

SPRING 2018

ST. OLAF

M A G A Z I N E



ON THE COVER

Spring arrives on the St. Olaf campus.
PHOTO BY TOM ROSTER

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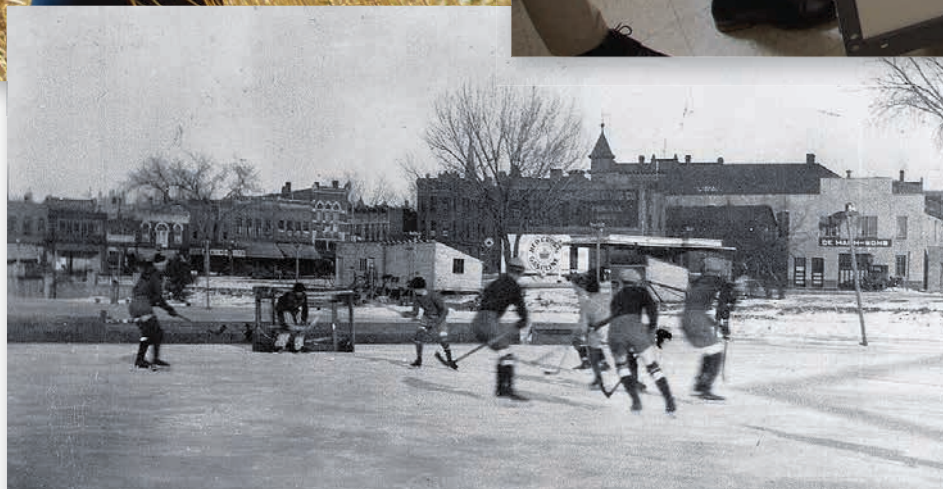
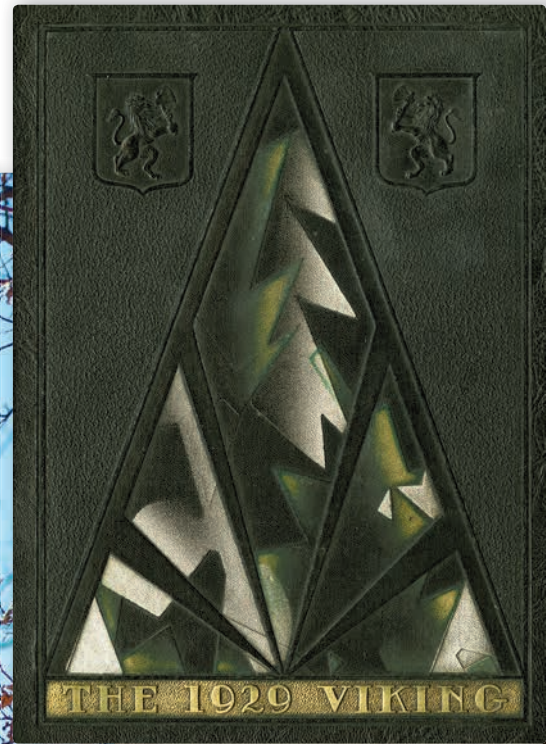
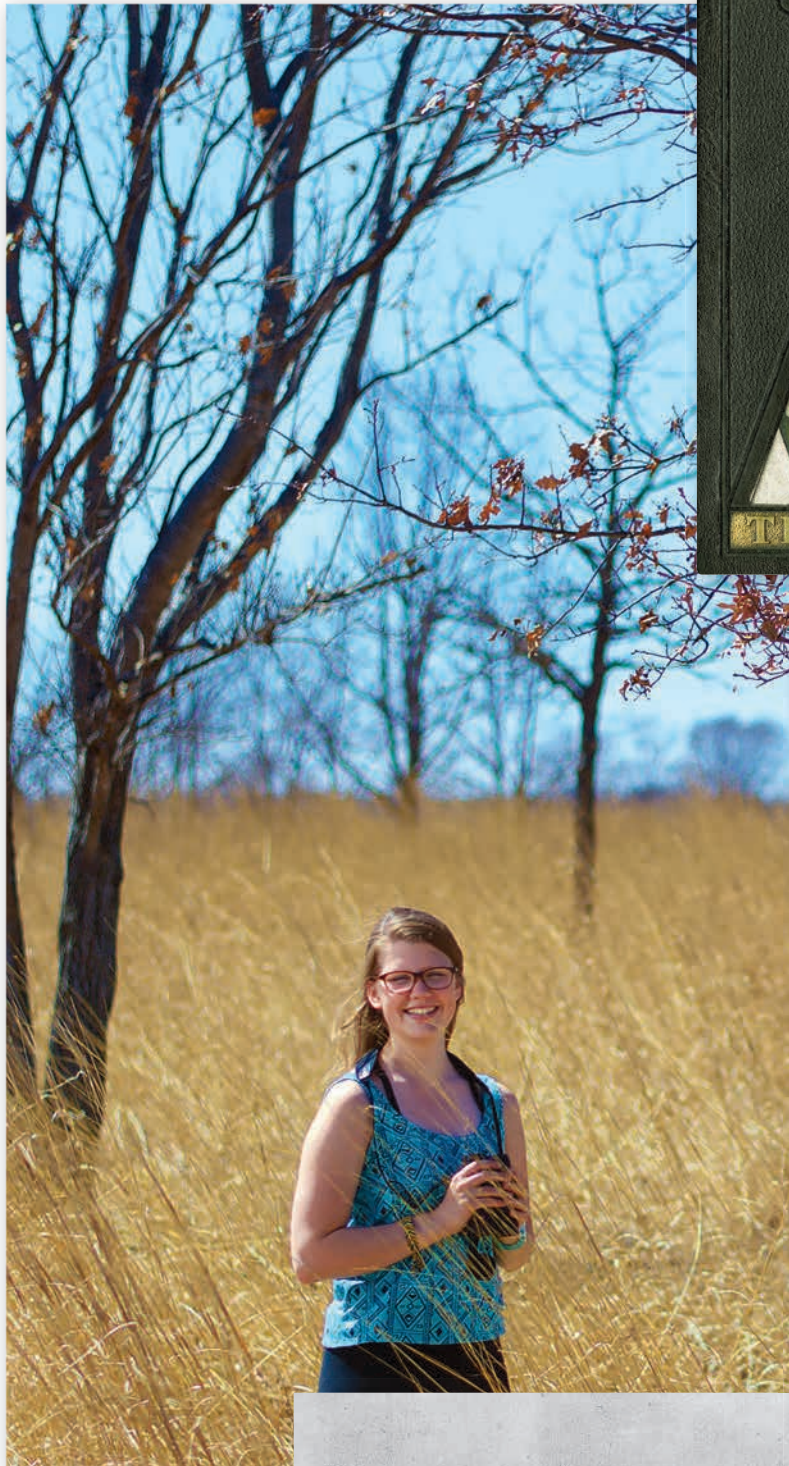
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FROM THE DESK OF
PRESIDENT DAVID R. ANDERSON '74



Welcome, Oles, to the spring issue of the *St. Olaf Magazine*, an issue that reminds us what a rich array of interests, activities, and experiences St. Olaf offers its students.

On any given day, as the article “Being Human” demonstrates, students at the college are reading St. Augustine’s *Confessions*, pondering Lincoln’s second inaugural address, immersing themselves in the identities and cultures of the countries associated with the languages they are studying, or attending to what Professor Charles Wilson calls the “minutiae of expression” in a text. At the same time, elsewhere on campus and with the guidance of a mentor, as we learn from “The Intersection of Science and Movement,” students are using electromyography and thermography to measure the “resting tension” of muscles in the hands of violinists, with the goal of reducing the pain and injury that repetitive motion can cause in musicians.

Meanwhile, as we learn from the Ole Achievers profiled in this issue, other students might be doing things outside the classroom as varied as competing for a place in the chorus of the Minnesota Opera or honing the skills that make them Young Birder of the Year.

This is why at some level there is no one “St. Olaf experience.” As they make their way through the curriculum and through the college, students fashion their own experience, consisting of the courses they choose, the majors they select, the activities in which they engage, the research they undertake, and the communities they form within the larger college community. This issue of the magazine offers a look into those many and varied experiences.

And yet each student’s experience is not a random one. Our robust General Education requirements, for example, ensure that even as they meet those requirements in different ways, our students have a common exposure to the domains of human knowledge and to the methodologies they employ. Our students all experience the faculty of the college, like the 10 retirees honored in this issue who have collectively served St. Olaf and its students for 298 years. And, as “The Vanished Viking” reminds us, when they matriculate, students take their place in a 145-year-old institution as shareholders in its past, participants in its present, and stewards of its future.

Choice is a good thing. Variety is a good thing. Opportunity is a good thing. So are the organizing elements that surround and enable them and the traditions upon which they build.

A handwritten signature in blue ink that reads "David R. Anderson".



UMI YAH! YAH!

In its 2017–18 season, the Minnesota Opera will present five vastly different operas. And Darrius Morton will perform in all of them.

Morton's journey to opera, improbably enough, started with football. As a high school student in Ohio, Morton received offers of full-ride scholarships from many colleges. The catch? He had to play football. However, on his high school football team, Morton had experienced injuries and a negative social atmosphere. For him, football wasn't worth it anymore, so he turned down the scholarships and decided to stop playing. It was hard — yet, Morton says, "in a lot of ways, it was an easy decision."

So how does an ex-football player become an opera singer? "After quitting football, I was looking for something to fill that void," Morton says. "And opera is similar to football because both are athletic and take a lot of intention and hard work."

But Morton had a few more twists in his road before fully embracing opera. Post-football, he knew he wanted to explore music. Attending the University of Akron seemed like a good place to start. But by the end of his first year, Morton realized the musical education opportunities were not enough: "I was looking for something more intensive," he says. Meeting St. Olaf Choir Conductor Anton Armstrong '78 helped Morton seriously consider St. Olaf. "I was drawn in by the excellent choral program," he says.

Transferring to St. Olaf with the intention of one day becoming a choral director, Morton quickly realized that when he practiced what he was learning in his voice lessons, that's all he wanted to do. "My voice teacher looked at me and said, 'I don't think you want to become a conductor,' and he was right." At last, Morton had found his love for singing. And singing opened the door to his future.

Opera — the music, the movement, the emotion, the color, the power, the wonder, the awe — has become Morton's dream. On stage, surrounded by those bright lights, he's home. 🎭

— JULIE GREENE '18

Oles Can. Oles Will.

Johanna Beam '20
Majors: Biology and Studio Art



W

hen Colorado native Johanna Beam '20 was 16, she saw a few birds on her grandparents' porch. The intrigue and research those few birds sparked quickly developed into a personal and academic passion, with impressive results.

Named the 2017 American Birding Association (ABA) Young Birder of the Year in the 14-18 age group, Beam's illustrations have been commissioned by Colorado Field Ornithologists. Her interests in population genetics and scientific illustration led her to pursue a biology and studio art double major at St. Olaf.

Beam always knew she wanted to be in a STEM field, but the art major was more of a surprise. "They're two very different things, but if I love drawing birds, and I love the science behind birds, it fits pretty well," she says.

Her passion for birding has taken her across the country, looking for puffins in Maine and owls in Arizona. During spring break, it also took her to the Eilat Birds Festival in Israel, where she participated in the 2018 Champions of the Flyway competition. Beam, who was sponsored by Leica Sport Optics and the ABA, worked with teammates to spot and record as many bird species as possible within a 24-hour period. The teams also raised funds to protect critical migration routes, known as flyways, in the eastern and western Mediterranean and the Adriatic.

Beam enjoys the people she's met in her birding adventures as much as she enjoys birding itself. "When you think of birdwatchers or birders, you think, 'Oh, it's a bunch of old people going and looking around.' There's actually a lot of young people. There are young birder camps, where you go places and meet them. I've met my best friends through birding," she says.

While it's not Israel, the Hill is a pretty good place for birding, especially the St. Olaf Natural Lands during spring migration. The Natural Lands continue to play an important role in conservation efforts for native species like the bluebird.

Still two years from graduating, Beam is thinking ahead to pursuing graduate work in bird research while also illustrating field guides and more. "I want to continue to combine birds and arts and science together, because that's what I really love," she says. 🐦

— REBECCA CARCATERA'18

PHOTOGRAPHED BY TOM ROSTER



Broad-tailed Hummingbird



Rufous-crowned Warbler



Purple-throated Mountain-glen

Johanna Beam's stunning bird illustrations are rendered in colored pencil and watercolor.

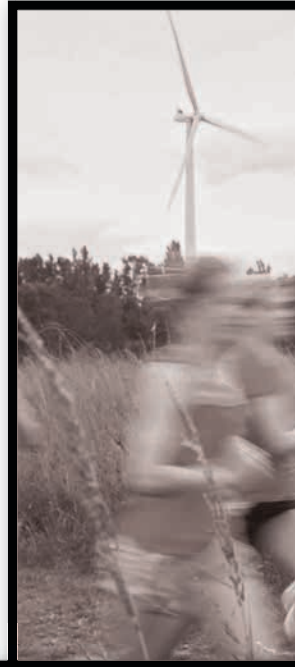
2018 ST. OLAF FACULTY RETIREES



Sylvia Carullo



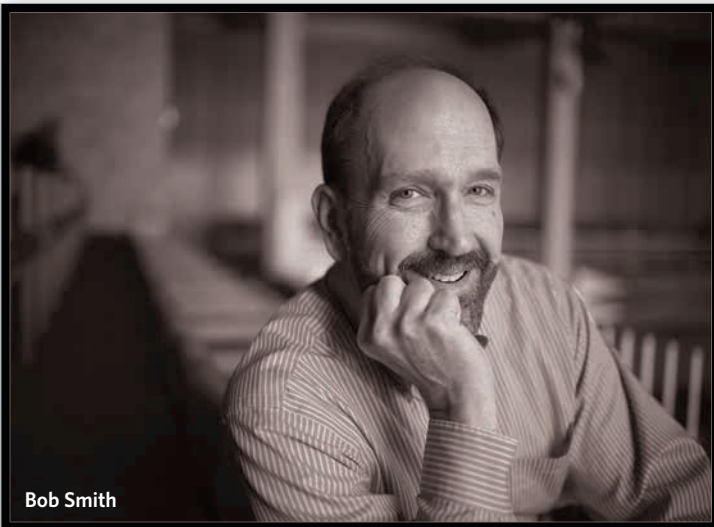
Chris Brunelle



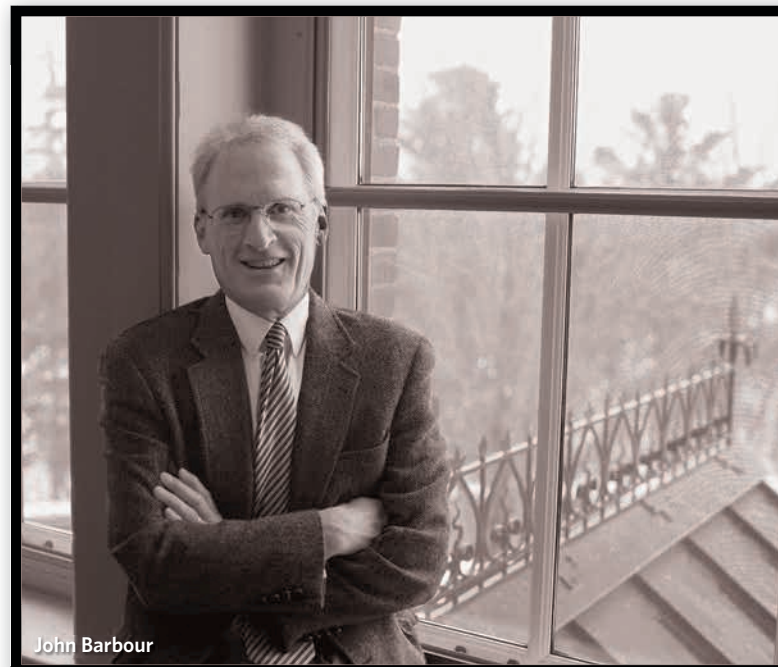
Paddy Dale



Diana Postlethwaite



Bob Smith



John Barbour



Chris Daymont



Bob Entenmann



Meg Ojala



Dona Freeman

F A R E W E L L F R I E N D S !

It's that time of year when we honor our professors who are moving on, all of whom have had a profound impact on legions of young Oles and who have served the college for a combined total of 298 years. From teaching and advising to writing and creating to guiding global programs and leading important initiatives, these faculty members will leave a deep impression on the St. Olaf community. Together, they enriched St. Olaf with their expertise in art and photography, music and voice, theater, English literature and film studies, Spanish, history and Asian studies, political science, religion, exercise science and coaching. Join us in thanking them for a job well done and wishing them well on many more fulfilling years to come. | **By Suzy Frisch**

John Barbour | PROFESSOR OF RELIGION

For John Barbour, a liberal arts college is the perfect place to explore, learn from others, and work and play. That's what it meant to him as a child growing up in Northfield, and now as a professor. "As a kid, a college campus was where I would skateboard, build forts, and play games. Now a liberal arts college is a place where I can talk to people from outside of my own area, play intellectually, and keep growing," he says.

After graduating from Oberlin College and receiving his Ph.D. in the field of Religion and Literature from the University of Chicago Divinity School, Barbour joined the St. Olaf religion faculty in 1982. He soon realized that St. Olaf was just the right place for someone with evolving interests, a creative bent, and a thirst for travel and writing.

"At some institutions, you get locked into one area or you are the person who teaches X, and you do it forever and ever," Barbour says. "My interests continued to change, and I was able to teach a lot of different classes, including several I created. My course, *Travel and Ethics*, grew out of my experiences on St. Olaf programs abroad."

When Barbour came to St. Olaf, he inherited an existing course, *God and Faith in Autobiography*. He grew fascinated with how autobiography portrays faith, conversion, and shifting religious views. Barbour's research interests have centered on ethical and theological issues raised in fiction and autobiography, such as the ways narratives explore the meanings of sin, grace, and community. In addition to teaching 20 different religion courses, he has enjoyed teaching in the Paracollege and the Great Conversation program and serving as chair of the St. Olaf Religion Department.

As the O.C. and Patricia Boldt Family Chair in the Humanities from 2012 to 2015 and the first Martin Marty Regents Chair of Religion and the Academy from 2004 to 2008, he developed faculty seminars and book discussions about travel and study abroad.

Barbour led numerous international trips, including seven January Interim courses in Rome, Mexico City, Chicago's Newberry Library, and Holden Village. Together with his wife, Professor of Art and Art History Meg Ojala, he led the Global Semester Program and Term in Asia, as well as a recent Alumni and Family Travel program, "Hiking Scotland's Islands." Barbour wrote four scholarly books and *Renunciation: A Novel*. He is currently working on *Travel and Transformation: No-Self in Western Buddhist Travel Narratives*, which interprets Westerners' accounts of their encounters with Buddhism in Asia, a project he plans to complete in retirement.

"I've been grateful that St. Olaf has supported what I wanted to do here, which was to combine teaching and writing," Barbour says. "For me it has been the ideal place to work."

Christopher Brunelle | ASSISTANT PROFESSOR OF CLASSICS

Throughout his career, Chris Brunelle aimed to demonstrate limitless opportunities for creativity in learning and teaching classics. He carried this intention both inside and outside the classroom during his 16 years at St. Olaf.

From turning Ovid's *Ars Amatoria* (*The Art of Love*) into 1,000 English limericks to staging a 15-hour marathon reading of Ovid's *Metamorphoses*, Brunelle proved the enduring potential of classic works and languages. He wove music, art, poetry, and more into the 25 different classics courses he taught at St. Olaf, including five Great Conversation classes.

"It's important to me as a classicist to reiterate to students that the ancient world isn't



"In the classroom, on the page, and through his long-term investment in students, John has cultivated a globally engaged community. The impressive breadth of his interdisciplinary scholarship mirrors the myriad hats he's worn on the Hill. Liberal artist par excellence, John has led many a student to tend his or her own narrative, therein leaving an indelible mark on the story of this place." — Kiara Jorgenson '02, Assistant Professor of Religion and Environmental Studies

something dead or static. It's something you can be creative with," says Brunelle. "St. Olaf encourages its faculty to bring their whole selves to the art of teaching. That's who I am, and also something I've been able to turn into a life-affirming element of the classroom."

A lifelong pianist and singer, Brunelle majored in music and classics at Carleton College before ultimately earning a master's degree and Ph.D. from the University of North Carolina. In between, he studied at King's College in Cambridge, England, where he was the first American to join its choir.

Brunelle came to St. Olaf in 2002, returning to Northfield with his wife, a Carleton history professor. Soon after, he became music director at First United Church of Christ in Northfield. Brunelle also shares his musical talents with the St. Olaf community, serving as a collaborative pianist for scores of student and faculty concerts.

Brunelle enjoys teaching Latin and Greek to students from a wide variety of majors while sparking their creativity. Among his favorite exercises are asking students to write their own poems in Latin or Greek and leading a class in singing his own rhyming translations of holiday tunes, like "Over the River and Through the Woods" or "You're a Mean One, Mr. Grinch." "Not that you can't do these things at other places," Brunelle notes, "but you feel particularly comfortable doing them at St. Olaf."

As Brunelle prepares to leave St. Olaf, he looks back fondly on a personally and professionally invigorating time on the Hill. "What I have appreciated about St. Olaf is having the opportunity to encourage students to devote themselves to the life of the mind," he says. "I've been grateful to be a part of a place that encourages academic excellence and creativity — one that allows me to teach in ways that promote those values."

Sylvia G. Carullo | PROFESSOR OF SPANISH

As a Spanish professor, Sylvia G. Carullo always strives to help students master her native language. But her ultimate goal is to help them transform into citizens of the world by exposing them to the rich diversity of cultures, history, philosophy, art, and literature through classroom learning and immersive global travel.

"I am a demanding professor, and I expect the best from my students. Even if it is in Spanish, I want them to be prepared to give good thoughts and concepts, and be in control and command of the language context and also of the subject context," Carullo says. "I want to succeed in making them Spanish speakers who express their own ideas. It's a way of shaping and strengthening their minds, of increasing students' motivation to learn to prepare themselves for future studies and working life."

With a university degree from Argentina in English language and literature, Carullo taught for 12 years at the high school and university levels before moving from Argentina to the United States for graduate studies. After attending SUNY-Buffalo in New York, where she earned a master's degree in Hispanic literature and a doctorate in Spanish American literature, Carullo decided to find a new place to teach away from the snow and cold. So, in 1990, she came to St. Olaf.

Even though she didn't meet her climate-related goal, Carullo knew she was home when she walked onto campus. She learned that she could express her ideas without fear, follow her intellectual passions, and teach bright students from across the college.

Although Carullo intended to stay only a few years and eventually return to Argentina, civic conditions in her home country stalled that plan. At the same time, St. Olaf was feeling more and more like where she wanted to stay. She had so many opportunities, she says: to teach and develop practically every course in the Spanish program of the Romance Languages Department and to offer her advanced seminar on the representation of the female image and love in Spanish American literature. One of her most memorable teaching experiences, she says, has been her participation in the Great Conversation program, and she takes pride in having created and contributed to the development of the online Spanish placement exam, an assessment tool that other schools have emulated.

Carullo is grateful to St. Olaf for her sabbaticals, where she fed her scholarly interests while also learning Italian, reading Renaissance Italian literature, and studying art. She has published a book on her topic of interest, the portraiture of women in Spanish American literature, as well as numerous articles on the representation of women throughout Spanish American literature, exploring identity and gender in the past to see them in the present.

Her teaching has also included leading the Ecuador January Interim, a particular favorite, and the Costa Rica Interim. During these study abroad programs, Carullo enjoyed watching her students improve their language skills, open their minds, and experience the world while also adjusting and developing strategies to interact in this new culture.

"I have deep gratitude for St. Olaf for having trusted in me and for giving me all its support to pursue and commit myself to my professional goals with confidence, for having respected me, and allowing me to let my values lead my career with integrity," she says. "Wherever I am, I will always remain immensely thankful to St. Olaf."



"For the past 16 years, Chris has kept everyone in the Classics Department smiling (and singing!) with his melodious blend of wit and wisdom. His office door is always open to students who come seeking his counsel as a kind and understanding mentor. Whether conducting his Beginning Greek class outdoors in the snow, organizing a marathon reading of Ovid's Metamorphoses, or initiating Great Con students into the wonders of Bach, he is forever dreaming up new ways to make old subjects come alive. To top it all, he must surely hold the Guinness World Record for limericks, many of which he composes while walking the dog!

What more can be said of Brunelle? Why, his French is superb ("je m'appelle"). I can't even begin to list ev-er-y-thin'; we will miss him, I'm sure you can tell, aye?"

— Anne Groton, Professor of Classics and Chair of the Classics Department



"Professor Carullo will be remembered for her commitment to student learning and her passion for literature. She has dedicated her career to helping students explore the culture and literature of Spanish America. An expert in literary portraits and voices of women, she has added a unique dimension to our curricular offerings." — Maggie Broner, Associate Professor of Spanish and Chair of the Romance Languages Department



J. Patrick "Paddy" Dale | ASSOCIATE PROFESSOR OF POLITICAL SCIENCE

It took crossing continents, oceans, and a country before Paddy Dale found his vocational home at St. Olaf, where he's been able to share his expertise in comparative politics. He savored the academic freedom to teach Russian, Eurasian, and European politics in the way he thought best, coupled with an engaged student body.

"St. Olaf was a place where I could realize my career ambition of being a teacher of smart young people," says Dale. "I wanted to teach them a sense of otherness and make them aware that people in other parts of the world think differently and have different political cultures and social priorities."

A specialist in Russia, Dale received a master's degree in Soviet government and politics from the University of Essex, in his native England. He taught high school for two years, then returned to Essex to earn a Ph.D. in Soviet politics. This pursuit included a year studying at Moscow State University.

Dale came to the United States to do research at the Library of Congress, then taught at Oberlin College. Attracted by a tenure track position at St. Olaf, Dale moved in 1988 to Northfield, where he started teaching comparative politics. Before long, he made the transition from being a Soviet specialist to a post-Soviet specialist after the collapse of the Soviet Union.

Dale taught a variety of courses on the Hill, such as classes in European social democracy and Eurasian politics. A recent class on citizenship, war, and terror helped students fulfill their ethical issues and normative perspectives requirement. Dale appreciated the opportunities for global teaching, too, including spending a semester at Palacky University in the Czech Republic and leading Interim courses in the former Yugoslavia.

Taking a break from teaching, Dale served as St. Olaf's director of Government, Foundation, and Corporate Relations from 2001 to 2006. As "the grants guy," Dale pursued funding from government agencies, foundations, and corporate funders. He found it gratifying to secure grants that benefited the college.

A long tenure at St. Olaf has given Dale much to be thankful for: connections with young people and the chance to help them develop analytical skills, an education for his daughter, and close friendships, including with his right-hand administrative assistant, Shawn Paulson. Dale will continue educating in retirement, but for a different crowd. He will lead tours for senior citizens to the former Yugoslavia, one of his favorite parts of the world.

"Paddy Dale has been a congenial, warm presence for generations of St. Olaf students. He brought abstract ideas about social and political structures to life with vivid stories of the Soviet Union, Russia, central Europe, and his own youth in post-war Liverpool (if you ask, he'll tell the Liverpool stories in scouse). In addition to his decades of lively teaching, he served the college well through a six year term as director of our grants office and a term as chair of the political science department, among many other roles." — Katherine Tegtmeier Pak, Associate Professor of Asian Studies and Political Science

Christine Daymont | ASSOCIATE PROFESSOR OF EXERCISE SCIENCE,
HEAD COACH OF WOMEN'S CROSS COUNTRY AND TRACK & FIELD

When Chris Daymont arrived at St. Olaf in 1976 to coach the women's cross country team, she was just two years older than her students. She endeavored to create a close team that competed successfully on the collegiate stage — a stage she herself was largely barred from before the days of Title IX.

Forty-one years later, Daymont achieved these goals and many more as the women's varsity cross country and track and field head coach. She coached more than 1,000 women and led nearly 150 Oles to compete in NCAA national cross country and track and field championships. Two became national champions and 80 earned All-American honors. In addition, the cross country team has won nine MIAC championships under Daymont's leadership and ranks 6th in the nation in team appearances (25), with 12 top 10 finishes.

These accomplishments and more landed Daymont in the U.S. Track and Field and Cross Country Coaches Association Hall of Fame in 2014, just the 11th woman inducted into the prestigious organization. She has also entered the St. Olaf Athletics Hall of Fame (2013) and the SUNY Cortland Athletics Hall of Fame (2016).

Scrambling to field a team of five women cross country athletes in her first year at St. Olaf, Daymont made the most of her talent. By her fourth year, the team competed at the national championships and placed second two years in a row. But coaching a women's team during the early years of Title IX meant uphill battles. Tired of battling, and with two young daughters by 1981, she briefly left coaching to raise her children. After a few short months, she was back to coaching, first at Bloomsburg University in Pennsylvania and then at Macalester College.

When the opportunity came in 1986 for Daymont to return to St. Olaf, she jumped at the chance. "I had unfinished business. I was stronger and more determined. I came back to the place I should never have left," she says. "I realized the good fight was worth fighting, and put my energies into developing confident female athletes and being a strong coach and role model. I was lucky: I got a second chance to do what I loved in a place I loved."

Daymont calls herself old school, using sound principles of training and never proactively recruiting athletes. A key to her success has been shaping her team — whoever was on it — into competitors. Some of her favorite years of coaching were when she had the chance to coach her own two daughters (Sara '01 and Megan '03).



"Chris Daymont's impact on Ole athletics was and will continue to be immense. She positively impacted the lives of countless student athletes, teaching them the values and lessons needed to prosper in whatever they chose to do. Chris also served as a role model and mentor for her coaching colleagues, both here on the Hill and across the nation. There will only ever be one Chris Daymont, and all of us at St. Olaf are lucky to call her one of our own." — Ryan Bowles, Athletic Director

While Daymont's coaching stats are impressive, her legacy is not in those numbers. She created an environment where young women were given an opportunity to not just become better student athletes, but stronger women. She created a space where athletes gained confidence and knowledge to become leaders both on the course and later in life. A testimony to this are the lifelong friendships among her athletes and the many St. Olaf runners who are still running today.

"The whole reason I wanted to coach was to give young women the opportunities I didn't have: to compete and be part of a team." Daymont says. "Teams begin as strangers and work together to bring out the best in each other, to meet common goals, to learn, grow and achieve together. We had women of all shapes, sizes, and abilities, and we were one big family. Together, we were all better. We were all Oles."

Robert Entenmann | PROFESSOR OF HISTORY AND ASIAN STUDIES

Robert Entenmann's fascination with Asia blossomed while the Vietnam War was raging and China, closed to the outside world, was wracked by the Cultural Revolution. It became his life's pursuit to understand the diverse histories and cultures of East Asia and to pass his knowledge on to students.

Attracted by St. Olaf's liberal arts mission, Entenmann joined the college's faculty in 1982 after completing his doctorate in history and East Asian languages from Harvard University. The Asian Studies program was then in its infancy, and he contributed to its development into a robust program with Japanese as well as Chinese classes, richer study abroad opportunities, and an interdisciplinary Asian Conversations program. Entenmann was also involved in setting up St. Olaf's exchange program with East China Normal University in Shanghai in the mid-1980s.

Entenmann enjoyed taking students to Asia, including supervising St. Olaf's Term in Asia in 1995 with his wife, Sarah, and teaching Interim courses in China and Japan. He also was a visiting scholar at Sichuan University and traveled to China, France, and the Vatican for research on the social history of Chinese Catholics in the 18th century. Some of his research and writing has been in collaboration with scholars in China and France.

Entenmann taught many courses, including an annual class on modern China and survey classes on Chinese and Japanese civilization. In the interdisciplinary Asian Studies seminar, Entenmann enjoyed overseeing his students' diverse projects, from history to economics to creative approaches (like a piano composition inspired by Korean music and a virtual gallery of representations of gender in Japanese art). He also taught Foreign Languages Across the Curriculum units in his Chinese history courses, guiding students as they read primary sources in Chinese. Teaching lies at the heart of Entenmann's career, "introducing students to a part of the world that many had never encountered before. I try to make something that's very different understandable," he says. Over the years, he has often cooked Chinese dinners for his students.

He found administrative work fulfilling as well. As chair of the history department for six years, he became deeply engaged with hiring faculty and guiding them through tenure and promotion. He also served on the St. Olaf Tenure and Promotion Committee, where he was continually impressed by the way his colleagues furthered the college with high-quality teaching, research, and service. He served as chair of the Curriculum Committee for two years. In addition, Entenmann spent many years as faculty advisor for Hmong Culture Outreach and other multicultural student organizations.

During retirement, Entenmann plans to continue his scholarship, completing a book that compiles many of his articles and book chapters on Chinese Catholics into one volume. He also plans to volunteer in the community.

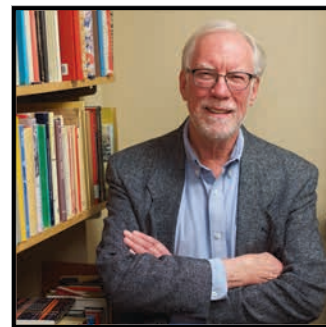
Dona Werner Freeman '80 | ARTIST IN RESIDENCE / THEATER

Working in theater, Dona Freeman regularly sees people transform into characters on stage. She watches students make a similar transition every year — from youth to independent adults — as they become part of the St. Olaf theater community.

Freeman finds it both fascinating and gratifying to play a part in this process. She also gains fulfillment in helping St. Olaf maintain its strong theater tradition and guiding students as they hone their craft. Being an artist in residence at a college that truly appreciates and emphasizes the arts is a gift for Freeman, who first came to the Hill as a student intending to become a high school theater teacher.

After earning a degree in speech/theater education from St. Olaf, Freeman earned a master of fine arts degree from the University of Minnesota, where she taught for eight years while acting professionally to much acclaim. In 1996, Werner returned to the Hill. "It felt so right to me," she says. "It was the community I sought."

Freeman's theater history is tied closely with that of St. Olaf's theaters. She played Juliet



"Bob Entenmann is one of those colleagues equally beloved by students and faculty. His colleagues respect his combination of quiet humility and the broadest knowledge of history ever seen on this campus. His students value his kindness and true interest in their lives. He has been an attentive faculty advisor to various student organizations, often attending events by groups such as Team Tibet and the Hmong student group. My favorite image of Bob will always be the photo of him gallantly riding a yak in Tibet." — Barbara Reed, Professor of Religion and Asian Studies



"For more than two decades, Dona has taught St. Olaf students not just how to act on stage but how to conduct themselves, morally and ethically, in the theater of life. As an artist and a teacher, she embodies the highest standards, and her students reserve for her their highest respect. Above all, Dona proceeds empathetically, radiating warmth and generosity when it's needed most. As her colleagues and friends, we wish her all good things on the road ahead!"

— Bill Sonnega, Associate Professor of Theater and Director of Media & Film Studies



"In many ways, Meg is the personification of her own artwork: quiet, contemplative, and beautiful. But also complex, powerful, and larger than life. I have taught with Meg for over 20 years — she's been a great colleague, an inspirational teacher, a generous member of our community, and a dear friend." — John Saurer, Associate Professor of Art and Art History

during her freshman year in old Ytterboe Hall's Cellar Stage. The following year she acted in the first play ever presented in Kelsey Theater, 1977's *Man of LaMancha*, directed by Patrick Quade '68. And last fall, she directed *Mother Courage and Her Children*, the opening production of Kelsey Theater's 40th anniversary season. During Freeman's 22-year teaching career at St. Olaf, she's directed nearly 20 plays in Kelsey Theater.

"What it's done for me is given me myself," she says. "I found this theater community when I came here [as a student]. To be able to come back as an adult and create that same familiar community for my students — it was like it was the same family but one generation older."

During her tenure at St. Olaf, Freeman mainly taught acting and coached individual students while also directing theater performances. She always appreciated the freedom she had to select plays each year, ruminating over what the campus and students needed to hear or say. Shakespeare was a frequent favorite, and Freeman alternated between classics and new plays and playwrights, making a point of staging works that tackled social issues. "I hope I've held a high standard for actors here at St. Olaf. I've tried to uphold theater as a serious academic and artistic pursuit," she says.

Freeman will miss advising students and working closely with them. But she is excited to continue acting professionally, traveling, and serving as a booster for Oles as they make their way out into the world.

Meg Ojala | PROFESSOR OF ART AND ART HISTORY

During her 35 years as a photography professor at St. Olaf, Meg Ojala developed a rich photography curriculum that teaches students the technology, history, and art of the medium. It has been a fruitful tenure for Ojala, who has valued the opportunity to create courses that integrate digital and analog processes, including both cutting-edge technology and 19th-century photographic techniques.

Ojala, who received her B.A. from the University of Minnesota and her master of fine arts degree from the School of the Art Institute of Chicago, joined the Art and Art History faculty in 1983. Ojala is grateful for her long career at St. Olaf, where she says she came into her own as a teacher. In her courses, she has aimed to help students learn how to appreciate and interpret photography as contemporary art, understand theory and history, conduct research to inspire their own work, and engage in self-criticism.

"I tell students that I want them to be *thinking* photographers. I encourage my students to engage in research to enrich their work," she says. "This is a practice that will sustain them as artists in the future." Ojala integrates Academic Civic Engagement components into her courses, partnering with the Autism and Art Program, the League of Women Voters, and the Cannon River Watershed Partnership. "These experiences introduce students to the community, to the importance of collaboration, and to civic responsibility."

Ojala appreciates the encouragement and support she has had from her department and the college to develop her own art work. Her photographic work focuses on landscape, exploring perceptions of space, the visual poetry of representation and abstraction, and the ways in which photographs transform the world. She has expressed herself in many ways while at St. Olaf — as a solo artist, in multidisciplinary collaborations, and in the community. Her landscape projects include photographs for conservation and protection efforts such as *This Perennial Land*, a book project encouraging conservation of the Blue Earth watershed, and an interdisciplinary project with St. Olaf colleagues and students retracing the 1838 expedition route of Joseph N. Nicollet.

She is the recipient of numerous awards, including multiple McKnight Foundation Artist Fellowships for Photographers, Minnesota State Arts Board Artist Initiative Grants, and a grant from the Southeastern Minnesota Arts Council. Ojala has served as department chair and on the Faculty Life Committee, as well as the committee that created the Center for Innovation in the Liberal Arts in 2000.

Domestic and abroad off-campus programs have been transformative for Ojala. She has taken art majors to New York City for an intensive experiential Interim course. She and her husband, Religion Professor John Barbour, led Global Semester in 2001-02 during a particularly intense time — they were in Cairo on 9/11 — and Term in Asia in 2008-09, as well as a recent Alumni and Family Travel program, "Hiking Scotland's Islands."

As an artist, she continues to explore her own creativity, consulting with scientists and collaborating with writer Barbara Hurd on her recent Flaten Art Gallery exhibit, *I Want to Show You Something*, which took viewers on a meandering search of bogs in Minnesota, Ireland, and Finland. In retirement, Ojala looks forward to devoting more time to family, travel, gardening, creative writing, and, of course, photography.

Diana Postlethwaite | PROFESSOR OF ENGLISH

Diana Postlethwaite adores Victorian literature, theater, and film, teaching these subjects and helping students improve their writing. Paired with St. Olaf's liberal arts focus and multidisciplinary approach, these opportunities made it the perfect place for her to spend the bulk of her career.

Postlethwaite relishes so many experiences from her 30-year career at St. Olaf, with her number one joy being teaching. She is pleased to see the fruits of a two-decade effort to establish and flesh out the college's Film Studies program, and she enjoyed being able to learn alongside students and other professors while teaching Great Conversation courses.

Another major highlight includes guiding St. Olaf's Theater in London Interim five times, which included taking students to see more than 120 plays. "I've always been so grateful to St. Olaf for welcoming me here and for the opportunities created for me. It's been fantastic," she says. "The college has always been extremely encouraging of me to teach a variety of things, and if I have a new course idea, I'm told, 'Run with it.' I think so highly of this institution."

Postlethwaite spent 20 years on the East Coast while earning an undergraduate degree at Harvard University and a Ph.D. in English from Yale University. She taught at other colleges before moving home to Minnesota and joining the St. Olaf English faculty in 1988. Postlethwaite quickly realized that the college was the right environment for her. "Our students are just wonderful," she says. "It's a teacher's dream to have such highly motivated students who take their work seriously and want to work hard and get better."

As the O.C. and Patricia Boldt Family Distinguished Teaching Professor in the Humanities from 2006 to 2009, Postlethwaite worked collaboratively with colleagues across the college to develop St. Olaf's Film Studies program. She's proud that there is now a concentration in Film Studies and that St. Olaf has just tenured its first faculty member in that field. "Outside of teaching, promoting Film Studies has been my greatest accomplishment," she says. "It's so important to me because visual studies and digital literacy are such an important part of a 21st-century education."

A self-described craftoholic, Postlethwaite is looking forward to pursuing her creative interests during retirement, including jewelry design, paper and textile arts, and writing. She also has a huge stack of books lined up to read for pleasure, travel to experience, grandchildren to visit — and one more Theater in London program lined up, this time for alumni and family travelers.

Robert C. Smith '78 | ASSOCIATE PROFESSOR OF MUSIC, VOICE, AND VOCAL LITERATURE

Having taught at St. Olaf for 23 years, Bob Smith can say assuredly that his music colleagues truly put students first. Countless faculty meetings have included discussion of the question, "What is the best thing for the students?" not "What is the best thing for us?"

Smith has flourished in this atmosphere of nurturing singers of all stripes — majors and non-majors alike. "We're all in it for the students. It's the best thing about this place for me," he says. "The other thing is the students themselves. I've learned so much from them."

A 1978 graduate of St. Olaf with a bachelor of music degree in instrumental music, Smith went on to earn his master's in voice from Yale University and doctor of musical arts degree in voice from the University of Texas. He taught at the University of Vermont and the University of New Mexico before returning to St. Olaf in 1995, finding vital opportunities to be a mentor and instructor in a liberal arts setting.

Smith taught various iterations of the vocal literature curriculum, providing students with a rich survey of vocal composers. He's proud to give music majors a solid base of knowledge about composers from the 19th century on, including various styles, periods, cultures, and countries.

Smith also teaches 33 solo weekly voice lessons, where he delights in getting to know his St. Olaf pupils well. He says it's both invigorating and draining because he strives to give his all to every student, every lesson. "Because I only see them once a week, I have to bring my A game to everybody," Smith says, adding that he often teaches students for their four years on campus. "You get to know the kids really well, and hopefully that's a good thing that sets them at ease."

Smith has enjoyed a rich professional career of his own, singing in church and with groups whose tours have taken him around the world. While that work is personally fulfilling, he also believes that such experiences as an artist give him fresh insight as he instructs his voice students.

In everything he does, Smith shares his love of music with others and encourages students to stay connected to their art no matter what career they pursue. He is ready to apply his talents to other pursuits during retirement, including taking long bike trips, volunteering, and visiting zoos and national parks — or perhaps a combination of all of them at once. 🐾

SUZY FRISCH is a freelance writer and regular contributor to *St. Olaf Magazine*.



"We've been inspired in our St. Olaf careers by Diana's passionate engagement with literary study and her deep commitment to students. She is an unflaggingly positive and dedicated teacher and an advocate for and practitioner of all that is best in the liberal arts. From movie reviews to literary scholarship, she writes with elegance, eloquence, and wit. Diana is intellectually heroic as a scholar-teacher and a staunch friend of the English Department. We will miss her brilliance." — Karen Cherewatuk and Mary Titus, Professors of English



"In his 23 years on the voice faculty at St. Olaf, Bob has taught, mentored, and coached a remarkable number of students who blossomed into beautiful singers, many of whom have gone on to successful careers. His long record of performance as a professional chorister provided a perfect model for St. Olaf students about ensemble singing. What a great alignment with the St. Olaf music program that has been." — Dan Dressen, Associate Provost and Professor of Music, Voice

In Focus

Photo by Meg Ojala
Sphagnum Moss in Merle's Bog
in Rice County near Webster,
Minnesota, November 2017





A bog is a particular kind of wetland that develops in a depression. Ecologically crucial, it is wet only because of precipitation. "The dense, minute textures of mosses and lichens on the hummocks and in the hollows make a square foot of bog look like a miniature whole world," Ojala says. "And those miniature worlds cover thousands of acres of northern Minnesota. I want to convey the poetry, the instability, the unfathomability, the inaccessibility of bogs, but most importantly that bogs are alive — living entities with agency."

THE INTERSECTION OF

Science &



Movement



Exercise Science Instructor Jennifer Holbein and her students are researching ways to relax muscle tension, reduce pain, and prevent injury in performing artists.

By Marla Hill Holt '88

PHOTOGRAPHS BY TOM ROSTER

KELSEY SIMS '18 HAS PLAYED THE VIOLIN since she was four years old. "It's an excellent way to express myself," she says. "Music can reach a wide array of people and spread happiness and joy to others." Sims, a music and environmental studies major from Columbus, Ohio, takes private lessons at St. Olaf and practices 12–14 hours a week on her own and as a member of the St. Olaf Orchestra's second violin section. While she loves the violin, she doesn't love the extensive pain in her arms, wrists, and back she experiences while playing it.

"The entire left side of my body is in almost constant pain," she says. "No one ever teaches you how to relax and stretch your body before you play. You just sit down, start playing, and push through the pain."

It's not surprising, then, that Sims was eager to join a new research study that assesses functional movement in violinists and dancers. The study is being conducted by Jennifer Holbein, an exercise science instructor at St. Olaf, and six student researchers. Holbein hopes to determine whether a regular, simple warm-up routine (whole body exercises and stretches that differ from playing scales or doing pliés) can relax muscle tension, reduce pain, and prevent injury in performing artists.

"Very little research has been done assessing the outcome of injury-preventative measures in performing artists," says Holbein, who developed the study, which includes several six-weeks-long assessments of St. Olaf dancers and violinists, for a two-semester Directed Undergraduate Research (DUR) course she offered to students this year. DURs generally consist of a topic determined or guided by a faculty member, often based on his or her research interests. By exposing students to the rigors of research, a DUR course is one of the ways that St. Olaf provides undergraduate students with a high-impact educational experience.

Holbein, who marched in drum corps for many years, has long been intrigued by the idea of including performing artists in the same category as athletes: both groups put their bodies through punishing, repetitive use — whether in rehearsal and performance or athletic training and competition.

"Athletes receive so much education about preventing and treating injuries that isn't yet available to performing artists," Holbein says. "We know that musicians and dancers have injuries similar to those in sports, caused by muscle tension, overuse, and not warming up their bodies properly. This study is really driven by one question: how do we prevent those injuries in performing artists?"

Preceding page: Jennifer Holbein (far left) with research students and violinists participating in the functional movement study: (L-R) Abby Carpenter '18, Emil Hiiri '19, Eric Bakken '18, Jessica Folsom '21, Andrew Thao '18, Kyle Leemon '18, Kelsey Sims '18; (front) Katie Marshall '21 and Nina Lautz '18.

Right: Katie Marshall, Kelsey Sims, and Jessica Folsom







Abby Carpenter readies
Nina Lautz for an EMG test.

CONNECTING ART TO SCIENCE

Nina Lautz, the lead student researcher on the functional movement study, is a senior exercise science and biology major from Milwaukee, Wisconsin. Like Sims, she is a violinist, having played the instrument for 15 years. She was a member of the St. Olaf Philharmonia for three years and also has danced competitively for nine years.

During a fall 2016 biomechanics class taught by Holbein, Lautz and three classmates were tasked with conducting a small research project from concept to completion. The group chose to conduct a four-week study on how warming up the body might affect 10 violinists in the St. Olaf Philharmonia.

“We were told to choose something we are passionate about, and for me that’s violin,” Lautz says. “Musicians, even though they use their body as much as an athlete does, don’t really warm up their joints or muscles. They tend to fiddle around on their instruments, tuning or running through difficult passages in the music.”

Ann Dahl, an occupational therapist who works part-time at St. Olaf treating musicians’ injuries or stresses related to their hands, wrists, and upper bodies, worked with the student researchers to develop a series of warm-up stretches and exercises for the violinists to do twice a week before rehearsal, easily completed in less than 10 minutes.

“It was a short study, but the results were very good,” Lautz says, noting that after four weeks, the violinists reported experiencing a decrease in pain levels in the head, neck, shoulders, and wrist. “All of them said they enjoyed the exercises and would consider using them long-term,” says Lautz.

That 2016 class project, combined with Holbein’s interest in researching injury prevention in performing artists, became the pilot for the more in-depth, yearlong study currently underway by Holbein, Lautz, and five other students in the DUR course: Abby Carpenter ’18, Eric Bakken ’18, Kyle Leemon ’18, Andrew Thao ’18, and Emil Hiiri ’19.

STRING THEORY

Holbein expanded the pilot study to include research with both dancers and violinists. She also incorporated a new element — a before-and-after assessment of the participants in the study. Using a variety of methods, the study assessed the performers' functional movement prior to running them through warm-up exercises for six weeks and then reassessed them to see if their functional movement improved.

The current research — the focus of the yearlong DUR course — began last fall with 14 St. Olaf Orchestra violinists, who completed several evaluations, both before using the warm-ups and after: the String Instrumentalist Pain Survey, the DASH (Disabilities of the Arm, Shoulder, and Hand) questionnaire, and the Kenny Music Performance Anxiety Inventory assessment. Northfield chiropractor Daniel Corbett also conducted electromyography (EMG) and thermography scans on the violinists to measure resting tension in specific muscles of the hand.

“The scans helped us see if the violin players had muscle spasms in their arms and back — while at rest — that we couldn't detect or they couldn't feel during playing,” says Carpenter, an exercise science major from Northfield who facilitated the collaboration with Corbett.

In Sims's case, the EMG scan showed that she had a range of mild, moderate, and bad muscle tension in her left hip and throughout her upper back and neck.

“My results confirmed why I felt so awful,” Sims says. “It was eye-opening to see the tension we have from playing the violin, even when we're not actually playing.”

The exercise science students also conducted what's known as a functional movement screen (FMS), an assessment tool that's commonly applied to athletes rather than performing artists. A standard FMS involves a set of seven movements that assess range of motion and help to identify areas of the body that need to be targeted for improved strength or mobility.

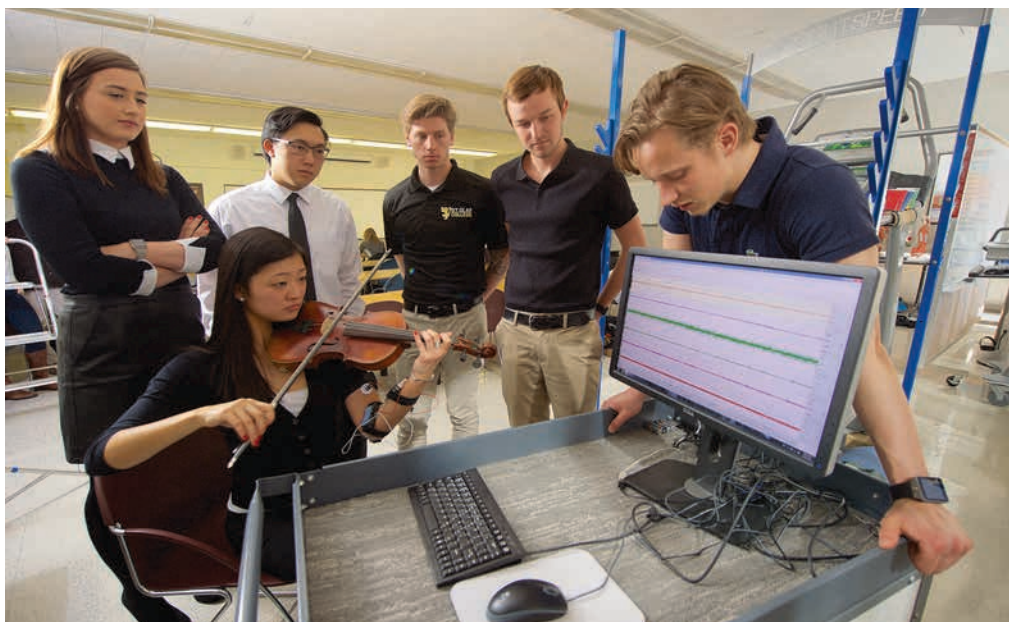
“Essentially, an FMS breaks down a body from head-to-toe to see what parts work well and what parts don't work well,” says Holbein, noting that FMS is typically taught to physical and occupational therapists at the residency level but rarely taught to students at the undergraduate level.

To help her students learn FMS and modify it to fit the specialized needs of violinists, Holbein turned to Dahl and her colleague Dave Wieber, a physical therapist who partners with Dahl in the treatment of musicians and non-varsity athletes at St. Olaf. Wieber helped Holbein's students adapt the Titleist Performance Institute's functional movement screening developed for golfers so that it could be applied to violinists. He also taught the students how to demonstrate and assess the movements they'd be asking the violinists to perform.

“FMS assessment works sort of like a flow chart,” Wieber says. “If you pass a movement — say, touch your toes — you go on to perform the next movement. If you fail, additional movement tests are done to see where the problem lies before moving on.”

The 14 violinists participating in the study were divided into two groups, with seven forming an experimental group and seven forming a control group. After the initial evaluations of the 14 participants, which exposed common upper body problems such

The functional movement EMG tests conducted by (L-R) Abby Carpenter, Andrew Thao, Kyle Leemon, Eric Bakken, Emil Hiiri, and Nina Lautz (on violin) looks at muscle tension at rest.



as with spinal and shoulder rotation, the seven violinists in the experimental group met with Lautz and her fellow students three times a week for six weeks before rehearsals to warm up their bodies. They worked through simple stretches such as arm circles, bear hugs with a head roll, and pushing their palms flat against a wall. Those in the control group did no warm-up exercises.

At the end of the six weeks, all 14 repeated the surveys, the scans, and the FMS assessment. The experimental group's average FMS score improved from 81 to 87 percent. Their EMG scans decreased from an average of 145 microvolts (the amount of electrical activity or firing within a muscle at rest) to an average of 136 microvolts. A normal scan is about 115.6 microvolts, indicating that the violinists had higher resting muscle tension than the average person might have.

"It was a small study in a short time frame, so in order to get statistical significance, we'd need a much larger group of subjects," Lautz says. "Even still, we were pleased with the improvement we saw and with the fact that we didn't make anyone's pain worse."

Like the other student researchers, Kyle Leemon, an exercise science major from Lander, Wyoming, who has played soccer for many years, has a newfound appreciation for the athleticism involved in playing a string instrument.

"This study takes artists in the performance arts sector and treats them as athletes, which is really cool," Leemon says. "It gives them the tools to properly warm their muscles."

The work Holbein's group did with the violinists has almost put Wieber and Dahl out of the business of treating string players, Wieber says. "Our patients have dropped off by 70 to 80 percent," he says. "We were seeing a lot of students with wrist, hand, elbow, shoulder, and neck strain, and now we hardly see any string instrument students."

For Sims, the St. Olaf Orchestra violin player, the warm-up exercises changed the way she treats her body and have reduced her pain while playing. Her post-test EMG showed improved results, with her left hip tension now in normal range and the tension in her neck and upper back greatly reduced.

"The study helped me become aware of my body and to learn to not push through the tension or pain," says Sims, who continues to use the warm-up stretches in her daily practice routine. "Now, whenever I notice my wrist starting to cramp up, I stop and stretch it out and do some deep breathing before I'm ready to jump back in. It has helped me gain control over my body while I'm playing and helped my muscles last longer throughout rehearsals and performances."

She hopes more violinists are exposed to the benefits of warming-up. "There should be more focus on ways that violinists can maintain well-being in their bodies and prevent injuries, from a young age."

Lautz agrees. She thinks that the research study has the potential to influence the development of young musicians.

"It is heartbreaking to hear my musician friends say they aren't able to play certain repertoire or perform solo recitals due to their chronic pain," Lautz says. "Wouldn't it be amazing if through education and proper training, injuries in musicians could be prevented altogether?"

"For our students to have training in functional movement screening — a tool often used in physical or occupational therapy — and to have used it in a research setting at the undergraduate level is extraordinary."

— CINDY BOOK

DANCE MOVES

While the exercise science students were working with the violinists last fall, they were also assessing functional movement in 10 students in Artist in Residence Anthony Roberts's *Modern Dance II* class.

Those 10 students were assessed only with the functional movement screen, both at the start and end of the study, and not with EMG scans or surveys. The student research team observed and scored the dancers while they performed specific movements — again, a set created by Wieber and the students specifically for dancers. The FMS tested such things as hip rotation, rotator cuff strength, and isolation of the neck musculature. The dancers earned higher FMS scores (an average of 97 percent) than the violinists, which wasn't surprising to the research team.

"In general, dancers are hypermobile and very flexible because of their art," Lautz says.

Roberts led all 10 dancers (there was no control group) in a 10-minute full-body warm-up routine twice a week before the start of his class. The routine was based on one developed at the University of Louisiana, which was customized for the St. Olaf dancers by the exercise science students and demonstrated on tape by Lautz and Leemon.

Even though the dancers' initial FMS scores were high, their scores still improved at the post-test assessment after the six weeks of participating in the study's warm-up techniques.

"It was encouraging to see positive results, with scores of 98 or 99 percent improving to 100 percent," Leemon says. "Even those who scored 100 were able to maintain that score."

Study participant Julianne Eckert '20, a dance and women and gender studies major from Flagstaff, Arizona, estimates that she dances for more than 10 hours a week, either in class or in rehearsal for Companydance, St. Olaf's modern dance company. Sitting on the floor, with her legs extended in front of her, Eckert has the uncanny ability to touch her toes to the floor when pointing them.

"I've always been told that my point is really nice for lines," she says. "But during the FMS, I failed the 'point your toes' movement, because I was told it wasn't normal to touch my toes to the floor. What I thought was good from a dancing perspective isn't necessarily good from a healthy body perspective."

Post testing with dancers includes a functional movement screen by Kyle Leemon and the other research students. This test looks for injuries within the infraspinatus muscle.



Eckert says the warm-ups the dancers did as part of the study were different from a typical dance warm-up, focusing more on strength movements such as planks, lunges, and hamstring stretches, instead of cardio movements like running or leaping or genre-specific techniques like pliés or tendus.

“I found it interesting that my body was warm and ready to dance without doing much cardio,” she says, noting that she felt an overall “strengthening” of her body.

Roberts has long been interested in the intersection of dance and science. As early as 2014, he was investigating ways the Dance Department could collaborate with the Exercise Science Department, and so when this study was proposed, he was eager to have his dance students participate. He says that it’s not yet common for dance students to have a fundamental grasp on how to take care of their bodies, which includes warming up properly. Roberts also recognizes the importance of having dancers study anatomy and kinesiology.

“It’s crucial that they embrace dance science and learn the anatomically safe and sound structure and function of the body,” he says.

Holbein and her students have continued assessing dancers during spring semester in order to collect a wider-ranging data set. They’re working with 30 students — evenly divided into control and experimental groups — in three dance courses. As with the studies last fall, all the dancers will undergo a pre- and post-test FMS. The experimental group of dancers will complete the twice-weekly, six-week warm-up routine to test if it impacts their functional movement.

“My goal is for our dancers to learn the warm-up and then encourage them to do it consistently before every rehearsal and to become more mindful of treating their bodies well,” says Roberts, who has completed the warm-ups alongside his students. He has noticed a “weight drop,” or improved body alignment that allows him to feel more of his muscles engaging as he dances.

“In some ways, it’s like after you’ve had a good yoga class and you feel a different presence in the world as an embodied being,” he says.


TRAINING LESSONS

Exercise science is a relatively new major at St. Olaf, having been first offered in 2002 after the department — previously physical education, then sports science — was revamped. Most students interested in becoming physical or occupational therapists choose to major in either exercise science, which graduates about 25 students each year, or biology or psychology.

“For our students to have training in functional movement screening — a tool often used in physical or occupational therapy — and to have used it in a research setting at the undergraduate level is extraordinary,” says Cindy Book, chair and associate professor of exercise science. “It’s also exciting to extend our department’s reach beyond Skoglund, as we’re often associated with only working in the sports realm. Bringing together the worlds of music, dance, and exercise science has been fabulous.”

Book noted that assessing functional movement in violinists and dancers isn’t the only research being conducted in the Exercise Science Department. She and Holbein are among the 2017–18 recipients of a Magnus the Good Collaborative Fellowship, which is supported by an endowed fund established in 2003 by friends of St. Olaf’s former





“My goal is for our dancers to learn the warm-up and then encourage them to do it consistently before every rehearsal and to become more mindful of treating their bodies well.”

— ANTHONY ROBERTS

“I’ve been pleased with how driven these students are. They’ve been involved in every step of the research, and they understand the importance of bringing awareness about injury prevention to performing artists around the world.”

— JENNIFER HOLBEIN

Paracollege (the forerunner of the current Center for Integrative Studies). The fund supports projects that provide opportunities for collaborative work between students and faculty members.

Together with students Jordan Lutz '18 and Randall Rude '18, Book and Holbein are conducting research to develop strategies that may help people with Parkinson's disease multitask while walking. Their study is using electroencephalogram (EEG) and EMG machines and video analysis to examine walking gait in human subjects at various levels of weight load while performing a cognitive task. Essentially, the study's subjects mimic the gait of a Parkinson's patient on a treadmill while attempting to complete a small task. At the same time, the student researchers measure their brain waves and muscle activity.

“Research shows that Parkinson's patients cannot multitask while walking because they're fixated on their gait,” Book says, “whereas you and I just walk, and if we see a rug, step, or dog, we just walk around it without having to think about it.”

So far, the group has found that if a Parkinson's patient is harnessed while walking, he or she feels safe. When a task is introduced, such as a math problem or coin sorting, the person is able to multitask because he or she isn't focusing as much on walking. Additionally, the harness's ability to “un-weight” the patient — remove 10, 20, or 30 pounds of body weight — is also proving beneficial.

Other research projects in the Exercise Science Department are student led. For example, Carpenter, one of the students working on the violinist/dancer study, is completing an independent research project as part of her senior seminar, a requirement for students in the department who want to earn distinction in the major. For her project, Carpenter is examining the effects of caffeine on endurance athletes.

Her participants — St. Olaf varsity athletes with an endurance background — chew a piece of caffeinated gum for about 20 minutes, allowing the caffeine to enter their bloodstream. She then puts them through a running endurance test, recording their time to failure (exhaustion) and testing the level of caffeine left in their system.

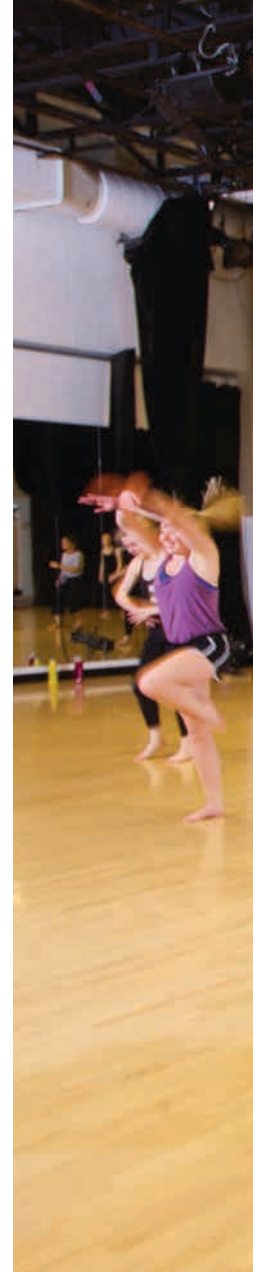
“With each caffeine dosage level, I compare it to the athlete's baseline to see if their time to failure increased or not,” says Carpenter, who plans to work in cardiac rehabilitation after graduation.

Leemon, another student conducting the violinist/dancer study, plans to earn a master's degree in exercise physiology. He has completed a literature review of the effects of altitude training on the maximal oxygen uptake in elite endurance cyclists. “I looked at whether a body increases the amount of oxygen it can use during a race at higher elevations,” he says.

Lutz, the lead student for the violinist/dancer study, is using the violin portion as her distinction project, which requires her to write a detailed account of the research, from literature review and methods to results and analysis. She has been accepted into the doctorate of physical therapy program at Mayo Clinic.

“I've been pleased with how driven these students are,” Holbein says. “They've been involved in every step of the research, and they understand the importance of bringing awareness about injury prevention to performing artists around the world.”

In late June, Holbein and the student researchers will present their data in a poster session at the international conference of the Performing Arts Medicine Association in Orange, California.





“The much broader question the performing arts world needs to address is whether these exercises and stretches to warm your body should be taught to children so that they become second nature, like warming up their instrument is,” Holbein says.

Holbein already has her eye on continuing the project in the fall of 2018. She and her students next fall, including junior Emil Hiiri, who joined the project in February to learn from the graduating seniors, will continue assessing functional movement in groups of violinists and dancers. Rather than assigning the same warm-up routine to everyone, Holbein hopes to implement individualized injury prevention strategies – in other words, create targeted therapies for an imbalance indicated in each participant’s FMS score. Eventually, Holbein would like to expand the music portion of the study to include players of all instruments.

“Wouldn’t it be fabulous if we could screen an entire orchestra and create individual therapies for each player?” Holbein asks. “I’m not kidding when I say this could be a 10-year project.” 🐾

MARLA HILL HOLT '88 is a regular contributor to *St. Olaf Magazine*.

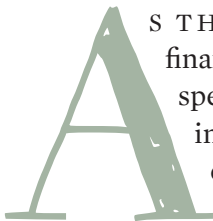


E-M

BEING HUMAN

THE STUDY OF LITERATURE, RELIGION, PHILOSOPHY, CLASSICS, HISTORY, AND LANGUAGES ENABLES STUDENTS NOT ONLY TO ENGAGE IN CRITICAL THINKING BUT TO UNDERSTAND THE UNIQUE EXPERIENCE OF THE HUMAN RACE.

By Erin Peterson • Illustrations by Eric Hanson '77



AS THE FOUNDER OF GW Randall & Associates, a successful financial planning firm in Santa Rosa, California, Greg Randall '96 spends much of his time in the fiscal weeds. He performs investment analyses, financial research, and future value calculations — all essential components of the full-scale financial plans he creates for individuals and families.

But what makes him successful isn't just his facility with financial algorithms and investment formulas, though that's essential: it's the real, human connection he makes with his clients as they work through their entire financial picture. "All of my work with clients starts with questions," he says. "What are your most deeply held values? What's meaningful and significant to your life? What is your goal for your money?"

That connection is where Randall's degree in the classics has proved to be indispensable. The readings of Plato and Seneca, for example, taught him to think about ethics, values, and what matters most in life. He uses those insights to help his clients uncover their own foundational beliefs and link them to their finances.

Close study of the humanities provides people with the critical thinking tools needed to draw sharper conclusions about the ideas, stories, and persuasion we encounter every day.

In fact, Randall believes learning from history's most revered thinkers is so critical that he recommends it to all the young planners he meets. "Financial planners who are early in their career will ask me about what books they should read to know financial planning," he says. "I say — only half in jest — 'Go read Shakespeare.' Our business is all about what motivates people: their dreams, their fears, and their deeply held beliefs. And that's what Shakespeare's [works] are all about."

Randall is far from alone in finding lasting value in the humanities. Nearly two-thirds of Fortune 500 CEOs have degrees in the humanities, and in the past few years, Google has hired thousands of employees with humanities backgrounds.

It's more than just our working lives where a background in the humanities has an impact. St. Olaf President David R. Anderson '74 believes that a robust exposure to the humanities provides tools that help us think about life's most important questions. "The humanities acquaint you with the best that has been thought and said," he says. "[The study of these disciplines] hones your ability to express yourself, and enriches your understanding of who you are and of the world in which you live."

The history of the humanities can be traced back to ancient Greece, and its lasting influence is a testament to its value. Readings in classics, literature, philosophy, and religion, help us frame some of the most tangled and profound questions we face in the 21st century — questions about the meaning of life, the importance of morality, and who we are as humans. The humanities can also help us think through the questions that hover just above every story in the news and every interaction we have with one another: How do we determine what's true and what's false? Whom can we trust? How do we move forward to make a better world?

At a time when technology is taking us deep into cyberspace and scientists are burrowing into our genes to uncover the puzzles of disease and life itself, the study of the humanities is anything but irrelevant. It is essential, helping us put all of our ambitions into context and allowing us to interrogate the fundamental questions about what it really means to be human.

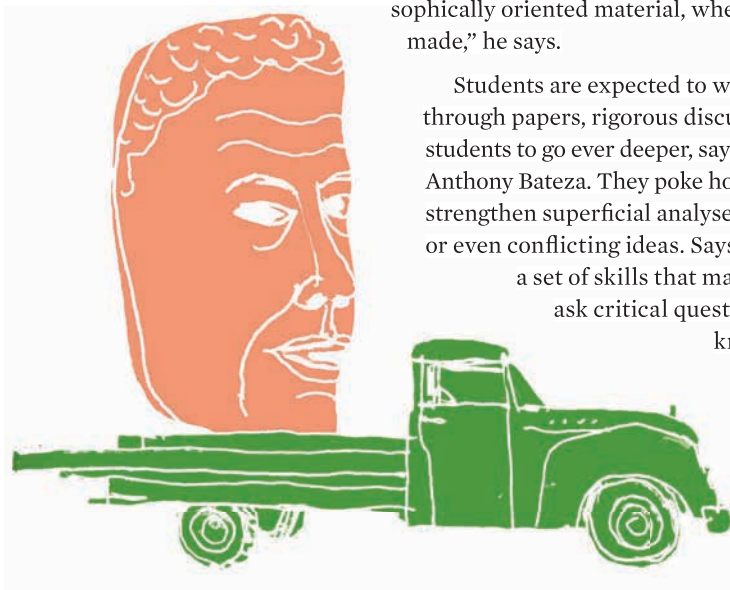
WHAT DOES IT MEAN TO STUDY THE HUMANITIES ANYWAY?

AT ST. OLAF, THE HUMANITIES are a set of disciplines — religion, history, classics, language, and philosophy. But for many at the college, the humanities as a whole are also synonymous with a process of engaging with challenging ideas and questions in a deep and systematic way.

That engagement looks different depending on the topic, says Professor of Religion Charles Wilson. "It might be the literary analysis of a poem, where we ask students to get sensitized to the minutia of expression; or it might be a close reading of a philosophically oriented material, where we ask students to attend to the claims being made," he says.

Students are expected to wrestle with that material in a meaningful way through papers, rigorous discussion, and presentations. In turn, professors push students to go ever deeper, says Assistant Professor of Religion and Luther Scholar Anthony Bateza. They poke holes in weak arguments. They demand that students strengthen superficial analyses. They require them to remain open to ambiguous or even conflicting ideas. Says Bateza, "The humanities help students acquire a set of skills that mandate that they slow down, read carefully, and ask critical questions, [such as] 'What does the author think that I know and want me to believe? What are the pre-assumptions and assumptions, and how are the claims being supported?'"

The brain-bending work doesn't just help students appreciate a given ancient text or untangle a knotty argument. It's a skill they



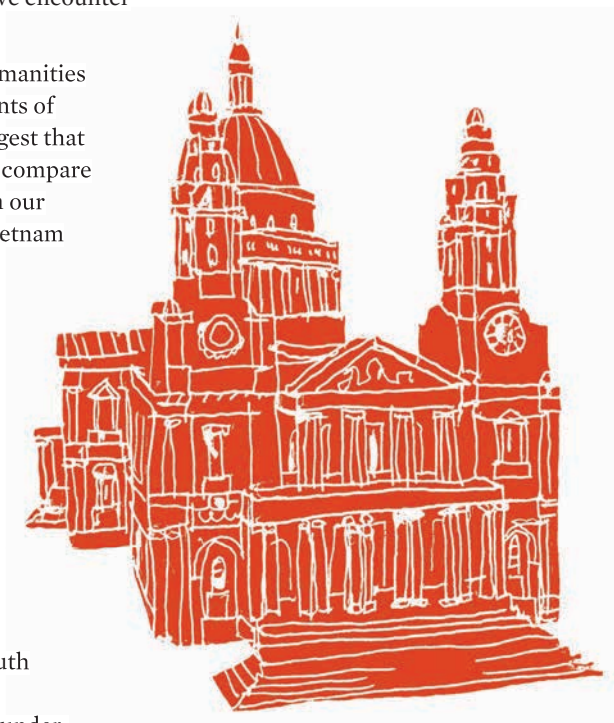
can apply to their daily lives. Close study of the humanities provides people with the critical thinking tools needed to make considered evaluations of and draw sharper conclusions about the ideas, stories, and persuasion we encounter every day.

Engaging in the academic disciplines that make up the humanities can help students draw meaningful parallels between the events of today and those in the past. It's one thing, for example, to suggest that Americans are politically divided. But students of history can compare today's partisanship to other eras of sharp political division in our country's past, from the time of the Civil War to that of the Vietnam War. This context, and the lessons that history can teach us, may help us see a path through such conflict in ways that living in the thick of partisanship makes nearly impossible.

Similarly, the study of languages involves more than just the spoken and written word. It demands that students immerse themselves in the international cultures, identities, and histories linked to these languages. These lessons not only open a window to the larger world but also enable students to understand themselves and their culture in a global context. What does it mean when a country doesn't value the bootstrapping individualism common to America but instead values the strength of the collective effort? Why does it matter that America reveres youth and energy while other cultures appreciate age and wisdom? Exploring the nuances of these differences can help students understand how to live and work with people who are different from them — and appreciate why others might have very different beliefs and values than they do. Such lessons are not simply about tolerance but about genuine curiosity, acceptance, and empathy.

Associate Professor of Political Science Doug Casson, who is director of the five-course Great Conversation program that focuses on the great works of Western civilization, says students in the program are constantly encouraged to think more broadly about the challenges and aspirations of humans throughout history. They don't just read about heroes and villains; they have a chance to step into their shoes, if only for a moment. "By placing ourselves in the mind of Gilgamesh struggling against death, St. Augustine yearning for a love that lasts, or Milton's Satan thirsting for power and recognition, we can see beyond ourselves," he says. "We can learn to imagine lives wildly different from our own, and to consider the heartaches and hopes of such lives."

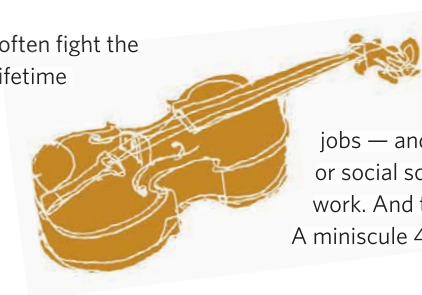
By the same token, students are often surprised to discover that age-old texts are filled with characters who seem surprisingly relatable, and who can speak to us in ways that feel remarkably current, says English Professor Karen Cherewatuk. Chaucer had a sense of humor. Marcus Aurelius might be the world's first self-help author. And the #MeToo movement, while admittedly the first major women's movement with a hashtag,



Happy and Employed: Beyond the Stereotype

Those earning humanities degrees must often fight the assumption that they're destined for a lifetime of working as an unhappy and under-employed barista.

The good news? The facts don't bear out the stereotype. In a study released by the American Academy of Arts and Sciences in



February, a full 87 percent of college graduates who earned a degree in the humanities reported that they were satisfied with their jobs — and they were more likely than those with business or social science degrees to be "deeply interested" in their work. And the unemployment rate for humanities grads? A miniscule 4.3 percent.



Read It Again for the First Time

The beauty of the humanities often lies in the depth and beauty of works that have stood the test of time. Works that we read at 18 or 19 often hit us differently when we're 30, 50, or 70. Here, faculty share the books and speeches and texts that are worth rereading at every age.

"On the Freedom of a Christian," Martin Luther
Martin Luther is trying to wrestle with the idea of what it means to be completely free and accepted before God, and yet also completely bound in this life to service for others. What does it look like to understand oneself as someone whose salvation is assured in God, and also have obligations and commitments to neighbors and friends?
— Religion Professor Anthony Bateza

Confessions, St. Augustine
People who have been out of school for some time, and who are in some phase of their pilgrimage toward a full and salutary life, often find that this autobiographical book helps with that pilgrimage. — Religion Professor Charles Wilson

Second Inaugural Address, Abraham Lincoln
Instead of having a triumphant sense of the North going to defeat the South, it holds a deep and tragic sense of war, and of everyone's — including Lincoln's — role in it. It isn't just a judgement of the South and its slavery but also of the North, and its duplicity. It's both deeply religious and political.
— Anthony Bateza

All God's Children, Fox Butterfield
This is great for those interested in engaging the legacy of slavery and its impact on the trajectory of a family. It explores their intergenerational experiences navigating education, social services, and criminal justice systems. It explores the role of violence by slaveholders and their longer-term impact on the functioning and autonomy of families. — Social Work and Family Studies Professor Lisa L. Moore

"Letter from Birmingham Jail," Martin Luther King
It's a beautiful, poignant, powerful text. For example, there are phrases in which King expresses a fear over the "light moderate," and the sense that one of the greatest challenges to justice isn't folks on the extreme but the folks in the middle who were complacent. Those warnings, and that kind of powerful rhetoric, needs to be reread. — Anthony Bateza

is a topic that women have been writing about for hundreds of years. "People often think that it's only at this moment in time that certain issues matter. But no," says Cherewatuk. "So many things have been issues for hundreds of years."

WHY STEM AND BUSINESS NEED THE HUMANITIES

THERE'S NO QUESTION THAT science, technology, engineering, and math-linked fields are highly valued these days. One recent study by the Harris Poll, for example, found that the top four careers parents say they'd like their children to pursue are in engineering, medicine, the sciences, and nursing. Another study by firms Nominet and Parent Zone found that a full 77 percent of 12-year-olds are interested in tech careers.

But doctors, technologists, and engineers themselves often realize that what makes them stand out in the field are not their technical skills but their human ones — skills developed and enhanced through the humanities.

At St. Olaf, the humanities as a whole are also synonymous with a process of engaging with challenging ideas and questions in a deep and systematic way.

According to the medical resource Medscape, studies find that physicians who are great communicators have patients who are more adherent to therapies and who are more satisfied with care. Similarly, the *Washington Post* recently reported that when tech behemoth Google crunched the numbers on a wide-ranging study of its top-performing employees, it found that skills linked to the humanities — good communication, empathy, having insights into others, and making connections across complex topics — were the most important traits linked to success at the company. As a result, Google has doubled down on its commitment to hiring humanities majors.

St. Olaf faculty are not surprised.

Biology Professor Anne Walter has long seen the value in cross-pollination between the ideas of science and the humanities. Scientists who can use their humanities education to address problems of the human condition in compelling ways, for example, often capture the world's attention. Jared Diamond's *Collapse*, about climate change and overpopulation, Oliver Sacks's prolific writing about the human brain, and Siddhartha Mukherjee's *The Emperor of All Maladies*, a meditation on cancer, were bestselling books not just because of their gripping science writing but also because they explored our deepest fears and curiosities about the world and the human condition.

In the same way, says Walter, literature can help us ask probing questions about the ethics and potential of scientific endeavors. "*The Handmaid's Tale*, 1984, and Ursula Le Guin novels — these are [stories] that help us address the 'should we?' of science, and help us forecast consequences." This combination of scientific knowledge and imaginative thinking goes beyond the simple findings and facts of a discipline to convey the deeper significance — and possible pitfalls — of scientific advances.

Indeed, the scientific process itself is not specifically designed to judge whether a particular innovation will lead to a better world, says Casson. And that's where the humanities can help. "If the STEM fields offer insight into how the natural world works and how it can be manipulated in order to achieve particular goals — health, safety, efficiency, profit — we are still left with the complicated challenge of determining which goals are worth pursuing," Casson says. "The humanities help to provide the type of perspective, empathy, humility, and judgment that can contribute to the great task of deciding how we should use our technical powers in ways most conducive to human flourishing."

Such disciplined thought is already happening at some of the very highest levels in some unexpected places. Randall, for example, says he's been surprised and delighted to see that the top executives at influential money management corporations have been speaking the language of the humanities. Earlier this year, for example, the CEO of the \$6.3 trillion investment firm Blackrock wrote that companies must "show how [they] make a positive contribution to society," rather than simply focus on profits. That purpose-as-much-as-profits message sent shockwaves through the investment community and led the *New York Times* to call it a "watershed moment on Wall Street" that "raises all sorts of questions about the very nature of capitalism."

To Randall, it felt like a clear connection to the lessons taught in the humanities. "[The Blackrock CEO] is saying that it's essential to think on an ethical level about your actions, and that's the core of a classical education, studying the ethics from Socrates to Plato to Seneca," says Randall. "It feels groundbreaking."

AN INVESTMENT FOR LIFE

NATALIE WUSSLER '19 KNOWS that her social work classes will help her master concrete skills that will benefit her in her future career. But her humanities classes? She says those offer a different kind of value — and may stay with her even longer.

Recently, for example, she took a religion course called *Blessed are the Happy?* In it, she grappled with ideas of happiness set forth by Aristotle, St. Augustine, and the Bible. She wrote her final paper on free will and determinism, and she dug into ideas expressed by Martin Luther and John Calvin about how much choice we have in our lives.

Ultimately, those arguments led her to change her mind on an issue she'd once felt certain she'd understood: free will. "I was always someone who believed in free will. But after doing all the research, I can allow myself a little bit of room to see how determinism is something that's valid too," she says.

She loved the chance to think hard about big and ultimately unanswerable questions, and says it's a skill she'll carry with her for the rest of her life.

Indeed, says Assistant Classics Professor Christopher Brunelle, the ideas from humanities-linked disciplines that students first learn to grapple with at St. Olaf often prove to be an investment with emotional dividends that pay off over a lifetime. "We often ask students to do things that will stretch them, things that they won't necessarily fully appreciate their first time through," he says, adding that when these students are 40 or 60 and revisit these works, they'll find new things to be true about them.

This, in the end, is the enduring value of the humanities. It's the reason that the best works stand the test of time. As we speed through life — with increasing frenzy and unlimited information — the enduring questions and ideas of the humanities help us hone in on the things that matter most. They help us make meaning from the chaos and find connection in even our loneliest and most difficult times. They help us understand what it is to be human. 🦁

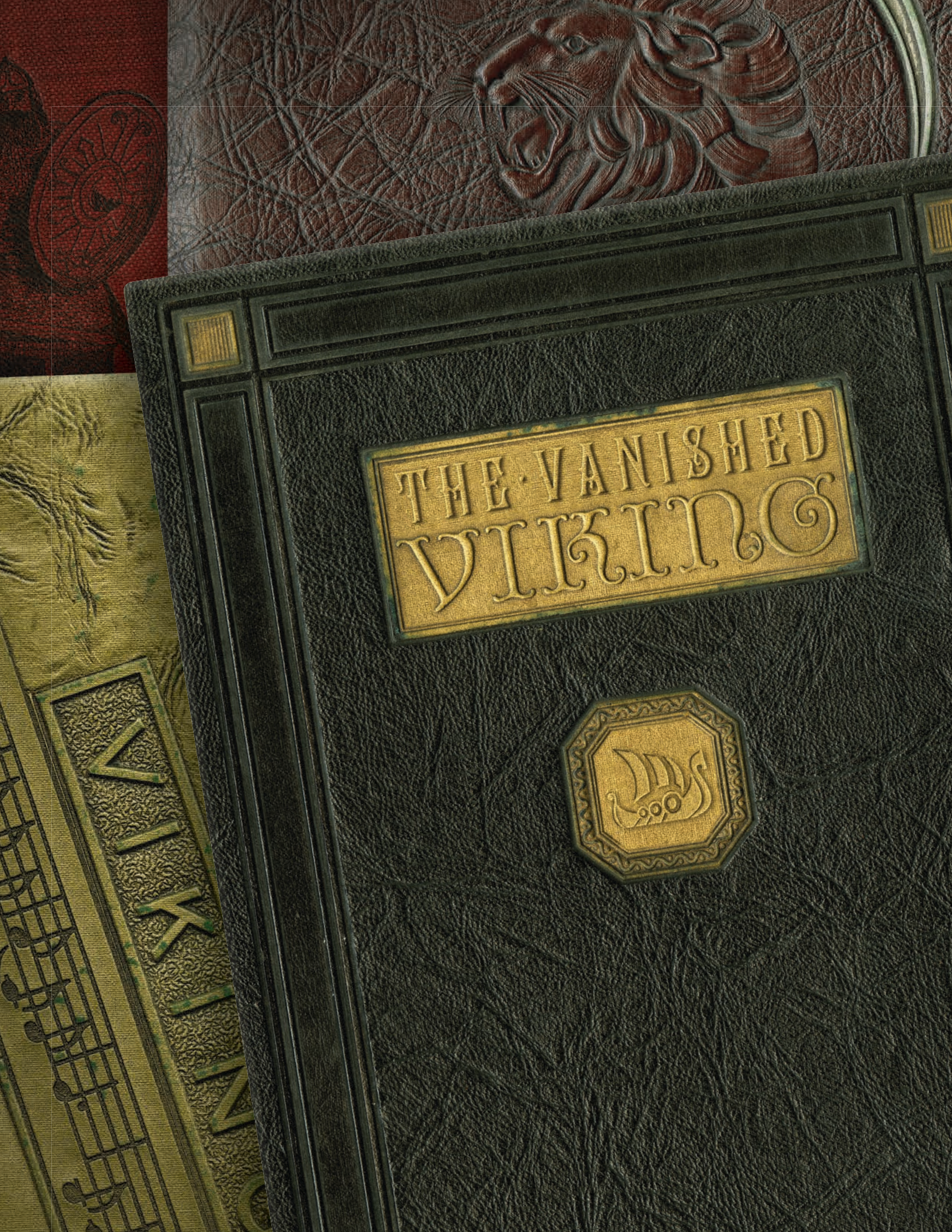
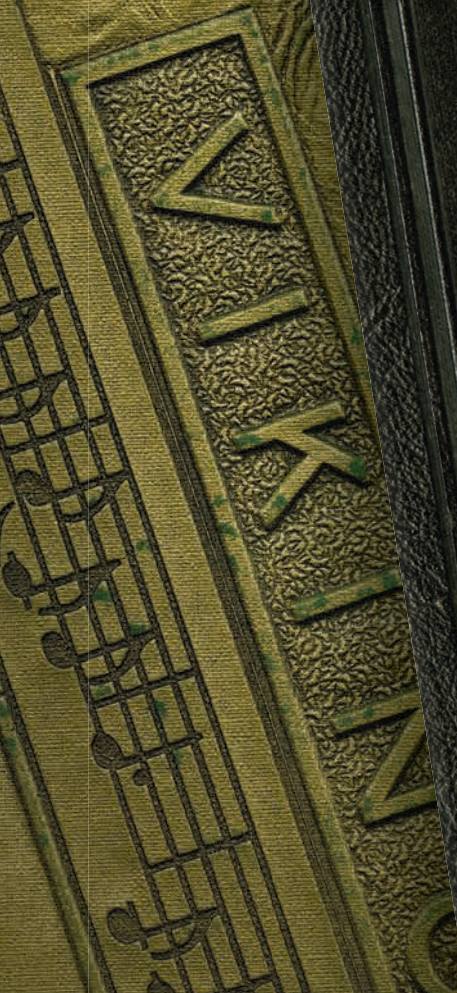
ERIN PETERSON is a Minneapolis freelance writer and a regular contributor to *St. Olaf Magazine*.

"The humanities acquaint you with the best that has been thought and said, honing your ability to express yourself. They enrich your understanding of who you are and of the world in which you live."

— President David R. Anderson '74



THE VANISHED
VIKING



FOR MORE THAN A CENTURY, THE COLLEGE ANNUAL CHRONICLED THE PEOPLE, EVENTS, AND TRENDS THAT SHAPED ST. OLAF EACH YEAR. IT WAS A PIECE OF ART, A PLATFORM FOR COMMENTARY, AND A REPOSITORY FOR FORMAL AND INFORMAL PHOTOS. DID THE DIGITAL AGE LEAD TO ITS DEMISE?

BY JOEL HOEKSTRA '92



IN THE SPRING OF 2015, college archivist Jeff Sauve received an email from a member of the Class of 2010 Reunion Committee. The committee was seeking pictures of their campus experience to display during its upcoming five-year anniversary celebration and assumed they could find a trove of such images in the archives. But after a quick search, Sauve responded with an apologetic message informing the alumni that the collection contained only a few pictures related to their class year.

For more than a century, the *Viking*, the college annual, had been the central repository for each year's memories. The publication chronicled life on the Hill, documenting the growth of St. Olaf's faculty, student body, sports teams, and campus activities. It was a record of formal dances, wrestling championships, political protests, time-honored traditions, and foolish pranks. It announced the arrival of new administrators, celebrated the construction of new buildings, and mourned the death of Ytterboe the dog. Its cover — adorned with the Ole lion, a picture of Old Main, and a cartoon Norseman toting sword and shield — put a spotlight on the college's heritage. It was a memory book, a time capsule. Each issue told the tale of a single trip around the sun.

And then, in 2008, the *Viking* abruptly ceased publication.



20. A. M. Sattre, 25. F. O. Holland, 27. J. P. Hertzgaard, 28. M. Hegland, 29. A. O. Ulvestad,
 18. E. C. Rild, 19. J. G. Nerby, 30. L. O. Larsen, 31. A. B. Hindseth, 32. D. Stone,
 21. Georgina Dison, 22. 23. 24. 26. 28. 33. F. Dronning.



The editors of the very first *Viking* yearbook (pictured above, right) showcased both the whimsical and serious sides of St. Olaf College.

THE FIRST COLLEGE ANNUALS appeared in America around the time of the Civil War. Filled with college hymns, lists of fraternity and club members, and the occasional line drawing, these 19th-century yearbooks typically extolled the unique experience of each school and were subscribed to by alumni who wished to stay abreast of campus life. Usually funded by the junior class as a gift to seniors, they were haphazard affairs — often skipping several years for lack of financing.

St. Olaf's first yearbook was published in 1903 by the Class of 1904. Roughly nine inches wide by eight inches tall and bound in maroon fabric, the 200-plus-page volume featured a surprising number of black-and-white photographs, as well as a full-color advertisement from a printing company. Its purpose was succinctly summarized in verse:

*With pleasure here you may behold / Our Alma Mater's present fold
 And learn the whims and funny ways / That each has shown in college days.*

In addition to enrolled students, the names of all St. Olaf alumni — going back to 1890, the first-ever St. Olaf graduating class — were included. Their numbers encompassed multiple teachers, several lawyers, dozens of clergymen, some physicians, and a single “dealer in mineral water” from western Wisconsin. Although they were mostly men, four women held degrees from the college.

The earliest yearbooks were thoughtful, richly detailed, and filled with information that would be meaningful to graduating seniors. *Viking* staff included photographs of iconic campus sites (the St. Olaf Elm was a favorite), beautiful illustrations, an abundance of literary work that included poetry and essays about friends and college life experiences (e.g., “The Quarantine Episode”). Stories written by *Viking* staff historian Ole E. Rølvaag, Class of 1905 — whose later novels of Norwegian immigrant life became legendary — were published in the 1904 *Viking*. The early yearbooks also included class histories and group pictures, opinion pieces, class mottos and songs, and many light-hearted observations about fellow Oles, including nicknames, majors, political leanings, probable vocations, and even “Miseriae Causa.”

THE BOARD

And now the VIKING Board appears,
Whose work you've been perusing;
And though you've never seen our tears,
Yet have you read our musings.

With prosy and poetic style,
We raked our weary brain-cells;
And though we didn't produce a pile,
Each piece a tale of woe tells.

Both half-tones and zinc-etchings true
We mingled with pure matter;
And if you say: "They're all too few,"
You do our work but flatter

In pain and pleasure we did creep,
Through many dreary hours;
And though the sunshine we did seek,
'Twas marred by gentle showers.

The time did come to say "Adieu,"
To the work and all its pleasures,
And as we say "Adieu" to you,
We hope you've liked our treasures.

ST. OLAF COLLEGE

Northfield, Minn.

The College of the United Norwegian Lutheran Church
of America.

Is the largest and most complete Norwegian-American
educational institution in this country.

Established as a School in 1874, as a College in 1880

In the Academy three courses of study are offered, one classical, one scientific, and one English. For completing these four years of attendance is required. The College has a Classical and a Scientific course, both modeled after the courses of the best American colleges. Four years of work is needed for completing either of these courses.

The school also has a music department.
Students of either sex are admitted.

18 Teachers

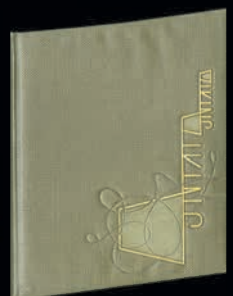
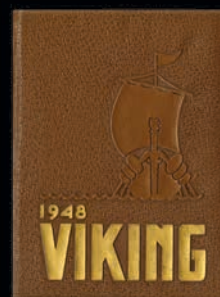
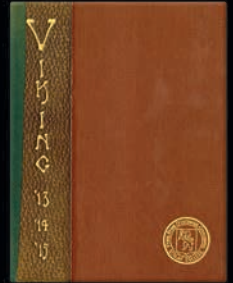
Tuition in the College only \$15.00 a year. Board and room rent cheap.
New Dormitory with all modern conveniences for boys, steam heat, electric light, bath rooms, gymnasium.

NEW ELEGANT LIBRARY

Beautiful location on Manitou Heights overlooking the City of Northfield.
School grounds covering seventy-seven acres, mostly wooded land.
School opens second Tuesday of September each year.

For catalogue and particulars address the President,

J. N. KILDAHL, Northfield, Minn.



Perhaps not surprisingly, the *Viking* also served as a viewbook — a marketing vehicle for the college with information aimed at prospective students. It listed the cost of tuition (\$15 per year in 1904) and touted the college's range of classes, from commercial law to Hebrew. The résumés of the college's 18 faculty members, which included four women, were detailed at length, and the editors included images of St. Olaf's various academic societies. The college's extracurricular clubs, it seems, were limited to band, science, and oratory.

Advertising revenue helped to offset the considerable cost of the project. Among those who purchased ad space in the pages of the first annual were dentists, tailors, jewelers, the Northfield National Bank, Augsburg Publishing House, and the Chicago, Milwaukee & St. Paul Railway.

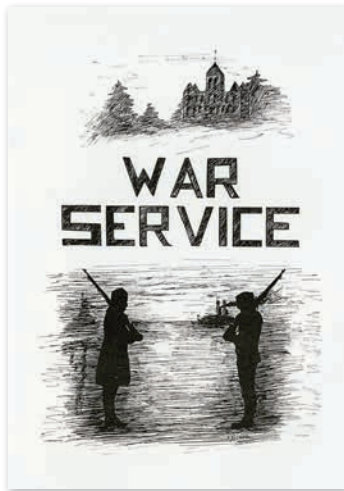
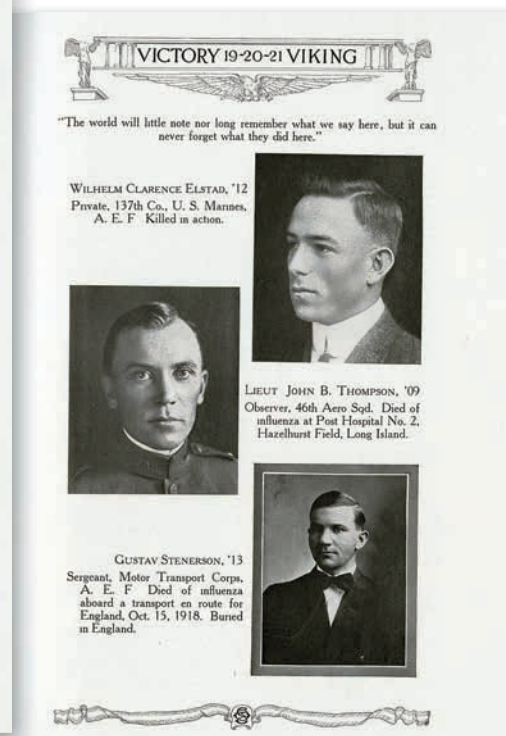
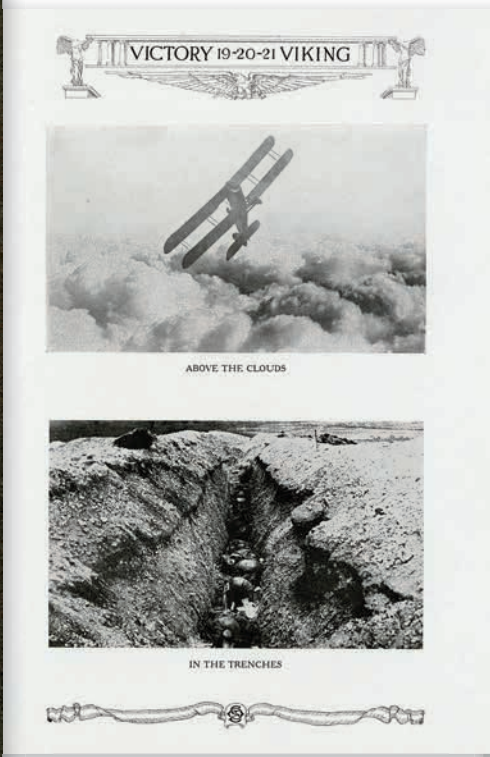
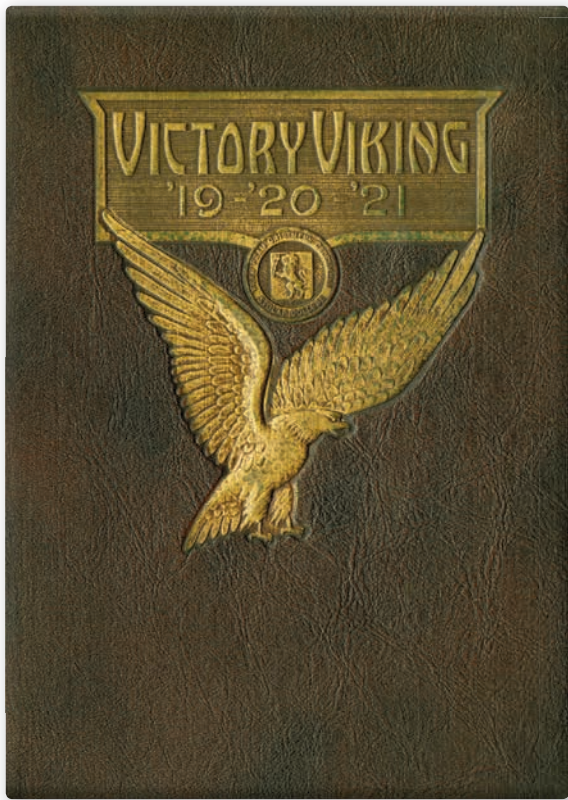
The 12-person staff (11 men and one woman) put long hours into the endeavor, but the result was worth the sweat, according to Editor in Chief Martin Hegland, Class of 1904: "Our annual is at last a reality!" he wrote in his introduction to the first *Viking*. "Its preparation has been both pleasant and profitable but it has also caused considerable care and more or less anxiety at times. Still, anxiety and care are short lived among college students, and now only the pleasant features of the work remain in our memory."



PUBLICATION OF THE *VIKING* was sporadic until 1929, when annual issues became the norm. Financing was part of the problem — advertising alone was not enough to cover the cost of photography, paper, printing, and leather covers. The student staff campaigned hard to persuade their peers that buying a yearbook was a solid investment. In the spring of 1921, for example, students were encouraged to make a pledge and wear a tag emblazoned with a Viking ship — "The Sign of a Loyal St. Olafite." In a newsprint flier titled the "Viking Messenger," the staff listed 14 reasons why purchasing the annual was worth the money. Arguably the cleverest one was number six: "It will be of countless value to you in future years when, in a serious disagreement with your wife (or husband!), you can turn to this book and point out the good looking men (or girls) whom you turned down."

To their credit, the *Viking's* editors tried to make the yearbook as good-looking as the Olafite population itself. The covers were often embossed or gilded. As photography improved, so did the number of candid photos incorporated in the volume. Special

The *Viking* covers were a reflection of their times, from the elaborate gilding and embossing in early years to the parallelogram shape and stylish typography of the 1950 yearbook.



The 1919-21 *Victory Viking* acknowledged and honored the St. Olaf men and women who served both at home and abroad during World War I, including alumni who died while in the armed forces.

drawings and block prints were commissioned. Art that reflected the times — Art Deco in the 1920s and early 1930s, graffiti in the 1970s — was incorporated. The editors proved themselves innovators: The 1950 edition, celebrating the college’s 75th anniversary, was diamond-shaped — its slanted edges are still a thorn in the side of archivists trying to store the collection in an orderly fashion. The 1969 *Viking* was published as a boxed set of two paperback volumes. The 1973 edition was the same size as a record jacket, but the vinyl tracks the editors intended to include with that year’s publication were never completed.

Autumn leaves and Old Main are among the constants in the pages of the *Viking*. But while some things remained the same on campus, many things changed over time. Stellan Quale, Class of 2019, who is employed as a student worker in the St. Olaf archives and was recently given the task of sifting through the department’s yearbook collection, discovered tributes to students who died in World War II and tales of students who went to Selma, Alabama, in 1965 as part of the Tuskegee Institute Summer Education Program. Quale’s favorite find, however, was less serious: a goldfish-eating contest that existed for several years in the early 1970s.

Some editions of the *Viking* also reflect changes in the wider world. Coeducation of women and men was debated in the 1904 and 1905 editions. (The editors were in favor, perhaps not shocking, given that St. Olaf had enrolled both men and women students since its founding.) The singular volume encompassing 1919, 1920, and 1921 featured an eagle on the cover and is called the *Victory Viking*, acknowledging and honoring those who served both abroad and at home during World War I.

A commentary by longtime dean of women Gertrude Hilleboe, Class of 1912, in the 1946 issue of the *Viking* referenced America’s wartime entry into the “Atomic Age,” and an introduction by Editor Carol Berge, Class of 1947, solemnly observed: “The greatest war in history was fought while we strove to understand the meaning of it all. If while others fought and died for us, we did come to understand ... then we know our duty: to do all within our power that there may never be war again.”



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foreword

the spirit of youth is the hope and the promise of the future. with its forward look, its creative energy, its courage and its appreciation of high ethical and religious standards, it bids fair to overcome the difficulties of today and to build a better and a finer world system of tomorrow. that this spirit, in its best aspects, inspires and dominates the life of st. olaf college, we trust will be the message of this year book.



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classes

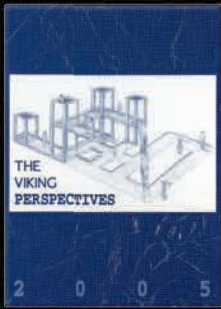
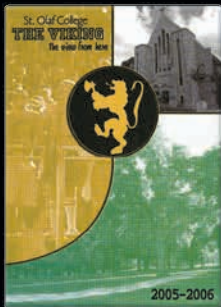
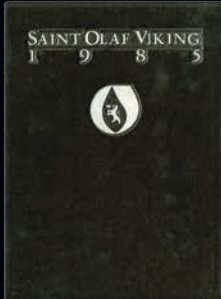
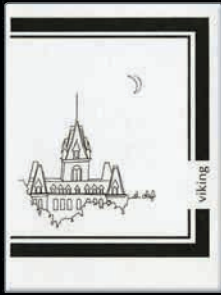


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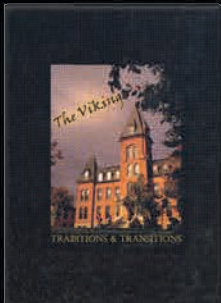
athletics

The 1932 *Viking* was an Art Deco tour de force, complete with dramatic Rockwell Kent engravings (above) and clever spot illustrations on the interior pages, as well as a remarkable custom illustration embossed in silver on the cover.





The final decades of the *Viking* featured more photography and coverage of extracurricular activities.



Commentary on social issues was a key component of the *Viking* issues that emerged in the late 1960s. Larry Mikulecky, Class of 1969, who served as editor of the yearbook during his senior year, marveled at how disconnected the Hill seemed to be from the upheaval that swirled around it. He wanted the 1969 *Viking* to make students and graduates think hard about their privileges and place in the world. “We wanted to capture the sense of what it was like to be at St. Olaf at the time, and we wanted to make some connection to the social aspects of what was going on — the Vietnam War, growing poverty, racial divides,” he says. “The rest of the nation seemed to be in turmoil, while St. Olaf was a Never-Never Land that had little to do with the world around it.”

Even editors who didn’t want to get caught up in controversy could sometimes find themselves in the middle of a hot debate. Belinda Quick, Class of 1992, was co-editor of the yearbook when a senior submitted a portrait of himself standing naked on top of a mountain, with his buttocks exposed. Could they publish it? Should they? Quick and her fellow editors argued in favor of publishing the photo, despite scorn from the college administration. “We were approved to publish,” Quick recalls. “But by the time we were ready to print, the gentleman who submitted the photo had talked to his mother, who was also none too pleased with the idea of seeing her son’s behind in print. So we covered it with a black bar. It still conveyed the message of the photo.”



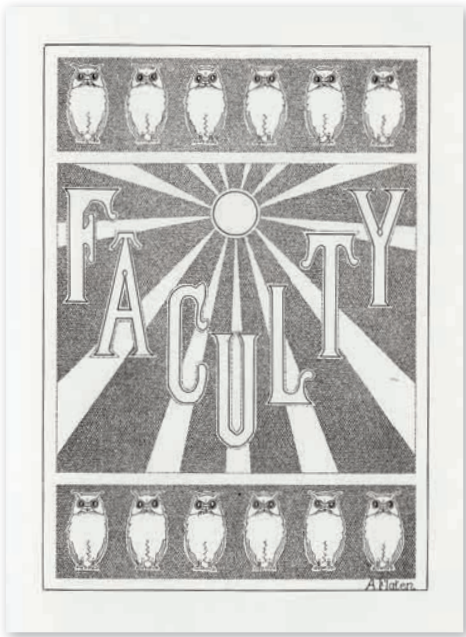
AS THE *VIKING* ENTERED ITS SECOND CENTURY, interest in college yearbooks abruptly waned. Students showed less and less interest in purchasing annuals, and the cost of printing the lavish publications seemed to go up and up. When the Student Government Association decided to cut funding for the project in 2008, the *Viking* became financially unsustainable. Kris Vatter, director of student activities, blames Facebook, which launched in 2004, for the yearbook’s demise: “When everybody has a Facebook account, the need for a yearbook with pictures of your friends is gone,” she says. “No one was buying the books.”

But Molly Boes Ganza, Class of 2008, who served as co-editor of the 2007 *Viking*, the last edition published, believes digital photos — not Facebook — killed yearbooks. “When digital cameras came out, you could suddenly make your own low-cost yearbook,” Boes Ganza observes. “I know several people who created their own books with layout and photo-editing software.”

Quick, the 1992 *Viking* co-editor, similarly notes that the global deluge of images that came with digital photography may have been a factor in the death of yearbooks. The cost and nature of film made analog photography something rare and special. “In the ’90s, we took photographs on special occasions. We didn’t take a lot of casual pictures,” she says. “And if we took selfies, it was always a gamble if they’d turn out.”

Where the real blame lies is anyone’s guess, but one thing seems clear: the *Viking* won’t be resurrected anytime soon. Vatter says students occasionally ask her about rebooting the publication, but none seem willing to raise the funds or develop a marketing plan that would make the *Viking* a sustainable proposition.

That bothers Palmer Brown, Class of 2018. A history major employed as a student worker in the St. Olaf archives, Brown says he’s often surprised and delighted by the things he finds in the college yearbooks. He notes that without yearbooks, there’s not much record of campus changes and happenings. The recent renovation of



Notable artistic contributors included Arnold Flaten, Class of 1922, whose illustrations were included in the 1921 yearbook (above), and (below) *Viking* staff artist Adolph Arveson, Class of 1905, a classmate of Ole Rølvaag's who spent his career as a representative for Augsburg Publishing House in Minneapolis.

Holland Hall, for example, changed the building from a dark place filled with Harry Potter-like fascinations into a brightly lit classroom facility. Who will remember that? Who will remember the ivy that once crept up the side of the building? By reading yearbooks, Brown has discovered that students once planted that now vanished ivy. Without yearbooks, he says, such details will disappear. "Because of the ephemeral nature of memory," he says. "We're not always going to remember the essential events that happened during our college years."

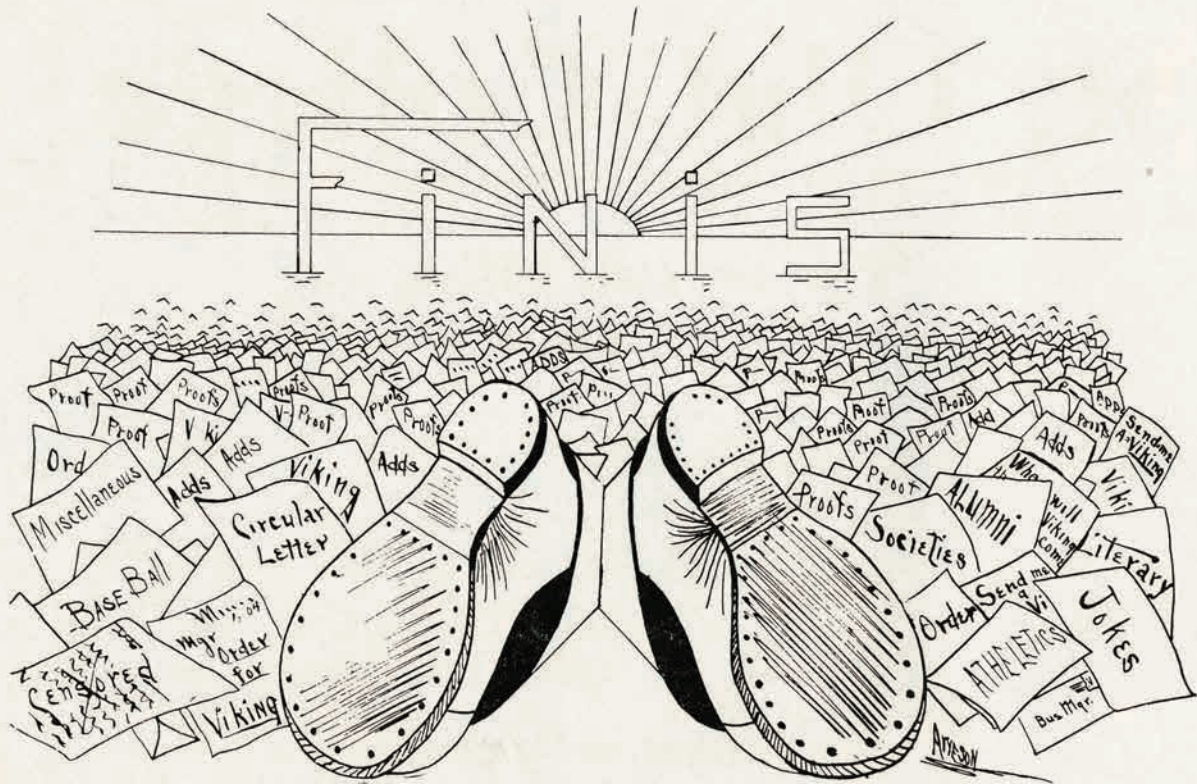
Facebook and other forms of social media are good at telling the stories of individuals — at least the shiny, fun side of things. But Boes Ganza, who works as assistant dean of fine arts recruitment at St. Olaf, sees value in yearbooks because they tell the story of a community. "A yearbook captures quotes from people I never talked to. It captures the clubs and organizations that I don't remember existing. It shows the scope of the college experience, even if I wasn't personally involved in those parts of the community.

"A yearbook contains the stories of the people who were a part of your community, who weren't your best friends, but who were involved in your everyday life and helped create and impact the community that you lived in. It isn't just your own personal experience. It's the story of your class. It's the story of the college." 🦋

JOEL HOEKSTRA contributes regularly to *St. Olaf Magazine*.



Joel Hoekstra, Class of 1992





Beyond the Hill

Victory Lap

A first-time Ole filmmaker retraces his grandfather's post-World War II tour through Norway as the pilot for the Norwegian Crown Prince.

By Joel Hoekstra '92

Lars Midthun '16 always knew his grandfather had served as a pilot during World War II. But the details were fuzzy. His father's father, like many members of the so-called Greatest Generation, didn't talk much about the past. So Lars, an aspiring videographer, was surprised when his grandfather agreed to recount his life story on film — and even more astounded when the elder Midthun unearthed a 1940s scrapbook filled with yellowing photographs and typed captions detailing the months he spent in 1945 as a pilot serving the Crown Prince of Norway.

"Not even my grandma had ever seen the scrapbook," Lars recalls. "Clearly, this was going to be a bigger story than I first thought it would be."



Lars's grandfather, Norman Midthun, ultimately returned home to Minnesota and attended St. Olaf, graduating in 1952. But he never bragged about his personal ties to the man who became King Olav V, and not even his family knew the full story of his role in the Crown Prince's victory tour across Norway after the country's liberation from Nazi occupation. That tale, however, became the center of a documentary film project that Lars, an economics major, embarked on shortly after graduation. Completed in 2017, the film has earned acclaim and awards at film fests in Los Angeles, Helsinki, and Oslo.

MAKING SOMETHING SPECIAL

Filmmaking wasn't really on Lars's radar when he landed on the Hill. An avid skier, the Twin Cities native was mostly attracted to the college's downhill team. He decided to focus on economics ("I was basically a B- student"), but he also felt drawn to do something creative. His participation in St. Olaf's sketch-comedy group and a concentration in Film Studies helped scratch that itch, but it was a January Interim in documentary filmmaking that opened his eyes to the power of visual storytelling. He contemplated capturing his grandfather's story on film: "If nothing else, I figured the story would be special to my family," Lars says. "But I also thought that if I could make something that was special for them, it might be special for a wider group of people."

Norman Midthun, a native of Minneapolis, was eager to join the war effort after graduating high school in 1942. But at 17, he was too young to enlist in the U.S. Armed Services. So when he learned that the Royal Norwegian Air Force was willing to accept foreign recruits, Norman sent off an application — despite the fact that he spoke no Norwegian — and lied about his age. Soon he was on his way to Toronto, where a base known as "Little Norway" was training pilots. He spent much of his ground school training learning not only basic flight skills but also Norwegian grammar and vocabulary. In 1942, he left for Europe, where he flew a Consolidated PBY Catalina float plane in missions serving the Norwegian underground.

As the war wrapped up in Europe in May 1945, Norway's Crown Prince was preparing to return home from exile. Searching for a qualified pilot who could shuttle the future king from fjord to fjord in his efforts to reunite

and reenergize the country, military leaders settled on the American pilot who had joined their air force. Norman spent several weeks with the Crown Prince as his entourage moved down the Norwegian coast, starting at Kirkenes and ending in Oslo. At each stop, Norman was stunned by the throngs that greeted the prince and his seaplane as it landed in the city harbor. Smiling crowds lobbed bouquets as the royal motorcade passed through the streets, and citizens stood outside the Olav's hotel for hours waiting to see the prince emerge. National pride was evident everywhere.

A NOT-SO-DISTANT PAST

As Lars paged through the scrapbook documenting this tour, he had an idea: What if the Midthun family retraced the elder Midthun's footsteps? Now in his 90s, Norman was too old to make the trip. But Lars convinced his parents and three siblings to accompany him, ultimately traversing the route in reverse — from south to north — by car and boat.

The 80-minute film that resulted from the tour blends Norman's reminiscences with historical photographs and footage from the Midthuns' travels. *The Way North* is Lars's first attempt at filmmaking ("It was basically a crash course in editing," he says of the year he spent after graduation converting hours of footage into the final product), but the result is a charming mix of history and travelogue. As they make their way through Norway, the Midthuns discover the country's beauty, connect with historians and government officials who recount the nation's war history, and even come across the family's ancestral home. But it's two interviews with young Norwegians that give the film a poignant and modern message: Asking about Norwegian pride in today's culture, Lars uncovers an ambivalence about nationalism. A pair of terror attacks by a lone wolf nationalist in 2011 have made many citizens aware of how nationalistic pride — if taken too far, well beyond the lines of what his grandfather witnessed — can be perverted.

Since finishing the film, Lars has submitted *The Way North* to several film festivals, earning a handful of awards, including the Hollywood International Independent Documentary Award and the Scandinavian International Film Festival Award. Ultimately, he says, the film will probably be released online. Meanwhile, he's busy working at a Twin Cities comedy club and collaborating with a friend on several sketch-comedy projects. "Everything I want to do, I'm doing right now," he says. 🍷

JOEL HOEKSTRA is a Minneapolis-based writer and editor.



Lars accepts an award at the Scandinavian International Film Festival in Helsinki.

ALUMNI & FAMILY TRAVEL

Whether you're an alum, the parent of a current or former student, or a friend of the college, you are part of the Ole community. That community stays strong when we learn, explore, and broaden our perspectives together. Please join us for Alumni & Family Travel in 2019! Registration is open for programs in New York, Hawaii, Paris, Prague, Thailand, Vienna, Budapest, Southern Italy, Croatia, Indonesia, and the Amazon!

Aloha, Hawaii | January 5-15, 2019

Led by Elizabeth Leer, Associate Professor of Education

Imperial Cities of Thailand and Laos

February 6-22, 2019 | Led by Mary Griep,

Professor Emerita of Art and Art History, and Randolph Jennings, Communications Consultant

Prague, Vienna, and Budapest: Music in the Heart of Europe | March 22-April 2, 2019

Led by Karen Wilkerson, Instructor in Music: Voice, and Gary Wilkerson, Retired Pastor

Visual Arts in New York | March 23-30, 2019

Led by John Saurer, Associate Professor of Art

Active Adventure in Croatia

April 24-May 4, 2019 | Hosted by Ed Langerak, Professor Emeritus of Philosophy, and Lois Langerak, Retired Dental Hygienist

Borobudur and Bali | May 27-June 8, 2019

Led by Karil Kucera, Professor of Art History and Asian Studies, and Daniel Jones, Botanist and Ecologist

The Ballets Russes in Paris | June 9-23, 2019

Led by Louis Epstein, Assistant Professor of Music, and Maggie Epstein, Research and Instruction Librarian

Culinary Journey into the Amazon

September 14-21, 2019

Majestic Vistas: Around Italy's Boot

October 27-November 4, 2019

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A conversation with writer

Erin Hart '80

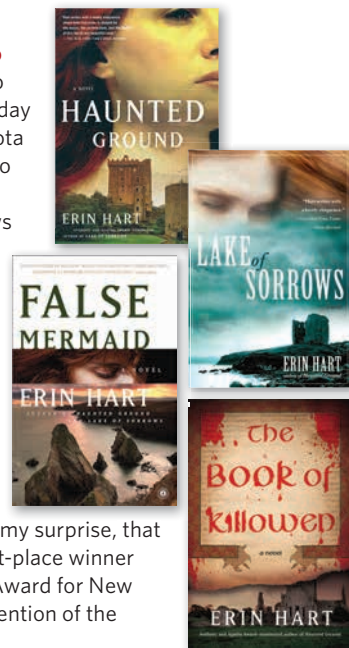
By Lynette Lamb

ERIN HART'S LIFELONG love affair with Ireland — which took hold in childhood — truly ignited when she traveled to London for St. Olaf's famously intense (26 plays in 28 days) Theater in London Interim. When a short break presented itself, the theater major, who had transferred to St. Olaf after being stymied in her attempts to work in any capacity on plays at the University of Minnesota, wedged in a weekend trip to Ireland.

And so, one of the most important relationships of her life was born. Today, nearly 40 years later, Hart is the author of four briskly selling mysteries set in that island nation, featuring Irish American archaeologist Nora Gavin and pathologist Cormac Maguire. The first mystery, *Haunted Ground*, was an Agatha Award finalist and an ALA Booklist Top Ten Crime Novel of 2003. It was followed by *Lake of Sorrows*, *False Mermaid*, and *The Book of Killowen*.

Hart, who lives in St. Paul, Minnesota, with her Irish musician husband, Paddy O'Brien, returns to Ireland often for family visits and book research, and regularly guides tours of the country she has come to know and love. She is now hard at work on her fifth mystery, this one set during the early 1930s in the desolate Burren region of western Ireland, a limestone landscape full of caves and underground rivers. The first draft is complete, she says, meaning the book, tentatively titled *The Spirit Pool*, is likely to be published in 2019.

How did you move from theater major to mystery writer? It was hard to break into theater in the early '80s, so for years my day job was in administration for the Minnesota State Arts Board. Then I talked myself into a theater critic job at Minnesota Public Radio, which led to writing theater reviews for the *Pioneer Press*, *Star Tribune*, *Minnesota Monthly*, and other outlets. I was all over the place. Meanwhile, I'd been working on a master's degree in creative nonfiction at the University of Minnesota. To graduate, though, we had to take at least one fiction course, so I signed up for short story writing. When the class was over I thought, *I have to get this story published or I've just wasted eight years of my life*. And much to my surprise, that story, "Waterborne," was in 1996 the first-place winner in *Glimmer Train* magazine's Short Story Award for New Writers. That prize brought me to the attention of the book agent I still have today.



Tell me about your first novel, *Haunted Ground*. When I was visiting the west of Ireland in 1986, I heard a story that inspired that novel. Two farmers cutting peat in a bog had found the perfectly preserved head of a beautiful red-headed girl who had been buried there hundreds of years earlier. When I heard that story, I knew I had to write about it someday. It took six years from the time my agent first contacted me until *Haunted Ground* was published in 2003.

Your third book, *False Mermaid*, is set largely in St. Paul. Was it tough to switch settings like that? It was a bit. Ireland seems so otherworldly and that quality wasn't immediately apparent in St. Paul, so I had to really dig to find places that seemed magical. Hidden Falls is one of those places. I would go down there at five in the morning and it was really creepy.

You're a writer/theater person, not a scientist. How do you research your books? When I was about three-fourths done with *Haunted Ground*, I won a Jerome Travel and Study Grant that allowed me to visit the locations in Ireland that I was writing about. That gave the book a much better sense of place. It also meant I could meet with archaeologists, bog body experts, people at the National Museum, an anatomy professor at Trinity College, and the head of University College Dublin's Archaeology Department. This particular man described the red-haired girl bog body in detail from memory and also sent me out on excavations with his colleagues and students in the field. To be able to talk to the real people who do those jobs made a huge difference in the accuracy and mood of what I was able to create.

You're a musician as well as a writer. What can you say about that? I was a member of the Chapel Choir at St. Olaf, but it was after college that I got interested in traditional Irish singing. I learned the songs from records, just as my character Nora Gavin does. I checked out albums — you can tell how long ago this was! — from the Minneapolis Public Library. And I still sing, although I only do so unaccompanied. I met my husband, who plays button accordion, when he pulled me up on stage to sing at [the now-closed] McCafferty's Pub in St. Paul, shortly after I had returned from a two-month trip to Ireland.

What is your favorite part of the book writing process? I love the research; I can't stop myself from doing it. I always turned in my St. Olaf papers at the very last minute because I couldn't stop researching. And I'm much happier rewriting than writing. I hate doing the first draft! They're always horrible and I think, *Who would ever read this?* But my very favorite thing is that moment when the characters take on three-dimensionality — when they plump out and become real people I care about. That moment is magic. 🍀

LYNETTE LAMB is a Twin Cities freelance writer and editor.

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1950s

Sig Arnesen '51 writes, "Following a transatlantic cruise to Copenhagen last spring, we drove around Denmark, including crossing an 11.1-mile bridge at the highest point in the country. Heights seem to be challenging my mindset as the years go by." ■ **Kathryn Voss Vigen '56**, a member of the pioneering nursing Class of 1956, was honored at a special luncheon by nursing alumnae **Kathleen "Ann" Brownlow Rabie '56**, **Louise Husby Feske '56**, and **Amy Vigen Hemstad '82**, as well as Professors Emerita of Nursing Rita Glazebrook and Valborg Tollefsrud. Kathryn, a 2003 St. Olaf Distinguished Alumnus, provided for St. Olaf in her estate plans. The nursing alumnae were delighted to spend time with Valborg, their first professor in the nursing program, who served on the nursing faculty for 44 years before retiring in 1995. Valborg taught both Kathryn and, a generation later, Kathryn's daughter Amy. In "On the Front Lines," a 2006 *St. Olaf Magazine* story about the St. Olaf Nursing Program, Kathryn noted, "Just wanting to be a nurse wasn't enough." She and her classmates knew they were setting important precedents and felt a keen responsibility for the nursing students who would come after them. "We wanted to leave the world a little better than when we found it." ❶ Pictured (clockwise from top left): Louise Feske, Amy Hemstad, Kathryn Vigen, Valborg Tollefsrud, and Kathleen "Ann" Rabie.



California Lutheran University in Thousand Oaks, Calif. Stephanie's aunt, **Karen Herseth Wee '61** also attended the ceremony. ❷ Pictured (L-R): David Wee, Stephanie Herseth Sandlin, Rebecca Wee, and Allison Wee.

1970s

Douglas Koons '71 and **Jane Baker Koons '71** share news about the Together in Hope Project, whose mission is to advance unity and healing through transformative music. The project's first major effort, happening in Rome in late October 2018, will feature the Together in Hope Choir, comprised of 60 voices from the Twin Cities area (and co-directed by **Mark Stover '01**, conductor of Viking Chorus and Chapel Choir at St. Olaf College). The choir will premiere composer Kim André Arnesen's commissioned works at the inaugural concert of the 17th International Festival of Sacred Music and Art at the Basilica of St. Paul in Rome. Additional choir appearances are scheduled for the Sistine Chapel and the All Saints Day Mass at St. Peter's Basilica. The project has a goal of sending a large group from the U.S. to enjoy and support this special event. ■ **Kent Johnson '74** received Minnesota's most distinguished award for protecting clean water, the Dave Ford Water Resources Award for Outstanding Achievement in Water Resources, from the University of



1960s

Roberta Aasen Pominville '64 writes, "Classmates from the Class of 1964 celebrated their 75th birthdays with a reunion last June at the 7500 York Cooperative in Edina, Minn. We are looking forward to our 55th class reunion in 2019." ■ St. Olaf Professor Emeritus of English **David Wee '61** attended the September 2017 inauguration of his niece, Stephanie Herseth Sandlin, who is the new president of Augustana University in Sioux Falls, S.D. St. Olaf alumni who, with David, served at the inauguration ceremony as official delegates of Augustana's sister institutions included Stephanie's first cousins **Rebecca Wee '84**, professor of English at Augustana College in Rock Island, Ill., and **Allison Wee '91**, associate professor of English at

Remembering Elsa Christiansen Wycisk '42

Elsa Christiansen Wycisk '42, the last living daughter of F. Melius and Edith Lindem Christiansen, passed away on Jan. 20, 2018, in Denver. She was 97 years old. Born October 8, 1920, in Northfield, Minnesota, Elsa sang in the St. Olaf Choir under both her father, F. Melius Christiansen, and her brother **Olaf Christiansen '25**. She married Kurt J. Wycisk in 1943, later moving to Moorhead, Minnesota, where Kurt was Concordia College's music administrator for 30 years. At that time, Concordia's choir was under the direction of Elsa's brother **Paul Christiansen '34**, while another brother, **Jacobi (Jake) Christiansen '24**, was coach of the Concordia football team.



Elsa with Anton Armstrong '78 and Bob ("B.J.") Johnson

Elsa's laughter was contagious, her intellect was sharp, and her joy for life was her enduring legacy. Family and heritage were her passion. Education and the arts were also important to her. She never stopped learning or growing, and always challenged others to do the same. In her 90s, she helped found a college at the Clermont Park retirement community where she lived. She also performed in musical theater productions at Clermont Park. Elsa leaves behind three children: Max, Kristine and Paul; three grandchildren: Kaija, Katherine, and Max Michael; and one great-grandchild, Alethea.

Minnesota. ■ **Class of 1976** Oles **Dave Mackinnon, Rich Larson, Craig Collins, Basil LeBlanc, Dave Romness, and Brad Larson** ❸ got together and hiked the Grand Canyon! ■ **Daniel Wold '76** was appointed executive vice president of Old Republic National Title Insurance Company, joining the title group's executive leadership team. ❹ Dan, who will continue as general counsel and corporate secretary, has been with Old Republic Title for nearly 25 years. ■ After overseeing 106 issues of *Urologic Nursing*, the official journal of the Society of Urologic Nurses and Associates (SUNA), editor and editor-in-chief **Jane Hokanson Hawks '77** was honored for 30 years of service at the SUNA conference in Chicago. Jane will continue in her roles as core coordinator for the M.S.N. Nurse Executive Track and professor of nursing at Nebraska Methodist College in Omaha. ❺ She looks forward to spending more time with her husband, Doug (pictured with Jane), and their family, and becoming more involved with the American Academy of Nursing policy issues. ■ **Carrie Warder Bartlett '79** writes, "[Class of '79 Oles] **Kim Brown Robertson, Barb Clementson Klein, Karen Lange Dock, Cher Werdahl Olson, and Ann Setzer Buskirk** traded in our nursing caps for a weekend in New Orleans!" ❻

1980s TRIVIA TIDBIT

Jeff Seidel '80 tells us that the Parting Shot back cover of *St. Olaf Magazine's* Fall 2017 issue has an unexpected Class of 1980 connection! **Bob Peterson '80** saw the 1947 Homecoming parade convertible carrying Homecoming Queen Betty Hustad and her court, and realized that the Ole behind the wheel of the convertible was his dad, **Allan Peterson '48**. Allan, a WWII veteran who finished his degree at St. Olaf after serving in the war, met Bob's mom, Thora Reinertson '46, at St. Olaf. They settled in Blooming Prairie, Minn., where they raised Bob and his sister, Peggy '76.

1980s

Y. Franklin Ishida '82 writes, "I was the preacher at the Reformation worship on Nov. 5 in Tarutung, North Sumatra, Indonesia. This outdoor worship brought together some 11,000 participants from the 13 Lutheran churches in Indonesia, which have, in total, more than 6.1 million members." **Renee Rich '84**, a registered nurse in Bloomington, Ind., has been certified as an International Board Certified Lactation Consultant. **The Minneapolis/St. Paul Business Journal** named **Curt Klotz '85** the 2017 Nonprofit CFO of the Year. Curt is the vice president of finance and CFO at Propel Nonprofits in Minneapolis. **Julie Staben Droste '86** writes, "I've retired from nursing after 30 rewarding years and am now the regional Illinois representative for the St. Olaf College Admissions Department." **Danielle Dahlgren Olson '89** recently moved to Los Angeles and opened new chiropractic offices

in Pacific Palisades and Santa Monica. **1** She writes, "I always love meeting up with Oles, so let me know if you are in the area!" **Ward Sutton '89** was awarded the prestigious Herb Block Prize for editorial cartooning. **2** The prize is awarded annually by the Herb Block Foundation for "distinguished examples of editorial cartooning that exemplify the courageous independent standard set by Herb Block." Ward received the prize on May 9, 2018,

in a ceremony held at the Library of Congress. Scott Simon, Peabody Award-winning correspondent and host of *Weekend Edition Saturday* on NPR, delivered the annual Herb Block Lecture at the ceremony.



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1990s

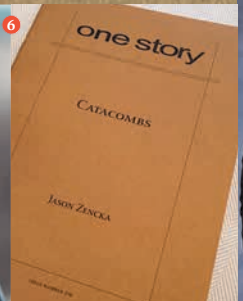
Camille Hanson '91 continues to have a successful career as a dancer, choreographer, and director who also teaches contemporary dance throughout the U.S., Europe, Spain, and Mexico. Since 2008, she has collaborated with the Spanish visual artist

Juan Carlos Arévalo, fusing contemporary dance, photography and video creations into new and experimental works for festivals around Spain and Europe. Her new production with Arévalo, *WE EARTH*, will be on an international tour throughout 2018. **Ratchet "Karen" Mattison '92** earned a doctorate of education from Capella University in Minneapolis. Her action research study focused on quality factors of performance assessments in competency-based programs. **Karen Metzger Goodenough '99** has been named the new executive director of the Minnesota Chapter of the National Association of Social Workers (NASW-MN). **3** "[Karen] has been a dedicated social work leader and partner in the community, state, and the profession," noted Jessica Toft, president of the NASW-MN board, when announcing Karen's appointment.

2000s

Jocelyn Hagen Takach '03 is the winner of the American Prize in Composition, 2017-18, in the professional opera/theater/film/dance division, for her composition titled *Test Pilot*. **4** She was selected from applications reviewed from all across the United States. The American Prize is a series of new, nonprofit competitions unique in scope and structure, designed to recognize and reward the best performing artists, ensembles, and composers in the United States based on submitted recordings. **Paul Morris '04** was named a principal at SRF Consulting Group in Minneapolis, where he leads the firm's transportation analytics practice. **Laura Wilkinson Behrens '04** writes, "In February, 17 Global Semester 2002-03 alumni (spanning '02 to '05 class years), along with their significant others and children, celebrated their 15th reunion with their instructors, Professor Emeritus of Economics Bill Carlson and his wife, Char. **5** While not everyone was able to attend the gathering in St. Cloud, Minn., there

are now some 70 members of the original Global family of 28!" **Women Achieve!** In December 2017, Minnesota's top women entrepreneurs were honored for innovation, achievement, and economic success by the Minnesota Chapter of the National Association of Women Business Owners (NAWBO). **Jennifer Dalquist '05** of Nordic Ware (Minneapolis) received the Generational Award, which honors the significant accomplishments of a NAWBO second generation (or more) woman business owner operating the family business. **Anna Grelson '06** graduated with her Ph.D. in comparative literature from the University of Wisconsin-Madison. **Catacombs**, the first published story by **Jason Zencka '06**, has won a Pushcart Prize! **6** Zencka, who has worked as a newspaper reporter in Wisconsin and a criminal defense investigator in Washington, D.C., currently is teaching high school English in Minneapolis. *Catacombs* appears in *The Pushcart Prize XLII: Best of the Small Presses 2018*. **Ben Henry-Moreland '07** **7** has founded a company, Freelance Financial Planning, "to work with freelancers, entrepreneurs, and business owners who have built a career in doing what they love, to take them to the next step in getting organized and building future financial security." **Andrea Horbinski '07** has earned her Ph.D. in history with an emphasis in new media from the University of California-Berkeley. She now works at Netflix. **Christine Schaplowsky Davis '08**, who graduated from Iowa Lutheran Family Medicine Residency in Des Moines, started a new family medicine clinic in Waukee, Iowa. **James McKone '08**, an assistant professor of chemical and petroleum engineering at the University of Pittsburgh's Swanson School of Engineering, was one of two faculty members recognized for their nascent research in energy storage among a class of early-career researchers from academic institutions nationwide. **8** James and his peer were honored as Scialog Fellows at the first Scialog Conference, in Tucson, Ariz., an event hosted by the Research Corporation for Science Advancement.





Virginia Culhane '21 in the Tenryu-ji Temple gardens in Kyoto, Japan

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On the Shelf

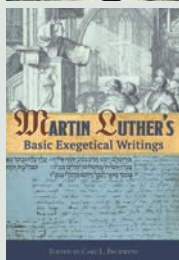
BOOKS BY ST. OLAF COLLEGE ALUMNI AND FACULTY



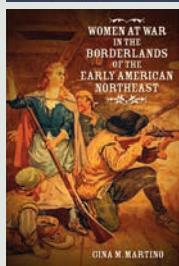
A Caddie's Experience in the Mid-1940s (Outskirts Press, 2017), **Abraham to Isaac** (Mill City Press, 2016), and **The Brothers** (Langdon Street Press, 2012), by **Allen Anderson '57**



Inventing Christic Jesuses: Rules and Warrants for Theology (Cascade Books, November 2017) by St. Olaf Professor of Religion **Charles A. Wilson '69**



Deadly Focus (a Vega & Middleton novel) (Literary Wanderlust, April 1, 2018), by **Sue Hinkin '71**



The Stuff of Family Life: How Our Homes Reflect Our Lives (Rowman & Littlefield, May 2017), by **Michelle Janning '94**

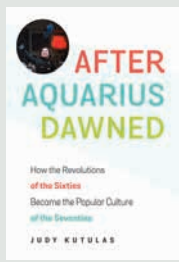


Martin Luther's Basic Exegetical Writings (Concordia Publishing House, 2017), **The Holy Trinity** (Luther Academy, 2016), by **Carl Beckwith '95**

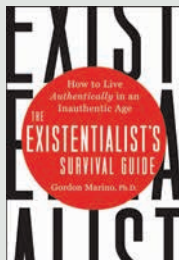
Squadron: Ending the African Slave Trade (The Overlook Press, November 2017), by **John Broich '97**

Women at War in the Borderlands of the Early American Northeast (The David J. Weber Series in the New Borderlands History) (University of North Carolina Press, April 2018), by **Gina M. Martino '03**

In My Own Skin (self-published, November 2017, amazon.com), by **Kirsten Schowalter '15**



After Aquarius Dawned: How the Revolutions of the Sixties Became the Popular Culture of the Seventies (University of North Carolina Press, 2017), by St. Olaf Professor of History and American Studies **Judy Kutulas**



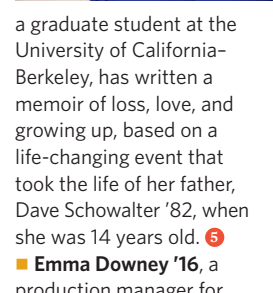
The Existentialist's Survival Guide: How to Live Authentically in an Inauthentic Age (HarperOne, April 2018) by St. Olaf Professor of Philosophy **Gordon Marino**

2010s

Tor Ole Odden '11, who completed his Ph.D. in physics education research at the University of Wisconsin-Madison, accepted a postdoc position in the Department of Physics at the University of Oslo in Oslo, Norway, in its newly founded Center for Computing in Science Education. ❶ He and his wife, **Jacki Werner Odden '11**, who did her graduate studies in electrical engineering at the University of Wisconsin-Madison, moved to Oslo in March. ■

Elizabeth Crofton '12 received her Ph.D. in neuroscience from the University of Texas Medical Branch in Galveston and is now a SPIRE postdoctoral researcher at the University of North Carolina at Chapel Hill. ■ **Eric Klein '12**, an English teacher and head boys and girls track coach at St. Charles High School in St. Charles, Minn., has been named Minnesota State Class-A Boys Head Coach of the Year by the Minnesota State Track and Field Coaches Association. ❷ Since Eric took over the St. Charles track program in 2014, participation has grown from 27 athletes to 90, and in 2017 the boys program won the section meet and took 3rd at State. ■ **Jessica Ballard '13** accepted a position at the University of Illinois at Urbana-Champaign as a visiting assistant librarian and professor of archives. ❸ ■ **David James Peterjohn '13** writes that he has entered an exciting new stage of his career in the film and television industry. After going freelance and becoming a small business owner in April 2017, he has worked on television commercials, music videos, and independent feature films in the Twin Cities area. ❹ He also earned his FAA Part 107 Unmanned Aerial Vehicle pilot certification, which now enables him to offer drone photography and video to clients and colleagues.

■ **Joshua Weinberg '15** has been accepted to the Banff Centre for Arts and Creativity's Ensemble Evolution residency in Banff, Canada. He will be working on new music compositions with Claire Chase and other members of the International Contemporary Ensemble. ■ **Kirsten Schowalter '15**, a member of the San Francisco Writer's Grotto and



a graduate student at the University of California-Berkeley, has written a memoir of loss, love, and growing up, based on a life-changing event that took the life of her father, Dave Schowalter '82, when she was 14 years old. ❺

■ **Emma Downey '16**, a production manager for NETWORKS Presentations, completed her certification as an occupational safety specialist. This marks a major step for Emma and NETWORKS Presentations' ongoing commitment to safety and health in the theatrical touring industry. ■ **Charlie Heller '16** has been awarded a 2018 National Science Foundation Graduate Research Fellowship Program Fellowship. Charlie is currently a Ph.D. student in neuroscience at Oregon Health and Science University. 🐼

Forbes revealed its class of "30 Under 30" 2018, an annual list of the brightest young entrepreneurs, innovators, and game changers, and JonnyPops co-founders **Erik Brust '14** and **Connor Wray '14**, made the list. *Forbes* notes, "The competition is extremely fierce: There are 15,000+ nominations for just 600 spots. That's an under 4% acceptance rate, making the 30 Under 30 harder to get into than the nation's two most selective colleges, Stanford and Harvard University. Our staff sorts through the nominations and passes them on to an army of 50-plus expert staff reporters and editors." Not only are Erik and Connor among the youngest on the food and drink list, but they're the only ones from Minnesota! After winning the Student Division of the Minnesota Cup in 2014, their company has been rapidly growing nationwide.





FUTURE OLE
Idun Vitse '39

Future Oles

Steven Johnsen '90 and Marianne Moe, a son, Alexander Christian Natalie Goss '99 and Marco Ladron de Guevara, a daughter, Marta Rebecca J.D. and Jen Smith Shaffer '01, a daughter, Keira Tessa and Lee Langer '04, a daughter, Fiona Melissa Johnson Bills '03 and Matthew Bills '04, a daughter, Eleanor Caitlin Mosman Block '05 and Wesley Mosman Block '05, a daughter, Flora Michael and Katie James Humeniuk '05, a son, Andrew Zach and Krissy Dockery Smith '05, a son, Tripp Stephanie Barron Lindberg '05 and Peter Lindberg '05, a son, Beck Lauren Haugen Anderson '06 and Jacob Anderson '07, a son, Nels Tom and Megan Harris Bigelow '06, a daughter, Lucy Erin Hoffman Moriarity '06 and Branden Moriarity '07, a son, Victor Stephanie Pool Warner '07 and Jonathan Warner '07, a son, Elliot Evan and Laura Hiller Thunell '08, a daughter, Isla Lindsey Saunders Meyer '08 and Andrew (A.J.) Meyer '08, a daughter, Hannah Steven and Esther Terpenning '09, a daughter, Lucy Tingting Yang Vitse '09 and Jordan Vitse '09, a daughter, Idun Kaley Huettl Varley '10 and Dan Varley '10, a son, Calvin Zachary and Jessica Johnson Luebbering '11, a son, Prescott Morgan Harden Langseth '11 and Danny Langseth '10, a son, Jack Summer DeNaples Gaasedelen '11 and Owen Gaasedelen '11, a daughter, Eden

Weddings

Sara Vandenberg '01 and Mari Acker, Oct. 14, 2017
Jason Hage '02 and April Baker, Sept. 30, 2017
Rebekah Gowler '03 and Halvar Trodahl, April 18, 2015
Ashley Hofer '05 and Philip Rudd, May 27, 2017
Melissa Audette '05 and Adam Stanius, Feb. 18, 2017
Stefanie Fiser '06 and Eric Kleven, May 28, 2017
Lindsey Hansen '08 and Israel Anderson, July 9, 2017
Christine Schaplowsky '08 and Jack Davis, Aug. 5, 2017
Jackie Kelly '08 and Geoff Hegarty, Sept. 9, 2017
Kendra Passow '10 and Bogdan Conrad '11, Sept. 30, 2017
Karen Bieraugel '11 and James Anstey, Sept. 3, 2017
Abigail Buuck '13 and Benjamin Whalen, Oct. 21, 2017
Caroline Holden '14 and David Niccolai '14, Sept. 16, 2017
Morgan Mathison '14 and Erin Slee, Dec. 16, 2016
Chloe Elzey '15 and Eli Johnson '15, Aug. 19, 2017
Emma Youngquist '15 and Brandon Berger '15, June 17, 2017

Deaths

Mary Sundt Tucker Newcomb '38, Sunnysvale, Calif., Nov. 24, 2017
Carol Jacobson Groten '39, Napa, Calif., Oct. 28, 2017
*Earl Thorp '40, Duluth, Minn., Dec. 15, 2017
Frances Vick Balcken '41, Helena, Mont., Aug. 4, 2017
*Robert "Bob" Hanft '41, Laguna Woods, Calif., Oct. 15, 2017
Thelma Anderson Wassman '41, Ormsby, Minn., Nov. 14, 2017
*Gerald "Gerry" Rian '42, Coronado, Calif., Feb. 1, 2018
Effie Nerlien Krogwold '43, Spooner, Wis., Jan. 13, 2018
Gertrude Weingart Cloutier '44, Des Moines, Iowa, Feb. 12, 2018
*Howard Jacobson '44, Plant City, Fla., Feb. 5, 2018
Carolyn Peterson Jennings '44, Wadena, Minn., Dec. 22, 2017
*Robert Johnson '44, Yorba Linda, Calif., Nov. 11, 2017
*John Barsness '45, Madison, Wis., Jan. 13, 2018
*Benjamin Hansen '45, Everett, Wash., Jan. 1, 2018
Eunice Rorem Lund '45, Excelsior, Minn., Feb. 2, 2018
Joanna Campbell Rovelstad '45, Rochester, Minn., Nov. 18, 2017
*Howard Sargeant '45, Forest Lake, Minn., Oct. 27, 2017
Helen Michaelson Ude '45, Eau Claire, Wis., Jan. 27, 2018
Betty Riddle Weiss '45, Sister Bay, Wis., Nov. 23, 2017
Corrine Hinterberg Westby '45, Scottsdale, Ariz., Nov. 4, 2017
Doris Hagen Koch '46, Corvallis, Mont., Oct. 26, 2017
Joycelyn Stanek Christensen '47, Libertyville, Ill., Jan. 1, 2018
Doris Stolen Gravrock '47, Red Wing, Minn., Nov. 5, 2017
Joy Chilson Adkins '48, Rochester, Minn., Nov. 13, 2017
Mercedes Hovland Bloomdahl '48, North Branch, Minn., Nov. 26, 2017
*Norris Erdal '48, St. Paul, Minn., Nov. 8, 2017
Helen Bergh Hamren '48, Eden Prairie, Minn., Jan. 3, 2018
Wilma Weltzin Kay '48, Depew, Iowa, Nov. 8, 2017
Gloria Waugh Keffer '48, Reading, Pa., Nov. 24, 2017
Alice Arians Kline '48, Dundas, Minn., Nov. 22, 2017
*Edgar "Ole" Larson '48, Boone, N.C., Nov. 18, 2017
*Theodore Merrell '48, Juneau, Alaska, Nov. 7, 2017
Elizabeth "Betty" Rue Nelson '48, Plano, Texas, Jan. 31, 2018
Harriet Hadley Anderson '49, Columbia Heights, Minn., Nov. 26, 2017
Marjorie Charlston Ellertson '49, Vancouver, Wash., Dec. 3, 2017
Jeanette Sansgaard Larson '49, Story City, Iowa, Nov. 30, 2017
Sylvia Steen Loy '49, Starbuck, Minn., Dec. 24, 2017
*Richard Rathbun '49, Eden Prairie, Minn., Nov. 22, 2017
Goldie Dugstad Shaw '49, Thousand Oaks, Calif., Feb. 17, 2018
Ruth Knutson Behrend '50, Watertown, Wis., Jan. 21, 2018
*Paul Duea '50, New Orleans, Nov. 3, 2017
Marion Nixdorf '50, Edina, Minn., Sept. 2, 2017
Patricia High Brown '51, Rancho Palos Verdes, Calif., Oct. 11, 2017
*Richard Buth '51, Sun City West, Ariz., Nov. 10, 2017
Carol Meyer Frinak '51, Auburn, Ala., Dec. 12, 2017
Lois "Jeanine" Hawkinson Kalstrom '51, Buffalo, Minn., Feb. 22, 2018
*Lyle Santelman '51, Eden Prairie, Minn., Dec. 3, 2017
Ralph Sjursen '51, Phoenix, Dec. 6, 2017
*Laurence "Larry" Christenson '52, Northfield, Minn., Dec. 26, 2017
Mildred Tollefson DeLaitch '52, Owatonna, Minn., Dec. 14, 2017
Margery Ostrom Scheie '52, Eden Prairie, Minn., Feb. 10, 2018
*Willis Voxland '52, Burnsville, Minn., Nov. 4, 2017
Jean Gahm Battig '53, Portland, Ore., Feb. 10, 2017
*Wilbur Christensen '53, Northfield, Minn., Dec. 13, 2017
Kathryn Johnson Jorgensen '53, San Francisco, Jan. 15, 2018
Doris Peterson Jorgensen '53, Minneapolis, Nov. 9, 2017
Russell Netland '53, Willmar, Minn., Dec. 20, 2017
*Edwin Opheim '53, Sequim, Wash., Sept. 11, 2017

*Dennis Peterson '53, Milaca, Minn., Dec. 24, 2017
 Audrey Hanson Stober '53, Spartanburg, S.C., March 16, 2017
 Philip Walden '53, Prescott Valley, Ariz., June 20, 2017
 Helen Zilliox Carlson '54, Asheville, N.C., Jan. 25, 2018
 Janet Sandvik Foster '54, Corte Madera, Calif., Jan. 15, 2018
 Harriet Rosser Gartley '54, Stevensville, Mich., Jan. 21, 2018
 *Rodney Miller '54, Boise, Idaho, Jan. 25, 2018
 Janet Larson Schultheis '54, Hendersonville, N.C., Feb. 1, 2018
 Carolyn "Kris" Lyders Johnson '55, Williston, Ohio, Dec. 29, 2017
 Oscar "Gordon" Dahlquist '56, Titusville, Fla., Oct. 31, 2017
 Bonnie Reeves Forey '56, Spirit Lake, Iowa, Jan. 3, 2018
 Lloyd Hanson '56, Flagstaff, Ariz., Dec. 3, 2017
 Mary Roberts Toombs '56, Burnsville, Minn., Nov. 13, 2017
 Sonja Larson Rathbun '57, Nelson, Wis., Jan. 9, 2018
 *Jarle "Rocky Rokke" '57, Paoli, Pa., Nov. 22, 2017
 Irene Nygaard Arens '58, Okemos, Mich., Jan. 13, 2018
 Richard Cherry '58, Minneapolis, Jan. 24, 2018
 Michael DeLaHunt '58, Reinbeck, Iowa, Jan. 11, 2018
 *Robert Husemoller '58, Scottsdale, Ariz., Nov. 26, 2017
 Robert Johnston '58, Nashwauk, Minn., Feb. 3, 2018
 Donald Lickfett '58, Estes Park, Colo., Jan. 7, 2018
 Carol Larson Maddux '58, Farmington, N.M., Nov. 9, 2017
 Nathaniel "Whitey" Aus '59, Plymouth, Minn., Jan. 20, 2018
 *Richard Johnsten '59, Great Falls, Mont., Dec. 10, 2017
 LaDonna Wanke Marotta '59, Belvidere, Ill., March 8, 2017
 Anne Hammer Dehler '60, Aurora, Minn., Feb. 8, 2018
 Albert Houts '60, Abbotsford, Wis., Jan. 4, 2018
 Sanford "Sandy" Anderson '61, Edina, Minn., Dec. 13, 2017
 Pamela "Pam" Poynter Schwandt '61, Northfield, Minn., Jan. 5, 2018
 Sharon Lincicum Phearman '62, Watertown, Minn., Feb. 10, 2018
 Charles Von Fischer '62, Lakeville, Minn., Dec. 27, 2017
 *Ernest Brehm '63, Mount Kisco, N.Y., Jan. 17, 2018
 *Dayton Christensen '63, Clarkdale, Ariz., Dec. 12, 2017
 David Erbe '63, St. Augustine, Fla., July 3, 2017
 Kenneth Johnson '63, St. Paul, Minn., Feb. 14, 2018
 Lyle "Edward" Knudson '63, Portland, Ore., Nov. 1, 2017
 Janet Gorder Knutson '63, Olympia, Wash., Dec. 1, 2017
 Allan Mayfield '64, Bloomington, Ind., Dec. 21, 2017
 *Bruce Boraas '65, Sacramento, Calif., Jan. 16, 2018
 James Coburn '67, Whitewater, Wis., Feb. 7, 2018
 Kay DeVries Finney '70, Austin, Minn., Oct. 25, 2017
 Stephen Hjemboe '71, St. Paul, Minn., Feb. 3, 2018
 Craig Likness '71, Aventura, Fla., Jan. 19, 2018
 Shelley Halvorson Tucker '71, Woodstock, Ill., Jan. 6, 2018
 Raymond Cox '73, Northfield, Minn., Nov. 3, 2017
 Carol Mattson Francis '75, Waseca, Minn., Feb. 3, 2018
 Cynthia Pearson Alexander '77, Hermantown, Minn., Feb. 2, 2018
 Steven Paschall '79, Vashon, Wash., Nov. 16, 2017
 Lois Rasmussen Swanson '87, Rochester, Minn., Jan. 18, 2018
 Cristi Heitschmidt '91, Olympia, Wash., Feb. 1, 2018
 Kent Johnson '93, Irvine, Calif., Oct. 17, 2017
 Bree Whitburn '94, Merrill, Wis., Jan. 6, 2018
 John Schuette '04, Madison, Wis., Dec. 9, 2017
 David Martin '14, Washington, D.C., Jan. 27, 2018

*VETERAN

In Remembrance

WHITEY AUS '59

Associate Professor Emeritus of Physical Education, former St. Olaf Athletic Director, and longtime hockey coach Nathaniel "Whitey" Aus '59 passed away Jan. 20, 2018, in Golden Valley, Minnesota. He was 80 years old. Whitey was born in Brooklyn, New York, in 1937 and raised in St. Paul, Minnesota. He participated in the city's youth hockey programs and played hockey, football, and baseball at Murray High School. At St. Olaf, he played center on the men's hockey team under Head Coach Tom Porter and was captain and MVP during his senior year. He also continued to play football and baseball. After earning a B.A. degree in education from St. Olaf and a master's degree in physical education from the University of Minnesota, Whitey taught and coached in Roseville, Minnesota, for 17 years.



Whitey began his 20-year teaching and coaching career at St. Olaf in 1977. He taught health and physical education classes and spent six years coaching the men's soccer team. He also served as head men's tennis coach for eight years. In 1978, Whitey became head men's hockey coach, a role he held until his retirement in 1997. He led the team to three national tournament appearances (1979-80, 1980-81, and 1982-83). From 1989 to 1995, he helmed the entire athletics program as athletic director. Whitey also taught at numerous hockey camps and clinics for players and coaches. In 1982, he was a member of the Health Education Task Force for the Minnesota Department of Education, and later served on its curriculum writing team.

Universally respected and beloved by players and colleagues, Whitey was extremely knowledgeable about and dedicated to the sport of hockey. He was both competitive and compassionate, caring deeply about the athletic development of his student-athletes and, more importantly, about their emotional, social, intellectual, and spiritual development. He was known for the kindhearted notes of encouragement he sent to players and friends alike and for his "way-to-go" pats on the back. An avid storyteller, his end-of-season hockey banquets often lasted more than three hours as he regaled the guests with stories about the season and each player, about whom he'd prepared pages of notes.

Whitey received many honors during his career, including being named Fellowship of Christian Athletes Coach of the Year and Hall of Faith inductee, National Association of Intercollegiate Athletics Hockey Coach of the Year, and Minnesota Intercollegiate Athletic Conference Hockey Coach of the Year. He is a member of the Minnesota High School Hockey Coaches Hall of Fame and was inducted into the St. Olaf Athletic Hall of Fame in 2004.

His Christian faith was evident to all who knew him, and an integral part of his coaching included encouraging the spiritual maturation of student-athletes. He was a longtime leader with Fellowship of Christian Athletes and Hockey Ministries International and was active in the Lutheran church throughout his life. Whitey is survived by his wife of 58 years, Carol Ann, and their children, Erik (Sue), Leif (Millie), Karin Aus Olson, and Kirstin (Pete) Anderson, as well as six grandchildren and two great-grandchildren.

PAMELA POYNTER SCHWANDT '61

Associate Professor Emerita of English Pamela Schwandt died on Jan. 5, 2018, at her home in Northfield, Minnesota. She was 78 years old. Pamela Anne Poynter was born on March 19, 1939, in Petersburg, Minnesota, to Donald and LaVonne Poynter. She was baptized in Union State Line Lutheran Church, and lived in "the burg" until she was eight, when her family moved north to Redwood Falls, Minnesota. She was an active young member of First English Lutheran Church in Redwood, and later recognized how much she owed to its pastors and its elders. She enjoyed high school, made friends for a lifetime, and went back to Redwood for class reunions whenever she could. Pamela attended graduate school at the University of Washington and then at the University of Minnesota, where she received her Ph.D. in 1970. She learned Greek and did extensive research into the French debate about Homer to write her dissertation: "Pope's Iliad: The Transformation from Homeric to Augustan," which she dedicated "To Jack," her husband and St. Olaf professor emeritus of political science.

Books shaped Pamela's life, from her school days in Redwood Falls, when she checked out books from the Carnegie Library, to 2017, when she read again the last three major novels of Henry James. In this task, and in her reading life altogether, she discovered the truth of Nabokov's dictum that "One cannot read a book: one can only reread it." Pamela taught English at St. Olaf College from 1963 to 1968, left her job to work on her doctorate, then returned to teaching at St. Olaf in 1974, where she stayed until her retirement in 1996.



She enjoyed a long retirement with Jack, and their Northfield home was the center of her retired life. She cooked with flair, welcomed friends and many former students to their table, was an avid gardener and extended the range and depth of her reading life. Above all, she shaped a daily devotional life: prayer, disciplined scripture reading, O. Hallesby, and written reflections on what she had learned from this practice. She was an active lay minister at St. John's Lutheran Church for more than 25 years.

Pamela is survived by her husband, Jack, her sisters, Karen Hillger and Susan Chenoweth, her first cousin Adrian Poynter, and other relatives dear to her. She is also survived by her daughter, Renée Marsh (Patrick) and their children: Mercedes, Benjamin, Katie, and Sophia. Renée Marsh transformed her mother's life, and the mother her daughter's.

ELAINE HOLST KRINGEN '45

Elaine Holst Kringen '45 died on March 18, 2018. She was 94 years old. Elaine was born on Dec. 3, 1923, in Chicago to Lars and Anida Jensen Holst. Her father died when she was nine years old leaving her mother to raise Elaine and her three-year-old brother during the Great Depression. Elaine graduated from Fenger High School in January 1941. After much urging by her pastor, Elaine enrolled at St. Olaf College in the fall of 1941. When working on her family history, she wrote about that time: "To be thrust into this Norwegian Lutheran community was like coming home." At St. Olaf she met Duane C. Kringen '47, St. Olaf business manager emeritus. They were married in 1944 and spent three months living in San Diego before Duane left for the Pacific Theater. Elaine returned to St. Olaf to finish her degree and then accepted a teaching position in St. Olaf's Women's Physical Education Department, teaching for three years prior to the birth of her first child. She later worked for the Norwegian American Historical Association (NAHA), headquartered at St. Olaf. Following her retirement, she and Duane spent several months each winter in Arizona.



Elaine enjoyed a variety of activities, but two favorites were swimming and reading. She was an excellent swimmer and taught swimming at St. Olaf and lifesaving classes for the Red Cross. During summers at the family cabin, she would swim twice daily, doing laps to the raft and back (unless it was snowing). This activity continued until her 91st year. She belonged to two reading groups that she loved very much. She also loved her church, serving on a number of boards and assisting with services, and she served as a Girl Scout leader, chair of the Hospital Auxiliary and other community activities. Elaine's family was her foremost and greatest love. In her early years, there were camping trips to various destinations in Minnesota, and to national parks in New England, the Canadian Rockies, and the West. In later years, the family cabin became the focus of many of the most memorable, joyful times. She also enjoyed the many trips abroad with devoted friends who graced her life.

She is survived by her husband of 73+ years, Duane; her children, Janet Kringen Thompson '70 (Terrie), Peggy Soden, and Andrew Kringen (Dawnette); and her brother, Lawrence Holst. She is also survived by her grandchildren, Siri Thompson (Eric), Nate Thompson (Suchi), Joel Soden (Mallory), Marta Soden (Ryan) and Elisa Schaar (Steve); and her great-grandchildren, Addison and Charlotte Thompson-Klimpke, Arlo and Cora Soden, and Kira and Evan Soden-Kahler.

CAROL HOCKING

Associate Professor Emerita of Nursing Carol E. Hocking passed away on Dec. 31, 2017, at age 92 in Bloomington, Minnesota. Carol had a fulfilling career in the nursing field, first in the pediatric ICU at the University of Minnesota hospital and later as a nursing instructor. She specialized in rehabilitation and nursing education. Her career led her to teach at both the College of St. Catherine (now St. Catherine University) and at St. Olaf College, where she joined the nursing faculty in 1974, teaching and serving as department chair before retiring in 1990.

Her caring spirit has been carried on through hundreds of her students and fellow professors. Carol was an active member of her community, serving on the Natural Resources Commission and the Senior Advisory Commission, and as an ESL volunteer. She was a lifelong member of the St. Nicholas Episcopal Church in Richfield, Minnesota. She enjoyed being a part of the church choir and the Blue Moon Singers, and she was involved in the Sunday school program, adult education, and the vestry.

The Pioneering Puckster

BY JEFF SAUVE

THE HISTORY OF ICE HOCKEY at St. Olaf College has all the elements of a great story: excitement, drama, humor, and a hero with pluck who persevered against adversity. When 18-year-old Harold C. “Chick” Hagen enrolled as a first-year student in September 1920, he arrived in Northfield the fatherless son of a Norwegian immigrant and newspaperman who had succumbed to the influenza pandemic the year before. Young Hagen struggled to support himself financially and attended St. Olaf sporadically over the next several years. In the fall of 1925, Hagen returned to campus, where he remained to complete his degree in 1927. One constant throughout his time at St. Olaf was his passion for hockey.



Harold C. “Chick” Hagen

Pick-up and interclass hockey games were played at the 60,000-square-foot Mammoth Ice Rink on the Cannon River, which flows through Northfield. Hagen and fellow Oles were a common sight at the rink, which was equipped with a warming house, lighting, and a bandstand to entertain on “pleasant evenings.” The student newspaper, the *Manitou Messenger*, noted, “skating and hockey have become the most popular pastimes for the students ... rosy cheeks under flashy tassel-caps are all in vogue.”

Editorials in the *Messenger* extolled the benefits of the sport, from healthy, outdoor exercise to coordination of skates and “exhilarated muscles.” One student opined, “Hockey should be encouraged because it is probably the most stimulating, the most exciting, and the fastest game, with the possible exception of airplane racing.” By December 1926, primarily due to Hagen’s convincing efforts, the St. Olaf Athletic Board recognized hockey as a collegiate sport.

The inaugural season opened January 15, 1927, on the Cannon River rink. Led by the hard-driving center and student coach, Hagen, the team was equipped with natty uniforms and new sticks. The St. Olaf Pucksters put up a good fight against their opponent, Shattuck, a prep school from Faribault, Minnesota, but lost 3–2. For the next four games, the Oles crossed sticks with Macalester College and Shattuck, and twice skated against the vaunted Augsburg College, considered one of the nation’s best college teams. The results were not stellar, with the team posting in its first-ever regular season a record of three losses and two ties.

Yet within those scores are stories of encouragement. In the team’s second game against Augsburg, St. Olaf scored a goal against the hockey powerhouse, the only team to accomplish such a feat during the season. The second meeting with Macalester ended in a tie after two overtimes. On Shattuck’s home ice, the two teams skated to a tie, but in all fairness, no overtime periods were played, as the Oles needed to catch a return bus to Northfield.



The original Ole Pucksters, 1927 (Hagen is in front row, second from right)



Skating on the Mammoth Ice Rink, downtown Northfield, 1920s

On February 16, 1927, the Pucksters entered the state tournament, where they faced Macalester on the Scots’ rink in St. Paul. With the score tied 1–1, and with less than 30 seconds to play in the second overtime period, 26-year-old senior Hagen ended his intercollegiate hockey career most fittingly, as witnessed by the *Messenger*:

Taking the puck near his own blue line on a poke check, he skated down center ice, swerved to the left and got around the Mac defense man to skate up to the mouth of the goal where he drove a wicked shot into the netting through the small area not covered by the Mac goalie.

By winning the game against Macalester, the Oles finished second in the state tourney. After that miracle on ice 91 years ago, Hagen worked in a variety of fields, from automobile racing to newspaper publishing. In 1943, he was elected to the U.S. Congress, representing Minnesota’s Ninth District, where he served until 1955. Honored with a Distinguished Alumni Award by St. Olaf in 1954, he was described as, “a public servant whose life has been characterized by unselfish devotion to state and nation.”

Hagen passed away in March 1957. He was survived by his wife, Audrey, and two children, Andora ’56 and Harold ’56. No doubt his “puckish” spirit, which helped shaped hockey at St. Olaf so many decades ago, will take a chair and cheer the loudest when St. Olaf unveils in the spring of 2019 its new 800-seat indoor ice arena. 🐾

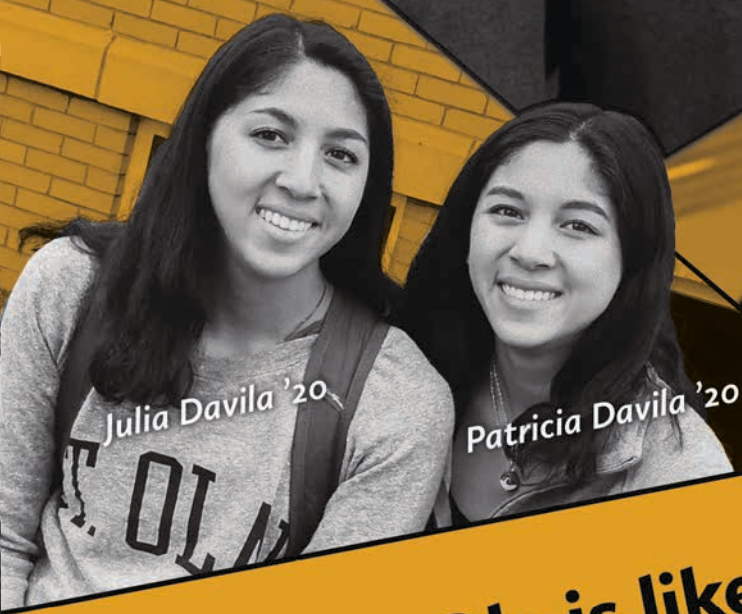
JEFF SAUVE is the outreach archivist at the Shaw-Olson Center for College History and a regular contributor to *St. Olaf Magazine*.



Drew Penz '11

Matt Penz '08

Nate Penz '16



Julia Davila '20

Patricia Davila '20



Andrew Hallberg '18

Diane Bruck Hallberg '89

Jon Hallberg '88

Being an Ole is like being part of a family.

DO YOU KNOW A FUTURE OLE?
go.stolaf.edu/referral



Nyagua Tut '20

Buay "J.B." Tut '14



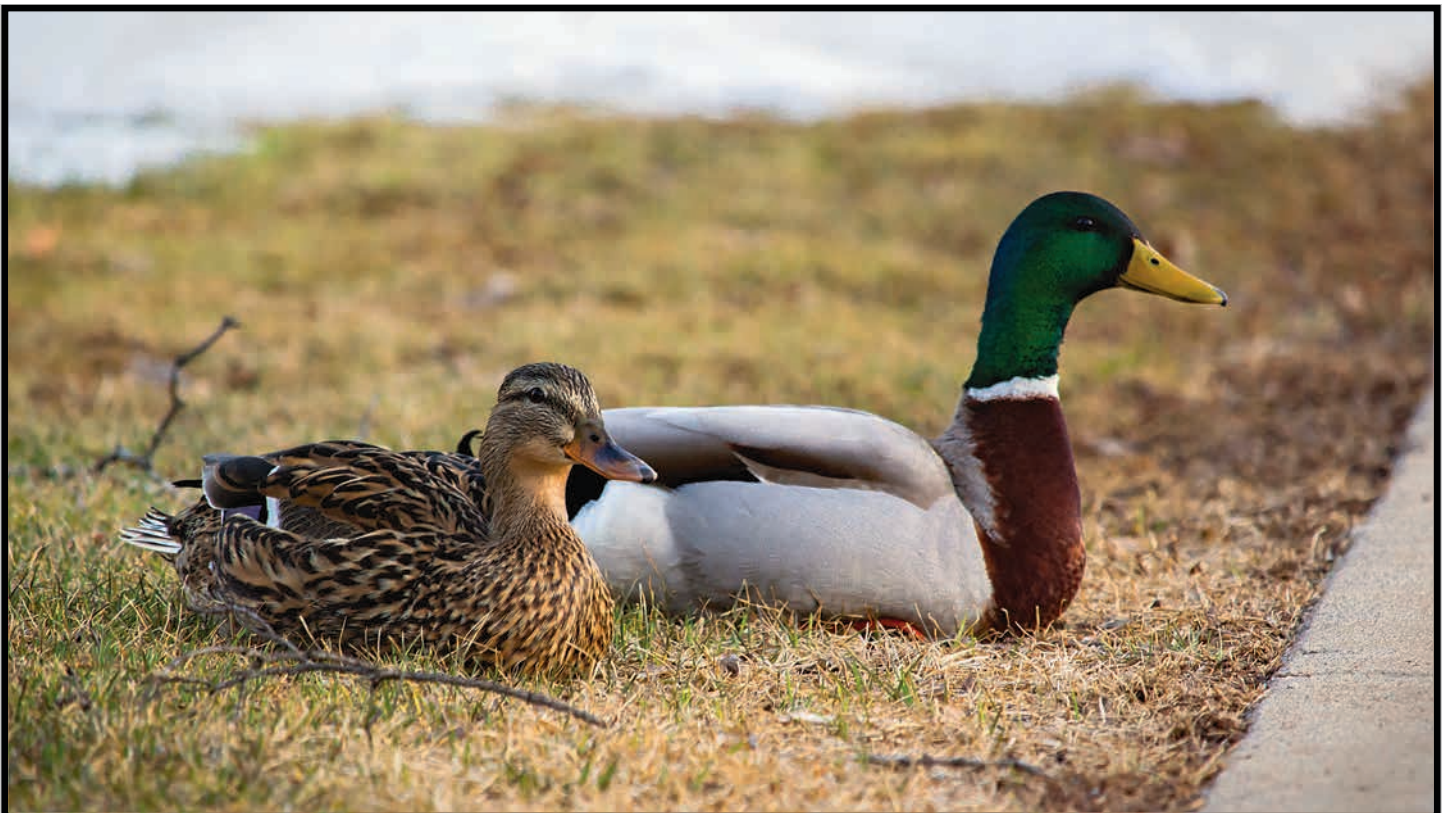
Liv Amend Steingart '08

Dawn Petersen-Amend '79

Eric Amend '78

Change Service Requested

PARTING SHOT



AFTER A VERY LONG WINTER and a late April blizzard, spring finally came to the Hill in early May. Even though snow still covered much of the campus green and a cold wind was blowing, a sure sign that warmer days were ahead came when the campus ducks were spotted on a barren patch of grass by Tomson Hall. Everyone's favorite duck couple eventually made their way down the Hill to the college wetlands, waddling all the way. PHOTO BY KIERRA LOPAC '19