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COMMERCIAL BUILDING FIRE HARMS RESOURCES FOR MINNEAPOLIS COMMUNITIES

Klaus Solko co-executive editor



Photo of The Minnesota Chippewa Tribe, Urban Office taken by Sam Bartelt on Oct. 21

Driving down the 94 on the evening of Oct. 11, drivers were met with low visibility and the overwhelming smell of fire due to a commercial building on 13th and East Franklin that was burning.

According to MPR News, Abdullahi Omar's brother discovered the fire when Omar was restocking shelves in his store and his brother yelled. He saw smoke coming from the north side of the building. He tried to extinguish the flames, but the fire was already too far along. Omar owns the Dollar Plus building that was significantly damaged by the fire.

"All of my favorite memories of the 8th grade involve the Dollar Plus," shared Augsburg student Devon Standingstrong. "My cousins and I would get Arizona's when they still were only a dollar from there daily after a full day at Anishinaabe Academy, and we'd spend time in the Lutheran church's yard on the old merry-go-round before it was removed. The store has been a pillar of our community for a long time, and I am saddened to see it destroyed in this manner. I pray for Abdullahi Omar (owner of Dollar Plus), and my relatives affected by this fire."

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This fire was classified as a three-alarm fire, which means it is a significant fire that could involve a large building, multiple floors or hazardous materials; this one involved the first two. Firefighters reported to MPR News that when they got into the building, aisles were blocked with items and heavy shelving made it difficult to get to the fire.

While fighting the fire, shelving collapsed onto hose lines. That, combined with the fire's worsening condition, caused the crews present to be instructed to evacuate to safety. Two firefighters got temporarily trapped in the building. After they were successfully evacuated, they were sent to the hospital for treatment of minor burns and heat exhaustion.

The fire ended up spreading to the Urban Office of The Fond du Lac Band of Lake Superior Chippewa and The Bois Forte Band of Ojibwe. Both offices were resources for tribal members in the neighborhood for things like food support,

clothes and other such things. This building also housed archival materials.

In the Bois Forte Urban Office, a group of elders would gather every Sunday to sew and bead. They were there at 4 p.m. when, as they reported, a kid came and banged on the door saying that there was a fire. All five people who were in the group at that time evacuated.

The Fond du Lac Band of Lake Superior Chippewa posted on their Facebook account at 7:25 p.m., updating their community on what was happening. They shared that there were no reported injuries among community members or their staff.

Standingstrong also shared, "To say this fire is devastating is an understatement. I have spent my entire teenagehood in this section of Minneapolis, and I cannot imagine what the Cultural Corridor will be like if Bois Forte and Fond du Lac are not able to return. Being from Leech Lake, these offices may not be where I personally

go to get my tribal I.D renewed, but I still feel the ripple because they are my relatives by Creator's will. It is reassuring to know that Wicoie Nandagikendan and The Circle's archives were able to be recovered, but the tribal offices and Dollar Plus were profoundly impacted."

Both offices have expressed uncertainty about when they will be able to reopen, but both promise to update when they can. Byron Lumbar, who handles building maintenance for the Minnesota Chippewa Tribe, reported that the Fond du Lac side of the building took on a lot of water damage on top of damage from the fire. Lumbar also reported that the part of the building that has the archives of Wicoie Nandagikendan was untouched by any of the damage. Wicoie Nandagikendan is the first Indigenous urban preschool immersion program created in Minneapolis that had not only its archive in the building but also curriculum material.

As of now, there have been no updates on how the fire started, but there is no suspicion of foul play. Omar says that he will likely be relying on the support from the Somali community and Minnesotans in general as he tries to rebuild his business.

"To say this fire is devastating is an understatement. I have spent my entire teenagehood in this section of Minneapolis, and I cannot imagine what the Cultural Corridor will be like if Bois Forte and Fond du Lac are not able to return."

- Devon Standingstrong

-Book Club third meeting

Cedar Room, Oct. 28 @ 5:00 p.m.

-Echo General Meeting - Hallo! All Our Spooky Cool People

Echo Office (Auggie's Nest), Oct. 29 @ 11:50 a.m.

-Spooktacular Bash

Christensen Center Riverside Room, Oct. 29 @ 4:30 p.m.

-Baile de Las Calaveras

East Commons, Oct. 30 @ 7:00 p.m.

-face to face Auditions

Foss Center, November 4 @ 3:30 p.m.

-Hmong New Year

Foss Chapel, November 7 @ 4:00 p.m.

SPORTING EVENTS

-Volleyball vs St. Kate's

Si Melby Hall, Oct. 30 @ 7:00 p.m.

-Football vs Carleton

Edor Nelson Field, Oct. 31 @ 12:00 p.m.

-Women's Wrestling vs Luther

Si Melby Hall, Nov. 4 @ 7:00 p.m.

Ilhan Omar's D.C. Home Gets Searched As Part of Criminal Investigation

Jessica Tezoquipa news editor

On Oct. 12, Minnesota Rep. Ilhan Omar's house in D.C. got raided by federal agents as a part of an ongoing investigation into alleged immigration fraud. The Trump administration has pushed for an aggressive search in relation to a potential conspiracy and potential false statements on government documents. The Department of Justice told NPR that agents "executed a judicially authorized search warrant."

According to CNN, a federal magistrate judge, Matthew Sharbaugh, limited how the DOJ could access Omar's documents because of constitutional protections for Congress members under the Speech or Debate clause. The DOJ wanted broad access, but Sharbaugh said it is not possible under the law.

"Make no mistake: this is an attempt to target political enemies and weaponize federal law enforcement. For ten years, Trump has targeted me with baseless lies and smear campaigns. This is just the latest escalation in his campaign of political intimidation," writes Omar on X on Oct. 12. "I will not be silenced." Omar came as a refugee from Somalia when she was 12 years old and became a naturalized American citizen in 2000.



Photo of Ilhan Omar at a press conference in Saint Paul, taken by Tony Webster in August 2020, sourced from Wikimedia Commons

In an interview with conservative podcaster Benny Johnson, J.D. Vance stated without offering evidence that "we actually think that Ilhan Omar definitely committed immigration fraud against the United States of America." Republicans like Vance have stated, prior to her election, that Omar married her brother and committed immigration fraud, but she denounced these claims as "disgusting lies," according to AP News.

"So obvious that she was targeted because she's an immigrant. She's in office and a lot of Americans don't know that you can be an immigrant

and hold most political offices," said A.J. Lempke in an interview with the Echo. "It's right before the election, it's to stir shit up. It's to make people think she shouldn't hold the office she has because Trump's followers do just listen to him."

"She could also go to jail," stated Trump in response to a reporter asking if she could be deported. "I think she's a sick and very dishonest person, but who hates our country and she comes from a country that is essentially not even a country. Somalia. It's a real shit house."

According to CNN, Trump claims he was not involved in the search, despite Omar being a frequent political target of Trump and how unusual it is for the DOJ to target a candidate so close to an election.

"It's a blatant attempt to intimidate his political opponents and to intimidate the immigrant community even further so that they aren't as civically active as they would be otherwise," says Augsburg PSEO student Raymond Colford.

"Make no mistake: this is an attempt to target political enemies and weaponize federal law enforcement. For ten years, Trump has targeted me with baseless lies and smear campaigns. This is just the latest escalation in his campaign of political intimidation."

- Ilhan Omar

Augsburg Homecoming Ends With A Bang After Impressive Win

Lennon Krueger contributor



Photo of Augsburg v Macalester football game, taken by Kevin Healy on Oct. 17

At this year's homecoming, the Augsburg Auggies faced the Macalester Scots in a hard-fought game that thrilled the crowd. Both teams battled through each quarter while facing brutal sunshine and a strong crosswind.

"At this year's homecoming, the Augsburg Auggies faced the Macalester Scots in a hard-fought game that thrilled the crowd."

- Lennon Krueger

To start the game, the new Augsburg pep band, directed by Dr. Kenneth Green II, made its football debut, performing the school song as the Auggies entered the field. Sophomore music education major Larken Saint conducted the national anthem.

To start the first quarter, Augsburg received the ball but soon fumbled, with Macalester recovering at the 50-yard line. Macalester then opened the scoring with a field goal, taking a 3-0 lead. The Auggies were stopped on their second drive. With strong defense from both teams, the score held, with the quarter ending 3-0.

Early in the second quarter, senior linebacker RJ Chakolis blocked a punt and sophomore defensive lineman Mustafa Shaban recovered it in the end zone to score Augsburg's first points. The pep band played the school song, and the Auggies' extra point was good, giving them a 7-3 lead. On Macalester's next drive, sophomore linebacker and punter Avery Oseth intercepted a pass for Augsburg. On that drive, senior quarterback Caden Rodkewich hit sophomore wide receiver Amir Allah for a 26-yard completion, setting up another touchdown by junior wide receiver CJ Ritchie. Junior kicker Kevin Kargozar added an extra point to bring them to 14 points. Near the end of the half, Macalester completed a 71-yard drive,

capped with a touchdown, and the half ended with Augsburg leading, 14-10.

In the second half, Augsburg continued its strong defensive play, not allowing a point in the third quarter while adding to its lead. The third quarter opened with a Macalester punt, followed by an Augsburg drive that resulted in a field goal, making it 17-10. On the Scots' next possession, they were stopped near midfield, and sophomore defensive lineman JT Thomas intercepted a pass at the Macalester 43-yard line. Augsburg's ensuing drive stalled as the Scots' defense held the Auggies at the 1- and 2-yard lines.

After an uneventful end to the third quarter, Augsburg opened the fourth with Rodkewich's 36-yard touchdown pass to senior wide receiver Ben Davis and a successful extra point, expanding the lead to 24-10. On Macalester's next drive, they attempted a fourth-down conversion but were called for offsides, forcing another attempt at fourth-and-8, which failed. The Auggies encouraged the crowd, whose cheers helped disrupt the Macalester offense and forced a turnover on downs. Augsburg then drove for another field goal, pushing the lead to 27-10. Macalester answered with a touchdown, but Augsburg recovered the ensuing onside kick at the 48-yard line. The Auggies then ran out the clock in victory formation, securing the homecoming win 27-17.

New Men's Hockey Coach Zach Stephan Focuses on Player Confidence

Kaia Anderson online publishing coordinator

Zach Stephan was named the new men's hockey coach in June 2026. He comes to Augsburg with eight years of hockey coaching experience, primarily with the North American Hockey League, a junior league that aims to move players into Division I college hockey. Stephan played Division I hockey at Minnesota State University, Mankato. At Augsburg, Stephan is revamping the men's hockey program with new strategies on and off the ice, including updated hockey plays, expanded social media efforts and increased campus involvement.



Photo of men's hockey team at Cedar Fest, taken by Tyler Veen on Sept. 13

Stephan said Augsburg reminds him of high school, where everyone knows each other. It is not too big and still has a community focus. One goal is to become more familiar with the campus and its students. He says he currently knows only the athletic community, but hopes his role as an academic adviser will help him further connect with faculty and students.

Winter sports began Oct. 15, allowing hockey to start practice. Stephan has been approaching practice very differently than the previous coach. "It's been busy. The guys' brains are in a blender because

everything they're doing is a complete 180 compared to what they had been doing," he said. The main change is the spread of their formation on the rink. Stephan wants to utilize as much of the rink as possible, which comes with challenges, especially during puck battles. "When you try to play a spread, if there's any sort of battle anywhere, you just want to help. There's got to be some trust and patience that your guy is gonna win it [...] if too many guys run over you're gonna lose your spread."

He also discussed building confidence within his players, "I don't ream em' every time they turn the puck over [...] the only way to learn to execute playmaking is to get opportunities to do it without being scared," he said. This philosophy is based on the idea that as players gain confidence, they will play better. If they are scared of making a mistake, they are going to hold back

and tries to ensure every player knows exactly what they are doing. He also does not mind being asked questions about plays. "Kids nowadays, or young men, ask a lot of questions. When I was growing up, you did what the coach said because the coach said it. Now kids ask questions. I am okay with the kids knowing why we do it because I fully believe the reason why we do it is what makes it work," he said.

Stephan wants students to be more engaged with the team by coming to games. He plans to achieve this by making games more fun to watch, with higher scores. His main goal for the season, however, is to make it to the playoffs and "[do] a little damage."

"There's got to be some trust and patience that your guy is gonna win [the battle.] If too many guys run over you're gonna lose your spread."

- Zach Stephan

Part of Stephan's coaching style is based on his teaching experience. He tries to explain everything to his team in three ways: visually, auditorily and verbally. He

Stage Fright Workshop Fights Away Worries and Anxieties

Emerson Pieper *staff writer*

For many students, the thought of standing in front of a crowd is enough to make their palms sweat and their minds go blank. On Oct. 17, Augsburg University's Theater Department hosted a Stage Fright Workshop, opening its doors to students across campus to share techniques for managing performance anxiety, building confidence and finding comfort in front of an audience.

This workshop was organized in response to requests from different groups across campus, including Campus Ministry and Multicultural Life. The organizer was Dante Austin, a student at Augsburg and the Stage Manager/Assistant Director for "Much Ado About Nothing." Austin wanted to create an opportunity for students to come together and learn practical strategies for handling stage fright, drawing on techniques that have helped him personally in the past.

The goal for this event was to bring the community together. To come together and share tips, tricks, skills, and grounding techniques with each other. Although the workshop was connected to the theater department's production of "Much Ado About Nothing," its intended audience extended beyond students involved in the theater setting. The techniques discussed could be useful for anyone who finds themselves speaking or performing just about anything in front of an audience.

Austin mentioned how learning to manage stage fright is an ongoing process rather than something that disappears with experience. "I still to this day struggle with stage fright, but I have learned to become better equipped to handle it

when it happens through breath work and grounding in the space." Becoming familiar with a space, staying present in one's body and preparing for a presentation or performance are all part of that process. Austin emphasized the personal nature of performing, describing it as a way of sharing part of oneself with an audience.

"I still to this day struggle with stage fright, but I have learned to become better equipped to handle it when it happens through breath work and grounding in the space."

- Dante Austin

For students who are new to theater, that vulnerability can feel intimidating. The advice given, however, is to remember that performing is not something an actor, or anyone giving a speech or giving a presentation, has to navigate alone. According to Austin, "Fear is natural. Just know that you are not alone on stage. Not only do you have your fellow actors, but you have the audience rooting for you." Rather than viewing an audience as something to fear, performers can learn to draw encouragement from the people watching them. The excitement in the room can help carry an actor through a show.

This workshop may be the beginning of something larger for the community. While there is not enough time in the rehearsal schedule for another workshop during "Much Ado About Nothing," Austin hopes that there will be time to offer similar opportunities in connection with future theater productions. The longer-term goal is to make the workshops a more regular campus event, potentially offering one each month and keeping them open to the entire Augsburg community.

For students who experience anxiety when speaking in public or stepping into unfamiliar situations, that possibility could mean more opportunities to develop confidence in a supportive environment. Stage fright may not disappear entirely, but learning how to work through it can make the experience feel a little less overwhelming.

WE'RE
LOOKING FOR...

**ARTIST
SPOTLIGHTS!**

Are you looking for a PAID opportunity to show off your art to the Augsburg community? You should be an Artist Spotlight!

Submissions should be 3-5 pieces, a photo of yourself, and a small bio about yourself and your art. Please send all submissions to our A&C Editor, Avery Cheeseman, at cheesema@augsborg.edu

Homecoming Music Showcase Exhibits Major Augsburg Talent

Kaia Anderson online publishing coordinator

On Oct. 18th Augsburg had its annual Homecoming Music Showcase, which featured all of Augsburg's ensembles, including the jazz band, choir, orchestra and concert band. The event took place in the chapel, where the musicians and audience alike gathered to listen to the ensembles play.

The jazz band was the opening act with songs like "Gator Bait," "Impressions," "Someone to Watch Over Me" - featuring Katelyn Lee and "BAILE INOLVIDABLE" by Bad Bunny. "Gator Bait" was an upbeat piece based on New Orleans jazz. Lennon Krueger, a music education major at Augsburg, said that this was his favorite piece to play. "I loved getting to emulate the New Orleans feel." Krueger had the trombone solo on "Gator Bait" as well, "I think my solo went alright, I messed up a little bit, but I don't think it was apparent to the audience." Originally sung by Ella Fitzgerald, "Someone to Watch Over Me" is a very sentimental piece. For the concert, Katelyn Lee, another student within the music department, beautifully sang as the jazz band played as her accompaniment.

The choir's performance was very emotional, with songs based around community, healing and freedom. Gideon Zupfer and Sam Bartelt opened for the choir with the start of "Down to the River to Pray" as the two sang the rest of the choir slowly filed in. This felt like a magical moment, sitting in the chapel, listening as the space was filled with melodic harmonies. Bartelt said, "I think it went really great. I heard a lot of people got emotional over the songs we sang. I think the reason they got emotional is cause it meant a lot to them.



Photo of the Homecoming Music Showcase, taken by Pluto Koehnen on Oct. 18

Especially the last song we sang" The final song, "Gimikwenden Ina," was the most emotional song of the afternoon, focusing on the Native American community and remembering what was taken during residential schooling.

Mark Elliot Bergman conducted the orchestra in playing two original pieces that he composed, both based on Minnesota during the fall. The first song, "Barndance" was an animated piece, featuring lively strings and very reminiscent of being in the country at a fall festival. The second piece took inspiration from the "Great Minnesota Get Together." This piece was more laid back and focused on the hustle and bustle of the state fair. William Doeza, who played for both the orchestra and concert band, said he "thought the concert went well. It was really nice to hear all of the other ensembles [...] This was a little more meaningful cause we were playing something Mark wrote." According to Doeza, Bergman changed parts of the score to better fit his musicians.

The final ensemble to play was the concert band, conducted by Kenneth Green. This group played four songs, "L'Inglesina," "Seis Menue," "Down a Country Lane" and "Go Time" - which featured the saxophone section. "Down a Country Lane" stood out from the other three pieces that were played, in part, to its slow melody. Doeza said it was his favorite concert band piece to play, "I like the slower more melodious songs."

The showcase ended with the concert band playing the "Auggie War Song" while the choir and audience sang along, bringing the homecoming weekend to a wonderful end.

Don't Let Live Music Die, Support the Opening Act!

Alexis Aryeequaye contributor

Concerts—you either love them or hate them. The bright lights, pumping music, hyped up crowds and high energy from the artist may be overwhelming for some, but to me, it's about being part of a community. I went to my first concert when I was 16, at the Xcel Energy Center for Billie Eilish's "Hit Me Hard and Soft" tour. I got the tickets from my cousin as an early birthday gift, and it was an experience I'll never forget. The crowd was electric, and I was feeding off the energy of all the other fans in the venue. I love interacting with other fans of my favorite artists and being united in a fandom. Concerts are a central part of that experience for me.

Whenever people go to a show, the main dialogue is commonly surrounding the headline artist. It makes sense—it's their show—but someone who often gets left out of the larger conversation? Opening artists. Opening artists are performers who go on tour with headliners and perform a small set of their own music before the main artist goes on stage. This is done to showcase new talent in the music industry and give a career boost and platform to younger, newer artists in the

industry. In the last few years however, I've noticed that this tradition has fallen out of favor with the most recent generation of concertgoers and artists. From seeing videos of people jeering at opening acts, to TikTok commentators claiming to skip opening artists completely and the rising cost of hiring and paying openers, this trend has led to some artists cutting opening acts from their shows altogether.

Global girl group KATSEYE, for instance, in traditional K-pop-esque fashion, didn't have openers for their last and most recent tours, nor did J. Cole or Lady Gaga.

If this trend continues, this could lead to the premature death of live music. Which sounds dramatic in concept, but think about this: being an opening artist is how so many of the household names we love got their first moment in the sun in the music industry. Taylor Swift opened for Tim McGraw. Sabrina Carpenter opened for Taylor Swift during The Eras Tour and most effectively and recently, Chappell Roan opened for Olivia Rodrigo during the "Guts" tour. This, combined with some TikTok virality, caused her to go from niche

and virtually unknown, to becoming one of the biggest names in pop music right now.

Openers are also a way for the audience to broaden their taste and explore new music. When artists do add openers to their shows, the music of the opening act tends to be a different genre to the headliner, allowing audience members to experience new music for the first time in a completely different environment. When audience members skip openers, it discourages artists and their teams from going through the effort of finding, hiring, and promoting opening artists for their tours. Why spend thousands of dollars to hire an opener when no one is going to watch them sing? When this happens, new and emerging talent continues to go underrecognized and unappreciated, and another wave of art passes by with no breakout stars.

Live music should be accessible for everyone who wants to enjoy it, and the only way to keep it around is for artists to pass the torch and for the audience to appreciate it when it appears. Chappell Roan would have never become "your favorite artist's favorite artist" without being an opener first, so next time you're at a concert with an opener, stick around for it. Who knows? You may be fueling the next generation of artists.

"When artists do add openers to their shows, the music of the opening act tends to be a different genre, allowing audience members to experience new music for the first time in a completely different environment."

- Alexis Aryeequaye

There is Nothing Comedic About Being a Bigot

Emerson Pieper *staff writer*

Comedy has always been a place where people can challenge societal norms, push boundaries and make audiences uncomfortable. Yet, there is a huge difference between challenging an audience and relying on outdated stereotypes for a laugh. Shane Gillis's latest "Saturday Night Live" monologue painfully shows that difference, using jokes about women in public spaces, their clothing and even his own family.

One of the most concerning moments was when Gillis describes a situation where he encountered a beautiful woman while hiking alone. He jokes that he has "30-40 seconds" and suggests that both he and the woman are thinking the same thing. He then describes the need to make a face to reassure her that he is not there to hurt her. To me, the joke relies on the idea that a woman alone in the wilderness should naturally fear a man approaching her, turning a legitimate concern about real personal safety into a horrible punchline.

The monologue takes a similar approach when Gillis discusses a time he visited a gym and discovered that women now dress in ways he considers inappropriate. He refers to their workout clothes as attention-seeking and claims that women now dress like "whores," framing their clothing as something that is purposefully provocative.

I don't see the same accusations happening when men wear spandex, so what's the difference when women wear the same exact thing? Is it inappropriate simply because they're women and society has decided that women's bodies are inherently sexual?

Women go to the gym to exercise, just as men do, yet they are shamed for supposedly seeking attention. The contradiction is impossible to ignore: women are mocked for what they wear but are also expected not to attract attention while wearing it.

"Women go to the gym to exercise, just as men do, yet they are shamed for supposedly seeking attention. The contradiction is impossible to ignore: women are mocked for what they wear but are also expected not to attract attention while wearing it."

- Emerson Pieper

Gillis even jokes about having to constantly remind himself not to look at women in the gym because they might be filming. His concern seems less about respecting their privacy and more about avoiding being recorded and subsequently ridiculed online. The joke makes the situation about the embarrassment men might face rather than the respect women deserve. Even when he acknowledges

the possibility that he might be caught staring inappropriately, the punchline circles back to his own inconvenience.

I think that the most telling moment is when Gillis refers to his two older sisters as his "big, fat, bitch sisters." I have many siblings and we insult each other on the daily, and a comedian joking about his own family is definitely not uncommon. Still, I find the choice of insults extremely telling. Why are their bodies and their worth as women part of the joke at all? Honestly, it felt like their appearance was his joke, which is absolutely disgusting.

What makes this especially frustrating is how often women's appearances become an easy target for comedy, as though their bodies are public property open to criticism. There is a difference between laughing with someone and making their appearance the reason an audience laughs at them. To me, this distinction really matters, especially when the punchline depends on insulting qualities women are so often judged for in everyday life.

Gillis's monologue has me questioning what makes these jokes funny beyond their shock value. Comedy can be provocative in so many ways that do not include reducing women to their bodies, their clothing or their perceived sexual availability. When the same stereotypes appear in every single joke about women, it becomes difficult to argue that the humor is challenging the societal norm about women. Sometimes, the joke says less about the women being mocked and more about the person telling it.

Howling Bird Press Gives Augsburg A Hands-On Look at Literary Publishing

Teyah Parent *features editor*

At Augsburg University, students are getting the opportunity to experience the literary publishing industry firsthand through Howling Bird Press, a student-run publishing house that puts aspiring editors, designers and literary professionals at the forefront of producing and distributing books. Unlike the many literary publishing houses found at universities nationwide, Howling Bird Press gives students the opportunity to participate in the entire publishing process, from selecting manuscripts to marketing the finished product.

“Howling Bird Press is unique in that it is a student-run press,” said Publisher Sacha Idell. “There are many student-led literary journals at universities across the country, but there are vanishingly few presses where students take the lead on acquisition and marketing.”

Students are responsible for selecting, acquiring and editing the manuscript published each year. Their involvement also extends to designing book covers, typesetting pages, managing metadata and developing marketing strategies to generate publicity for their publications. While responsibilities may shift depending on student interests each year, the experience offers a comprehensive introduction to the publishing industry.

Beyond its educational mission, Howling Bird Press has developed a distinct literary identity, one characterized by a willingness to take creative risks and an awareness of its social responsibilities. According to Idell, independent presses occupy an important space in the literary world by providing opportunities for writers whose work

might not align with the commercial publishing industry’s expectations.

Idell went on to explain that “small presses are inherently a labor of love, rather than a commercial enterprise.” Without the same commercial pressures facing larger publishers, smaller operations can explore unconventional manuscripts and reach niche audiences. Many also utilize contest-based acquisition models, allowing manuscripts to reach different readers, which encourages a wider range of literary aesthetics.

“At its best, small presses allow for some democratization of art while still applying a rigorous editorial process and institutional support,” Idell said.

Working with manuscripts over the years has also influenced Idell’s understanding of what makes literature memorable. In particular, he has developed a greater appreciation for stories that embrace sweetness and sentimentality without sacrificing complexity. Although these qualities can sometimes be dismissed as cliché, successfully incorporating them into literature can leave a lasting impression on readers.

That openness to different forms of storytelling reflects what continues to make literary publishing exciting: the opportunity to encounter unfamiliar perspectives and ambitious artistic experiments.

For students interested in entering the publishing industry, Howling Bird Press provides more than an opportunity to develop technical skills. It allows them to build relationships with authors

and witness the transformation of a manuscript into a professionally produced and distributed book. The experience also offers insight into the collaborative effort behind an author’s success, something readers rarely see when picking up a finished publication.

For those hoping to pursue publishing professionally, Idell emphasized the importance of gaining experience wherever possible. Whether through bookselling, volunteer opportunities or internships. Above all, he encouraged aspiring publishing professionals to remain curious and read extensively. “Reading more is never a bad thing, at least to me.”

Through Howling Bird Press, Augsburg students have the opportunity to put that passion for literature into practice, helping bring new voices into print while discovering their own place within the publishing world.

**GOT A
BURNING
QUESTION?
ASK THE
EDITORS!**



The Happiness Gym Helped Augsburg Students Flex Their Merry Minds

Klaus Solko co-executive editor

Augsburg Exploration Day was Oct. 21, meaning that afternoon classes were canceled making it much easier for students to participate in activities. Outside of great opportunities such as visiting the Assistant Director of Campus Life Tess Munshower to learn more about Campus Life Job Opportunities or going to the “face to face” theater info meeting; what I want to highlight was the opportunity to go to the Happiness Gym.

The Happiness Gym was a community building experience facilitated by Mixed Blood Theater and hosted by Augsburg’s Center for Wellness and Counseling (CWC). The goal of the event is to better center happiness and in everyday life.

The story given at the beginning of the event was that Ken Weitzman, the creator of the show, was trying really hard to be happy. He started putting all these things into his life and calendar and to-do lists for things that would help make

him happy. But he couldn’t keep up with it. This is something a lot of people do, they try to change their whole lives and then can’t keep up and end up feeling worse for it. This is why the happiness gym is focused on learning and building skills that can be slowly implemented into life or just increase the moment.

The first exercise done at the gym was reading a positive news article and then summarizing it for people in your group. This was said to not only improve your mood because you got to read a good news story but you also got to share that good news with others creating a boomerang effect.

The next activity was stretching our gratitude muscles. There were questions posted around the room for participants to answer. Some of the questions were, “within the last month what is something someone has said to you that you were grateful

for?” and “what is a positive change you are grateful for in your life recently?”

Following this practice of gratitude we did one more. “Gym goers” found an area in the chapel that was “to themselves.” After everyone had an area they were told to write a letter to someone who they were grateful for but that they hadn’t expressed that to. We were then all asked to read our letters out loud together. The hosts said that reading our words of gratitude helped us process them in another way and feel more fulfilled by them.

The next exercise really tested my resolve and diaphragm as it was to laugh for 60 seconds straight. This was following the knowledge that your brain can not differentiate between smiling or laughing for real or pretend. This was by far the most difficult for me as it turns out I am not good at fake laughing, however being in a room with 15 other people who were also finding this practice rather silly definitely helped.

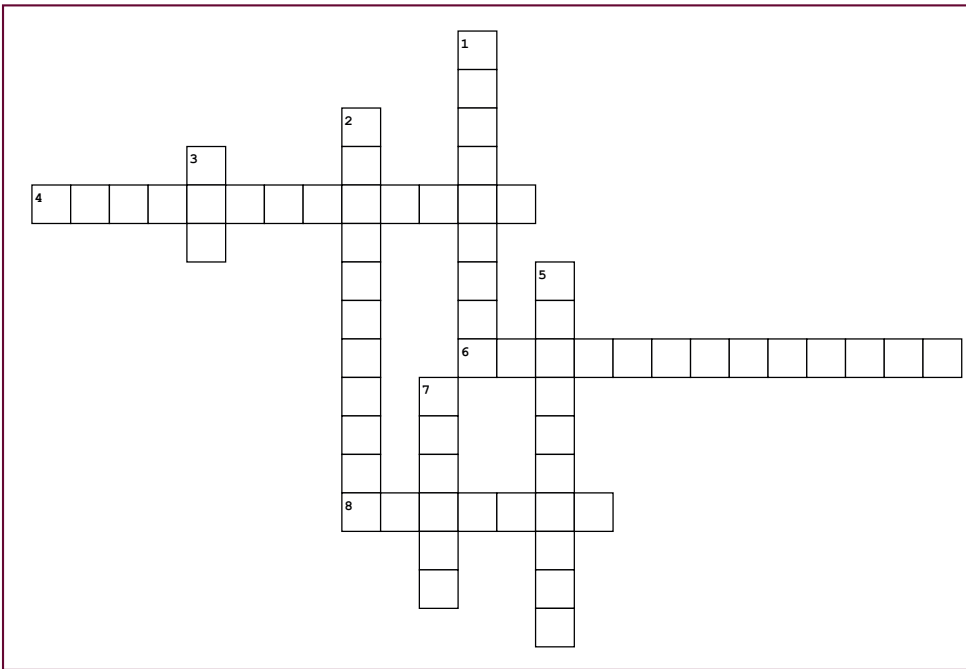
The last activity we did was by far a participant favorite. We paired off and got packets of questions to ask to our partners and also answer back and forth. These questions spanned from “Would you like to be famous and in what way? If no, why not?” to “What is one thing you would change about how you were raised?” My only complaint about this activity was that we didn’t have more time to do it as I was having a great time with the questions and it seemed like the rest of the room was too.

Overall the Happiness Gym was a really fun experience that I hope comes back to Augsburg. I would highly recommend it if you get the chance. Why not have an hour and a half of dedicated happiness?

“[Participants] were told to write a letter to someone who they were grateful for but that they hadn’t expressed that to. We were then all asked to read our letters out loud together. The hosts said that reading our words of gratitude helped us process them in another way and feel more fulfilled by them.”

- Klaus Solko

Horror Movie Quotes Crossword



Last Week's Answers:

1. Mummy
2. Werewolf
3. Blacklagoon
4. Mr Hyde
5. Frankenstein
6. Dracula
7. Invisible Man
8. Phantom

Across

4. "Ki Ki Ki Ma Ma Ma"
6. "I see Dead People"
8. "7 Days"

Down

1. "Whatever you do... don't fall asleep" - A Nightmare on -
2. "Your Mother sucks c*ck in h*ll"
3. "Do you wanna play a game?"
5. "Here's Johnny!"
7. "What's your favorite horror movie?"

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