

St. Pauli News in Detail



Greeting and Ushering

- March 3 Val Torstveit
- March 10 Myles Alberg
- March 17 Ron Anderson
- March 24 Faye Auchenpaugh
- March 31 Wade Benson (7:00 am)

Altar Preparation: Roxane Rondorf

March is Food Shelf Month

Give Generously: A basket for the donations is located in the narthex.



March Milestones

Birthdays

- Mar. 4 Ken Cedergren
- Mar. 10 Laurie Nelson
- Mar. 13 Gabe Haugen
- Mar. 15 Sue Kotz
- Mar. 26 Staci Reay



Anniversaries

- Mar. 12 Neil and Sharon Bugge

Easter Services

NOTE THE TIME!

**7:00 am
with Holy Communion**

Pastor Marilyn Grafstrom
Light breakfast to follow

Synod Assembly

May 17-18, 2024

Concordia College, Moorhead

If you are interested in being a delegate,
please talk to a council member.

Quilting



Two days coming up!

**Friday, March 15
10:00 am – 4:00 pm**

Bring your own lunch, coffee provided.

**Saturday, March 15
10:00 am – 4:00 pm**

Lunch provided.

Lydia Circle meets 9:30 – 10:00 am

Minutes of the Church Council

January 18, 2024

The St. Pauli Church Council held its monthly meeting on Thursday, January 18, 2024 at 7 p.m. at St. Pauli Church. Members present: Jim Strandlie, Cindy Cedergren, Myles Alberg, Sue Kotz, and Marisa Benson. Guest – Kevin Reich

Council President Jim Strandlie called the meeting to order and Kevin Reich opened with prayer.

Approval of Agenda: The agenda was approved as sent.

Secretary's Report: The minutes of the December 14, 2023 meeting were previously approved via email. M/S/C (Alberg/Strandlie)

Treasurer's Report: The report for December was approved. M/S/C (Alberg, Kotz)

Checking Account Balance End of Dec 2023	\$22,105.60
December 2023 Revenue*	5,040.00
December 2023 Expenses*	(2,076.37)
Checking Account Balance End of Dec 2023:	\$25,069.23

Other Account Balances End of Dec 2023:	
Education Fund	\$ 1,432.95
Edward Jones	77,410.96
Memorial Fund	8,487.71
Mission Grant	5,560.50
Savings	<u>37,685.17</u>
Total Account Balances End of Dec 2023	\$155,646.52

Reports of Members in sickness or distress: The Council expressed well wishes to Jim Kotz and Marvin Torkelson.

New Members or Interest in Membership: There are a couple of people who are considering membership.

Other Reports:

- 1) WELCA: Cindy Cedergren reported that the WELCA quilters sewed 12 quilts this past week. They are planning to conduct a Valentine's week project again this year.
- 2) Sunday School Committee: Three students will have completed First Communion instruction, and plan to participate in communion on February 25th.

Old Business:

- 1) Stained Glass Window: Expected to arrive in March. Marisa Benson will contact Ivette's daughter, Kirsten, to arrange a date for a dedication of the window. Myles Alberg and Jim Kotz will work on the installation when it arrives.

New Business:

- 1) Annual Meeting: Discussion was held on various agenda items for the meeting on February 4, 2024.
- 2) Contemporary Worship Service: Kevin Reich elaborated on the concept of a contemporary service, and what it may entail. Discussion was held, and the Council had no objection to the idea. It will be addressed at the Annual Meeting for feedback from the congregation.
- 3) Water Analysis: Jim Strandlie shared the favorable results of a recent well water test. Results will be kept on file as required.
- 4) Proposed Budget for 2024: Marisa Benson reviewed the proposed budget with members. The only change made was an increase to the Continuing Education line item by \$400. M/S/C (Alberg, Kotz)
- 5) Lenten Services: Kevin Reich reported he is available to preside at three of the five Lenten services, in addition to Ash Wednesday and Good Friday. Jim Strandlie will contact Pastor Carl Hansen for his assistance with Holy Communion on Ash Wednesday.
- 6) Easter Worship Service: Pastor Marilyn Grafstrom has offered two options for Easter worship service at St. Pauli – either 7 a.m. or 11:30 a.m. These options will be brought up at the Annual Meeting for the congregation's feedback.

Next Meeting: Tentatively set for Thursday, February 15, 2024 at 7 pm. (with new officers in effect)

The meeting closed with the Lord's Prayer and adjourned at 8:05 p.m.

Cindy Cedergren, St. Pauli Church Council Secretary

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Minutes of the Women of the ELCA

January 18, 2024

The St. Pauli Women of the ELCA met on Wednesday, January 18, 2024 at 3:00 pm following a full day of quilting. Seven members present.

President Jan Strandlie opened with devotions titled "No Fear of Falling" based on Psalm 18:33.

The President's book from 2015-2023 will be stored in the office file cabinet.

Secretary's report: Minutes of November 15, 2023 approved as read.

Treasurer's report: November 16, 2023 – January 17, 2024: Expenses \$432.99 plus \$2,000 of charitable contributions from Fall Event. Checking account balance as of January 17, 2024: \$1,797.29. Savings account balance as of December 31: \$586.47. CD balance as of December 31, 2023: \$6,321.47. We discussed increase in CD rates. Cindy will investigate further.

Stewardship: LWR does not want any fleece or microfiber blankets for Baby Care Kits or quilts and wants newer materials used with no stains. Our group is diligent about using good quality fabrics. It costs \$2.80 to ship one quilt overseas, so we might want to think about contributing to shipping costs. National Quilting Day is March 16th and we will quilt again that day.

We received a card from Inez Mathson with a donation to WELCA to use for charity as we wish. Health Care Kits will be collected again during Lent. The 2023 Synod report was mailed in.

Council Report: Kevin Reich is doing pastoral care for the congregation.

Communications: We received thank you letters from ELCA Good Gifts, ELCA Thankoffering, VIP, ELCA Scholarship Fund, and the TRF Area Community Fund.

Old Business: There is \$82.51 left on our Thrivent card, which will be used for quilt material for our two 2024 graduates.

Thank you to all who decorated for Christmas. Heritage Center wall hanging: They want it cleaned. Discussion was tabled to our February meeting.

New Business: We are out of St. Pauli cards. Cindy will check on Shutterfly to get best pricing.

CPR class: Church council recommended that WELCA organize one. We can use Education Fund monies in the church budget to pay for it. Cindy will check with the Heritage Center to see if they have come up with a Certified Instructor.

Faye will check with Alicia Haviland to see if she is certified and would do a class. How many students can we have per class?

Handbook Corrections: Lydia Circle in February is on the Saturday quilting day. Sharon/Virginia are serving for the two days of quilting. Bryan Grove's phone number is incorrect, as is Jim and Joan Nelson's.

Jan asked if we could suggest that one way of helping quilting ladies would be to serve lunch for them. Whoever is serving and quilting must make multiple trips up and down stairs with supplies and food things. It also takes time out of quilting time to set up meals. No decision.

Sharon will audit the WELCA treasurer books. We are making soup in February for friends in the community. Sunday School children will make valentines to go with the soup deliveries.

Our next meeting is February 9-10 for quilting and making soup for delivery on Saturday the 10th. WELCA will be meeting at 3:00 on Friday the 9th.

We have potluck on February 4th after our annual meeting. Mary Circle is in charge with donations going to Hospice.

Ash Wednesday is February 14. Lydia and Mary groups are assigned for serving snacks after Lenten services on February 21 and 28.

We discussed possible Easter service times – this will be decided by the congregation at the annual meeting.

The Lord's Prayer was prayed and offering was taken.

Faye Auchenpaugh, Secretary

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Minutes of the St. Pauli Cemetery Association January 14, 2024

The St. Pauli Cemetery Association Board of Directors met on Thursday, January 14, 2024 at 8:15 pm at the church.

Present: Myles Alberg, Faye Auchenpaugh, Marisa Benson, Tammy Haugen, Arlo Rude, and Gary Iverson, co-sexton.

Guest: Kevin Reich.

President Rude called the meeting to order.

Kevin Reich offered an opening prayer.

Secretary's Report: The minutes of the last meeting were read and approved. M/S/C (Benson/Alberg)

Treasurer's Report: Fund balance as of December 31, 2023: \$71,632.39, up from the 2022 year-end balance of \$67,748.60. M/S/C (Haugen/Alberg)

Old Business:

1. Paul Donarski hasn't made a stand yet for the water tank but has plans in mind. Arlo will visit him in another week or so and let him know that we'd like the tank by the second week of May so we can get it set in place before people do grave plantings.

New Business:

1. Arlo distributed copies of the survey map done by Widseth-Smith-Nolting.
2. Arlo distributed the 2024 meeting schedule and the board election schedule color-coded to show re-election years and the years in which terms end.
3. There was one burial in 2023: Beverly Lian.

Meeting adjourned.

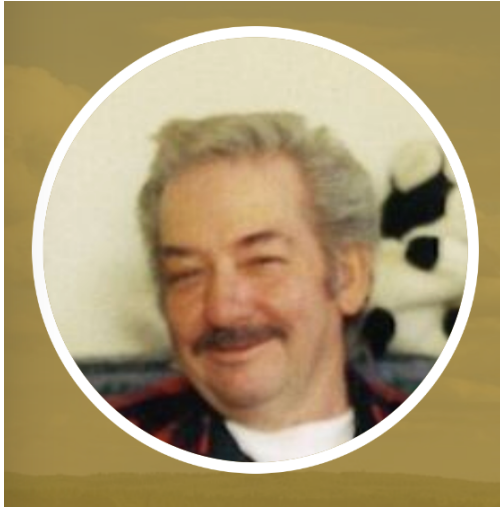
Faye Auchenpaugh, SPCA Secretary

In Memorium

Bruce Earl Bugge

January 4, 1944 – January 27, 2024

Bruce was the brother of St. Pauli member Neil Bugge



Bruce Earl Bugge, 80, died suddenly at his home on Saturday, January 27, 2024, with his family present.

Visitation will be from 10 to 12pm, with a service at 11 am Friday, February 2, 2024, at Johnson Funeral Service, Thief River Falls, MN.

On January 4, 1944, Bruce was born to Earl Berge and June Lila (Lund) Bugge at Thief River Falls, MN. He attended School District 147 Roosevelt Rural School in Numedal Township, Pennington County, and Lincoln High

School in Thief River Falls, MN. Bruce worked at various farm jobs throughout the years. On January 11, 1972, Bruce married Ruth Ramse at Our Saviors Lutheran Church, Thief River Falls, MN. They were blessed with two boys, Shawn and Brandon.

Hunting deer and partridge and working on mechanical things brought him happiness. He was a private man who enjoyed doing things alone or with a smaller group.

Bruce is survived by his wife, Ruth; children, Shawn (Kelly) and Brandon; grandchildren: Taylor, Torie (Parker Holt), and Tiera, all of Thief River Falls, MN; siblings: Neil (Sharon) Bugge, Thief River Falls and John (Sharon "Shari") Bugge, St. Hilaire, MN; sister-in-law, Leona Bugge, Thief River Falls, numerous nieces and nephews.

He is preceded in death by his parents, Earl and June, and his sibling, Keith Bugge.

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In Memorium

Wahna Jean Smith

November 28, 1938 – February 22, 2024



Wahna Jean Torkelson was born November 28, 1938, the sixth of nine children born to Melvin and Helen (Wiken) Torkelson. The last of the children to be born at home instead of a hospital, Wahna was a carrot top, full of freckles, and the baby of the family for almost six years.

"Honey," as she was called when young, was slow to anger, always ready to laugh at herself, and enjoyed a good joke to the end of her days.

At an early age, her mother taught Wahna to read music and play the piano. Later on, Wahna would teach her nieces and nephews little piano duets, and she still had her Baldwin organ and enjoyed playing old tunes with a Bossa Nova beat.

Wahna attended Washington District 221 country school and was one of very few who went to "town school" for one year when the country school temporarily closed.

She graduated from Lincoln High School in 1956 and left soon after for Milwaukee, Wisconsin where her older brothers and sister were living. Having learned shorthand and typing at Lincoln, she was immediately hired for a secretarial position at Ladish Corporation in Cudahy. Oh, the stories she would tell about these single years in the big city! Trying to appear more worldly than her country upbringing, her first order for a fancy drink at a bar was for a shrimp cocktail. Imagine her surprise when it turned out to not be a cocktail, but a pile of shrimp hung on the rim of a glass!

After six years, Wahna decided it was time to move back to Thief River Falls. Here she worked at Benson Optical until she met and married Darryl Smith, also of Thief River Falls. Their two children, Maury Jay Smith and Cere Alene Smith, were born at Northwestern Hospital in Thief River Falls.

Together, Wahna and Darryl built a new house at the corner of Sherwood Ave and Stephens Drive behind the former A&W Drive-In. Wahna loved being around children and the unfinished basement there was the source of hours of joy for her nieces and nephew who would race around those concrete floors until they wore holes in their socks. Having been the “Fun Auntie” to more than 30 of these nieces and nephews, she was especially pleased when her grandson, Colin Smith, became part of her life on June 15, 1996.

When Darryl returned to college at Moorhead State, Wahna worked at Arctic Cat in the fiberglass department. Wahna never did like the cold and that hot corner of the factory seemed to suit her just fine. Darryl’s career with Goodyear eventually took them to a variety of places: Anchorage, Alaska; Canal Fulton, Ohio; and finally to Lawrenceville, Georgia, a suburb just outside of Atlanta.

Wahna loved to travel, whether it was a drive to Strathcona to buy doughnuts or vacations to most of the states in the U.S., to Mexico, Norway, the Baltic countries, and even Hong Kong.

Wahna was always a dancer. From the wedding dances of her youth to the dance halls of Milwaukee and then back to the rounds of old-time dances in Trail, Brooks, East Grand Forks, and McIntosh – Wahna loved them all. Her dancing friends, who only saw Wahna in her post-retirement years, would not be surprised to know she once owned a turquoise green sequined sheath dress that showed off her red hair to perfection.

After retiring from Emory University in Atlanta, Georgia in 2004, Wahna returned to TRF and moved into a lovely yellow home on North Arnold Avenue.

Purple was always her favorite color and after a nasty water accident in her basement, the family helped her design the “lavender lounge” in her repaired basement. A full guest suite with living room, Wahna entertained family and friends there and on her large deck outside.

Wahna had many friends – her good neighbors Ron and Judy Lindberg, Raelene Berg and Sandee Rude; dancing friends; and her St. Pauli family. And even though her bright red hair had migrated to mostly gray, she was still the life of the party. Her family fondly remembers Christmas gifts that were unusual. Her last round was the best of all – cartoons and handwritten jokes specifically tailored to the person who received them.

Shortly after Christmas this year, the family knew there was something wrong when Wahna stopped going to dances and just wanted to sleep. After trips to doctors and hospitals and a short stay in hospice at Oakland Park, Wahna passed away peacefully in her sleep at 3:30 am on Thursday, February 22, 2024 – her daughter’s birthday.

Wahna is survived by her son, Maury Smith (Traci McCarthy), daughter, Cere Smith (Lars McCaslin), and grandson Colin Smith; brothers, Wallace and Marvin Torkelson; sisters, Faye Auchenpaugh and Pamela (Kevin) Kittridge; sister-in-law, Terri Torkelson; and numerous nieces and nephews.

She was preceded in death by her parents; brothers, Willis Duane Torkelson and Francis Marion Torkelson; sisters, Geraldine Mae Guerard and Ivette DeVerne Garrett; sisters-in-law, Delores (Dodie) Torkelson, Dorothy Torkelson, and Darlene Torkelson; and brothers-in-law, Robert Garrett and Theodore Guerard.

A prayer service was held on Friday, March 1, 6:00 pm at Johnson Funeral Home, Thief River Falls, with visitation starting at 5:00 pm. Funeral services were held at 11:00 am on Saturday, March 2, at St. Pauli Lutheran Church, with visitation for one hour prior to the service. Following the service, burial took place at St. Pauli Cemetery.

In lieu of flowers, the family requested that memorials be given in Wahna’s memory to the St. Pauli Cemetery Association.



**When someone you love becomes a memory...
That memory becomes a treasure.**

We are in the Academy Award's Oscar season, so it seems fitting to pay tribute to one of our most amazing composers of movie scores.

The Force Is Still Strong with John Williams

"Without John Williams, bikes don't really fly, nor do brooms in Quidditch matches, nor do men in red capes. There is no Force, dinosaurs do not walk the Earth, we do not wonder, we do not weep, we do not believe. You breathe belief into every film we have made" - Steven Spielberg.

By Alex Ross, *The New Yorker*

At the age of ninety-two, the self-effacing composer reflects on his extraordinary career.

On January 10, 1977, during the final days of the Ford Administration, John Williams began writing music for "Star Wars," a forthcoming sci-fi adventure film created by George Lucas. More than forty-two years later, on November 21, 2019, Williams presided over the final recording session for "The Rise of Skywalker," the ninth and ostensibly last installment of the main "Star Wars" saga.

Williams scored every film in the series, and there is no achievement quite like it in movie history, or, for that matter, musical history.

Williams composed more than twenty hours of music for the cycle, working with five different directors. He developed a library of dozens of distinct motifs, many of them instantly recognizable to a billion or more people. The "Star Wars" scores have entered the repertoires of the most venerable orchestras around the world. When, earlier this year, Williams made his debut conducting the Vienna Philharmonic, several musicians asked him for autographs.

Williams is a courtly, soft-voiced, inveterately self-effacing man. He is well aware of the extraordinary worldwide impact of his "Star Wars" music—not to mention his scores for "Jaws," "Close Encounters of the Third Kind," "E.T.," the "Indiana Jones" movies, the "Harry Potter" movies, the "Jurassic Park" movies, and dozens of other blockbusters—but he makes no extravagant claims for his music, even if he allows that some of it could be considered "quite good." A lifelong workhorse, he resists looking back and immerses himself in the next task. He is enjoying some downtime, but thinks he still has one more movie in him.

"Thinking about it, and trying to speak about it, connects us with the idea of trying to understand time," he said. "How do you understand forty years? I mean, if someone said to you, 'Alex, here's a project. Start on it, spend forty years on it, see where you get?' Mercifully, I had no idea it was going to be forty years. I was not a youngster when I started, and I feel, in retrospect, enormously fortunate to have had the energy to be able to finish it—put a bow on it, as it were."

In the 1970s, when Williams formed links to the young blockbuster directors Spielberg and Lucas, he was already well established in Hollywood. He was, in a sense, born into the business; his father was a percussionist who played in the Raymond Scott Quintette and later performed on movie soundtracks. The Williamses moved from the New York area to Los Angeles in 1947, when John was fifteen. A skilled pianist, he won notice for organizing a jazz group at North Hollywood High. In 1955, he went to New York and studied at Juilliard and "It became clear," he says, "that I could write better than I could play."

He composed his first feature-film score in 1958 and recordings of two of his scores fell into the hands of a young Steven



Spielberg, who was working as a writer and television director. When Spielberg undertook his first major theatrical film, "The Sugarland Express," in 1974, he informed the studio that he wanted to collaborate with the composer of "The Reivers." Williams told me, "I met what looked to be this seventeen-year-old kid, this very sweet boy, who knew more about film music than I did. We had a meeting in a fancy Beverly Hills restaurant, arranged by executives. It was very cute—you had the feeling Steven had never been in a restaurant like that before. It was like having lunch with a teenage kid, but a brilliant one."

Williams went on, "One day, Steven called me and said, 'Do you know George Lucas?' I said, 'No, I have no idea who he is.' 'Well, he's got this thing called "Star Wars," and he wants to have a classical score, and I've convinced George he should meet you, because he admired the score for "Jaws."'

Williams's music has had an uncanny effect on audiences, stretching across generations. In the later "Star Wars" movies, citations of the themes for the Force, Princess Leia, and Darth Vader bring listeners back not only to earlier moments in the cycle but to earlier moments in their lives. I felt this vividly when I saw "The Rise of Skywalker" at the Uptown in D.C. I had seen the first film there forty-two years earlier, when I was nine. Williams nodded when I told him this: he has heard many stories like it.

"It's a little bit like how the olfactory system is wired with memory, so that a certain smell makes you remember your grandmother's cooking," he said. "A similar thing happens with music. Really, at the root of the question is something about our physiological or neurological setup we don't understand. It has to do with survival, or protection of group identity, or who knows what. Music can be so powerful, even though it wafts away and we chase it."

Williams's most vivid memories of the first "Star Wars" score involve the recording sessions, with the London Symphony: "That fanfare at the beginning, I think it's the last thing I wrote. It's probably a little overwritten—I don't know. The thirty-second notes in the trombones are hard to get, in that register of the trombone. And the high trumpet part! Maurice Murphy, the great trumpet player of the L.S.O.—that first day of recording was actually his first day with the orchestra, and the

first thing he played was that high C. There was a kind of team roar when he hit it perfectly. He's gone now, but I love that man."

John Gracie, another longtime British trumpeter, remembers calling Murphy and asking how things were going at the new job. "Oh, all right," Murphy answered. "We're recording the music for a film with a big bear in it."

After "Star Wars," Williams emerged as the musical magus of the Hollywood blockbuster, his indelible themes glinting through high-tech spectacles. They were the product of long, solitary labor. "One of the things I have felt, rightly or not, was that these tunes or themes or leitmotifs in film at least need to be pretty—not accessible, but succinct," he said. "Eighty or ninety per cent of the attention is focused elsewhere. The music has to cut through this noise of effects. So, O.K., it's going to be tonal. It's going to be D major. The tunes need to speak probably in a matter of seconds—five or six seconds."

After casting another quizzical glance at Frank Lehman's catalogue of leitmotifs, Williams went on, "Whether I've been as successful with the new ones as with the old ones, I don't know. What I can tell you is that these genuine, simple tunes are the hardest things to uncover, for any composer. When Elgar or Beethoven finally finds one—I hope you'll pardon me if it sounds like I'm comparing myself to these people, but it might illustrate the point—in both cases, they understood what they had. Things that may seem more interesting, more harmonically attractive, don't quite do the job. And so you end up—as a film composer, at least—not always doing what you initially set out to do. People assume it's what you wanted to write, but it's what you *needed* to write."

I asked him whether he had any personal favorites among his Hollywood scores—especially the less renowned ones. He told me, "Years ago, I did a film called 'Images' for Robert Altman, and the score used all kinds of effects for piano, percussion, and strings. It had a debt to Varèse, whose music enormously interested me. If I had never written film scores, if I had proceeded writing concert music, it might have been in this vein. I think I would have enjoyed it. I might even have been fairly good at it. But my path didn't go that way."

In truth, Williams has built up a fairly large body of concert pieces. His new violin concerto, for Mutter, is eagerly awaited, because his first effort in the form—completed in 1976, just before the music for "Star Wars" and "Close Encounters"—is one of his most formidable creations. It was composed as a memorial to his first wife, the actress and singer Barbara Ruick, who died in 1974, of a cerebral hemorrhage. (Since 1980, he has been married to the photographer Samantha Winslow.) The language of the concerto leans toward Bartókian, mid-century modernism, though it is shot through with lyrical strains. Williams excels at the concerto form; he has also written a harmonically adventurous Flute Concerto and a Romantically tinged Horn Concerto, one motif of which carries a pensive echo of the "Star Wars" title theme.

Williams is devoted to the orchestra as an institution. He guest-conducts regularly at orchestras across America, often letting himself be used as a fund-raising tool. "Wherever you go, orchestras are playing better and better," he told me. "These institutions are at the core of artistic life in so many cities. I wish you would hear politicians bragging on that a little bit."

Early in Williams's career, film composers received scant attention as creative figures. Now scholars like Lehman specialize in the field, and online fan sites chronicle minutiae. Williams is delighted by that attention, yet he wishes that concert composers also got their due. "I've heard a few pieces by a young American composer, Andrew Norman, who is very good," he said. "Might there not be a bigger audience for his work, too? I would love to see that." As it happens, the admiration is mutual: Norman has said that he first felt the pull of orchestral music while watching his family's VHS copy of "Star Wars."

If Williams looks at the contemporary-music world with a certain wistfulness, others have looked to him with kindred feelings. An unexpected friendship arose between him and the composer Milton Babbitt, who was long a leader of the diehard modernist camp in American composition, taking a combative stance toward neo-Romantic trends. In the years before Babbitt's death, in 2011, the two composers frequently wrote letters to each other.

"How or why Milton had any interest in me whatever, I don't know," Williams said. "But I loved receiving his letters, in his tiny handwriting. He was very interested in Bernard Herrmann, and asked me questions about him. One time, I had written this little quartet, for the Messiaen combination of clarinet, violin, cello, and piano. Milton heard it because it was played at Obama's Inauguration. He rang me up and said, 'I liked the little thing you did.' He was on another plane of thought. I have a book of his where he talks about 'concatenations of aggregates.' But the funny thing is that he originally wanted to be a songwriter. He wanted to compose musicals. We both adored Jerome Kern, and often spoke of this. He famously said that he'd rather have written one tune by Jerome Kern than the rest of his oeuvre. That was the world I came out of, too, so we had lots to talk about."

Toward the end of our conversation, Williams said, "I don't want to take up too much of your time." I took this to be a signal to wrap up, but I had to ask about a pattern that connoisseurs have noticed in his most recent "Star Wars" films: the timpani has an unusually prominent role in climactic scenes. In a memorable sequence in Rian Johnson's "The Last Jedi," as Luke Skywalker confronts his latest nemesis, Kylo Ren, an obsessive four-note ostinato in the orchestra is banged out at full volume on the timpani—a ricocheting gesture that disrupts the blended orchestral texture. As it happens, these parts were played by Williams's brother Don, a veteran percussionist in Hollywood orchestras. I wondered whether there was any message hidden in this starring role for the Williams family instrument.

Williams laughed and said, "Well, partly it's a practical issue. Because of the tremendous noise of the effects in these films, I have gone for a very bright trumpet-drum preponderance. But maybe there's some other element to it—I don't know. It has been an extraordinary journey with these films, and with my entire career as well. The idea of becoming a professional film composer, never mind writing nine 'Star Wars' scores over forty years, was not a consciously sought-after goal. It simply happened. All of this, I have to say to you, has been the result of a beneficent randomness. Which often produces the best things in life."

The Back Page

St. Patrick's Day

SOMETIME BETWEEN that first green beer and the last sad keening of "Danny Boy," St. Patrick's Day roisterers would do well to recall that the saint they celebrate today and the Irish monks he inspired literally saved Western civilization during the Dark Ages.

All but lost in the day's traditional boozy revels, parades and wearing of the green is the huge historic importance of Patrick, who single-handedly brought Christianity and a hardy brand of monasticism to fifth-century Ireland just as the Roman Empire collapsed and cultural darkness enveloped Europe.

Much of Patrick's life (c. 390-461) is shrouded in legend, mythology and the mists of time. Historians say he did not drive the snakes out of Ireland, because snakes were not native to Ireland at the time; nor is it certain he used a three-leafed shamrock to explain the mystery of the Holy Trinity. It remains to be seen if, as legend has it, he will lead the souls of the Irish before God's throne on Judgment Day.

But most scholars agree that Patrick was a Celt born in Romanized Britain who was kidnapped by Irish pirates when he was 16, sold into slavery in Ireland and served as a shepherd for six years until he escaped. Spiritually moved by his ordeal, Patrick became a priest. Around 432 AD, he was consecrated a bishop and returned to Ireland as a missionary. He was such a paragon of Christian courage, decency and holiness that he changed the course of history.

Thomas Cahill, author of a brilliant account of the times, "How the Irish Saved Civilization," describes Patrick's impact on an Ireland that was pagan, violent and illiterate before his arrival. "With the Irish – even with the kings – he succeeded beyond measure. Within his lifetime or soon after his death, the Irish slave trade came to a halt, and other forms of violence, such as murder and intertribal warfare, decreased."

Patrick also established Ireland's first monasteries, where pious and ascetic monks lived out their lives in prayer, contemplation and self-abnegation, defining the distinctive nature of Irish Catholicism.

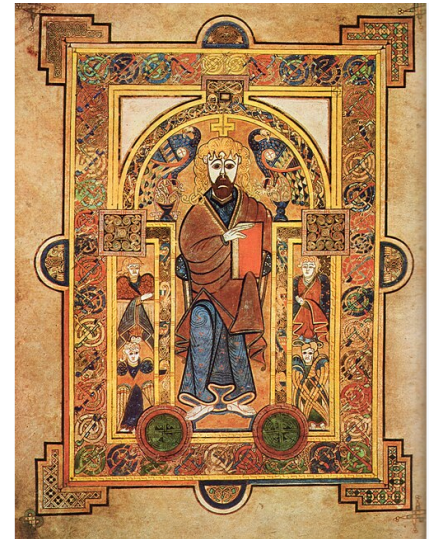
The Irish monks made it their mission to copy all literature, sacred and secular. While barbaric ignorance swept the continent, patient scribes labored for centuries in remote Irish monasteries copying Greek, Roman and Jewish classics as well as Christian texts that would otherwise have been utterly lost to posterity.

"As the Roman Empire fell, as all through Europe matted, unwashed barbarians descended on the Roman cities, looting artifacts and burning books, the Irish, who were just learning to read and write, took up the great labor of copying all of Western literature – everything they could lay their hands on," writes Cahill. "These scribes then served as conduits through which the Greco-Roman and Judeo-Christian cultures were transmitted to the tribes of Europe, newly settled amid the rubble of the civilization they had overwhelmed."

The most famous example of the monks' rich legacy is the 1,200-year-old "Book of Kells," a spectacularly illuminated manuscript of the Gospels, kept in the library of Dublin's Trinity College. Its decorations and calligraphy have earned it the reputation as the world's most beautiful book.

For centuries after Patrick's death, wherever Irish missionaries traveled, they brought along their lovely books, a passion for learning, and bookmaking skills they were eager to share.

So we remember Patrick best not in the legends and fables and not in the ways his holiday tends to be celebrated. Perhaps we remember him best by reflecting on the "St. Patrick's Breastplate," which has traditionally been attributed to him. The word breastplate is a translation of the Latin word *lorica*, a prayer, especially for protection. These prayers would be written out and at times placed on shields of soldiers and knights as they went out to battle. St. Patrick's *Lorica* points beyond himself and his adventurous life. It points to Christ, the one he proclaimed to the people who had taken him captive:



Christ enthroned.

Christ with me,
Christ before me,
Christ behind me,
Christ in me,
Christ beneath me,
Christ above me,
Christ on my right,
Christ on my left,

Christ when I lie down,
Christ when I sit down,
Christ when I arise,
Christ in the heart of every man who thinks of me,
Christ in the mouth of everyone who speaks of me,
Christ in every eye that sees me,
Christ in every ear that hears me.