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MINNEAPOLIS, MN 55455

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KELLY MACWILLIAMS

### NEW YORK, NEW YORK! "IF I CAN MAKE IT THERE, I'LL MAKE IT ANYWHERE"

University art students learn more than color, contrast, and composition. If they take Art Studio 5490, they spend three weeks in the Big Apple learning what it takes to succeed in the real-world art biz.

Senior Coral Moore says, "I learned information for navigating the art world—such as networking and selling myself as an artist—that I could never have learned in the classroom...how to interact in the art world, which is just as much a business as any other....It showed me what it would take for me to succeed."

UNIVERSITY OF MINNESOTA

# reach

COLLEGE of LIBERAL ARTS



## ACADEMIC HAPPINESS BY GARRISON KEILLOR

SPRING 2010

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The Magazine of the College of Liberal Arts  
University of Minnesota  
Spring 2010

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REACH is published twice a year for alumni, donors,  
and friends of the College of Liberal Arts.  
© 2010 Board of Regents of the University  
of Minnesota

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This publication is available in alternative  
formats on request. Please call 612-624-0812.  
The University of Minnesota is an equal opportunity  
educator and employer.

REACH costs approximately \$.61 to print and mail.

**15,000**

CLA educates about 15,000 undergraduates every year—more than any other Minnesota college, public or private, and about half of all students on the U's Twin Cities campus

TWO-THIRDS of CLA programs are ranked among the **TOP 25** in the nation (National Research Council).

**WORLD-RENOUNDED FACULTY** teach and engage students in scholarly research.

CLA offers **73 MAJORS** and **73 MINORS** in the social sciences, arts, and humanities, plus the option of an individually designed major.

Instruction is offered in more than **30 LANGUAGES**.

Some **2,200** different undergraduate courses are offered each year.

More than **50 FRESHMAN SEMINARS** are offered annually.

The University houses its **SERVICE LEARNING PROGRAM** in CLA; it is one of the best in the nation (U.S. News & World Report's Best Colleges 2010 List).



It is hard to overstate the importance of educating the 15,000 undergraduates who are enrolled in CLA each year.

Imagine the brain-power, the creativity! Imagine the experiences and perspectives that students from all over the world bring to our classrooms!

And imagine the impact that 15,000 smart, independent, original thinkers will have on the world, as they become the citizens and innovative leaders of tomorrow.

This issue of REACH tells that undergraduate story.

It traces the adventures of some of the world's best young minds into challenging new worlds of inquiry: the underlying blueprint of language, DNA to cure cancer, hip hop and Shakespeare, health in the Amazon jungle, the aging brain, leadership as an out-of-body experience. There are subplots, too, about backbends and boxing, chutzpah and geekdom, dancing, drumming, and, of course, love.

Could we have been more fortunate than to have America's great storyteller, our own CLA alumnus Garrison Keillor, interview the students? He wanted to write about undergraduates who are successful because they take full advantage of what this great university has to offer.

The students inspired Garrison, and we hope they will inspire you, too.

Our other feature story is about a recent graduate who is already fulfilling the promise of his CLA education. He is inventing a new way for communities, from New York to Minneapolis to Seattle, to support their local artists. If it becomes a national trend, remember: he's one of our own and you read it here first!

Perhaps, as you read about these young people, you will remember that higher education here and nationally is facing a watershed moment. For example, this year, for the first time in history, more student dollars than State dollars are supporting the University of Minnesota—much of it in the form of student loans.

Why is public support for education dropping? It is partly because of the recession, partly because of a trend toward considering a college education an exclusively private good. But as the stories of our students and alumni so clearly illustrate, higher education benefits the public at least as much as it does the student.

In fact, the more complex our world, the more we need higher education. We especially need the liberal arts, which bring judgment, ethics, art and beauty, deep understanding of each other and of the full range of the human experience to bear on what might otherwise be a mechanical, materialistic world.

Our challenge will be to re-imagine and re-think the way we educate.

Exactly what will CLA of the future look like? The college has embarked on a planning process—CLA 2015—to reposition CLA to achieve higher levels of academic distinction during a period of shrinking resources and narrowing focus.

Uppermost in our minds will be the responsibility we have to the tens of thousands of students who place their trust in us to prepare them for the future. We shall not waver in our commitment to provide them excellent teachers; cogent, relevant and up-to-date curriculum; technological access to the world; quality advising; financial support; and the skills for successful professional lives—in other words, an exceptional educational experience to help them realize their highest ambitions.

They are our future!

Thank you for the support of our college.



KELLY MACWILLIAMS

THE COLLEGE OF LIBERAL ARTS

is committed to intellectual freedom, the pursuit of new knowledge, and the belief that the liberal arts are the foundation of academic learning.

CLA prepares students to be independent and original thinkers, innovators in their chosen fields; to create meaning in their lives and in their life's work; and to become productive citizens and leaders in their communities and the world.

**80%** of recent U of M graduates **WORK IN MINNESOTA.**

**7%** are international students, who introduce perspectives from around the world to CLA classrooms.

More than **20%** are **STUDENTS OF COLOR.**

**25% STUDY ABROAD;** the University is a national study-abroad leader.

**2/3** come from Minnesota.

**36%** rank in the **TOP 10%** of their high school class.



**\$22,000**

The cost of annual room, board, tuition, and books for Minnesota residents.

To earn that much money a student earning the minimum wage would have to work about **69 HOURS PER A WEEK, YEAR-ROUND.**

## ECON PROFESSOR HEADS FEDERAL RESERVE



Economics professor Narayana Kocherlakota has left the University to serve as the new president of the Federal Reserve Bank of Minneapolis.

For decades the body of economic, monetary, and fiscal policy produced by the Fed has been built upon and strengthened by research from the top-ranked University of Minnesota Department of Economics. Kocherlakota belongs to this tradition.

### THEORY FOR THE REAL WORLD

The current interplay between University of Minnesota research and the real-world policy produced by the Federal Reserve Bank of Minneapolis traces its roots to 1970, when a special studies group of U professors working to produce a theoretical model for the Fed to predict economic behavior inadvertently triggered a surge of research into “rational expectations” theory. Ideas from this research found their way into Federal Reserve policy, and the theoretical partnership took off.

Today, University researchers collaborate with Federal Reserve economists on the most varied questions of macroeconomic theory and monetary and fiscal policy. Over half of the U’s economics professors have worked with the Fed’s research department, and at any given moment several graduate students are also doing so.

Kocherlakota believes that progress in economics demands rigorous discipline and an often highly technical dialogue between data and theory.

In brief—the relationship that exists between the University’s Department of Economics and the Minneapolis Fed. He puts it this way: “Few if any important questions in economics can be addressed with data or theory alone. Good answers require that the two be used together.”

### ROAD TO THE FED

Kocherlakota, 45, entered Princeton University at the age of 15, and at 23 received a doctorate in economics from the University of Chicago, specializing in the pricing of financial assets. After teaching at the University of Iowa and at Northwestern University, in 1998 he joined the economics faculty at the University of Minnesota.

He left for Stanford in 2002 but returned to Minnesota in 2005, becoming chair of the economics department and leading a recruiting effort that increased the number of professors and enhanced the department’s national standing (it is now ranked 10th in the nation). He stepped down as chair in 2008 to devote time to research on how developed societies can best design their tax systems.

He had worked previously with the Fed—as a researcher from 1996 to 1998 and as a consultant at the time of his appointment to the presidency.

### CHALLENGES AHEAD

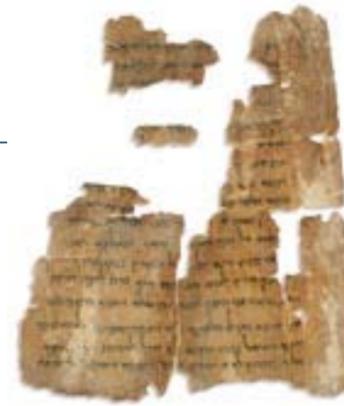
Kocherlakota now prepares for new challenges. He will lead one of the dozen federal district banks that set monetary policy for the nation. “For an economist who has spent his career working on issues related to macroeconomics, monetary policy, and finance,” he says, “there can hardly be a better job than president of a Federal Reserve Bank.”

In an article in *Business Week* Kocherlakota was said to bring a new perspective and unconventional voice to the national economic discussion: although he has embraced free-market economics, he has also written that government has a role in helping the nation recover from the recession, and believes that a healthy economy requires the Federal Reserve to supervise banks.

“I am excited about this new opportunity for many reasons, and the special bond between the Federal Reserve Bank of Minneapolis and the University of Minnesota is certainly one of them,” Kocherlakota says. “I plan to keep the partnership between these two great institutions strong and vital.”

*Adapted from a story by Bill Magdalene, University Relations.*

Read Kocherlakota’s speech to the Minnesota Bankers Association: [www.minneapolisfed.org/about/whoweare/president.cfm](http://www.minneapolisfed.org/about/whoweare/president.cfm)



## DEAD SEA SCROLLS

He’s a man in demand. As the 2,000-year-old Dead Sea Scrolls—said to be the most important archaeological find of the 20th century—make a seven-month appearance at the Science Museum of Minnesota, Alex Jassen is serving as an academic adviser to the museum and speaking extensively around the community about the scrolls. An assistant professor of Classical and Near Eastern studies, his area of expertise is the literary heritage of Second-Temple Period Judaism (from the sixth to the first century B.C.E.), including the Scrolls.

“The Dead Sea Scrolls: Words That Changed the World” exhibit comprises fragments from familiar books like the Pentateuch, Psalms, and Isaiah, as well as extra-scriptural documents from the first century B.C.E. like the Community Rule and a Temple Scroll. Schismatic Jews, perhaps Essenes, who lived in the settlement of Qumran by the Dead Sea, hid the papyrus and animal skin documents in caves. They were discovered by a shepherd in 1947, and are now archived and conserved by the Israel Antiquities Authority.

Jassen, who has been awarded a McKnight Land-Grant Professorship, is currently researching the role of religious violence in the formation of the Qumran community.

The exhibition runs through October 24.

Visit Jassen’s website to learn more about the scrolls, and for a list of his public lectures: <https://sites.google.com/a/umn.edu/jassen>

## A-TWITTER ABOUT ABROAD

Given CLA’s emphasis on life in the global community, many of its students study abroad. They’re in the right place.

In its Open Doors report, the Institute of International Education ranks the Twin Cities campus third in the nation among research institutions in the number of students—2,521—who participate in this kind of life-changing experience. They work through the Learning Abroad Center, which offers some 300 programs in more than 70 countries, and helps with everything from program selection to disability services, financial planning to re-entry. It even has a Twitter account!

The campus also ranked high—20th—in the number of international students it has enrolled. In CLA’s class of 2012, nearly eight percent of students come from outside the United States.

Find out what the Learning Abroad Center has to offer: [www.umabroad.umn.edu](http://www.umabroad.umn.edu)

RECENT UM ABROAD TWEETS:

“THE CHILDREN OF THE VILLAGE REACHED FOR OUR HANDS AND PROMISED TO TEACH US A TRADITIONAL AFRICAN DANCE.”

“WHAT IT’S LIKE TO STUDY AND INTERN AT A DESIGN FIRM IN LONDON” (A LINK)

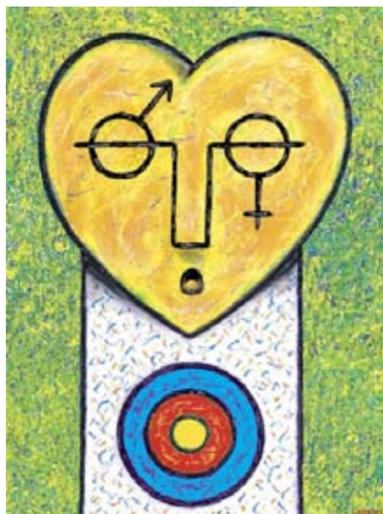
“FOR THE LOVE OF HARIRA: SO WE TOOK A SMALL STROLL RECENTLY TO A MOROCCAN RESTAURANT WE HAD SEEN CLOSE BY.”

## CREATIVE WRITING IS TOP-RANKED

CLA’s masters of fine arts (MFA) creative writing program ranks 14th out of 140 in the U.S., according to *Poets & Writers* magazine. The ranking was based on surveys of a group who are highly motivated to be objective, have done extensive research, and have much at stake in the results—current and prospective applicants.

CLA’s highest sub-ranking was in the nonfiction category (eighth), and its lowest was for student-funding packages (27th). It ranked 10th for placement of grads in highly regarded post-MFA programs, a proxy for program quality and reputation. The program makes its home in the English department.

For more information, go to [www.pw.org/content/2010\\_mfa\\_rankings\\_top\\_fifty\\_0](http://www.pw.org/content/2010_mfa_rankings_top_fifty_0)



## LOVE, ACTUALLY

WHAT DO TODAY'S YOUNG PEOPLE THINK IS IMPORTANT IN THEIR RELATIONSHIPS?

Romantic love, say three CLA sociologists writing in the August 2009 *Journal of Marriage and Family*—as well as other traditional values like faithfulness and commitment. This is the case, they assure us, despite the prevalence of cohabitation, divorce, and debates about same-sex marriage.

In their survey of 18- to 28-year olds, Professors Ann Meier and Kathleen Hull and Ph.D. candidate Timothy Ortyl did find modest but significant differences between men and women, however. Straight women valued faithfulness and lifelong commitment more than straight men did. And gay men, lesbians, and bisexuals had relationship values similar to those of heterosexual men.

“The pervasiveness of the romantic love ideal across gender and sexual identity groups,” says Ortyl, “really speaks to how culturally ingrained it is.”

## BORN TO BE WILD



Aldo Rustichini

Economists have discovered that, “just like animals in the wild,” financial traders who take the greatest risks are the ones with the highest testosterone levels.

The most successful among them, however, have more than machismo. They also have the most experience and knowledge, so that, unlike their colleagues, they can tell which risks are smart and which are foolhardy.

The findings were published in the *Proceedings of the National Academy of Sciences*, in an article by University of Minnesota economics professor Aldo Rustichini, and Mark Gurnell and John Coates, both of Cambridge University, England. Coates, the lead investigator, is a Wall Street trading-floor manager-turned-neuroscientist.

Previous research had established that qualities like confidence, risk tolerance, vigilance, and quick reaction time are related to how much testosterone a fetus is exposed to in the womb. And for reasons not known, that level of expo-

sure is recorded on the human body in the form of a ring finger that is longer than the index finger. This ratio, called 2D:4D, is commonly used to predict athletic success.

The research team wanted to know if, and to what extent, prenatal exposure to testosterone was a factor in the behavior of financial traders.

For their study they selected 49 males from a group of some 200 high-frequency traders from a trading floor in the City of London (only three of whom were female). They compared both the 2D:4D ratio and years of professional experience of each trader to his profit and loss record.

On average, traders with the most in utero testosterone exposure made 11 times more money than those with the least; while those with the most experience made 9.6 times more than the inexperienced ones, and were the most successful of all.

Researchers note that success on the adrenaline-charged trading floor requires skills that are not as important in other environments. Different types of financial

trading reward other skills, such as the ability to relate well to clients, or to conduct a mathematical analysis of the market.

Beyond suggesting a predictor for a young man's success on Wall Street, the research shines a light on the perennial nature-versus-nurture question. It also offers a lens for understanding the often-baffling workings of the economy. Rustichini opines, for example, that “The bubble preceding the current crash may have been due to euphoria related to high levels of testosterone, or high sensitivity to it.”

It appears the world of finance is more irrational than we might suppose, given its apparent sensitivity to what Rustichini calls “the hormone of irrational exuberance.”



## DOCTOR NICE ... OR DOCTOR HOUSE?

WHAT PERSONALITY TRAITS MAKE FOR MED SCHOOL SUCCESS?

Different traits at different stages, according to psychology professor Deniz Ones.

Ones and two other industrial-organizational psychologists followed an entire country's cohort of medical students—600 Belgian students—through their seven years of medical study, assessing the “Big Five” personality dimensions of conscientiousness, agreeableness, extroversion, openness to experience, and emotional stability.

They found that at the beginning of medical school—when students focus on basic science—the most-needed traits relate to cognitive ability. Introversions serves well at this stage, too, helping students exercise better study habits, focus, memorize, and prepare for class.

SOME PATIENTS, THOUGH CONSCIOUS THAT THEIR CONDITION IS PERILOUS, RECOVER THEIR HEALTH SIMPLY THROUGH THEIR CONTENTMENT WITH THE GOODNESS OF THE PHYSICIAN.

- HIPPOCRATES

But as they advance into clinical practice, students increasingly need interpersonal as well as cognitive skills. Extroversion—which can be a liability in early years—becomes a definite asset. Qualities like assertiveness, warmth, and especially empathy help future doctors succeed with patients in complex, real-life settings.

The researchers also found that conscientiousness is an essential trait throughout every stage of medical training, playing a role both in mastery of information and in human relationships.

They concluded that med schools can greatly improve their admission processes by incorporating standardized personality tests—as opposed to unstructured interviews or references—in their admissions processes.

The study was published in the November issue of the *Journal of Applied Psychology*. Ones's co-investigators were Stephan Dilchert, Ph.D.'08, of Baruch College (City University of New York) and Filip Lievens of Ghent University in Belgium.

## VERY, VERY COOL, BUT TOO DARN HOT



Workers laid roof tiles during Folwell construction ca. 1906-07. Note the gargoyle in the background; the four gargoyles originally on the building disappeared within a year or two, probably damaged by water leaking into them. Photo from the Minnesota Historical Society.

If you studied language, literature, pedagogy, oratory, or psychology at the University, chances are you did so in that grand English Renaissance Revival building known as Folwell Hall.

Besides giving shelter to your academic endeavors, Folwell also provided office space to, among others, Allen Tate and Robert Penn Warren, the second and third Poet Laureates of the United States, respectively. And Folwell is listed on the National Register of Historic Places.

When Folwell was built in 1906—replacing Old Main after it burned down in 1904—it was considered the finest building of any state institution. It still is beautiful, with its keystoned arches and gables, pillars, parapets and porches, balustrades, chimneys (26 of them), granite stairs and wrought iron railings, polished wood, and Italian marble walls and floors.

Not to mention the cherubs, cats, eagles, gargoyles, and gophers peering down from the architraves to chastise students who arrive late to class.

It's a cool building—but its daily denizens say it's too darn hot.

Plus it lacks the digital technology that enables classrooms “to talk to the world” as students learn foreign languages and cultures. Good reasons why both the University and the State put its renovation at the top of their legislative priority lists. The bonding bill that passed and was signed into law by the governor in March includes \$23 million for Folwell. Thousands of students and CLA supporters had contacted their legislators and the governor's office to support its passage.

According to Minnesota Student Association President Paul Strain, who minors in German studies and has had classes in Folwell for six semesters, “It's hot during the summer, it's hot during the fall, it's hot during the spring, and it's almost way too hot in the winter. The HVAC system is just a mess, and the electrical capabilities aren't really conducive to the new ways of teaching.”

These are important considerations for a building where, among other things, students strive to perfect their Spanish or Japanese as they prepare to be tomorrow's teachers, translators, international traders, and attorneys.

## CLA STARS AT GRADUATION

Something about sharing a background with accomplished people makes success seem a little more attainable. That's why two highly accomplished members of the CLA community were invited to send off new graduates at commencement last fall and this spring.

Catherine Watson, nationally known travel writer, journalist—and CLA alumna—delivered the fall commencement address. Chief travel writer and photographer for the *Star Tribune* from 1978 until 2004, and author of two books of travel essays, she pioneered a genre of travel writing in which the author goes beyond geography to share personal insights. Watson was named both the Lowell Thomas Travel Journalist of the Year and the Society of American Travel Writers' Photographer of the Year.

"Life is a journey," she said to the students. "[L]inger. Look beneath the surface. Talk to strangers. Listen to what they have to say. Be flexible. Tear up your itinerary and take a different path if that one looks better. Keep your mind open."

Naryana Kocherlakota, the CLA economics professor who was recently appointed president of the Federal Reserve Bank, addressed May grads. Read more about Kocherlakota on page four of this issue of *Reach*.

Find his speech at <http://z.umn.edu/commaddress>

## J-SCHOOL HONORS PUBLIC AFFAIRS JOURNALISTS

Journalism strengthens communities—a fact celebrated annually with the Frank Premack Public Affairs Journalism Awards. This year's awardees, named by the School of Journalism and Mass Communication, were:

- *Star Tribune* and staff, for a series on a young cancer patient and his mother who fled the state rather than undergo traditional cancer treatments
- Bagley *Farmer Independent* and reporter-editor Tom Burford, B.A. '74, for a series on an elderly man arrested for the way he protected his Alzheimer's-afflicted wife
- *Star Tribune* and reporters Glenn Howatt and Pam Louwagie, B.A. '95, for their "Deadly Falls" series on nursing homes
- Rochester *Post-Bulletin* and Jay Furst, for their series, "Panhandlers: Are They Legit?"
- *Star Tribune* and Doug Tice, for commentary, "It's easy to pounce on that political football"
- *Isle Mille Lacs Messenger* and Brett Larson, for the story, "Good governments don't fear sunshine"
- Lori Sturdevant, *Star Tribune* columnist, the Graven Award for a career of great public affairs journalism
- James P. Dolan, president and CEO of Dolan Media Company, the Farr Award for providing business information and professional services to legal, financial, and real estate sectors

## WHO KNEW? HAMLET GRADUATED FROM CLA

At 10 years old, it's matured without aging a bit: the University of Minnesota/Guthrie Theater BFA Actor Training Program.

The program delivers on its promise to develop "the mind, body, voice, and spirit of the actor/artist/scholar." Many graduates—all still in their 20s—have already gone on to considerable success.

Among them are Santino Fontana, chosen after a coast-to-coast search to play Hamlet in the final production of the old Guthrie Theater. "I kept coming back to Santino," said Guthrie Artistic Director Joe Dowling, "because he brought honesty, directness, an emotional palette that was remarkable and a vital intelligence to each audition we put him through."

Fontana also performed on Broadway in *Brighton Beach Memoirs* and *A View From the Bridge*. Other examples of student success include: Leah Curney as Ophelia, opposite Fontana's Hamlet; Namir Smallwood as Puck and Will Sturdivant as Lysander in *A Midsummer Night's Dream*, and John Skelley portraying Algernon in *The Importance of Being Earnest* at the Guthrie.

Aya Cash appeared in Ethan Coen's *Offices* at the Atlantic Theater Company in New York City and has had roles in various *Law & Order* TV episodes. Matthew Amendt, Will Sturdivant, Christine Weber, Hugh Kennedy, and Elizabeth Stahlmann are current or recent company members of the New York-based The Acting Company.

A group of students founded Shakespeare on the Cape, a summer festival on Cape Cod.



Santino Fontana as Hamlet and Leah Curney as Ophelia in the old Guthrie Theater's closing production.

A partnership between CLA and the Guthrie, the program teaches students to perform texts of classical stature, and apply those skills to contemporary world repertoire and emerging dramatic forms—all this in the context of an outstanding liberal arts curriculum. Graduates emerge with a powerful career advantage in a profession legendary for its competitiveness.

The program attracts around 500 applicants each year, who audition at locations across the country.

## FACULTY, STAFF, AND STUDENT AWARDS

**NATIONAL & INTERNATIONAL AWARDS**  
MÁRIA BREWER and DANIEL BREWER, French: named *Chevaliers de l'Ordre des Palmes Académiques* by the French Ministry of Education.

**KARLYN KOHRS CAMPBELL**, communication studies: National Communication Association's Diamond Anniversary Book Award, the James A. Winans-Herbert A. Wichelns Memorial Award for Distinguished Scholarship in Rhetoric and Public Address, and the Bruce E. Gronbeck Political Communication Research Award.

**GARY COHEN**, history: the Republic of Austria's Medal of Honor.

**JAMES DILLON**, music: France's Grand Prix de l'Académie du Disque Lyrique award.

**ALAN GROSS**, communication studies: a Distinguished Scholar and a Best Article Award from the National Communications Association.

**ALEX JASSEN**, Classical and Near Eastern studies: 2009 Templeton Award for Theological Promise.

**NATHAN KUNCEL**, psychology: Cattell Early Career Research Award from the Society of Multivariate Experimental Psychology, and the Anne Anastasi Award for Distinguished Scientific Contributions (Early Career) from the American Psychological Association.

**BERNARD LEVINSON**, Classical and Near Eastern Studies: 2010-2011 Henry Luce Fellow of the National Humanities Center.

**ALI MOMENI**, art: Minneapolis Society of Fine Arts grant (Joyce Foundation).

**STEVEN ROSENSTONE**, political science: American Political Science Association's Philip E. Converse Award.

**ANDRÉA STANISLAV**, art: 2010-2011 McKnight Artist Fellowship.

**EDWARD SCHIAPPA**, communication studies: National Communications Association Distinguished Scholar.

**JEFF SIMPSON**, psychology: Society of Personality and Social Psychology's 2010 Diener Award for Mid-Career Achievement in Social Psychology.

**MORGAN THORSON**, dance: 2010 Guggenheim Fellow.

**UNIVERSITY AWARDS**  
Council of Graduate Students Outstanding Faculty Awardees: **ROBERT (ROBIN) BROWN**, cultural studies and comparative literature; **CHRISTOPHER NAPPA**, classical and Near Eastern studies; **DAVID PELLOW**, sociology; and **JOE SOSS**, political science and Hubert H. Humphrey Institute of Public Affairs.

Morse-Alumni Awards for Outstanding Contributions to Undergraduate Education: **SCOTT ABERNATHY**, political science, and **JULIE SCHUMACHER**, English.

McKnight 2010 Land-Grant Professors: **ALEX JASSEN**, Classical and Near Eastern studies, and **JENNIFER JANE MARSHALL**, art history.

**CAWO (AWA) ABDI**, sociology: Office of International Programs Global Spotlight Grant.

**DEPARTMENT OF THEATRE ARTS AND DANCE**: 2010 Outstanding Unit Award from the U of M Council of Academic Professionals and Administrators.

**PATRICIA FRAZIER**, psychology: Distinguished McKnight University Professor.

**RUTH MAZO KARRAS**, history: 2009-10 Graduate-Professional Teaching Award.

**NATHAN KUNCEL**, psychology: McKnight Presidential Fellowship Award.

**JOSEPH SCHWARTZBERG**, professor emeritus, geography: Office of International Programs 2009 Award for Global Engagement.

**PAUL TIMMINS**, Career Services: John Tate Award for Excellence in Undergraduate Advising.

**JOHN WATKINS**, English: Distinguished McKnight University Professor.

**MARGARET WERRY**, theater arts and dance: Council of Graduate Students Outstanding Faculty Award.

**CLA AWARDS**  
Arthur "Red" Motley 2009-2010 Exemplary Teaching Awards: **WALT JACOBS**, African American & African Studies, and **PATRICK MCNAMARA**, sociology.

**RUTH MAZO KARRAS**, history: Dean's Medalist. CLA Award for Outstanding Contributions to Post-baccalaureate, Graduate, and Professional Education.

2010 Scholars of the College: **HELGA LEITNER**, geography; **BERNARD LEVINSON**, Classical and Near Eastern studies.

**PHYLLIS MOEN**, sociology: 2010 Public Sociology Award.

**STUDENT AWARDS**  
National Science Foundation Graduate Fellowships: **ANTONIA KACZKURKIN**, psychology; **RACHAEL KLEIN**, psychology; **ALEX MAKI**, psychology; **HOLLIE NYSETH**, sociology.

State Department Critical Language Scholars: **MICHELLE BAROODY**, studying Arabic in Egypt; **GRETA BLISS**, Arabic in Jordan; **DUSTIN CHACÓN**, Bangla/Bengali in Bangladesh; **TYLER CONKLIN**, Turkish in Turkey; **BRIANNA CROWLEY**, Turkish in Turkey; **KELLY HEITZ**, Arabic in Jordan; **SUSAN METZGER**, Russian in Russia; **STEPHANIE ROZMAN**, Hindi in India.

**JULES AMEEL**, journalism and mass communications: Society of Professional Journalists 2009 Mark of Excellence Feature Photography Award.

**STEPHANIE CANTU**, psychology: National Science Foundation Graduate Fellowship.

**BRIAN CONNELLY**, psychology: Tanaka Award from the Association for Research in Personality, and Robert J. Wherry Award for Best Paper at the 2009 IO/OB Graduate Student Conference.

**ROBERT DOWNS**, journalism and mass communication: national finalist in the Society of Professional Journalists 2009 Mark of Excellence competition for feature writing.

**MCKENNA EWEN**, journalism and mass communication: Society of Professional Journalists Mark of Excellence Award.

**DENIS EVSTYUKHIN**, music: qualified to compete in XVI Fryderyk Chopin 2010 International Piano Competition.

**SHANNON GOLDEN**, sociology: Doctoral Fellowship for International Research from the Office of International Programs.

**KATHLEEN HOWARD**, English; and **ANDREW T. URBAN**, history: New Faculty Fellowship in English at the State University of New York, Stony Brook, by the American Council of Learned Societies, funded by the Andrew W. Mellon Foundation.

**MATTHEW MEAD**, journalism and mass communication: Society of Professional Journalists 2009 Mark of Excellence Award.

**THE MINNESOTA DAILY**: Society of Professional Journalists 2009 Mark of Excellence Award for Best All-Round Daily Student Newspaper.

**PAIGE M. PATCHIN**, history and geography: 2010 Beinecke Scholarship.



**THUY NGUYEN-TRAN**  
Physiology  
DNA research

**AARON MARKS**  
Music education  
Leadership  
Drum major

**DAVE RAILE**  
Spanish studies  
Med-school bound  
Ecuador

**DUSTIN CHACÓN**  
Linguistics  
Beinecke scholar  
Bangladesh

**ANGELA MERRITT**  
Child psychology  
Max Planck Institute  
Germany

**JASMINE OMOROGBE**  
Communication studies  
Hip hop, Shakespeare  
Singer

# ACADEMIC HAPPINESS

by  
*Garrison Keillor*

*I landed at the University in September 1960, and stuck around through the spring of 1969, except for the year I dropped out to try to write a great American novel. (It set out to be anguished and introspective and got lost in the dark.) I was an English major and hung out in Vincent Hall, and the basement of Walter, in a cloud of cigarette smoke. I spent a few years in the basement of Murphy, at the Ivory Tower, imitating E.B. White, and in Eddy Hall, imitating Edward R. Murrow. I'm not nostalgic for those years, but when I think back, I realize what a privilege it was for a kid from Anoka to be at the U and take his sweet time trying on various personas—inscrutable aesthete, cool dude, prairie radical, billiards ace, worldly sophisticate, dangerous intellectual, Gopher hockey fan, mysterious loner, serious heartthrob, and making his way across the high plateau of education and into the gullies of adult life. I wish for the current generation to have the same rousing time I had.*

*Some students then and now feel lost at the U, which is understandable, and some of them lose momentum due to bad habits, confusion, lack of sleep, poor choice of friends, poor choice of beverages, but the old alumnus knows that college is supposed to be an exhilarating time for a young man or young woman, a time of awakening and epiphany, the discovery of one's unique capabilities and mission in life, a gathering-up of energy and ambition, a foretaste of sweet success. "The race is not always to the swift, nor the battle to the strong," says Scripture, "but time and chance happeneth to them all"—yes, yes, and some shining stars flame out and some promises are never kept, but the college years are meant to be happy—the slog through high school is done, the sharp elbows of professional rivalry are off in the distance—and that was why I went over to the Kafé 421 in Dinkytown to talk to six CLA students, high achievers all: to see if they are having as good a time as they should, and if not, why not.*

*Most stories you read about higher education have to do with funding cutbacks and budget cuts and tuition hikes and the dumbing down of the coursework, especially in the humanities—but this story isn't about that. It's about academic happiness. Young people divining the future.*



COURTESY: DUSTIN CHACÓN

“I didn’t know a lot about what linguistics was but I fell in love with it. There was something elegant about describing language.”  
—DUSTIN CHACÓN



KELLY MACWILLIAMS

LEFT: Dustin Chacon (second from right) and fellow scholarship students with Raja Devasish Roy (center), king of the Chakma tribe, at the royal palace in Rangamati, Bangladesh. ABOVE: Almost spring–Garrison Keillor and interviewees shiver on the steps of Northrop Auditorium RIGHT: Aaron Marks meeting a (drum-) major challenge: the ultimate backbend. FAR RIGHT, with Keillor



COURTESY: AARON MARKS



KELLY MACWILLIAMS

**THE LINGUIST**  
**DUSTIN CHACÓN** is a cheerful red-haired guy, the son of Tony and Jodie, born in the Central Valley of California, raised in Rapid City, South Dakota, by his mother. A linguistics major, he’s a senior majoring in linguistics, due to graduate in May. He’s been accepted for grad school at University of Southern California and the University of Maryland and hasn’t decided between them.

“I had an enjoyable time growing up a geek in Rapid City. We geeks drove around a lot and went to Walmart late at night, hung around, talked, and visited the all-night Safeway. And then they put in a Borders bookstore and that was a hot spot for the geeks. When I was 12, I saw a book in a bookstore, *Learning Japanese*, and I just decided I wanted to do it. I read all the books I could find, listened to tapes, and one day I went to a Japanese restaurant and spoke to the people behind the counter. They thought it was cute.

“In high school I had a friend who was second-generation Bangladeshi and I heard her talk in Bengali and it sounded musical, rhythmic. She taught me a little, and I ordered some books. Now it’s one of my primary research interests, the structure of Bengali. I know Bengali speakers and they laugh when I speak Bengali to them—it’s their family language and they’re surprised that a white guy with red hair speaks it. It’s impossible to extract a language from its cultural context, and I knew nothing about South Asia, but I’ve learned something about it since.

“I took four years of German in high school and borrowed a French textbook and tested

into fourth-year French. I took three years of Hindi at the U, because the pop culture of South Asia is Hindi, but I haven’t used my Hindi all that much.

“I think facility for language is just a matter of how much you enjoy it. It’s a hobby of mine. When I started learning Japanese, it was like an abstract puzzle, but now that I’m studying the science of language, I am interested in the cognitive limitations of language and what languages have in common. The underlying blueprint.

“I took a psychology course in high school that mentioned Noam Chomsky and his theory of universal language and that got my interest. I read Stephen Pinker’s *The Language Instinct*, which turned out to be the text for introductory linguistics, all about the cognitive mechanisms of language. A fascinating book. I recommend it to everybody.

“As a freshman, I took Introduction to Linguistics, a class of 30 or so. I didn’t know a lot about what linguistics was but I fell in love with it. There was something elegant about describing language, which we do unself-consciously everyday, something so essential to being human.

“I’ve done a little work on the structure of Bengali and I’m also interested in psycholinguistics and how the brain processes language, how neural disorders—Alzheimer’s—affect language use, as the disease progresses, and in the long run to use these signs as a diagnostic tool, a predictor.

“Linguistics is a small program at the U, maybe 60 majors, maybe 20 grad students, and there are a lot of social activities. Linguistics Happy Hour and Linguistics Lunch, where the conversations are rarely about linguistics—we’re all friends together—and it’s been important to me to have this social contact and have friendships with professors and other students, so you’re not just another face in a large program. I work hard and my rule is to have a sabbath, one day a week when I lie around and watch TV and eat bad food and decompress. Usually it’s Saturday or Sunday. I do video games like Megamen or movies, horror or horror comedies, which are usually pretty horrible, or Bollywood.

“I spent this last summer, from June to early August, in Dhaka, Bangladesh, on a State Department scholarship, and improved my Bengali massively. There were 15 of us Americans, and it was fantastic. We spent some time in the eastern part of the country, near the Burmese border, and lived with the Chakma tribe in a village of modern frame houses with thatched roofs, in the hills, surrounded by fields on slopes, and met with their king, a tall, slender man in his late 30s, English-educated, a lawyer in a suit, and we sat in his parlor and had tea and cookies. He was very personable. He talked about his people and his family and his life in London. Friendly chatter.”

**THE MUSICIAN**  
**AARON MARKS** is a tall guy (6’4”) in black jeans and black sweater who, I am told, can stand and, leaning back, touch his forehead to the ground. It’s part of his routine as the drum major of the University of Minnesota Marching Band. He grew up in Fond du Lac, Wisconsin, the son of Michael and Polly, both musicians.

“I grew up in a musical family so I picked up violin and piano, and then clarinet in middle school. I was a parochial kid, Holy Family parish school, and my parents switched me to the public high school, 2,400 kids, because they saw more opportunities for me there.

“I played bass clarinet and then picked up the mellophone because they needed a brass player. It’s the marching band equivalent of the French horn. It looks like a big trumpet with a larger bell. It was a challenge but I stuck with it.

“Marching band was so much fun and had such camaraderie and I was attracted to the U by the great marching band. And the Cities were a big draw. I came here with my dad once when I was 11 and we went to the Saint Paul City Hall to see the revolving onyx Indian, 38 feet high. My original goal was to study music education and I got into marching band the first year. We accept everyone, whether you’ve played an instrument before or not: if you’re willing to put in the time, we’re willing to teach you.

“There are around 310 students in marching band. It’s a commitment. It takes about 500

hours for the season. We meet Monday through Thursday, 4:15 to 6. And on Friday on game weeks. On Saturday, we spend all day. An 11 a.m. kickoff means the band starts at 6 a.m. We march around silently on the field for half an hour with one drummer hitting cadence and then start playing until 8:30 or 9. Breakfast and then we dress. There’s inspection. Then everyone is on their own until 10 a.m. I eat a bagel or something and sit down and think through the routine. I put on my white pants, which are tight, form-fitting, and black spats, knee-high, and white jacket with a maroon overlay, with a secret key sewn into it, a key to the gate of Northrop Field, the old football field and drill field that predated Memorial Stadium. It means a lot to me as a symbol of the history of the band and the U. And then the hat and plume finish it off.

“The halftime show is seven or eight minutes long and changes every week. The pregame is 18 minutes long, the most intricate in the country and most of it is unscripted. You get a chart that says you start here and go there, but the path you take is sort of an oral tradition. I’ve never had a major catastrophe on the field but I think about it—an injury, for example, or the directors missing.



PATRICK O’LEARY

“Drum majoring has taught me to prepare mentally and physically, and that in the moment you need to be ready to do what’s best.”

—AARON MARKS

“Marching band is a social activity, and we need to be able to correct each other and remind each other—we’re putting a lot of time in, let’s

put on a good show. Drum majoring has taught me to prepare mentally and physically, and that in the moment you need to be ready to do what’s best. You have to learn everyone’s name and where they’re from and their major, so that they know we’re all working together for the same thing, and I’m not just pushing them around. You have to

memorize the music and the drill. You have to be ready to laugh at yourself. The most well-scripted routine will sometimes give rise to comedy. Funny things will happen.

“We have four home games in a row next season, four different shows to learn in four weeks. Drum majoring has provided opportunities I never could have imagined. I got to sing the national anthem with my mom and dad at the Dome for the last Gopher football game. We sang it in three-part harmony in front of 60,000 people. You can’t hear yourself so you just watch the conductor lead the band. Singing in the new stadium is a wild ride. You get your pitch before you walk out and when the drum roll starts, you go.



KELLY MACWILLIAMS



KELLY MACWILLIAMS



COURTESY: THUY NGUYEN-TRAN

LEFT: Angela Merritt refreshing her spirits at Como Park Conservatory  
BELOW & RIGHT: Thuy Nguyen-Tran—the dancer (in red dress); the scientist (right)

“I want to be here in the Twin Cities, working in the Vietnamese community, trying to bridge the generations, keeping the old culture and teaching American values.”

—THUY NGUYEN-TRAN



KELLY MACWILLIAMS

You have to sing a measure ahead and the conductor tries to time the band with your voice coming out of the speakers, and you hold the big fermatas as long as you want to, and it helps to wear earplugs. Otherwise you sing the first line and then you hear the first line sung by yourself as you’re singing the second. The band plays it in B-flat, and the top note is an F, which is tough for a baritone.

“The driving force for me is my passion for marching band, the history of the band, the people in band, the marching in intense heat or pouring rain, sitting on the bus for three hours to go march in the rain, everyone working toward one thing. We’re maybe five percent music majors, and we have English majors, business, computer science, and all these people of different perspectives and political persuasions come together to perform a show.

“The drum major has to be in the moment—you’ve got to give the beat so the tubas stay with the drums though they may not hear them. You make up your own show, but the goalpost toss—tossing the baton over the goalpost and catching it—is a tradition that goes back 80 years.

“I am the 59th drum major in the history of the U and the first to march in the new stadium. We marched and saw all these Minnesotans all jacked-up, so much enthusiasm, people clapping and screaming and little kids giving you the high-fives and fist bumps. You’re part of something that’s bigger than yourself. It was here before, it’ll be here after. We stand in front of the student section, down by the goalposts, looking up at all those students, and they

have such emotional passion to give and when the band starts to play, the student section erupts. It’s an out of body experience.

“The last couple of weeks, I’ve added a major in political science, and I’ve gotten more interested in leadership. I’m sure I’ll stay involved with music but I may look for some leadership opportunities. I’m not sure what I’ll do with it yet, but I know this opportunity has helped me gain incredibly valuable leadership experience.”

#### THE CHILD PSYCHOLOGIST

**ANGELA MERRITT** is a Saint Paul girl, dark-haired, gentle, soft-spoken, but very clear about things. She doesn’t search for words or beat around the bush. She’s the daughter of Fred and Rosemary and grew up near Como Park, riding her bike around the lake and visiting the Conservatory where, especially in winter, she got a strong sense that “everything would be okay.”

“I went to Saint Paul Central High School, which offered a child-care services class with an in-house day care with 20 to 25 kids at any particular time, and that piqued my interest in working with children. I thought it was wild that my school offered child care. Now, looking back, I can see that I was always interested. So I set out to become a pre-school teacher.

“I went to a tech college in Eau Claire to get a teaching certificate and I taught in preschools for a few years. I love teaching. I have a caregiver sense about me but more than that I have a fascination with children and how they learn language, and math problems, and why some kids are so much faster than others. Kids from rough backgrounds, how they compare with their peers. You see everything when you

“It reminded me of why I was so excited about college. To write about new things and get comments back and to take literature classes as a break from reading science—classes like the nature of good and evil.”

—ANGELA MERRITT

work in pre-school. But I knew I wanted more. Pre-school teaching is fascinating, but it’s thankless work, high stress, and the pay is no good. Nobody does it forever.

“So I went to the University of Wisconsin – Rice Lake, a small town, so friendly and it was great to be in that atmosphere.

“And then I decided to come home to the U of M. I had always imagined that I would go here. It felt like home, the Gophers and all that. I had an apartment in Saint Paul with a roommate, and rode the bus from Como Park to the U. I went in the child psychology program, which was very lucky for me, a small program and I was an honors student so the classes were smaller and there was more contact with professors. Sometimes I feel overwhelmed by all the work I have to do, but the other day I was organizing computer files and read over some of my old papers, and it reminded me of why I was so excited about college. To write about new things and get comments back and to take literature classes as a break from reading science—classes like The Nature of Good and Evil, and Sexuality and Culture.

“I’m a morning person. I make lists and take notes, I form study groups—‘Hey ladies, there’s a test next week, let’s get together and study’—we meet in the library or someone’s house. I study at a café or at home or in the library; I move around. I always eat breakfast. Three meals a day. I don’t believe in staying up all night. I get eight hours of sleep, seven or nine just doesn’t work out for me.

“I had been at the U for two years and a student came into class talking about this exchange program in Berlin. I’d always wanted to study abroad but I come from a family with not much money and I was 26, older than most other students, and I thought I should graduate and get it over with and go to work or start grad school.

“But I applied, and I got an interview, a cold day in January, 11 people sitting behind a table in the Social Science Tower. I was very nervous, big-time stress. I knew they were going to ask me a question in German. I had taken two years of German at the U—my grandmother was German, second-generation, Delores Love, she lived in Saint Paul, near Saint Bernard’s Church—but I was afraid of the German Question. Which was: “What do you do in your free time?” I stuttered. I said, “Could you please repeat the question?” I said something about cooking and going rock climbing and doing yoga. At the end, I walked out of the room thinking, ‘At least you tried and they’re having a good laugh.’

“Three hours later, they called up and said, ‘We’re supposed to notify you by mail but we wanted to tell you that you got the scholarship.’ It was a year at the Freie Universität (Free University) of Berlin. I thought, ‘This is really scary. I might not

even do it. I don’t have to go.’ But in the end, I went.

“I flew to Newark, then to Berlin and was met by a friend from German class at the U. Found an apartment in Prenzlauer Berg, which somebody told me was a cool place to be, in the old East Berlin, in old apartment buildings where, after the Wall came down, squatters lived who had then become more legal and most of them were still around, artists, musicians, classic lefties, bohemians, some young families with kids. Artists, musicians. The Free University is 45 minutes away by U-Bahn, the subway, which I rode three times a week to class.

“I decided to jump right in and look for an internship at a research institute and I sent emails to the Max Planck Institute which responded with discouraging comments, and I kept at it, and got an interview, and got the internship. They were doing cognitive research and I thought I’d just help out, but they sat me down and made me a junior researcher. I felt like a fish out of water and knew I had gotten myself into a bigger thing than I’d counted on. It was like learning to ride a bike. I did a project with adults, comparing older with college-age in working memory and categorization tasks, studying the possible adaptive effects of aging.

“Being in a foreign country and learning the language was something I thought I’d never be able to do. But I gave a presentation in German about cognitive modeling and answered questions. And I met a man and fell in love. Speaking with his German family was a high point of my fluency, so that I felt they really ‘got’ me. Though in German I was shyer, less sure, and a lot more polite. I

couldn’t make sarcastic remarks in German. He and I are still together.

“I’ll go over to Berlin this summer and he’ll come visit here. I’ll do an internship at an elementary school this summer, and begin a master’s in educational psychology in Berlin in the fall.”

#### THE DNA RESEARCHER

**THUY NGUYEN-TRAN** is a slender, clear-eyed young woman with gold-rimmed glasses who talks very fast in complete sentences and complete paragraphs, too. Thuy [pronounced Twee] sat down in jeans, black boots, and a blue sweater, and looked me straight in the eye. She listens to a question and before I’m halfway through it, I can see her framing her answer. She lives in Richfield with her parents and rides the bus to the U (100 dollars per semester) and she will enter medical school in the fall.

“My parents were law students in Saigon and emigrated in 1984, escaping by boat to a camp in Malaysia. My aunt in Los Angeles sponsored them to come to America and they moved to Minneapolis in 1988 when I was born. Both of them went to the U, my dad in economics, my mom in French, and my dad became a stay-at-home dad so my mom could take a job at the U library. They had four kids and we all grew up in a bilingual home. My sister and I started a traditional Vietnamese dance group, girls four to 21, some of them adopted, and our family works every summer at Vietnamese camp at St. Olaf, which is for adoptees, 150 kids every summer, to learn about where they came from.

“I was in kindergarten when I knew I’d go into science. We had a little pencil box science kit and you took it home and did the activities—



LEFT: Jasmine Omorogbe with Keillor; performing at the Whole Music Club in Coffman Union

RIGHT: Dave Raile: interning as a medical assistant in Ecuador; at Machu Picchu, “the Lost City of the Incas,” in the Peruvian jungle



“I knew I didn’t want go into medicine...then I took Biology and the Evolution of Sex, which took me by surprise...and it clicked in me that I wanted to go into medicine.”  
—DAVE RAILE



make a volcano with vinegar and baking soda, for example—and it was fun and I got to do it with my parents. I developed a passion for health care as well, thanks to my parents, and I volunteered at a hospital and did a program called Health Career Investigators and got to tour hospitals and learn about the field.

“We have relatives in Vietnam, Japan, New York, New Jersey, Canada, California, and Texas. I want to go back to Vietnam to see where my parents grew up, in the center of Saigon. I wanted to go this summer but my classes start in early August. The U has a flex M.D. program so maybe I could go to Vietnam as an educational experience, hopefully within the next couple years.

“It was logical and comfortable to come to the U, which was familiar to me. I started taking U classes my junior year in high school, a lot of science, biology, history, English, so I started here as a freshman with 50 credits—I had sophomore standing—but I decided to do the full four years because there were a lot of courses I wanted to take.

“My classes were mostly on the East Bank, including a hands-on biology class, with lots of lab work, and a great professor, Jane Phillips, a very approachable person who gave me my first job working in a lab. Through CLA I engaged in service learning courses, the Community Scholars Program, and pursued a minor in leadership. An interesting concept that definitely changed me. In Vietnamese culture, there’s more focus on community, being reserved, respectful, so I needed to learn to be a leader by helping others find their own strengths and skills. Empowering others through education.

“My honors project was about using hip hop in the classroom to teach English and poetry—some of the poetic concepts in hop hop rhythms are the same as Shakespeare’s.”

—JASMINE OMOROGBE

“I’m happiest when I’m doing something hands-on and something unknown, like a research project I’m doing now about DPC—DNA protein crosslinks—certain chemicals that cause a protein to link onto DNA and interfere with cellular processes which could lead to cell damage or cell death, so the big picture is learning how to create these DPCs and observe their effects on cells and someday create anti-cancer drugs. You work in the lab with little beakers and pipettes, you make a hypothesis but you’re not sure it’ll turn out. Inevitably, you have setbacks and little failures along the way, but each time you give it a go, you troubleshoot and try to eliminate your mistakes, and it’s really exciting when you solve problems and eliminate them. And it’s exciting when you succeed. The Aha! moment. It doesn’t happen so often and so it means more to you.

“I’m going to medical school this fall. I enjoy research but I want to do more public health and work directly with people, especially with underserved communities, such as immigrant populations. These people have tremendous language barriers and cultural barriers.

“When I was a little girl, my parents made up stories about a girl who rode around on

a magical turtle named Mimi and did good deeds, putting out forest fires, helping an old woman clean her house, giving back to the community, doing good for others. My parents taught me discipline. They were students and studied hard at the kitchen table and I watched them and I sat and scribbled on a pad.

“So I study hard. I was brought up to. I get up at six and go to campus and study for an hour or two and answer e-mails. I’m willing to work on weekends and not go out to parties. I’m in class until 5 or 5:30. I’m taking anatomy now and a nonprofit management class, and one in leadership. And I have meetings during the day. I work for a program called Minnesota’s Future Doctors which is to help minority and rural students gain the skills to become competitive applicants to med school.

“So this is the plan. Four years of med school, then four years’ residency in pediatrics. I’ll be 29 and I want to be here in the Twin Cities, working in the Vietnamese community, trying to bridge the generations, old and young, keeping the old culture and teaching American values.”

THE COMMUNICATOR

JASMINE OMOROGBE [aw mer AW bee—the g is silent] is a first-generation African-American, her father, Benjamin, born in Benin City, Nigeria, and her mother, Jariland Spence, from Lafayette, Alabama. Jasmine grew up in Minneapolis’s North Side (“a big stigma, lots of stereotypes about crime, but I never had any problems there. You have to be mindful, that’s all.”) and I can’t imagine she ever had any problems with anything or anyone: she is a powerhouse. She talks fast, has a big beautiful smile, a young black woman with kinky twist extensions in her hair,

who tells you her story without decoration. Father was an orphan who came to this country to go to law school in Louisiana. She is a communications major who hopes to be a corporate recruiter and a motivational speaker and open a nonprofit, maybe work with minority students to prepare them for college.

“Education is the great equalizer,’ my dad liked to tell his children. My parents raised me in a culture of education and learning. We read books together. Everyday happenings turned into teachable moments.

“I had a great time at Patrick Henry High School. I love school. PH was predominantly people of color. So it wasn’t an issue. I dove in and got in the college preparatory program. In my family, not going to college just wasn’t an option. I never had a rebellious phase. I was primarily raised by my mother who was pushing me, challenging me, and praising me. When I was in 10th grade, a University student group called Voices Merging came to my high school, six of them, white, African American, Latino, and they did a spoken word performance about the power of words to create social change. I wanted to be a part of that group and that really moved me toward coming to the U. I joined Voices Merging and now I’m president of the group.

“I was thinking of elementary education at the time, but I don’t have the patience to be a teacher in the trenches all day. And I’m not a math person so I knew that IT wasn’t for me. I settled on communications and got in the honors program, where my advisor is Mary Moga, who’s the best person on earth, and she keeps me on track. I’ll graduate *summa cum laude* in the spring. Some people look at me and assume that I’m here because of

affirmative action, because the U needed to fill a quota, but my GPA from Patrick Henry was 3.9. So I earned the right to come.

“I live on the East Bank, in Yudof Hall, and I’ve got a lot of work to do so time management is the important thing. I work for the Career & Community Learning Center and the Office of Admissions, and I coordinate the multicultural kickoff where the minority students come for a couple of days before fall semester. And I’m very involved in Voices Merging. It’s been a high point of my U career. We put on an open mic show on campus every other Monday. Four hundred people. It’s magic. High energy. Every open mic has a theme, something about social change. You can rap, or sing, or speak, and we have a DJ who plays in between people. Two hours, 8 to 10 p.m. Each person gets five minutes. People put their names in a bucket and we draw 20 or so. We don’t censor. Sometimes people just come and read out of the Bible or somebody says ‘I don’t believe in Christianity,’ but it sparks discussion.

“My honors project was about using hip hop in the classroom to teach English and poetry—some of the poetic concepts in hip hop rhythms are the same as Shakespeare’s.

“Hip hop culture includes graffiti, rapping or emceeing, the breakdance, and DJ turntableism. Now it’s expanded to fashion, journalism, so forth. Hip hop came from Jamaica and the Bronx, and it’s all about expressing the frustration of black people and telling the truth. (But you can’t sad breakdance.) Some people think it’s just gangsta rap and all about guns and money and referring to women as bitches or hos, but that’s just done for commercial success, that’s

not what true hip hop is all about. The true artists are underground. It’s sad. These white suburban kids are drawn to gagsta rap as a vicarious thing, but it’s ridiculous. All about the ‘hood. To me, misogyny is not inherent in hip hop, and it’s not all right. We have a good hip hop scene in Minnesota. Brother Ali. Heiruspecs, Atmosphere, The Blend, Toki Wright, Mike Dreams, Carnage. And Voices Merging is hosting a hip hop conference at the U April 9 to 11 called *From Vices to Verses: A New Era in Hip Hop and Action*—hip hop is a tool for good, and we need to use it.”

THE DOCTOR

DAVE RAILE [pronounced RAY-lee] is a tall, lean guy with short, cropped hair who grew up on the south side of Edina and attended Saint Thomas Academy in Mendota Heights, the youngest of three children of Geoffrey and Cheryl. His dad is a radiologist, his mom is a prenatal nurse at Abbott. Dave talks in a deliberate way, but he brightens up when we start talking about boxing.

“I got into boxing when I was a junior in high school. I was at a crossroads, I was unhappy, things not going my way. I had a big mouth and talked a lot and got into trouble and boxing was a good way to get out negative energy and unhappiness. And anger. Hey, I wanted to beat up my big brother. I saw the Rocky movies, many times, all six of them, and I think they’re great for what they are. My dad understood and he helped me find a trainer in Eden Prairie who had boxed for years. He trained me for a year with 14-ounce gloves and then I went to a trainer in South Minneapolis at Elite Boxing. It was great. I got to meet people. I

never had any issue with minorities or people unlike myself. Boxing has mellowed me out. I don't have a big mouth anymore.

"I started out at the University of Denver. I was never enamored of the idea of going away to school but my sister went there and I visited it over a weekend and didn't dislike it, so I said, Okay, fine. Freshman year I had a 4.0 average but from day one, it didn't feel like the right place. One night, Denver was playing the Gophers in hockey and I cheered for the Gophers and my friends said, 'Why don't you go to Minnesota if you love it so much?' And I made a spur-of-the-moment decision to apply to the U. Got wait-listed and was accepted on July 1 and I couldn't have been happier. Both my parents went to the U. I love everything about the place. I feel it's always run in my blood, the state and everything. It was an easy decision.

"I didn't want to study science or math. I knew I didn't want to go into medicine. The classes that interested me were ancient philosophy, psychology, political science, history, and so on.

"I lived off-campus in Stadium Village, and now I live in Dinkytown. I'm pretty organized in a disorganized way and know where everything is in my room even if it doesn't look like it. Within the first couple weeks I

joined the water skiing team. A club team, so we get no money from the U. Slalom is my event: you ski through an entrance gate and around six buoys and an exit gate. The boat drives up the middle and you have to maneuver around them. It takes 16 seconds at 36 miles per hour and you're on a 60-foot rope and every time you complete one pass, they shorten the rope to 53, then to 43.

"And then, my sophomore year, I took a biology lab course, Biology and the Evolution of Sex, which took me by surprise, a couple hundred students, a great teacher, a great lab T.A. And it clicked in me that I wanted to go into medicine. There never had been any pressure from my parents, but I just knew that medicine was what would make me happiest. I always had this innate instinct as a kid to diagnose people. Once in ninth grade I was playing football with a friend and the ball hit him in the hand and he was shaking it and I grabbed his hand and felt around the bones and told him I thought it was broken and to go get an X-ray. Once my sister was lying on the couch, her stomach hurt, and I told her she had appendicitis, and she woke up at 4 a.m. and had to be rushed into surgery.

"I took an EMT course last semester, and passed the test last week. It was all hands-on. Did everything from managing airways to controlling bleeding, controlling

shock, dealing with special needs patients, young children, infants, geriatrics. Trauma management. Diabetic emergencies. Behavioral emergencies, overdoses and so forth.

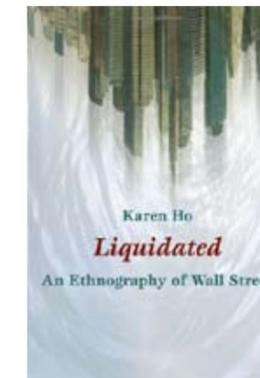
"Last spring I spent three months in Ecuador doing a public health internship through the Minnesota Studies in International Development program.

"It was seven weeks in Quito and then an internship in a town six hours southeast of Quito on the edge of the Amazon jungle. It was mind-blowing. Quito is industrialized and urbanized and the town is not: hot, humid, pouring rain, dirt roads, meat markets with the fresh slaughtered carcasses hanging up. I lived with a family—my mother worked at the hospital where I did my internship, my dad ran a tourist business taking people whitewater rafting. Two sisters, 23 and 25, both with little kids. The house was simple, one-story, concrete, and I slept in a room off the kitchen, a barred window looking right onto a busy street. I slept very little. I was a medical assistant at the hospital, learned how to start IVs, draw blood, take vital signs, give shots. Their number-one cause of death was pneumonia. Malnutrition was the contributing cause to most of their health problem. Low protein, a lot of starch.

"This semester I'll be done with the prereqs and this summer I'll take the MCAT and apply to medical schools and the U of M is my first choice.

"Time management is my big challenge. There's always things you'd rather be doing. I'm a creature of habit. I get my schedule down and know what I'm doing every day. I get up at seven. I don't sleep much compared to my roommates. I work out at the rec center. Lift weights, cardio—I spend a lot of time in the library and with my girlfriend and friends."

# » BOUND TO PLEASE



BOOKS AND OTHER CREATIONS BY CLA FACULTY, STAFF, AND ALUMNI

## "MARGARET MEAD" GOES TO WALL STREET

**LIQUIDATED**  
AN ETHNOGRAPHY OF WALL STREET  
BY KAREN HO

DUKE UNIVERSITY PRESS, 2009 / Was the Great Recession predictable? Absolutely, says Karen Ho, who spent a year on Wall Street working as a financial analyst—and returned for another two as an anthropologist.

Anthropology may bring to mind archaeological digs or the recording of exotic mating dances, but for Ho, an associate professor in CLA, it means studying the high-profile but poorly understood world of American investment banking.

She finds it, in the words of one of her research subjects, "all about today and—whether you can make money today and if you can't make money today, you are out of there"—an understanding that investment bankers and traders often project onto the rest of the world. That attitude, she says, gave rise to the fast-buck, first-quarter culture largely responsible for the worst economic crisis since the Great Depression.

In eye-opening detail, *Liquidated: An Ethnography of Wall Street*, describes how the behavior patterns Ho saw first-hand came to be writ large as an economic bubble that burst disastrously, dismantling vast enterprises and putting millions out of work. Financial incentives in this highly competitive industry are enormous and reward those who cut the most deals in the least time. The message to workers, according to Ho, is: don't dally, don't think too hard, don't be influenced by ultimate impact. Move now—tomorrow you may be unemployed.

For many privileged and highly networked Wall Streeters, graduates of top universities too young to have experienced the world, she says, it may not be particularly traumatic to be laid off from a job that pays a cool half million, knowing they will be picked up soon enough on the upswing of this churning industry. It is, however, problematic when they mistakenly assume other workers are also only passingly affected by job insecurity and the "performance enhancing" practices that cause it—quick turn-arounds, short-selling, and restructuring. That misconception, Ho says, sets a stage where these whiz-kids can become less capable of understanding the suffering of others.

"In such a context," she writes, "financial crashes and busts are not natural cycles but, rather, are constructed out of everyday practices and ideologies: the strategies of the boom set the stage for the bust." -MP



Karen Ho is an associate professor of anthropology in CLA.

### REACH READERS: BUY BOOKS UP TO 20% OFF

WITH THIS ISSUE WE LAUNCH A NEW SECTION OF REACH: "BOUND TO PLEASE," ABOUT BOOKS AND OTHER CREATIONS BY OUR OWN CLA FACULTY, STAFF, AND ALUMNI.

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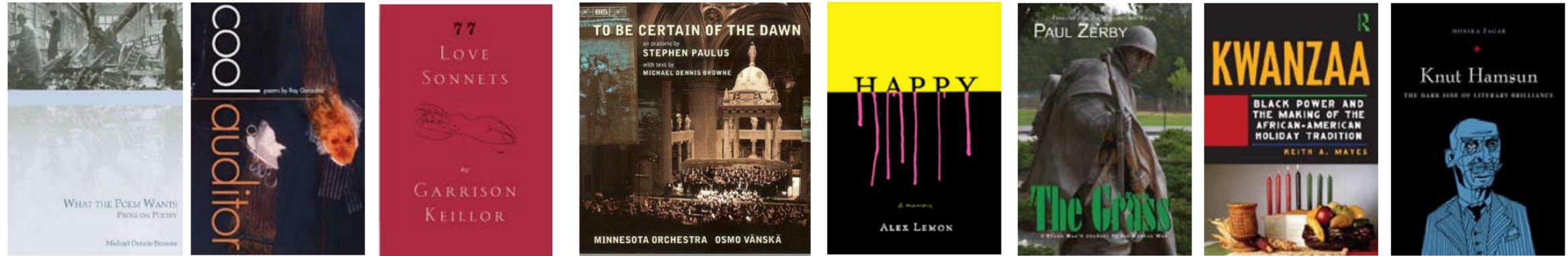
HAPPY READING!



## Postscript

*I talked to the six students individually for an hour or so, asked open-ended questions, scribbled down their answers as best I could. Each of them struck me as straightforward, unabashed, unself-conscious, talking to me as equals, making eye contact—none of that eye-rolling and smirking and mumbling and slouchiness that you see in some young people and that drives the old alumnus nuts. And each of them is capable of self-discipline, turning off the immediate gratification in favor of working toward the long-term reward. And then there was the energy. The surge of energy when they sat down next to me and got to talking. It was inspiring to meet them. It's good to talk to people in their early twenties. You learn that weariness and disillusionment and despair are luxuries. You've got to keep going back to basics. I left Dinkytown and drove home to Saint Paul, resolved to quit fruiting around and try to focus and work harder and make my time count for something. I'm hopeful about that.*

# BOUND TO PLEASE



BOOKS AND OTHER CREATIONS BY CLA FACULTY, STAFF, AND ALUMNI

## » CREATIVE WRITING

### WHAT THE POEM WANTS MICHAEL DENNIS BROWNE

CARNEGIE MELLON UNIVERSITY PRESS, 2009 / Reading this small book is like sitting down with Browne over a cup of tea to chat about poetry. It is warm, simply and generously written. In short chapters, Browne brings the reader into his own writer's life, a world of colleagues and influences—who include Minnesota's John Berryman and James Wright—and considerations of music and poetry, walking, failure, duty, hope...so the book isn't just about poetry, but about a man who's lived and thought a lot about it. -MP

*Professor Browne has taught English at the University since 1973 and has written several books of poetry. He retired in April.*

### COOL AUDITOR RAY GONZALES

BOA EDITIONS, LTD., 2009 / Maybe this book of prose poems should be a Spike Jonze movie called Being Ray Gonzalez. Adventuring into Gonzalez's insurgent imagination can give you the wild and surreal feeling that he is recalling dreams you haven't yet had. Some pieces are humorous, like the riffs on research in "Findings (1)" and "Findings (2)"; others, like "Scratch," are breathtakingly existential. -MP

*Gonzalez is a professor in the Creative Writing Program. He has written numerous books of poetry, non-fiction and fiction, is poetry editor for The Bloomsbury Review, and founding editor of the poetry journal LUNA.*

### PURGE NICOLE JOHNS

SEAL PRESS, 2009 / Eating disorders are on the rise (they affect an estimated 10 to 15 percent of female college students), and have the highest mortality rate of any mental illness. In a brave, raw account of months away from the U of M at a Wisconsin eating disorder clinic, Nicole Johns describes the relentless reach of the disease into every corner of its victims' lives—producing loss of control, panic, self-loathing and bizarre body image, guilt, shame, anger, heart problems, seizures, kidney failure. "I am at war with my body," she writes; in the course of her

story the reader gradually comes to understand just how massive is the war and how desperate the struggle. -MP

*Nicole Johns, M.F.A. '06, received her master's of fine arts degree in creative writing from CLA's English department. Purge is a finalist for ForeWord Review's Book of the Year Award.*

### HAPPY: A MEMOIR FANCY BEASTS ALEX LEMON

MILKWEED EDITIONS, 2010 / If you simply describe the story line of Alex Lemon's memoir, *Happy*, you do it a disservice. Yes, he describes a time in his life when he overcame a life-threatening malfunction near his brain stem. But this is no ordinary account and Lemon is no ordinary writer.

The corporeal quality of his language thrusts you into his world. Lemon is also a poet and uses his poetic sensuality to help us feel his evolving emotions—the denial of his vulnerability, his fear of loss, anger at his situation, and the shame that anger brings. This is more than a story of overcoming the odds.

SCRIBNER, 2010 / *Fancy Beasts* is Lemon's newest collection of poetry. Reading *Fancy Beasts* on the tails (no pun intended) of *Happy* has been a wonderful entry into Lemon's poems. Again, his language is corporeal and the imagery is jagged and harsh and yet funny as he pokes fun at American culture: "And when the piano drops on you, it's like wow, this is all/There is? Plop, plop—fizz fizz." Another poem is titled, "My Fallow Human Beans." I know I'm enjoying poems when I set the book down, sigh in satisfaction, and pick up the book to read it again. I read, I laughed, I sighed, I read again. -CW

*Lemon, M.F.A. '04, teaches at Texas Christian University and co-edits the journal LUNA with U of M English professor Ray Gonzales.*

### THE GRASS PAUL ZERBY

NORTH STAR PRESS OF ST. CLOUD, INC., 2009 / We'd like to think the U has always been a bastion of reason and fairness, but according to Paul Zerby, that was not the case when he was a student here in the era of Joe McCarthy. Zerby's coming-of-age

novel is driven in part by a fictionalized account of real-life philosophy instructor Forrest O. Wiggins, a socialist and the U's first black professor. University President James Morrill's decision to dismiss Wiggins was protested by CLA Dean Charles Conger, Wiggins's colleagues in the philosophy department (who wanted to give him tenure), and thousands of students who claimed the action was racist and a violation of academic freedom. *The New York Times* reported that Wiggins, vice-chair of the Minnesota Progressive Party, believed Morrill was bending to legislative pressure.

The novel is principally about the madness of war—in this case the Korean War, and, well, testosterone. *The Grass* was a finalist for the Bellwether Prize for fiction in support of social change, which is founded and funded by Barbara Kingsolver. -MP

*Zerby, B.A. '53, a CLA political science graduate, is a retired Minnesota assistant attorney general.*

## » NONFICTION

### FURTHER ON, NOTHING MICHAL KOBIALKA

UNIVERSITY OF MINNESOTA PRESS, 2009 / You may think "avant-garde" simply means "ahead of the crowd." If so, this volume of Michal Kobialka's essays and the writings of Tadeusz Kantor which they introduce and interpret will correct that notion. Kantor (1915-1990), the avant-garde Polish theater artist (also painter, writer, creator of "happenings" and theorist), peeled back words and images in order to look straight into reality. What is reality, he asked in his plays and notebooks. What is its relationship to art? What is death and what is memory? How can erasure make reality visible? Kobialka provides perspectives for understanding Kantor's deeply philosophical writings about theater, which are as enigmatic and as penetrating as Zen koans. -MP

*Professor Kobialka has taught in CLA's Department of Theatre Arts and Dance since 1988. He is member of the editorial board of the new journal, Polish Theatre Perspectives.*

### KWANZAA

*BLACK POWER AND THE MAKING OF THE AFRICAN-AMERICAN HOLIDAY TRADITION*

#### KEITH MAYES

ROUTLEDGE, 2009 / This is the first scholarly book to look at black holiday traditions as part of a greater cultural movement. Kwanzaa, Professor Mayes says, resulted from the "calendar politics" of the Black Power movement of the 1960s, where black people created their own holidays to express their unique experiences, culture, and aesthetics within the larger national context. -KO

*Mayes is an associate professor in the Department of African American and African Studies.*

### KNUT HAMSUN:

*THE DARK SIDE OF LITERARY BRILLIANCE*

#### MONIKA ŽAGAR

UNIVERSITY OF WASHINGTON PRESS, 2009 / Even Norway's Queen Sonja remarked, as she kicked off author Knut Hamsun's 150th birthday celebration last year, "I think we'll have to keep two thoughts [about him] in our head at the same time." Monika Žagar explains why, as she traces the Nazi sympathies of this Nobel Prize-winning literary giant back to his belief in a racial hierarchy, an idealized Norwegian rural life and "woman tamed in marriage." -MP

*Žagar is a professor of Scandinavian studies.*

## » MUSIC

### TO BE CERTAIN OF THE DAWN (CD)

STEPHEN PAULUS, COMPOSER; MICHAEL DENNIS BROWNE, LIBRETTIST

BIS, 2009 / In this memorial oratorio, massed orchestra and choirs conjure the enormity of the Holocaust and solo voices lament personal tragedy. Paulus and Browne were nominated for a Pulitzer Prize for this collaboration, recorded by the Minnesota Orchestra under the direction of Osmo Vänskä. It was part of an interfaith project of the Basilica of St. Mary and Temple Israel in Minneapolis. -MP

*Paulus, B.A. '71, M.A. '76, Ph.D. '78, is a composer for orchestra, chorus, opera, and other genres. He is the founder of the American Composers Forum.*

# Boogyman for the Artists



**Jeff  
Hnilicka**

It was three years after Hurricane Katrina had mercilessly raked New Orleans's lower ninth ward into the sea. Jeff Hnilicka, an arts administrator visiting from New York, happened to be strolling through the neighborhood. He was moved by what he saw.

Generations of a family displaced by the disaster, and their neighbors, were preparing to celebrate a life-sized artwork by local artist Wangechi Mutu, *Mrs. Sarah's House*, commemorating the loss they suffered when their home was destroyed by Katrina. "There was food and singing and dancing and crying and sharing stories," he recalls.

But what struck him was how this piece of art, which was part of the international Prospect.1 New Orleans Biennial, was helping the community to rebuild itself. He thought, "This is what I want my life to be about"—making contemporary art accessible where it is most effective—in the community.

In some ways, the revelation wasn't new. After all, following his graduation from the University in 2004 with a B.A. in theater arts, Hnilicka had launched his career as manager of visitor services at Minneapolis's Walker Art Center, where he was responsible for removing the physical and psychological obstacles encountered by visitors. But the New Orleans experience reinforced his appreciation of how powerful art can be when removed from the literal and figurative walls of museums.

<< He says it feels "oddly subversive" to present artists grant money in a canvas bag. But maybe that's how one feels, starting a national movement.



He returned to New York reenergized, and with members of the Hit Factorie art collaborative began to brainstorm about how to produce art that would appeal to all the members of a community—not just arts professionals, and would be displayed where people actually live—not just in museums.

The product of their labor is FEAST: Funding Emerging Art with Sustainable Tactics. Inspired by a similar initiative in Chicago called Sunday Soup, FEAST turns citizens into small-scale philanthropists and their community into a large-scale grant review committee.

Every other month or so people of all ages and walks of life fill a small church basement in Brooklyn's Greenpoint neighborhood, paying \$10 to \$20 (on a sliding scale) for dinner. The event is local in every respect. Volunteers serve a home-cooked dinner made with locally sourced ingredients (sample menu: Tuscan soup, roasted veggie salad, locally brewed beer). Area artists mount visions of their public art projects on the walls and circulate through the crowd. Local musicians play in the background.

At evening's end, participants vote for the project they would most like to fund. After Hnilicka and his FEAST co-founders count up the ballots he ceremoniously presents the winner with a canvas bag stuffed with cash collected at the door. The artist leaves with a micro-grant and a mandate to bring the vision to life in time for the next FEAST.

Since FEAST began, it has awarded \$8,500 to 14 artists. Kevin Cyr is one of them. He created *Camper Kart*, a shopping cart he transformed into a one-person-sized RV, or, as he puts it, "a functioning habitat for an urban camper." He took the cart to public parks in Manhattan and Brooklyn to spark conversations about the effect of the recession on a community's sense of need.

And so it was that last October FEASTers crowded around the completed Camper Kart, visibly excited about a work they voted for months earlier when it was just an idea on a piece of paper.

FEAST, it seems, successfully counteracts the elitist air that sometimes surrounds contemporary art. "A lot of people are turned off by contemporary art because

they don't get it—there's not an entry point for them," Hnilicka says. "You have to have so much context to get what the artist is talking about." With FEAST, those who appreciate the art are in context: they saw and understood the idea in its initial stages and voted for it.

The idea has taken off. The first FEAST drew 150 people. Eight months later, attendance had nearly doubled. Since then, Hnilicka and friends have begun to spread the idea nationally.

They started in the Twin Cities. At the Walker Art Center last July, Hnilicka encouraged local artists to launch a spin-off. In November the first Minneapolis FEAST was held, drawing more than 300 people. The creators of one winning project, *Public Consumption*, plan to place paintings in public locations throughout the city and track the effects of time on them. By investigating how weather, vandalism, relocation, and other forces change the art, they hope to remind audiences that art is embedded in, rather than detached from, time and space.

Last winter Hnilicka also visited Los Angeles and San Francisco, meeting with artists who hope to launch FEASTs in their own communities.

While he's excited about the popularity of the idea, Hnilicka is also cautious. He knows that growth isn't always an unmitigated good, and is trying to increase FEAST's scope and magnitude while maintaining its grassroots philosophy. "We don't want to be the Whole Foods of the art world. We want to be a national network of CSAs," he says, referring to the Community Supported Agriculture cooperatives in which consumers support local farmers directly and receive a share of the produce in return.

But whether FEAST becomes a national network or remains a quirky, bi-monthly event in a church basement in Brooklyn, Hnilicka is committed to making it work to break down barriers between art and communities.



There's something wholesome and transparent, yet oddly subversive, he says, about the climactic moment at each FEAST when he holds up the prize and announces the winner.

Handing an artist a bag of bills siphoned from the wallets of a roomful of people and calling it a grant violates, he points out, all sorts of social conventions: "No one ever gets a thousand dollars at a party." It forces you to think about the logic of the world you live in.

And that, Hnilicka says, is the point.

« THIS PAGE AND OPPOSITE: FEAST events in New York City and Minneapolis raised local funds for local artists.

LEFT: A funded project, the Camper Kart, was displayed in Manhattan and Brooklyn parks.

## ALUMNI

**Kenneth Abdo, B.A. '79**, of the law firm Lommen, Abdo, Cole, King, Stageberg, was named a 2009 Attorney of the Year by *Minnesota Lawyer* for his work in the entertainment industry. Last year he helped singer Jonny Lang start his own music company; he negotiated for Owl City on a recording which proceeded to top the charts, for the entire recorded music catalog rights for Three Dog Night, and for songwriter and pianist Jim Brickman on a song that reached #1 on the New Age chart and resulted in a PBS TV concert.

**Kristy Athens, B.A. '91**, is a writer in residence in Harney County, Oregon, finishing a book about urban people moving to rural areas, and working on collage art, mostly for her line of greeting cards (<http://ithaka.etsy.com>).

**Bob Barrie, B.A. '78**, owns Minneapolis advertising agency, Barrie D'Rozario Murphy, which was named 2009 Small Agency of the Year by the American Association of Advertising agencies, for overall creative excellence and consistently high standards.

**Alan Bjerga, M.A. '98**, was sworn in by Minnesota Senator Amy Klobuchar as the 103rd president of the National Press Club at a gala held in his honor. Bjerga covers agricultural policy for *Bloomberg News* in Washington, D.C.

**Jon Bream, B.A. '74**, longtime *Star Tribune* music critic, has published his latest book, *Neil Diamond Is Forever: The Illustrated Story of the Man and His Music*. Bream, a journalism graduate, has been recognized as an outstanding alum of the University's College of Liberal Arts and named to the Minnesota Daily Hall of Distinction.

**Bette Jones Hammel, B.A. '47**, has published her book, *Legendary Homes of Lake Minnetonka*, featuring homes by distinguished architects including Philip Johnson, Ralph Rapson, Elizabeth Close and Frank Gehry. Hammel, of Wayzata, Minn., an architectural

journalist, established the Bette Jones Hammel University of Minnesota Scholarship for Undergraduate Students.

**Erin Hart, M.A. '95**, has published her third novel, *False Mermaid*. Her touring schedule is at <http://erinhart.com/>.

**Alex Lemon, M.F.A. '04**, was featured in *Esquire* magazine's "Best and Brightest" issue.



**Michelle Matthees, B.A. '92, M.F.A. '01**, was Poet of the Week in November 2009 on Poetry SuperHighway.

**Dominic Saucedo, M.F.A. '02**, has a story in *Breakwater Review* and has recently joined the faculty at Minneapolis Community and Technical College, where he teaches composition and creative writing.

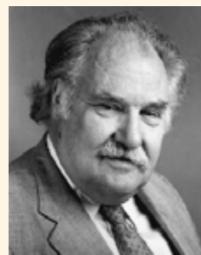
**Dr. Robert M. Twedt, B.A. '45**, retired; he had worked for the U.S. Public Health Service and the Center for Food Safety and Applied Nutrition. Twedt wrote a memoir, *Hare, Hare, What You Doing There?: A Memoir of Growing up in the Thirties*, focusing on the relationship of a first generation Norwegian-American with his immigrant father. The book ends

on the doorstep of Pioneer Hall. He writes, "There has been some clamor, not large, for a sequel, but arthritic wrists have supported my reluctance to extend the saga!"

**Theresa Ward, B.A. '82**, Merrill Lynch Financial Advisor, was recognized by Barron's as one of the top financial advisors in Minnesota on the America's Top 1,000 Advisors: State-by-State list which was published in the February 22 edition of *Barron's* magazine.



**Lucia Watson, B.A. '76**, is the chef and owner of Lucia's restaurant in Minneapolis, and proprietor of a rental townhouse in Brittany ([maisondegranit.com](http://maisondegranit.com)). Last fall she was named a *Chevalier* (Knight) *du Merite Agricole* by the French government for her creative cuisine rooted in sustainable agriculture. Watson is the board chair of the international Institute for Agriculture and Trade Policy.



**FRED LUKERMANN, JR.**, 87, professor emeritus in geography and dean of CLA from 1978 to 1989, died on September 1, 2009, at his home in Falcon Heights. He is credited with helping to make the geography department's doctoral program one of the finest in the country. As dean, he was instrumental in establishing the departments of African American and African studies, American Indian studies and Chicano studies, the urban studies program, the School of Public Affairs (now called the Humphrey Institute

of Public Affairs), and the Center for Urban Affairs. He fought for tenure for women faculty and was devoted to his students. Lukermann served the college for some 50 years. Read tributes to Fred Lukermann at [http://blog.lib.umn.edu/cla/discoveries/2008/07/the\\_lukermann\\_legacy\\_1.html](http://blog.lib.umn.edu/cla/discoveries/2008/07/the_lukermann_legacy_1.html). Memorial gifts can be made to the Lukermann Geography Fellowship Fund #6737 at [cla.umn.edu/giving](http://cla.umn.edu/giving) (click Make a Gift).



## CHARLES NOLTE,

M.A. '63, Ph.D. '67, professor emeritus, distinguished actor, playwright, and director, died of prostate cancer in Minneapolis on January 14. He was 87.

Nolte first came to the University in 1941, quit to join the Navy, and finished his bachelor's degree in English history at Yale. He acted on stage and in films with the likes of Henry Fonda, Maureen Stapleton, Charleton Heston, Charles Laughton, Orson Wells, Janet Leigh, and Christopher Plummer. On Broadway he played the title role in *Billy Budd*.

He earned his master's degree and his doctorate at the U in speech and theater arts, staying to teach until retirement in the late 1990s. He was beloved by his students, among whom were actors Peter Michael Goetz and Ernie Hudson. Meanwhile he acted, wrote plays and libretti, and helped establish the Playwright's Center, where he nurtured Barbara Field, John Olive, and others. He was a friend of Tennessee Williams, who flew in to see *A Streetcar Named Desire* at Scott Hall on the University campus in early 1972, which Nolte was directing.

The University of Minnesota Nolte Xperimental Theatre at Rarig Center is named in his honor. A memorial event was held on April 26.

View a 1993 portrait of Nolte on public television: [http://www.mnvideovault.org/search\\_results.php?q=nolte&search-go.x=0&search-go.y=0#](http://www.mnvideovault.org/search_results.php?q=nolte&search-go.x=0&search-go.y=0#)

Share memories of Charles Nolte at <http://theatre.umn.edu/charlesnolte.php>

## IN MEMORY

**Brian E. Anderson, B.A. '66**, died of leukemia on March 16, in hospice at his home in Minneapolis.

Editor of *Mpls.St. Paul* (formerly *Mpls*) magazine for 33 years, Anderson was one of the longest-serving city-magazine editors in the country. He was civic-minded, an enthusiastic booster of the Twin Cities, and mentor to many young journalists.

He graduated Phi Beta Kappa from the School of Journalism and Mass Communication, and worked on the *Minnesota Daily*. His first job as a reporter was at the *Minneapolis Tribune*. He later worked in Washington, D.C., as a Senate

staff writer, assistant U.S. Senate librarian, then press secretary and speechwriter for then-Senator Walter Mondale.

CLA named him an Alumnus of Notable Distinction.

Anderson posted his hospice journal: <http://www.caringbridge.org/visit/brianeanderson/journal>

**Lisa Elbert, M.A. '05, M.A. TESL '06**, died of cancer in August 2009, at the age of 35. The author of *Wicoie Yutokcapi Wowapi: Verb Companion to Dakota Iapi*, she made significant contributions to the teaching of the Dakota language.



**Caesar Farah, 80**, professor emeritus, in history, died on November 26, 2009. He taught Arabic history and Middle Eastern and Islamic history,

and chaired the department of South Asian and Middle Eastern studies. He authored, co-authored, or translated 15 books; one of them, *Islam*, has been published seven times since 1968.

## Norman Garmezy,

91, professor emeritus, psychology, died of Alzheimer's disease on November 21, 2009, in Nashville.



Garmezy was among the first to understand how individuals overcome adversity to do well in life, thus inspiring a new field of research on resilience in human development. *The New York Times* called him the "grandfather of resilience theory." Memorial gifts may be made to the Norman and Edith Garmezy Graduate Fellowship Fund #2443 at [cla.umn.edu/giving](http://cla.umn.edu/giving) (click Make a Gift).



**Peter Graves**, star of the long-playing TV series *Mission Impossible*, died of a heart attack March 14 at his Santa Monica home, four days short of his 84th birthday.

In an acting career that spanned half a century, Graves appeared in more than 70 films and TV shows—including the war film *Stalag 17*, noir-ish classic *The Night of the Hunter*, westerns and numerous science fiction films. Playing against type, he acted the bumbling pilot Capt. Clarence Oveur in *Airplane!* (and its sequel), which was named by the American Film Institute the 10th funniest American film. He received Golden Globe and Emmy awards for his signature role in *Mission Impossible* (his character, intelligence agent John Phelps, famously

started each episode with “Your mission, should you decide to accept it...”), and a Primetime Emmy Award for hosting the TV documentary series *Biography*.

A Minneapolis native, Graves, the brother of actor James Arness, served two years in the U.S. Army Air Force during World War II, then, under the GI bill, enrolled at the University of Minnesota as a theater arts major. He remained a strong supporter of the University.

**Graham Hovey, B.A. '39**, died on February 20, 2010, in the Luther Crest retirement community in Allentown, Pennsylvania. He was 94.

A 1939 graduate in journalism and economics, he wrote for numerous news organizations, including the *Minneapolis Star*; *Minneapolis Tribune*, where he was the paper's first European correspondent; and *The New York Times* editorial board and Washington bureau, where he was the European correspondent. After retiring from the *Times* he became professor of communication and director of the Journalism Fellows program at the University of Michigan.

As an undergraduate, Hovey was assistant city editor of the *Minnesota Daily*, and on returning to the University in 1947 for his master's in political science and history, he taught, and launched a weekly “Background of the News” program on KUOM (now Radio K).

During World War II Hovey covered the Minnesota and Iowa National Guardsman of the 34th Infantry Division who famously took Hill 609 from the Germans, the siege at Monte Cassino, the allied breakout from Anzio beachhead, and the liberation of Rome. He lived for a week with French underground forces and broke the story on the destruction of the tiny French village of Oradour-sur-Glane and the slaughter of its 642 men, women, and children by the Nazis.

He won the 1958 Overseas Press Club of America Award for Best American Press Interpretation of Foreign Affairs. The University gave him its Outstanding Achievement Award in 1985; in 1999 he was inducted into the *Minnesota Daily* Hall of Distinction.

**Arthur Kalleberg, B.A. '52, M.A. '57, and Ph.D. '60**, died on October 3, 2009, in Columbia, Missouri at the age of 78. Arthur was a professor of political science for 30 years at the University of Missouri-Columbia, where he won awards for his teaching and research. He was the editor of *Dissent and Affirmation: Essays in Honor of Mulford Q. Sibley*.

**Merry Louise Brunson LaLonde, B.A. '61**, died December 10, 2009, in Edina. She was 84. Born the fifth child of 10 in an abandoned Orient of Texas railroad depot, she grew up during the Great Depression in a ramshackle house in West Texas with no running water, plumbing or electricity, picking cotton bolls with her family. In 1961, married and with two children, she enrolled at the University of Minnesota, earning a bachelor's degree in English in 1961 and a master's in library science in 1964. In 1964 she became the first professional librarian at Control Data (Ceridian), later moving to Cray Research Corporation to be a research librarian. She retired in 1996.

**Darcy Pohland, B.A. '85**, died unexpectedly in her sleep on March 5. She was 48. Pohland had been a news reporter at WCCO-TV in Minneapolis for some 20 years, starting as an intern in the summer of 1983. That summer, diving into the shallow end of a swimming pool, she broke her neck, and was paralyzed from the chest down. The disability, however, “was a nonissue for her in how she approached her job,” said WCCO general manager Susan Adams Loyd.

Pohland was a great fan of the Golden Gophers and supporter of the U; her family asked mourners to consider wearing maroon and gold to her memorial service.

**Nicholas Shank, 60**, died of cancer March 25, at Solvay Hospice House in Duluth. He was the administrator of the art department and later served for many years as the director of the Katherine E. Nash Gallery.



An accomplished pianist and organist, Nick built a career in life-long service to the arts: teaching and directing theater productions at Duluth Cathedral High

School and the College of St. Scholastica; launching an arts-based rehabilitation program in the Minnesota correctional system; working for the Minnesota Film Society; for the U's Art Department, writing grants; and then directing the Nash gallery. He was a strong supporter of local galleries and served on the board of the Twin Cities Fine Arts Association. His family suggests memorials to the Nash Gallery: [https://www.foundation.umn.edu/pls/dmsn/online\\_giving.start\\_null](https://www.foundation.umn.edu/pls/dmsn/online_giving.start_null)

**Brigadier General (Ret) David W. Win, B.A. '58**, died from leukemia April 29, 2009, in Colorado Springs, at the age of 86. He had been the commander of the North American Air Defense Command Combat Operations Center, responsible for the operation and management of the underground command and control center for NORAD and the U.S. Air Force Aerospace Defense Command. He previously served as chief of staff at the headquarters of NORAD/ADCOM, the military organization in charge of air and sea defense of the United States and Canada.

Win was a much-decorated command pilot with more than 6,000 flying hours: he received the Distinguished Flying Cross for heroism, the Silver Star—the nation's third highest military award—for valor in the face of the enemy, the Distinguished Unit Citation, the Purple Heart, and others. He fought in World War II, Korea, and Vietnam. Shot down over North Vietnam, he was a prisoner of war from 1968 to 1973.

Win earned a bachelor's degree in journalism at the University of Minnesota, attended the National War College and completed graduate studies in international affairs at The George Washington University.

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## FROM MARY HICKS



EVERETT AYOUBEZADEH

We’re grateful that Garrison Keillor (English ’69) was willing to spend an entire day talking to CLA students and translating what he heard into our cover story. What a bonanza of intellect, interests, and experiences they brought to the interviews!

Reading the story, you may find that some aspects of the student experience have changed, but others will remind you of your own—especially the desire to turn ones’ own potential into a bright future.

One obvious change is of great concern: the cost of this great educational adventure. In 1960, CLA tuition was about \$210 annually (\$2,200 in today’s dollars), and most students commuted to campus. Today, the typical cost for a Minnesota resident is \$22,000, including tuition, room, and board. In earlier decades, students could work part-time and cover the lion’s share of the bill. Today they would have to work 69 hours a week at minimum wage, year-round—an impossible scenario.

What kind of difference can a scholarship make? Here’s what one grateful B.F.A. alumna said:

*“With only one of my parents working, and my father laid off and searching constantly for work, many Federal Financial Aid options still weren’t a possibility. We had ‘just enough’ not to qualify, even though I knew I’d be in big trouble without help. Scholarship support got me to the U, and freed me up to work less and focus more on my studies and training. And I left college with little to no debt (an incredible blessing for a girl who will forever be living—happily—on a ‘starving artist’s’ budget!).”*

Knowing that this student spoke for so many students whose families simply cannot afford rising tuition costs, I wondered: What about them? So I calculated how much money CLA would need to give awards (not full rides) to every student who meets our criteria of both merit and financial need.

The numbers are sobering. We would need \$14 million in cash annually to award scholarships to every student with significant need.

In 2008, we awarded approximately \$3.9 million in scholarship and fellowship support; in 2009, with your help, we increased that to \$4.4 million—still far short of our students’ needs.

I know these numbers are overwhelming, and I certainly can’t reasonably expect a single donor, or even just a few donors, to fill the gap. But with more than 100,000 CLA alumni out there in the world, I know that collectively we can make a dent in the nearly \$10 million in remaining annual student need.

As public support for the University continues to fall, private philanthropy will become increasingly critical to our future, to our students’ future, and to Minnesota’s economy and quality of life. Please help by making a gift, of any size that you can afford, to our CLA Annual Scholarship fund #8186, or call us about the possibility of endowing a named scholarship.

**MARY HICKS, DIRECTOR, DEVELOPMENT & ALUMNI RELATIONS**  
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