.S. '55)**
Beaver's Pond Press, 2008

Shuster, a retired chemical engineer and entrepreneur, has been sounding the alarm for 25 years about relying on fossil fuels. Now he's laid out a plan for achieving energy independence in 30 years—and explains how doing so will lead to an unprecedented economic boom. He spells out the problems with oil, coal, and natural gas—including pollution and the depletion of reserves—and then poses a plan for transitioning to cellulosic ethanol, algae biodiesel, and wind, solar, and nuclear energy (by far the safest energy industry in the world, he writes). The 19 steps to getting there include aggressively funding renewable energy research, creating incentives for students to study engineering, and demanding leadership from public officials.



The Citizen Solution:
How You Can Make a Difference
By **Harry Boyte**
Minnesota Historical Society Press, 2008

Boyte, a senior fellow at the Humphrey Institute of Public Affairs, offers a toolkit for repairing what he calls the slash-and-burn politics of the present day. What's needed, he argues, is a new understanding of democracy and the ongoing work of citizens focusing on issues close to home. *The Citizen Solution* is a useful and inspiring blend of philosophy and down-to-earth suggestions for creating a broad-based citizen movement.

In Cod We Trust:
Living the Norwegian Dream
By **Eric Dregni (M.A. '03, M.F.A. '07)**
University of Minnesota Press, 2008

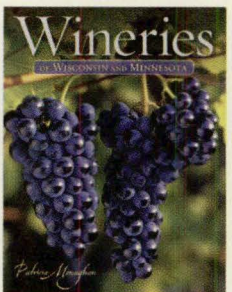
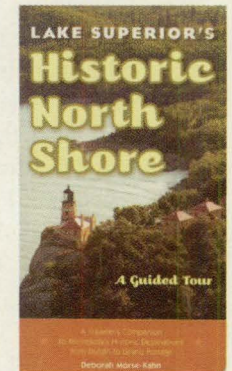
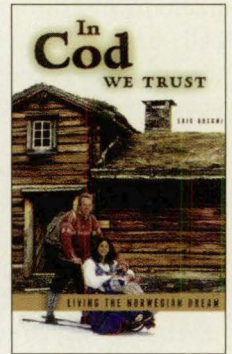
Dregni recounts his young family's adventures in the land of his ancestors when he travels to Norway for a year on a Fulbright scholarship. Just as his great grandfather Ellef had left Norway to pursue the American dream, Dregni finds himself out of place in a new land. With humor, honesty, and an anthropological eye, he observes the culture's love of butter, myriad ways of preserving fish, and generous health-care system, which he experienced with the birth of son Eilif (Norwegian baby names rejected include Odd, Svein, Ole, and Dag, pronounced "dog"). He locates the fjord where his ancestors lived and comes to understand why Ellef left—and why he, the great grandson, was drawn back.

Lake Superior's Historic
North Shore: A Guided Tour
By **Deborah Morse-Kahn (B.S. '79)**
Minnesota Historical Society Press, 2008

Anyone who travels Minnesota's Highway 61 between Duluth and Grand Portage ought to keep this book in the glove compartment. Morse-Kahn, a public historian concerned about the rapidly changing territory along Lake Superior, has created a guide that celebrates the heritage of the area, including its geological past, the history of Native Americans and the fur trade, and the development of fishing villages and tourist lodges. Organized by legs of the journey up the shore, the guide includes maps, locations of historical sites, information on lodging and other resources, and nearly 65 photographs.

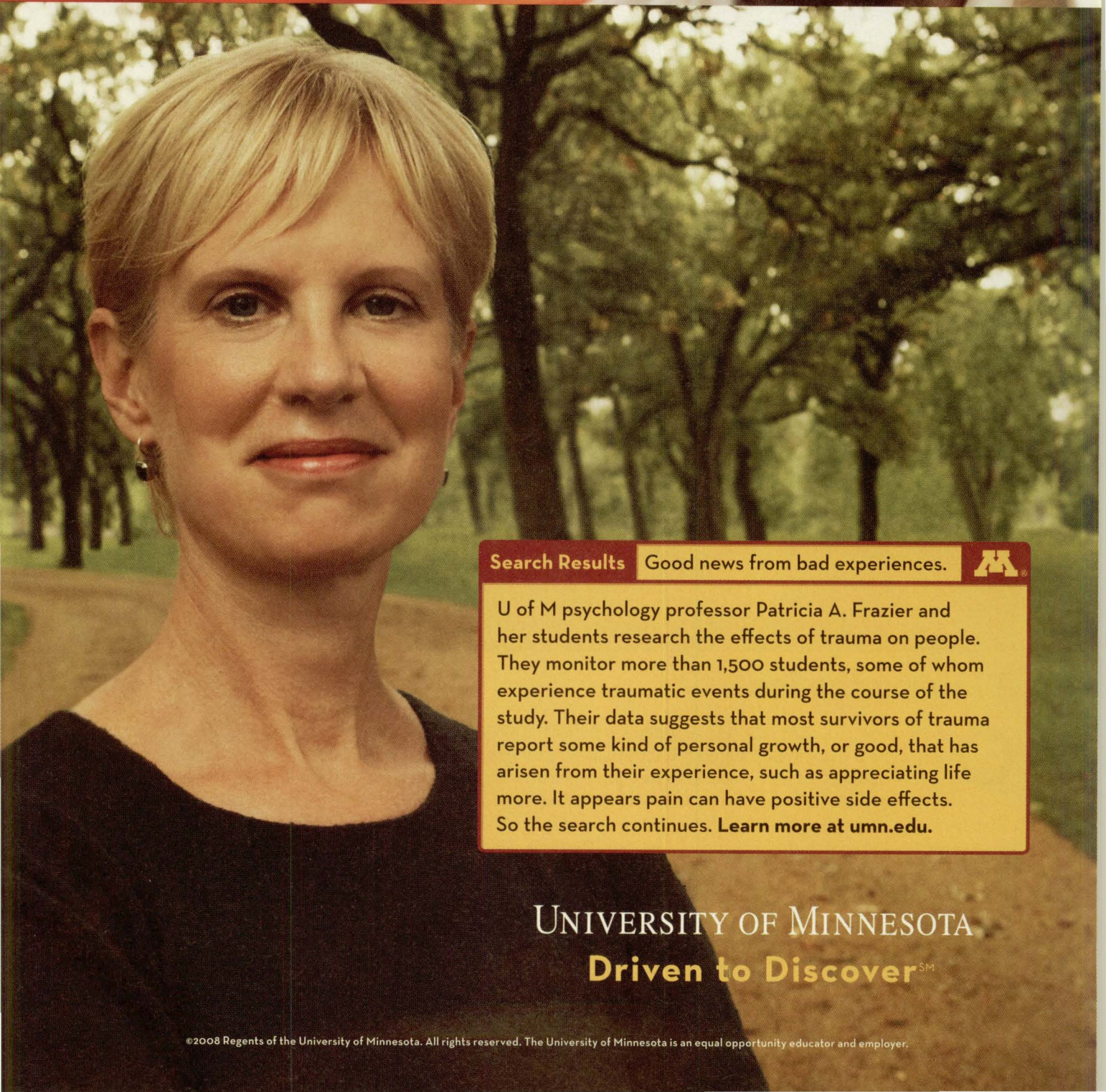
Wineries of Wisconsin
and Minnesota
By **Patricia Monaghan (B.A. '67, M.A. '71)**
Minnesota Historical Society Press, 2008

In a user-friendly guide to 55 wineries in Wisconsin and Minnesota, author and grape grower Patricia Monaghan chronicles the colorful history and dynamic present of the region's wine industry. The book's centerpiece is a series of 13 "wine trails" that paints a picture of each winery's setting and unique flavor and includes detailed information and maps for visiting the wineries. Of special interest is the book's exploration of the vital role that University of Minnesota researchers played in developing cold-hardy grapes. ■





Search Does any good come from bad?

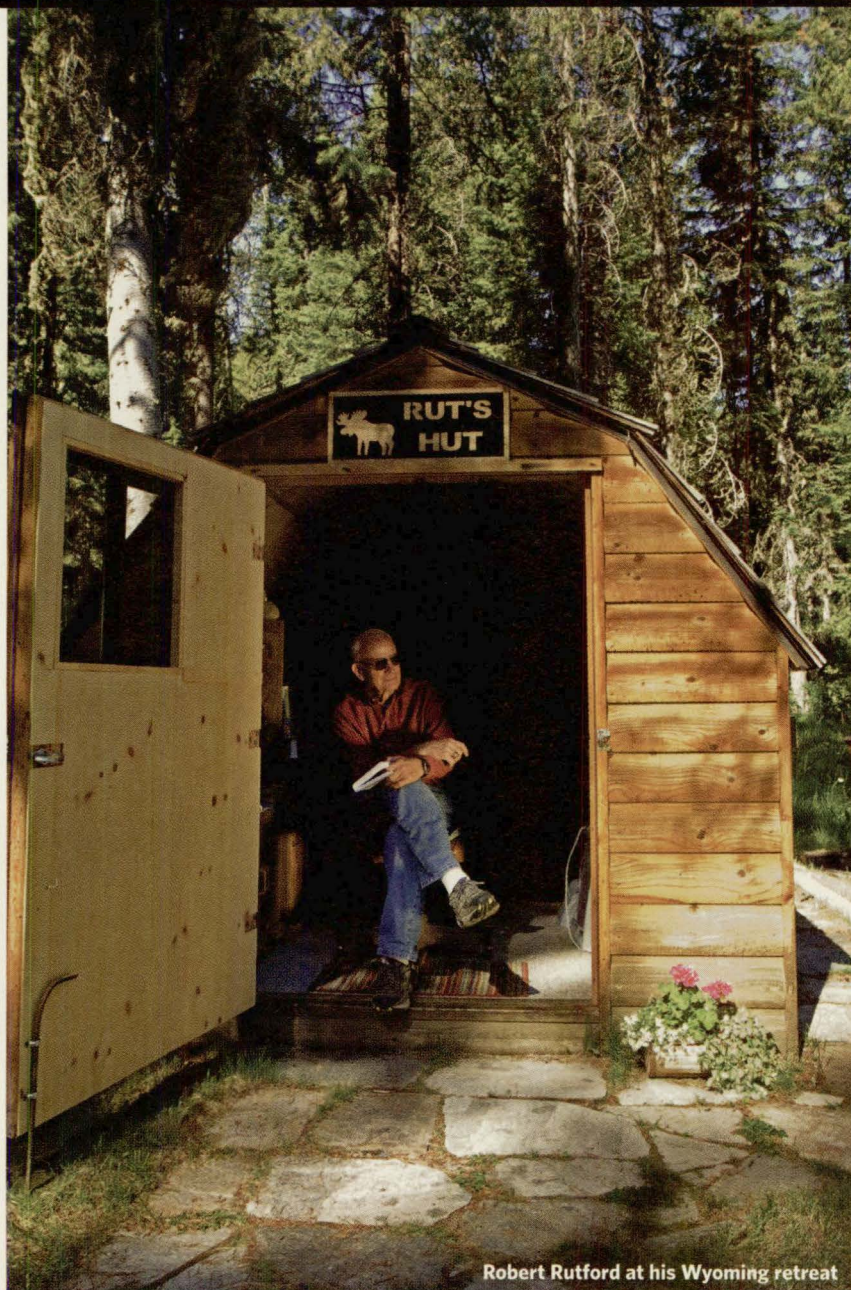


Search Results Good news from bad experiences.



U of M psychology professor Patricia A. Frazier and her students research the effects of trauma on people. They monitor more than 1,500 students, some of whom experience traumatic events during the course of the study. Their data suggests that most survivors of trauma report some kind of personal growth, or good, that has arisen from their experience, such as appreciating life more. It appears pain can have positive side effects. So the search continues. **Learn more at umn.edu.**

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Robert Rutford at his Wyoming retreat

A Life on the Ice

One afternoon in December 1979, geologist Robert Rutford (B.A. '54, M.A. '63, Ph.D. '69) was taking a midday break with colleagues on a sunny peak in Antarctica when one of them spotted an unusual formation of rocks. "That pile of rocks over there looks like it was piled up as a cairn," his colleague said. The men carefully dismantled the pile and at the bottom found a note dated December 1959 and signed by two researchers from the University of Wisconsin. The group, which included University of Minnesota researcher J. Campbell Craddock—Rutford's mentor at the U—had been conducting airborne research when inclement weather forced them to land. Craddock, undeterred by the conditions, proceeded to collect rock samples while the other members of his party left the note. Twenty years later, Rutford and his colleagues scribbled a message and the date on the back of the original note and returned it to its place beneath the cairn.

To Rutford, that incident typifies Antarctica's mystery and charm—something

he knows intimately. He first traveled to the continent in 1959 as a student at the University of Minnesota to conduct research for his dissertation. Later, as a geologist at the University of Nebraska and the University of Texas, he returned more than 20 times. He was the U.S. delegate to, and also served as president of, the Scientific Committee on Antarctic Research, which dealt with a wide range of scientific issues and potential resource development on the continent. Last year, the U.S. Board of Geographic Names recognized his four decades of contributions to Antarctic research and policy by naming a 14,688-foot mountain in the Ellsworth range after him (an ice stream he discovered in Antarctica also bears his name).

Recently retired from teaching at the University of Texas at Dallas, where he also served as president from 1982 to 1994, Rutford still visits Antarctica regularly as a lecturer on the cruise ships that ferry ecotourists up and down the continent's western peninsula. In doing so, he's gotten a firsthand perspective on the next challenge facing Antarctica: the explosive growth of visitors. In 1992, 6,500 tourists visited there; in 2007 there were 29,576.

"It's not an isolated group visiting a site that causes problems," Rutford explains. "It's the cumulative effect, the stress of ships landing in the same places over and over again." But even though repeated human contact poses a threat to wildlife, Rutford has come to see the value of these visits. "Going through channels where ice is hanging over you—it's spectacular beauty," he explains. He's seen that beauty inspire in tourists a respect for the continent that he believes can help safeguard its future.

Rutford hopes that those who are now in charge of overseeing Antarctica—the "young folks," as he calls them—will institute a set of regulations that permit tourism but guard against its potentially harmful effects. Indeed, history shows that Rutford has always taken the long view of Antarctica. After stumbling upon the note from members of his mentor's research expedition nearly 30 years ago, Rutford says, his party returned to camp and were able to tell Craddock—who at that time was working with them—exactly where the samples he had taken back to Minnesota 20 years earlier had come from. The note is still there, he thinks, buried in an unusual pile of rocks, perhaps awaiting a future Minnesota geologist to chance upon it.

—Danny LaChance



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Alumni Association Angle



Homecoming 1977. University Avenue ballooned with Gopher pride on October 15, 1977, during the homecoming parade. This year, the parade—still on University Avenue—begins at 9 a.m. on November 1, prior to the 11 a.m. kickoff against the Northwestern Wildcats, the same school the Gophers defeated 13–7 in 1977. It’s the last chance Minnesota fans have to raise the roof on the Metrodome before the Gophers move back to campus in 2009.

INSIDE

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Honoring Exceptional Doctors

Saturday Scholars

The Old Oak Goldy

Exceptional Docs to be Honored

The Medical Alumni Society will honor five exceptional physicians on September 26 as part of the Medical School's alumni reunion weekend.

Lester Breslow (B.A. '35, M.D. '38, M.P.H. '41) and **John V. Thomas (M.D. '46)** will receive the **Harold S. Diehl Award**, the Society's most prestigious award for lifetime achievement. Breslow has been a consultant to local, national, and world health agencies during his seven decades in medicine and public health. He was a physician, California's public health director, and dean of the University of California, Los Angeles School of Public Health before he retired in 1980.

Thomas is a founder of the University of Minnesota Duluth School of Medicine, now known as the University of Minnesota Medical School–Duluth campus. He served Duluth as a general surgeon at St. Luke's Hospital and helped shape the curriculum and organization of the medical school. He shared his practical knowledge with students by teaching there from 1972, when the school opened, until his retirement in 2006.

Dale C. Betterton (M.D. '73) and **Leif I. Solberg (M.D. '63)** will receive the **Distinguished Alumni Award**, presented to graduates who have made outstanding contributions to their community. Betterton, a resident of New Orleans, has devoted the past 15 years to volunteer medical service and has traveled to some of the world's most impoverished countries to provide free medical care. After Hurricane Katrina, Betterton established a humanitarian and medical relief operation in Mississippi and Louisiana. He and his wife, Dorothy Davison, co-founded the International Medical Alliance, a nonprofit medical relief organization.

Solberg is a nationally recognized expert on systematic improvement in health care, especially in preventive services and chronic disease care. As a clinical professor in the Department of Family Medicine and Community Health he has inspired excellence in countless clinicians and researchers.

Arne Vainio (M.D. '94) will receive the **Early Distinguished Career Award**, given to a physician for exceptional accomplishments within 15 years of graduation. Vainio has emerged as a leader in the Native American medical community. In addition to being a beloved family physician on the Fond du Lac Ojibwe Reservation, Vainio writes a regular health column for the national News from Indian Country newspaper, helps recruit Native American students into medicine, and volunteers as a preceptor for students at the Duluth campus.

For more information about the reunion weekend, contact 612-625-0336 or 800-922-1663.

Celebrate Homecoming 2008...

Join alumni and friends of the University of Minnesota in a show of Gopher pride during Homecoming 2008, which culminates on November 1 with the Gophers taking on the Northwestern Wildcats at 11 a.m. at the Metrodome.

Prior to the game, the homecoming parade will step off on University Avenue under the very special direction of Grand Marshall Stan Freese (B.A. '67). Freese has served as director of bands for Walt Disney World and Disneyland, as well as show director, entertainment producer, musical show director, and, in his current position, as talent booking and casting director. He was the featured guest at the 2007 University of Minnesota Alumni Association annual celebration.

Other highlights of homecoming week include the annual Red Cross blood drive at Coffman Union on October 28 and the pep rally at 5 p.m. on October 30. Other events are being planned; for more information, go to www.homecoming.umn.edu.



...and Beyond: Alumni Wanted!

The Minnesota Programs and Activities Council (MPAC), which plans homecoming-related events, wants to meet with alumni from the 1950s, 1960s, and 1970s to learn more about game-day activities and homecoming festivities they took part in as students. Alumni feedback will be instrumental in revitalizing traditions in conjunction with the opening of TCF Bank Stadium next year. Alumni who are interested in learning more about participating can contact MPAC at www.homecoming@umn.edu, or contact Molly Gale at 612-625-1685. Homecoming 2009, which has been dubbed "The Ultimate Homecoming," is scheduled for October 10, when the football Gophers host Purdue.

National President

Batting Cleanup

When I was growing up, I loved to play whiffle ball, softball, and baseball. I enjoyed being outdoors, putting on a uniform, playing catch with teammates, and utilizing teamwork and strategy in playing our national pastime. Occasionally, a coach would have me bat fourth in the lineup, to drive in runs and "clean up" the bases. My dad still beams as he recalls my batting cleanup and hitting a bases-loaded triple to win the championship game in Little League many decades ago.

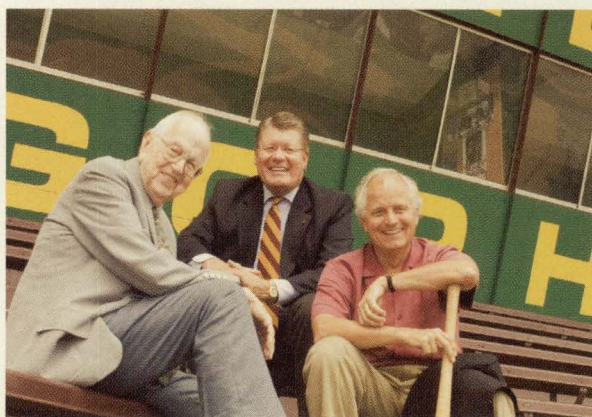
This summer, I experienced the unprecedented double cleanup, when I was named president of the University of Minnesota Alumni Association. I am the fourth member of my family to serve as president of the Alumni Association, following in the footsteps of my father, John Mooty (B.S. '43, J.D. '44), my uncle Ken Glaser (B.B.A. '42), and my brother Chip Glaser (B.S.B. '75). Remarkably, I am also the fourth member of the Gray Plant Mooty Mooty & Bennett law firm to be president of the Alumni Association, preceded by Frank Gray (B.A. '25), John Mooty, and Bob Stein (B.S.L. '60, J.D. '61). I've had the privilege of playing on many championship teams, but the talent, expertise, dedication, generosity, and enthusiasm of these family and firm members would be hard to beat (although foot speed could be improved).

While I followed these great leaders in becoming involved in the Alumni Association, it was a journey I took of my own volition. The University has been invaluable in my personal and professional development. I was one of three Minnesotans to attend Amherst College my freshman year, but as I ultimately wanted to live in Minnesota, I decided I would spend my sophomore year at the U of M in the hope of making some lifelong friendships. I got involved in student government, joined Sigma Alpha Epsilon fraternity, played almost every intramural sport possible, and enjoyed my studies. I was elected president of the College of Liberal Arts student governing board, became a teaching assistant, graduated early from the University, and never returned to Amherst. Later, I was accepted to Harvard and Stanford law schools and was about to start class at Stanford when I decided my love of family and Minnesota made the University of Minnesota Law School the best choice for me.

Many in my family have made similar wise choices, and all together we have received 25 undergraduate and graduate degrees from the University. I am particularly proud that my mother, Virginia Mae Nelson Mooty (B.A. '43), graduated summa cum laude from the University at the age of 19. In addition, we currently have family members in the U's Medical School, Law School, Carlson School of Management, and College of Liberal Arts. Also noteworthy is that all of these family members have become ambassadors for the University in varied ways and my parents and siblings are all Alumni Association members.

My hope for this year is that all members ponder anew how they have benefited from the University and become rekindled ambassadors for this great institution. Who knows—you may be the next cleanup hitter for your family or business.

—Bruce Mooty (B.A. '77, J.D. '80)



Bruce Mooty (right) at Siebert Field with his father, John Mooty, and brother Chip Glaser, both past presidents of the Alumni Association. Dick Siebert, Gopher baseball coach from 1948 to 1978, was a neighbor and would give the Mooty boys broken baseball bats that they'd "fix" with nails and use in their sandlot games.



Jim Beach

The Old Oak Gopher

When the old oak tree in his yard died, steadfast Gopher fan Jim Beach decided there was only one sensible thing to do: create Goldy Gopher from the trunk. So he hired a woodcarver, and over the course of several weeks Goldy came life. "I went along with it reluctantly," says Jim's wife, Jan. But, she says, "I fell in love with Goldy along with many others on the day the carver gave him his personality with the big grin and big eyes." The Beaches, who live in Freeborn, Minnesota (population 301, counting Goldy), have been football season ticket holders for 33 years, and Jim has been going to games for more than 45 years. "I didn't become a Gopher fan until I married Jim in 1971," Jan says. "It was sort of a prerequisite."

Saturday Scholars

September is back-to-school time for alumni, too—but without the grades or pop quizzes. The College of Education and Human Development Alumni Society will host the 2008 Saturday Scholars program on September 27 from 8 a.m. to 2 p.m. at Coffman Union. An optional tour of the Weisman Art Museum will follow the program. Scholars from the University will lead discussions on a range of topics, including child trauma intervention, autism, online learning, and the impact of study abroad programs. Participants will also vote for president and Minnesota's senator in a straw poll; results will be announced during lunch. CEUs are available. Alumni Association members pay a reduced tuition of \$25. For more information, go to www.cehd.umn.edu/alumni/scholars.

Gopher Football Discounts

Alumni Association members qualify for discounts on tickets to Gopher home football games. Remaining home games this season include Big Ten opponents Indiana, Northwestern, Michigan, and Iowa. The amount of the discount varies depending on the game. Go to www.gophersports.com or call 1-800-U-GOPHER.

Get LinkedIn

Expand your global network of fellow Gophers and make valuable career connections while you're at it. The University of Minnesota Alumni Association is now an official group on LinkedIn, a career-oriented networking Web site for professionals in more than 150 industries. It's free to join. If you're already a member of LinkedIn, join the Minnesota group at www.alumni.umn.edu/alumniconnections, or call Alumni Association member services at 612-624-9658. If you're not a member of LinkedIn, go to www.linkedin.com to get started.

Join the Family

The Alumni Association has partnered with the University of Minnesota Parents Association to offer a special joint membership for parents and their son or daughter who is enrolled at the U. The one-year membership fee of \$55 gives parents a membership in the Parents Association and the Alumni Association, and the student a membership in the Alumni Association. Special communications and services especially for parents are included with membership; among the programs planned for this year are monthly chats on fraternity and sorority life, learning abroad, parents' role in career planning, and campus safety. To date, more than 700 parents and students have joined and are helping create a dynamic community of U families. For more information, or to join, go to www.parent.umn.edu/association or call 612-624-9658 or 800-862-5867. Mention promotional code N8PSO to take advantage of this special offer.



Save on U Theater Tickets

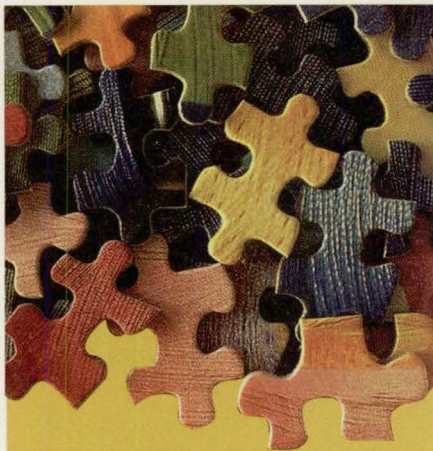
Alumni Association members qualify for reduced-rate subscriptions to a full season of entertainment and artistry offered during the 2008-09 University Theater and Dance subscriber series. This season's offerings include the third year of the Diverse Voices collaborative; two eccentric comedies written by Noel Coward; a restaging of the modern dance masterpiece *Missa Brevis*; and more. Flex packs are available for four or all six season productions, beginning at just \$44. That's a savings of \$8 off the general public subscription price. For more information, go to www.theatre.umn.edu.



Comment on *Minnesota* Articles

Does the article in this issue on the roller derby girls have you riled up? Are you moved to make a statement on the Warrior to Citizen Campaign? We invite you to comment on these and other feature stories by visiting the Alumni Association Web site at www.alumni.umn.edu/minnesota. Click on the stories you want to comment on or write a letter to the editor. While you're there, check out our other online extras as well.





UNIVERSITY OF MINNESOTA

Vocational Assessment Clinic

Alumni Association members receive a 15% discount on the:

Individual Career Counseling Package

- Initial Interview (one hour)
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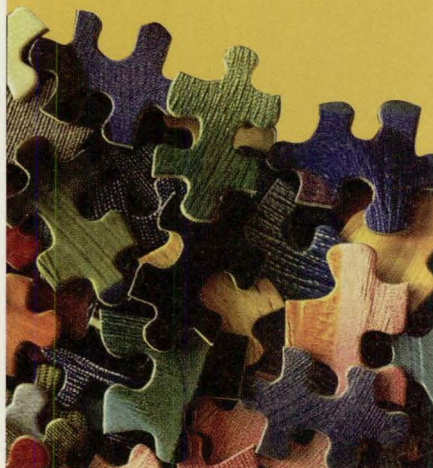
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UNIVERSITY OF MINNESOTA
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 MEMBER BENEFIT



Chief Executive Officer

Catch the Stadium Buzz

About once a week, I go up to the sixth floor of the McNamara Alumni Center to enjoy the stunning view of the Gopher football stadium under construction just a block away. Gopher fans have longed to bring football back to campus ever since the team moved to the Metrodome. On September 12, 2009, the Golden Gophers will host the Air Force Academy in the stadium's inaugural game, and the sounds, sights, and traditions of football will resound across campus for the first time in 28 years.

The open-air, horse-shoe-shaped stadium will seat 50,000 fans with the potential to be built out to seat 70,000. It will have one of the biggest scoreboards in the nation and some of the finest premium seating

in college football. Beautiful plazas and green spaces will surround TCF Bank Stadium, which will also be the home of the Minnesota Marching Band and the site of convocations, graduations, community events—and the list goes on.

It's both fitting and exciting that the stadium will pay tribute to all Minnesotans, with the names of each of the 87 state counties etched in stone and mounted around the perimeter. Every Minnesota visitor, from Aitkin to Yellow Medicine, will see that this stadium is their home too.

Just as exciting is the University's goal to reach out to all 87 counties in the coming year, with leadership provided by the athletics department. The Alumni Association is doing its part by visiting 30 communities in greater Minnesota. We'll be visiting Rotary, Kiwanis, and other service clubs, and meeting with alumni, public officials, and community and business leaders. We want everyone to catch the stadium buzz and learn how they can be part of "The Ultimate Homecoming."

The Alumni Association tour continues our long history of stadium advocacy. We raised money to build Memorial Stadium in the 1920s. When Memorial Stadium was demolished, we sold bricks for scholarships and preserved others to rebuild the stadium's arch in Memorial Hall at the McNamara Alumni Center. And we were the first to go on record saying that Gopher football needed to return to campus in a Gopher-only stadium and the first to contribute \$1 million.

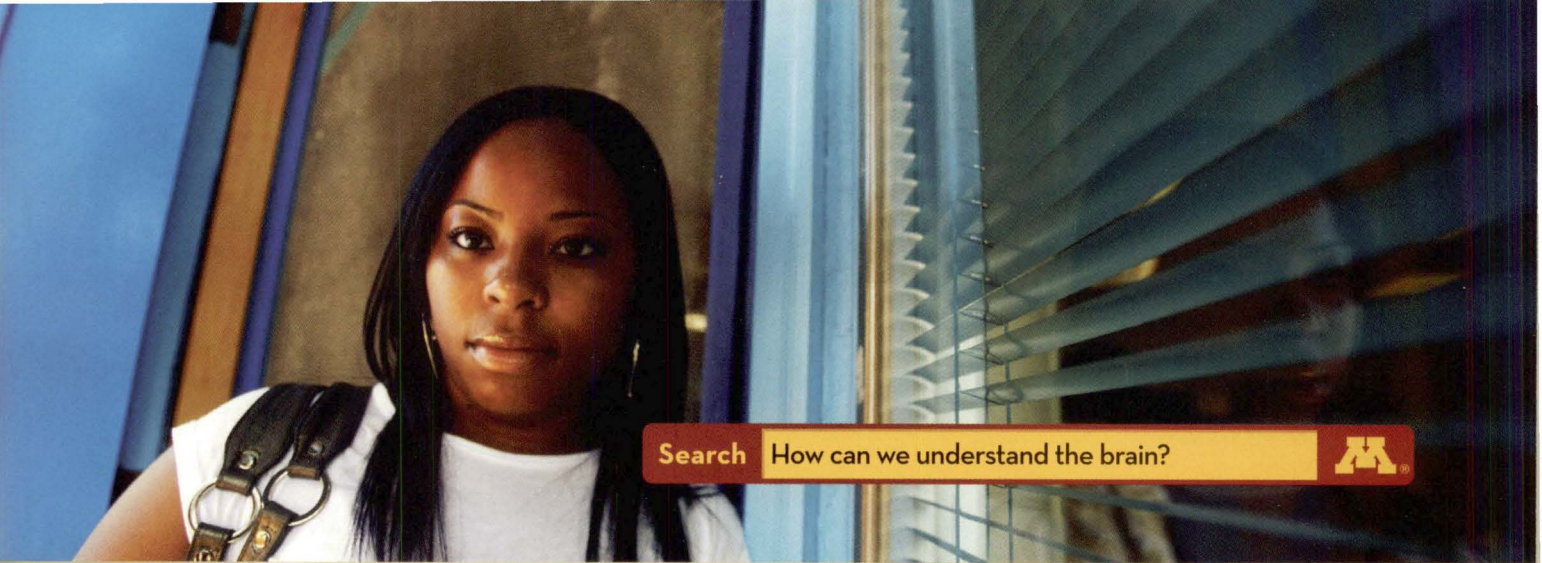
To learn more about our state tour, visit www.alumni.umn.edu. To take a virtual tour of TCF Bank Stadium or to make a gift, go to <http://stadium.gophersports.com>. Those giving \$1,000 or more will receive a personalized commemorative brick that is a replica of the bricks being used in the construction of TCF Bank Stadium and will be recognized on a donor wall in the stadium.

I'm eager to get on the road again because I believe in my core that this stadium is about more than football. It's about Minnesotans standing up and proclaiming, "This is my state, this is my team, and I'm proud to be a Minnesotan."

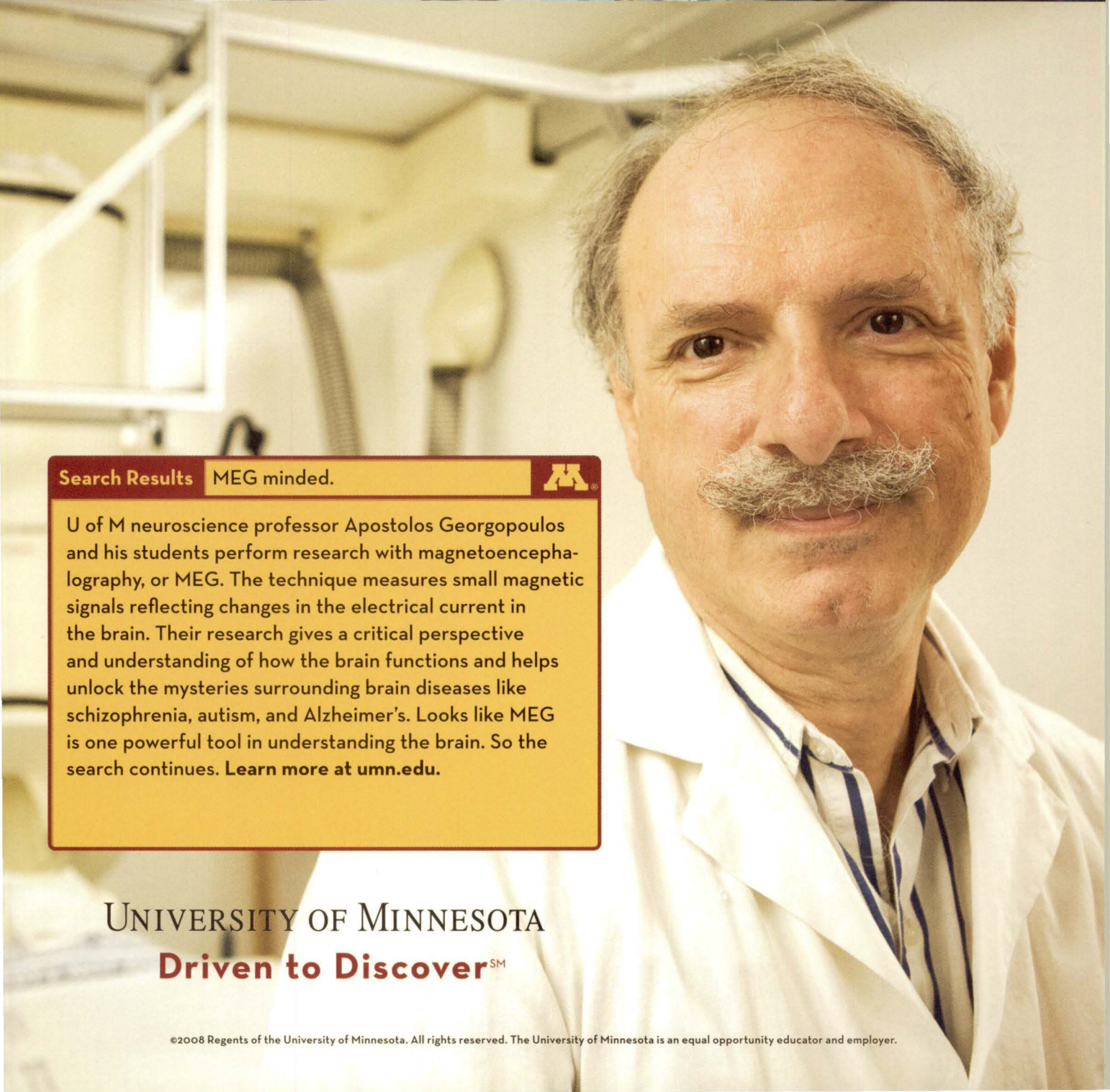
—Margaret Sughrue Carlson (Ph.D. '83)



Margaret Sughrue Carlson in front of tributes to Minnesota counties carved in stone at TCF Bank Stadium.



Search How can we understand the brain?

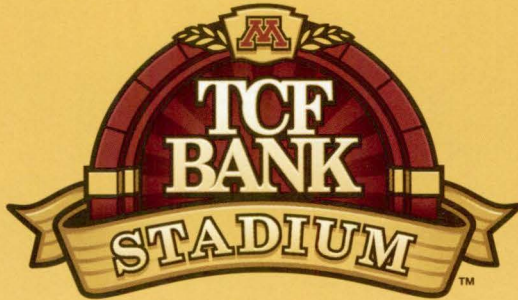


Search Results MEG minded.



U of M neuroscience professor Apostolos Georgopoulos and his students perform research with magnetoencephalography, or MEG. The technique measures small magnetic signals reflecting changes in the electrical current in the brain. Their research gives a critical perspective and understanding of how the brain functions and helps unlock the mysteries surrounding brain diseases like schizophrenia, autism, and Alzheimer's. Looks like MEG is one powerful tool in understanding the brain. So the search continues. [Learn more at umn.edu.](http://umn.edu)

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



History in the Making



In July, 2008, construction of TCF Bank Stadium continued on schedule. The stadium opens to tremendous views of Williams Arena and the downtown Minneapolis skyline. Also visible is the structure for the main scoreboard which will be among the largest in college football.

TCF is proud to be associated with the University of Minnesota and this exciting new chapter in Golden GophersSM history. We look forward to bringing you updates as construction progresses on TCF Bank Stadium, the new football home of your Golden Gophers.



Get your Alumni account today!
www.tcfbank.com/goldengopher



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