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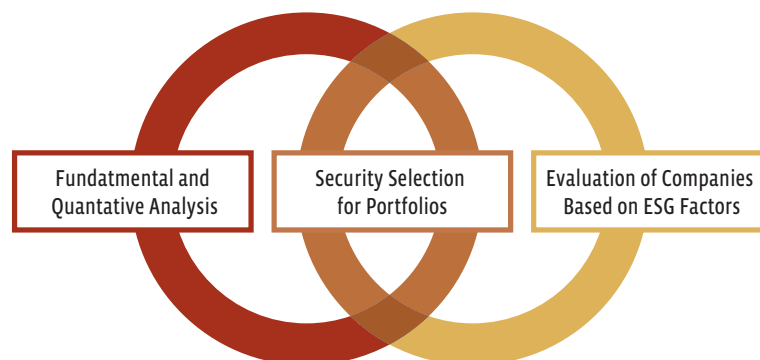
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Perfect Focus on a Bold Future

Every day I step onto the University of Oregon campus, I cannot help but think about the future. I see it reflected in the faces of the hundreds of students who are visiting our campus this summer for IntroDUCKtion—our orientation that helps first-year students get a running start at success at the university. I see the future in the many current students taking classes and participating in research on our campus this summer, or preparing to study abroad or intern with employers from their fields. It manifests in the research of our professors and graduate students who continue their quest to unlock the mysteries of our world—from the great volcanoes to the depths of the oceans, in our urban jungles where technology is changing how we live to the cells of tiny fish that help us understand the biology of human life. Everywhere I look I see a bright, shining future driving everything we do and aspire to at the University of Oregon.

Some of our plans are quickly coming into focus. Willie and Donald Tykeson Hall, a building taking shape just outside my office, will be home to two dozen additional student advisors and a reinvigorated career center that will help our students chart their university careers with an eye on what they want to pursue post-graduation. This important reinvention of advising will help students through their educational journeys by tapping into their interests to connect them to their educational passions, leading to fulfilling lifelong careers.

I also see our future in a sweeping renovation of Hayward Field and the creation of the Phil and Penny Knight Campus for Accelerating Scientific Impact. This edition of *Oregon Quarterly* features these projects and other initiatives that, in two short years, will change the face of the UO: “UO 2020” speaks to both the timeframe and our perfect focus on becoming one of the world’s best universities, period.

This future is not accidental. We have been working hard on our priorities of ensuring that the UO makes an impact by investing in academic excellence, student success, and an inclusive, outstanding experience on campus. From hiring a Nobel Prize winner to helping educate teachers across the state, and creating new data-science initiatives, the university seeks to be on the leading edge of discovery and knowledge.

Yes, our sights are set ahead on a bright future, built on our mission to share and produce knowledge in service to our state and world. I deeply appreciate you, members of our University of Oregon community, who have helped make it possible, and who will share in our success along the way.

Enjoy your summer, and Go Ducks!

Michael H. Schill
President and Professor of Law

Oregon

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DEPARTMENTS

DIALOGUE 6

- 6 From the President
- 10 On the Homepage
- 12 Letters

INTRO 15

- 16 Campus News
- 20 On Her Own Terms
- 22 Dancing on the Shoulders of Giants
- 24 Center Stage
- 28 Fire Dancer, Matchmaker
- 30 Profile: Yekang Ko
- 31 Bookmarks
- 32 The Best ... Place to Get Told Where to Go
- 34 Super Intern

OLD OREGON 47

- 48 Going Places
- 52 Icarus Rising
- 54 Class Notes
- 54 Class Notable: Will Ritter
- 58 Class Notable: Cynthia Pappas
- 59 In Memoriam: Hope Pressman
- 65 Calling Alumni for the 50th, 60th, and a First
- 66 Duck Tale: Family Archives Produce a Score

FEATURES

36

CELL-UO-LOID HEROES?

National Lampoon's *Animal House* turns 40 this summer. Is the classic campus comedy—filmed at Oregon and popular with generations of Ducks—showing its age?

BY JASON STONE

40

UO 2.0

How will the UO rise up to meet the future? Innovation, philanthropy, and changing student demographics are transforming the university.

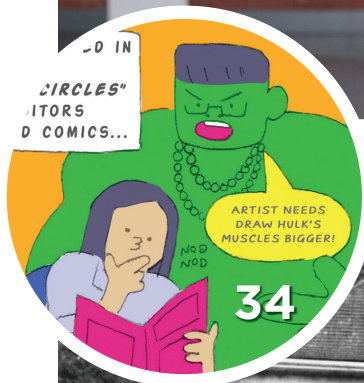
BY TARA RAE MINER

ON THE COVER

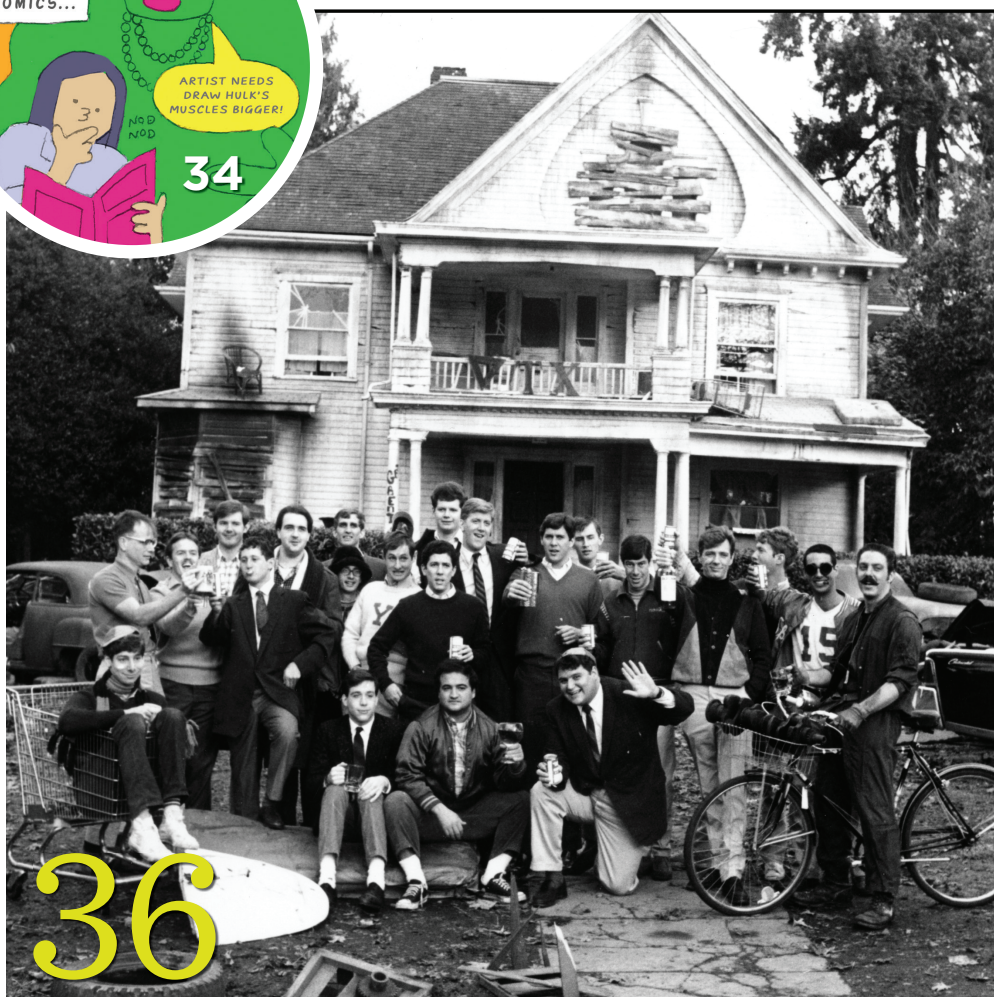
Rendering of Knight Campus by DBOX. Photo illustration by Tiffany Paulin, Oregon Media.



22



34



36

Top 12 Global Wine Region to Visit, *Forbes*, 2017



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AroundtheO



Summer is in full swing—whether you're drawn to the swing of a baseball bat, the lure of the coast, or the call of your garden, you're sure to be in high gear during this sunny respite. *Oregon Quarterly* is in action, too, with Ducks overcoming adversity, pursuing opportunity, and exploring creativity in various forms.

But we're not the only place to find features about a university on the go. The UO homepage is humming with stories of high-energy students, faculty members, and alumni, and we're happy to share a few examples in this space. Read on and rev up for summer—now's the time to experience everything this campus and this region have to offer.

—GEORGE EVANO



SEE THE WORLD, VIRTUALLY

Digital platforms such as Second Life transport us to a “virtual world”—a place where we can take on new identities, defy the laws of biology and physics, and push social boundaries with little or no consequence. But do these virtual experiences affect our real lives? Donna Davis, an assistant professor in the School of Journalism and Communication, has discovered that using an avatar in a virtual world can have a profound effect on a person's quality of life.

around.uoregon.edu/second-life



GOING WITH THE FLOW

Recent eruptions in Hawaii and Guatemala were devastating. Volcanologist Joe Dufek, an expert in the fluid dynamics of geological processes, studies the physics of volcanoes to illuminate the forces at work. The senior faculty hire in the Department of Earth Sciences joins a group of volcanology researchers launched in 2016 by a gift from Gwendolyn and Charles Lillis, elevating the UO as a national leader in the field.

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PREVIEW THE CENTER

The Black Cultural Center is rapidly taking shape, with the recent sharing of designs for a \$2.2 million facility slated to open in fall 2019. The 3,200-square-foot center, a direct response to a need articulated by the Black Student Task Force, will accommodate studying, student meetings, and academic support as well as showcase cultural pieces and artwork that celebrate Black heritage.

around.uoregon.edu/black-cultural-center



UNLOCK AUTISM'S MYSTERIES

The brains of elementary school children may offer clues for understanding autism spectrum disorder and other developmental delays. Armed with an exploratory grant from the National Institute of Mental Health, UO researchers Laura Lee McIntyre and Fred Sabb are using functional magnetic resonance imaging to find those clues and one day help kids better manage emotions and behavior.

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Women in
Graduate Science



Still a Feminist, Still Hoping for Change

President Schill's comments in support of women ["The Women of the Moment," OQ, Spring 2018] reminded me of some of my unpleasant experiences while attending and graduating from the UO in the 1970s. I came from a very small rural Oregon school (graduating class of 22 students). There had been high school valedictorians that had flunked out of the UO, so I took the safer road by attending Lane Community College, then attending UO for a year, and then getting a degree from OSU that was not available at the UO. I came back a few years later and got a bachelor of science in computer science and business.

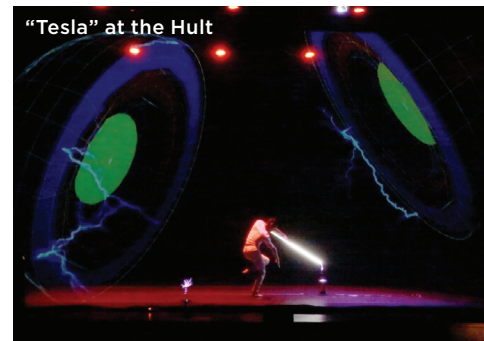
Being a feminist was a new concept during the 1970s, and I was one. Being from a rural area, I was naïve and didn't understand that business was considered a male field. I wasn't into the idea that women couldn't take what they wanted in college. I was one of about four women in most of my business classes, with 20 to 30 males. I was told repeatedly by the males that I was denying a seat that a man should be sitting in. The professors were equally, but not

quite as vocal, about their disdain for women in their classes. There were even men that told me women didn't have a place in college because they just didn't last in jobs due to getting married and having babies. It was more like 1870 than 1970. Due to my rebellious nature, I didn't quit and went on to experience #MeToo moments at jobs, interviews, and a failed Army reserve career (they decided I couldn't be promoted because I didn't have battlefield experience). And even in retail stores where old men felt they could grab young women. Eugene must have been a men's empire during the 1970s. I left for Seattle in 1979.

The computer science major was a different experience. It was new and there wasn't a designation of a male or female field yet. That changed sometime in the 1990s when it was determined to be a male field.

I'm happy to see the UO has changed for the better over the years. I continue to be a feminist and can only hope that society continues to improve its treatment of women.

Sherry Wysong, BS '77
(computer and information science)
Woodinville, Washington



Harmonic Convergence at the Hult

It was great to see Stan Micklavzina featured in the last issue for his role in the wonderful production of "Tesla," the multimedia production performed at the Hult Center in January. It would have been even greater to see more acknowledgment of the brilliant young UO faculty members of Harmonic Laboratory who created and produced the event: Brad Garner, John Park, BA '03 (multimedia design), Jeremy Schropp, PhD '11 (music composition), MMus '12 (intermedia music technology), and Jon Bellona, MMus '11 (intermedia music technology). Keep us posted for future events from Harmonic Laboratory.

Helen Park, BA '74 (Asian studies), MEd '90
(curriculum and instruction)
Eugene, Oregon

Grateful Memories Outside Autzen

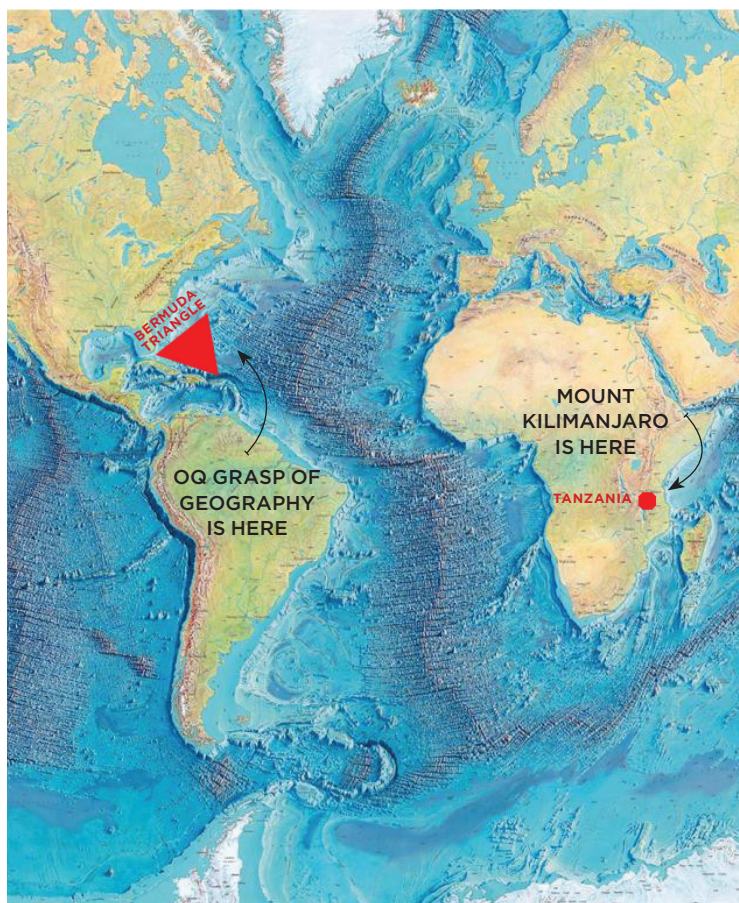
Reading that Dead & Company would play Autzen this summer brought back good memories. My husband and I (both grads of 1982), were lucky enough to see Bob Dylan and the Grateful Dead the summer of '87, and the Robert Cray Band with the Dead the summer of '88. The music and experience was unforgettable. The parking lot at Autzen Stadium was transformed into a village of tents, music drifting through the crowds, with little fires burning everywhere as a smoky haze rose above the Dead Heads in tie-dye dancing and selling their wares. Everyone wore a smile on their face. Now, as I return to Autzen for football games, albeit sporting "a touch of gray," the parking lot is a different scene. However, everyone still has a smile on their face.

Elisa M. deCastro Hornecker, BA '82
(international studies)
Portland, Oregon

Corrections:

In the Spring 2018 issue, the title of the book *Roadside Geology of Oregon* (second edition), by Marli Miller, a senior instructor in earth sciences, was misprinted. Also in that issue:

- The credit for the image of alumnus James Ivory on page 16 should have gone to Amanda Garcia of University Communications.
- Finally, OQ acknowledges, sheepishly, that in a mention in Class Notes, Mount Kilimanjaro was erroneously placed in South Africa, not Tanzania, East Africa.



We want to hear from you. Submit your letters at OregonQuarterly.com, by email to quarterly@uoregon.edu, or by mail to Editor, *Oregon Quarterly*, 5228 University of Oregon, Eugene, OR 97403-5228. You may also post comments online at OregonQuarterly.com. Published letters may be edited for brevity, clarity, and style.



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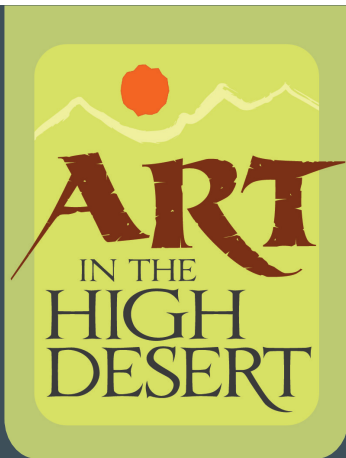
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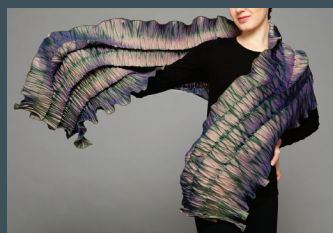


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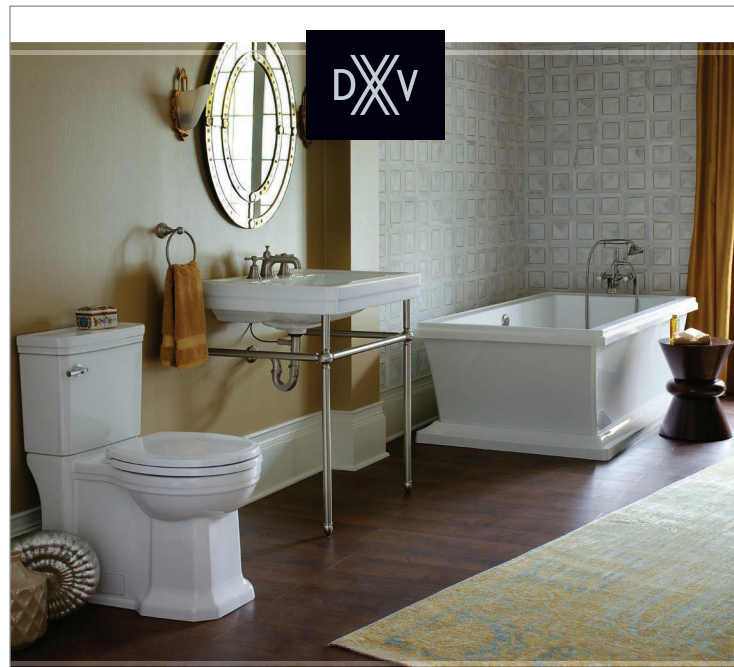
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- 16 Campus News
- 20 Caitlyn Jenner
- 22 SOMD Dean
- 30 Yekang Ko

intro

BIG STEP FORWARD

On Monday, June 18, as 4,031 undergraduates rushed about during their final hours on campus, one of them made history. For the first time, a student from the UO's Inside Out program, which educates incarcerated men across Oregon, graduated from a campus he had never visited. After eight years of university classes at Oregon State Penitentiary and Deer Ridge Correctional Institution, and with support from professors and students in the Clark Honors College, the graduate-to-be headed down 13th Avenue to accept his bachelor's degree, walking toward his future.





Not Ducking Climate Change

Speaking up for the environment sometimes means speaking up in class. University of Oregon juniors Kelsey Juliana (above, right) and Tia Hatton are two of the 21 young plaintiffs suing to compel the federal government to fight climate change more aggressively. As litigants in the high-profile case, they've occasionally been thrust into the limelight in courses on the environment or law.

"I was in Introduction to Environmental Studies and someone raised their hand and said, 'Aren't there kids at the UO who are doing a lawsuit on the climate?'" says Juliana, lead plaintiff. "I said, 'Hey, I'm a part of that lawsuit, let me tell you about it.'"

Juliana, an environmental studies major from Eugene, chose the UO because she saw it as a hub for her climate work. Hatton, an environmental sciences major from Bend, was drawn by Presidential and Summit scholarships and the chance to run with the UO Running Club.

Hatton is energized by what she's learned in environmental studies courses. "It's so empowering to know the science behind climate change," she says. "It helps answer questions for those who are confused about our case, or the science."

Juliana and Hatton aren't the only Ducks critical to the case. Law professor Mary Wood introduced the legal theory underpinning it—that the government must protect the environment for the public trust. The trial set for October 29 in Eugene goes before alumna and US District Judge Ann Aiken, BS '74 (political science) and JD '79.

DREAM COME TRU-MAN

Competing for a top US undergraduate scholarship didn't rattle Sravya Tadepalli. But winning it?

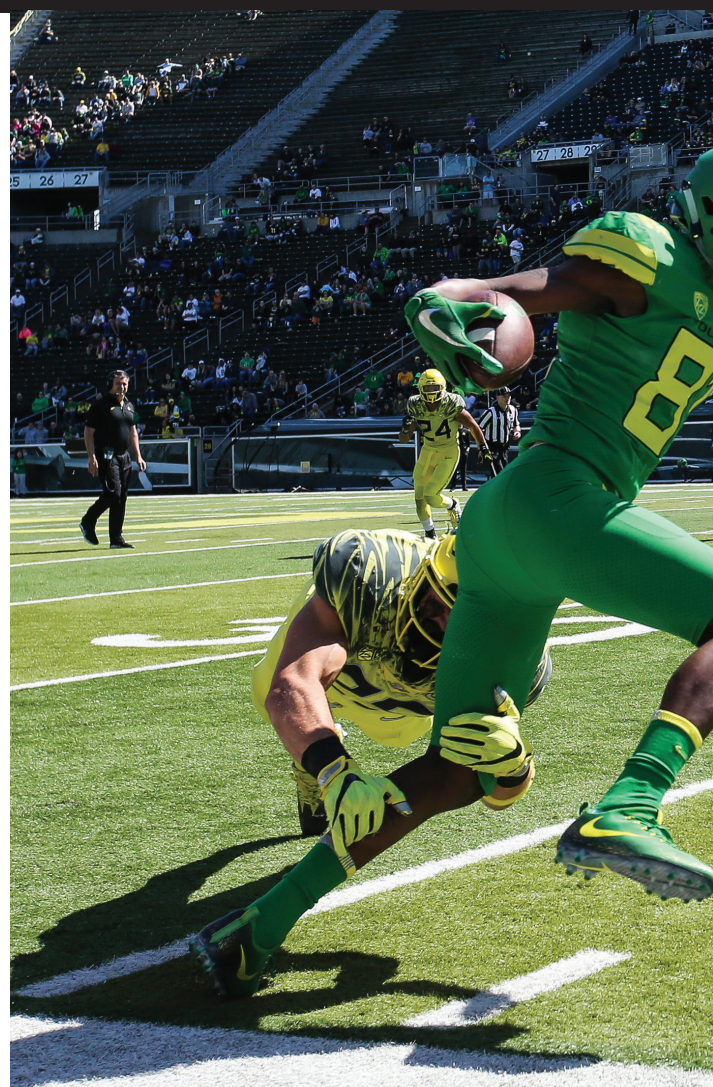
"That's stressful," says the double major in political science and journalism. "I have this gift, and I feel this obligation to use it very wisely."

The junior won a Harry S. Truman Scholarship, comparable to a Rhodes scholarship.

Just the third Duck in a quarter-century to do so, Tadepalli will receive \$30,000 toward graduate studies for a career in government or other areas of public service.

Serving others comes naturally for her. As a Hindu, Tadepalli practices "karma yoga"—doing good work for those around you, an idea that dovetails nicely with the Truman. She volunteers with campus groups for intercultural discourse, foreign policy, undergraduate research, and the Indian subcontinent.

"Truman said to never go into politics because you want riches. You have to only do it for the good of others," Tadepalli says. "He embodies this 'service for service's sake.'" She learned she had won when UO president Michael Schill and Provost Jayanth Banavar unexpectedly dropped into her spring feature-writing class in Allen Hall and made the announcement.



Doing the Math on the Season Ahead

Statistically speaking, what are the chances the Ducks go to the Rose Bowl this year? "That's a slippery thing to nail down," says Daniel Hothem, UO mathematician and football fan. But the doctoral student crunched the numbers for other predictions this season, using probability methods he teaches in Math 243. So what's the chance that:

- The average margin of victory will be more than five points per game? *35.4 percent* (Take note, Stanford, September 22 at Autzen Stadium).
- The Ducks will score more than 40 points in a given game? *45.7 percent* (Huskies get mushed? October 13, Autzen Stadium).
- The Ducks will average more than 40 points per game? *35.5 percent* (Beaver Stew—yum. November 23, Corvallis).

"Forty points per game—that's a pretty prolific offense, especially in the Pac-12," Hothem says. "But you never know. [Quarterback] Justin Herbert, he's pretty good."



2018 spring game action

TALK ABOUT COMPARISON-SHOPPING

You don't want to go for groceries with Albert Sheen. His shopping list is 2 million items long. The latest work of the assistant professor of finance borders on inconceivable: Sheen (below, left) analyzed the price of about 2 million products sold over eight years at grocers and drug stores across America. He called the dataset "extensive," and that's putting it mildly—Sheen collected more than half of all sales over the period, which ended in 2014. Sheen wasn't bargain-hunting. He was assessing private equity firms, which buy underperforming businesses, make changes, and sell them at a profit. The rap, Sheen says, is that the firms generally just raise prices. Sheen and his partners are among the first to conduct a study of this size, and their findings contradict the stereotype. The firms raised prices less than 1 percent, while sales typically jumped by more than 40 percent—a result of the increased variety and availability of products the firms introduced. Private equity firms can often improve supply chains, they typically have access to financing, and they can use their connections in the industry to get new products onto shelves quickly, Sheen says.



Better Than Bug Spray

Hikers and health officials rejoice: UO scientists aim to cure mosquitoes of their bloodthirsty ways. Mitigating the devastating impact of mosquito-borne disease is an urgent challenge. Malaria remains rampant. Zika, West Nile, Chikungunya, and other deadly viruses are spreading rapidly as a result of changing climates.

Leading an international team representing five universities, UO geneticists William Bradshaw and Christina Holzapfel pursued the unexploited observation that "if there is no mosquito bite, there is no disease transmission." In their recent study published in the *Proceedings of the National Academy of Sciences*, they combined powerful tools of selection and genomics to identify genes in the biting mechanism itself. "If these genes are verified in multiple disease vectors, nontoxic inhibitors can be developed that change biting into nonbiting mosquitoes, without disturbing natural food chains," they wrote.

This intriguing study is now the basis of an NIH grant that could effectively be called "Taking the Bite Out of Mosquitoes."

Going Big with Blockchain

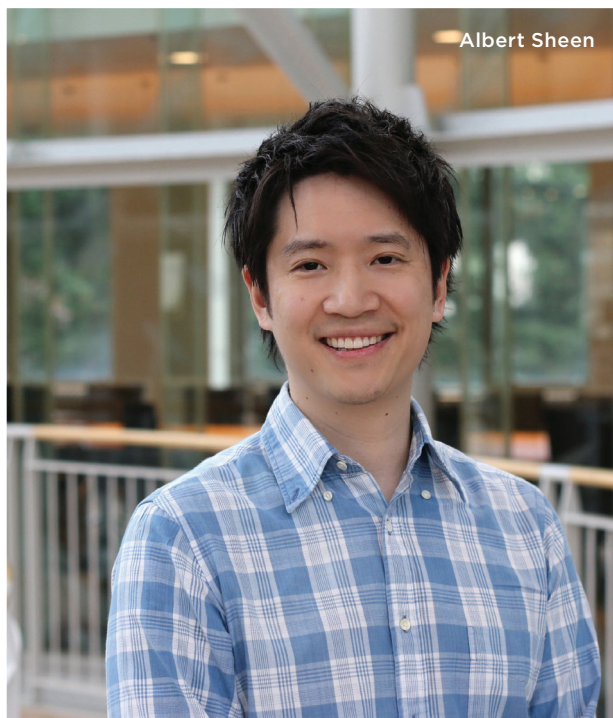
Looking for a growth industry?

On LinkedIn, 4,500 job openings with the terms "blockchain," "bitcoin," or "cryptocurrency" in the title have been posted this year—an increase of 151 percent from 2017.

A blockchain is an emerging technology for securing digital payments with bitcoins and other cryptocurrency. The UO has joined Massachusetts Institute of Technology, Princeton, and others in a worldwide initiative on research and development of these technologies.

Funded by Ripple, a leader in the field, the project will support a professorship for cybersecurity research in the computer science department while creating opportunities for students to develop marketable skills, according to Joe Sventek, department head.

Says Sventek: "There is vastly enhanced demand for students with cybersecurity expertise, and those with experience in blockchain technology will be more employable."



Albert Sheen

Digging Deep

Ducks showed up big May 17, donating hours and dollars to a better UO. Some 700 volunteers joined University Day, a beautification effort abuzz with the planting of bee-pollinating greenery. Meanwhile, 1,938 contributors unlocked 56 challenge gifts and raised more than \$1 million for students during Ducks Give, the annual day of giving. From the UO (and the bees): Thank you!



DeArmond Gift Boosts Knight Campus Research

A recent \$10 million gift from the Robert J. DeArmond Trust will accelerate research that improves lives.

The gift will provide a permanent research fund in the form of an endowment for the Robert and Leona DeArmond Executive Director of the Phil and Penny Knight Campus for Accelerating Scientific Impact. Beginning this summer, that directorship will be held by scientist and entrepreneur Robert Guldberg, who currently leads the Parker H. Petit Institute for Bioengineering and Bioscience at the Georgia Institute of Technology.

"I am honored to be the first to hold the endowed director position," says Guldberg. The DeArmond gift "will build on the UO's existing strengths on campus, and help launch a new interdisciplinary seed grant program designed to support faculty-led projects."

The gift will also support efforts within the Knight Campus to recruit outstanding senior faculty and accelerate research at the interface of bioengineering, neuroengineering, and medicine.

A graduate of Medford High School, where UO track-and-field legend Bill Bowerman was his football coach, retired lumber products company executive Robert DeArmond earned his UO degree in business administration in 1952. He served as a UO Foundation trustee for a decade. Leona DeArmond (1929-2017), a 1951 UO graduate (BS, music), grew up in Tillamook. She studied voice and piano, and sang with the university choir.

The DeArmonds have given generously to the university for years, supporting substantial scholarships in business, music, and athletics, and investments in science, the UO Libraries, and the Olum Child Development program. Both received the UO's Presidential Medal in 2004.

Getting Ready For Baby

It's more than play when young female bonobos carry babies around—it's preparation for motherhood.

The find by researcher Klaree Boose, an instructor in the Department of Anthropology, revealed how the young apes prepare for motherhood.

"After studying bonobos for several years, I noticed that juveniles and adolescents were obsessed with the babies," she says. "They played with the babies and carried them around. It appeared to be more than just play behavior."

Her findings will be part of a special issue of the journal *Physiology & Behavior*. The study documents how young females acquire maternal skills and forge alliances by handling infants, whether they are related to them or not.

The research, done with captive bonobos at

the Columbus Zoo and Aquarium in Ohio, also explains behaviors that scientists have seen but only focused on in the wild, says study co-author Frances White, head of the anthropology department.

"It is common in the wild to see infant bonobos be a focus of enormous interest to others, especially to adolescent bonobos," White says. "It is often noticeable how bonobo mothers are willing to let others get close and interact with their infants, as compared to chimpanzees, who are more restrictive."

This study, she says, allowed the team to take that knowledge and explore individual relationships in a way that has not been done in the wild.



UO anthropologist Josh Snodgrass, UO anthropology graduate student Colin Brand, and Audra Meinelt of the Columbus Zoo and Aquarium were co-authors on the study.

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Is Eugene a “city of the future”? Grab your phone and find out. The Center for Environmental Futures is launching a cellphone game that is a walking tour of the city’s earth-friendly qualities—things like public transportation or plans for extreme weather tied to climate change. As players of Abundant Future come upon selected spots during a one-mile walk, they hear on their phones the conversation of futuristic “scouts” evaluating whether the city is prepared for tomorrow, and what more could be done.

The game is the brainchild of game designer Ken Eklund and UO faculty members Stephanie LeMenager and Marsha Weisiger, codirectors of the center, which addresses environmental issues through the humanities and other fields. Eklund is known for the alternate-reality game *World Without Oil*, and figures prominently in Jane McGonigal’s bestseller *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*.

Abundant Future is free and takes about 40 minutes to play. Says Eklund, “It shows how new forms of storytelling and innovative pedagogy can build a bridge to new ideas.”

For more information, visit blogs.uoregon.edu/uocef—and watch for more from the center, which just won a \$600,000 grant from the Andrew W. Mellon Foundation.



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On Her Own Terms

Caitlyn Jenner's visit triggers a reflection on identity and the power of story

BY BETHANY GRACE HOWE

I'd like to tell you a story. As a doctoral student and instructor in the School of Journalism and Communication (SOJC), I proudly tell everyone that our school is where great storytelling begins. And I have a great story to share.

It's the story of a transgender woman and her very public transition. A story of acceptance by some and mockery by others. It's a story of self-awareness, admitting you've been brought to your knees—and then standing up again. It's Caitlyn Jenner's story—and it's mine.

It was Jenner's story, of course, that hundreds of UO students, faculty, and staff heard in May, when the SOJC hosted "On Her Own Terms: An Evening with Caitlyn Jenner and Alan Nierob." Although I emceed that night, those attendees were awaiting Jenner's appearance with Nierob, her communication strategist and president of Rogers & Cowan, an entertainment public relations and marketing agency. They came to hear the story of one of the great public relations campaigns of our times, recounted by those at its center.

In the summer of 2015, Bruce Jenner, Olympic superstar and Wheaties box icon, was reported to be transitioning from man to woman. Jenner was perhaps the most recognizable person on the planet to proclaim herself transgender—that is, her gender self-identity did not match her physical sex. Inevitably, in today's tabloid culture, inaccurate and sensational stories accompanied by photoshopped images of Jenner were soon everywhere.

Jenner enlisted Nierob, who had been her friend for decades, to help take back her narrative from the gossip rags. A few months after Nierob enacted his strategic communication plan, Jenner was interviewed on ABC by Diane Sawyer, written about by Pulitzer Prize-winning journalist Buzz Bissinger, and captured on film by celebrated photographer Annie Lei-

bovitz. One of those photos became the iconic cover of *Vanity Fair*.

This journey was no accident. It was carefully planned, from the decision to educate America about what it means to be transgender, right up to Jenner's speech as winner of the Arthur Ashe Courage Award at the 2015 ESPYs, the sports-media awards celebration hosted by ESPN.

At the UO, Jenner and Nierob discussed how they planned these efforts to tell Jenner's story "On Her Own Terms."

I had already heard the talk two years earlier, during a crisis communication class Nierob presented at the SOJC. But hearing Nierob explain again how and why they made the choices they did, our students learned that Nierob and Jenner had accomplished more than just taking a celebrity from media mockery to heroine in the headlines. What they accomplished was no less than, as author Mimi Marinucci put it, "capturing the attention of people who might otherwise have had very little exposure to trans identity."

To this day, people tell me that Jenner's story, whether they heard it in an interview, a speech, or a reality TV show, is the means by which they have come to understand and respect the unique lives of transgender people.

Nierob and Jenner didn't just fill a knowledge gap, according to Lawrence Wallack, a professor of public health at Portland State University; they helped give transgender people more authority.

That may sound like a lot to attribute to one woman and one man with a PR plan. But, although the idea of a transgender woman seems more common today, many Americans at that time had no idea what the word "transgender" even meant. The fact that I no longer have to start conversations about *who I am* by explaining *what I am* empowers me in a way that may be hard to imagine if you've never lived with that burden.

This alone makes Jenner's story worth telling, and I've yet to meet one member of the audience who came away from the SOJC event disappointed. Even for those who may have questioned why Jenner "had" to come out in such a public way, I think it was clear by the end why she made the choices she did.

That's not the lesson I took away from that night, however—not because it wasn't valuable, but because I was there for another reason entirely. I was there because of the power of four simple words: "on her own terms." And that's where my story begins.

Two-and-a-half years ago, I told everyone in the SOJC via school-wide email that I was transgender. I came out in the midst of an intraschool debate about personal pronouns. I



Caitlyn Jenner and the author, Bethany Grace Howe, after the SOJC event at which Jenner reflected on the PR campaign about her transition from man to woman.

The fact that I no longer have to start conversations about *who I am* by explaining *what I am* empowers me in a way that may be hard to imagine if you've never lived with that burden.

was called "brave," an "inspiration," and within a matter of days I'd done a half-dozen interviews. Fast-forward a few weeks and months, and I was in the Huffington Post, the Eugene Register-Guard, the *Toronto Star*, and even the *New York Times*.

I was the school's "transgender poster child," a term I still cherish, in my own way. I also, however, became the subject of criticism. I was told my transition was nothing more than a plea for attention, that my repeated media exposure was not about acceptance, but about arrogance. It hurt—and it stuck with me.

The truth is that I came out in a public email because it had the virtue of being efficient. I no longer had to tell dozens of people, one by one, that I was transgender. I no longer had to look in their eyes and see those eyes flick away. I no longer had to hear the words coming out of my mouth and hear nothing but silence in return. I'd done that, and it was miserable.

So I did what I do best: I wrote down my thoughts. Deliberative, reasoned, and even a little

poignant, all sent to every faculty member and grad student in the SOJC in seconds. I was done.

I also felt guilty the moment I did it. And I kept feeling guilty with every interview I did, every photo someone snapped of me—until I met Nierob. We had breakfast one morning in the SOJC before he taught that 2016 class in crisis communication. He told me everything I've already told you, and he showed me something else.

In academia there is something called the "agentive self," the idea that each person is capable of advocating for themselves. There are many ways to do that: politicians speak, athletes can kneel, the common person might march down a street with a sign. I tell stories, and by doing so, I have advocated for myself. I've controlled my story. No one else can take it from me, I have made it my own.

That's what Jenner and I have done. Motivated by our ability to use media, we told the story we wanted to tell, and in doing so we empowered ourselves. Jenner had Nierob, the professional with every media tool known at his disposal. Me? I've been a reporter, teacher, stand-up comedienne, ice-show performer, and collegiate journalism instructor. I used every one of those experiences, and a few other skills I learned along the way.

That's what I learned that night, and I hope everyone else in the audience did, too: telling stories can literally change lives—including your own.

Bethany Grace Howe is a doctoral student in the School of Journalism and Communication.



Sabrina Madison-Cannon was the first woman of color promoted to full professor in the UMKC Conservatory of Music and Dance's 113-year history.

Dancing on the Shoulders of Giants

The new dean of the School of Music and Dance follows in the footsteps of African-American trailblazers

BY STEVE FYFFE

Sabrina Madison-Cannon's parents had a simple reason for sending their four-year-old daughter to her first dance lesson.

"My parents thought, 'It would be great to put her in something that makes her more graceful, because she's pretty clumsy,'" says Madison-Cannon.

They had no way of knowing that she was taking the first steps on a journey that would take her around the world as a featured performer with one of America's most celebrated modern dance companies.

As a dance-obsessed teenager in the small college town of Iowa City, Madison-Cannon convinced her parents to let her attend an out-of-state performing arts high school for her senior year: the National Academy of Arts in Champaign, Illinois. Then, she headed straight to New York City in 1985 to try out for a competitive professional training

program at the Alvin Ailey American Dance Theater—named after the legendary African-American modern dancer and choreographer who founded the company in the late 1950s.

"People come from all over the world to audition," says Madison-Cannon. "There were about 150 women that auditioned on the day that I auditioned, and they took 14 of us. Everybody had some bit of aptitude toward performance, but I think they were able to sense a higher level of passion and grit from those of us they accepted."

Madison-Cannon's next stop was the Philadelphia Dance Company (affectionately known as Philadanco), where she spent seven years doing what she calls "the best job on the planet," as a soloist touring all over the world. She performed a diverse repertoire that was created by a rotating cast of guest choreographers each season—a

fusion of traditional dance techniques, such as ballet and modern, with African and jazz styles influenced by pioneers like Katherine Dunham and Lester Horton.

"I performed in great theaters in Europe, and I also performed in juvenile correction facilities in Philadelphia," she says. "I performed in the Kimmel Center for the Performing Arts and the Brooklyn Academy of Music, and I also performed in the inner-city schools in New Orleans. And what I learned from that experience is just how much the arts can impact people from all backgrounds."

Philadanco was another modern dance company that had been created by an African-American iconoclast. Joan Myers Brown trained to be a ballerina in the '40s, when few ballet schools in segregated Philadelphia would accept black students. She couldn't get hired at a professional ballet company, so she

started her own dance school to nurture the next generation of African-American talent.

"I remember at the time thinking, 'Joan Myers Brown, she's really tough on us. There's no pleasing her,'" says Madison-Cannon. "Looking back on it, I know now what she was pushing us to do—achieve everything she knew we were capable of. And when you did get those, 'Hey, that was great,' boy, did it mean a lot to you, because she didn't just hand those out gratuitously. You had to earn that."

After years on the road, Madison-Cannon went back to school in 1996 and earned a master of fine arts in dance at the University of Iowa, where her father had been a mathematics professor.

Her love of teaching grew with faculty appointments at Southern Methodist University in Texas, and then the Conservatory of Music and Dance at the University of Missouri–Kansas City (UMKC), where she became the first woman of color to be tenured and promoted to full professor in the conservatory's 113-year history. She especially enjoyed pushing her students to explore the boundaries of their art form, including assignments to create public performances in unusual places.

"Their only charge was that it had to be on campus, and it had to be someplace where they had never seen anyone dance before," she says. "I had students dancing on the stairs in the engineering building, and on top of the parking garage . . . everywhere."

It wasn't long before she got promoted to associate dean, with oversight of the undergraduate curriculum, faculty affairs, and other matters for music and dance.

"I wasn't sure if it would take me too far away from the students and from the creative aspects of what I love about my job," says Madison-Cannon. "But once I started it, I realized how much energy I got from supporting the mission of the institution and how much of an impact I really could have by doing that."

Madison-Cannon says she was thrilled when she was chosen earlier this year to succeed Brad Foley as the next dean at the University of Oregon School of Music and Dance. During the interview process, UO president Michael Schill posed an intriguing question to her.

"His question to me was, 'What areas of the university do you think the School of Music and Dance can collaborate with?' And I said, 'Every area. I can't think of an area that we couldn't or shouldn't collaborate with.'"

Her collaborative mindset comes from first-hand experience. When professor Steven Davis, UMKC's director of bands, mentioned that his

“What I learned from that experience is just how much the arts can impact people from all backgrounds.”

conducting students often developed chronic pain after wielding the baton for years, Madison-Cannon offered a potential solution, based on her work training dancers. Perhaps a personalized Pilates program, designed to strengthen key muscle groups and improve posture, could help prevent injuries, she suggested.

They needed data to support their theory, so they developed a pilot study with Gregory King, associate professor of mechanical engineering at UMKC's Human Motion Laboratory. Digital sensors were used to track changes in the student conductors' posture over the course of a 10-week Pilates regimen.

"Sabrina's a great person to work with," says King. "As an engineer, a lot of times we fall into the trap of being a solution looking for a problem, and so we try to find people to work with who can define the problem very well. Sabrina is definitely one of those people."

It's the kind of interdisciplinary research that Madison-Cannon hopes to foster at the UO, when she becomes dean this month. Other items on her agenda include increased integration with the Oregon Bach Festival, which moved under the auspices of the School of Music and Dance last year, and closer collaboration between music and dance with regard to curriculum and programming.

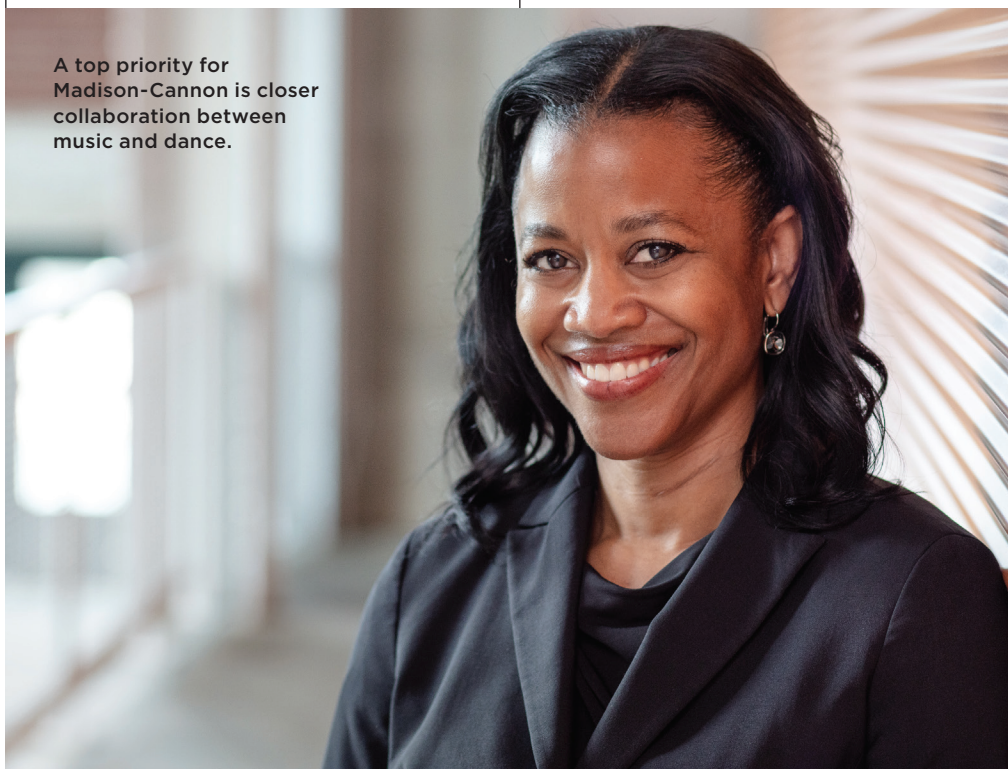
She's also dedicated to the university's goals of increasing student access and diversity. It's a mission she understands from a deeply personal perspective.

"In 1956, when my father went to graduate school, there weren't a ton of people coming out of inner-city Memphis, Tennessee, going into mathematics," she says. "Today, we have far fewer barriers when it comes to engaging students from underserved populations. Since we have the opportunity to get our faculty into those neighborhoods or into those schools, we have an obligation to get instruments into the hands of those students."

An obligation and an opportunity, says Madison-Cannon, to offer others some of the same chances she's enjoyed throughout her career, thanks to the brave African-American arts pioneers who blazed a trail before her. Opportunities that, for her, began with a four-year-old taking her first dance lesson.

Steve Fyffe is director of communications for the School of Music and Dance.

A top priority for Madison-Cannon is closer collaboration between music and dance.





"Heroes From Another Earth," staged by English professor Betsy Wheeler (below, left), featured superhero battles, interplanetary travel, and social critique.

Center Stage

English course puts disability studies in the spotlight

BY EMILY GILLESPIE

Inspiration struck while Dayna Davis was lying in bed, sick. She had spent the day coughing and sneezing when the lyrics came to her. Having lived 47 years with cerebral palsy, Davis felt she's been treated differently and wanted to convey that in a song.

"I'm a human being," she says. "It's hard living in this world."

Before the words could slip away, Davis grabbed her phone, opened the voice recorder app and sang the words to a song she would later title, "See Us As We Are."

Davis is part of the University of Oregon's Living Theater class, a new English course that brings together students and community members with disabilities to create performance pieces staged for the public.

Earlier this year, Davis and students hunkered down inside an empty classroom and got to work. Junior English major Jocelyn Brew wrote down Davis' lyrics, adding another verse from group input. Haley Bertelsen, a junior in business marketing, pulled out her guitar and tried some chords. Bringing their voices together in harmony, the group sang Davis' words to Bertelsen's music. By the end, they were all beaming.

"I got goose bumps!" Brew says.



Moments like these, where people from different demographics work together as equals, are exactly what Betsy Wheeler, an associate professor of English, had in mind when she created the Living Theater class.

The course is part of the disability studies minor that launched in fall 2017. Through creative collaboration, students gain confidence interacting with people with disabilities, Wheeler says; they become allies in raising awareness and understanding and helping diminish the isolation that people with disabilities often feel.

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"Performance is a really great way to link two different groups of people," Wheeler says. "It's a real leveler."

After receiving a \$10,000 grant through the Tom and Carol Williams Fund for Undergraduate Education, Wheeler offered the first Living Theater course in 2016. This year's class was partially funded by the Department of English, and she depends on additional grants and donations to sustain the course.

The term began with the group sharing personal stories and deep discussions that were then adapted for the stage. For example, Hajar Albattah, a visually impaired psychology student, offered up a thought: What if everyone in the world was blind? The conversation became a scene about living in a world where a blind person can become a doctor.

As an English course, the class takes an uncommon approach in the examination of literacy.

"We're talking about literacy on many levels," Wheeler says. "How do you translate spoken word to written word and written word to spoken word in a way that puts people's diverse capabilities to use? You've also got the cultural literacy of the two groups of people getting to know each other."

Brew describes Living Theater as a unique take on a creative writing course, with inspiration built into every interaction.

"Sitting with these people's stories, I was just incredibly inspired by their strength and perseverance," she says. "As someone who doesn't have a disability and who doesn't experience the world that way, to see these amazing people using their disability in a way that was helpful to the world, despite the fact that the world so often doesn't return that favor

Qi Tai Wong (far right), an English major, and Erik Whedon wrote "Daisy's Story," which touched on autism and transgender issues.



Alana Unfried staged her own version of Martin Luther King Jr.'s "I Have A Dream" speech, from the perspective of a person with Down syndrome.



“Performance is a really great way to link two different groups of people.”

... I was just really proud and happy in those moments to be surrounded by these wonderful people.”

While the first Living Theater course focused on monologues told by community members, this spring's class evolved to include their songs and skits, culminating with performances last month.

Tony Baez, a 33-year-old with autism, brought a story to class and worked with English major Manny Rios to develop a script, adding dialogue and peppering in jokes. “[Rios] collaborated but he didn't change too much,” Baez says. “His smile encouraged me. I've never really had much faith in my work so this kind of changes it.”

When he signed up for the class, Rios was nervous about working with people with disabilities. Not knowing what to say, he was a fly on the wall for the first week. However, he soon realized that his worries were unfounded, and he had the rewarding experience of helping bring Baez's vision to fruition.

“I didn't know what to expect, I didn't think I'd have this much fun,” Rios says. “Now I feel like I've really become friends with some of these people, and I think that's the best part.”

Emily Gillespie, a freelance writer in Portland, has written for the *Guardian*, *Portland Monthly*, the *Columbian*, and other publications in the Northwest.

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Fire Dancer, Matchmaker

Paul Anthony Troiano lights the way for a new generation of Duck entrepreneurs

Paul Anthony Troiano learned fire dancing as a surprise for his bride. Now it's a way to unwind after a day on the job.

Think Duck Pond, not *Shark Tank*, and you'll know what's different about the University of Oregon's approach to hatching future entrepreneurs.

The belief that flocking together beats survival of the fittest as a business philosophy traces back two decades to the UO dorm room where Paul Anthony Troiano came up with a billion-dollar idea and dubbed it Rumblefish. By the time he sold it to a private equity firm in 2013, it had become the world's largest independent music licensing company, garnering millions in royalties from YouTube and other channels for composers and musicians.

Troiano credits much of his success to help he received from UO law and business professors. Now he's paying it forward by helping up to five UO students a year launch companies through the RainMaker Fund, the endowment he set up to provide seed money and advice to each winner. "The goal is to create a clear path for student entrepreneurs and remove some obstacles like they were removed for me," he says.

Troiano was close to finishing a bachelor's in music composition and recording technology in 1999 when he pitched his wild idea for Rumblefish to finance professor Philip Romero, then dean of the Charles H. Lundquist College of Business. "I knew nothing about music publishing," Romero says. "Frankly, I thought it would be a real challenging business at the time, but Paul had a vision and a spirit that I wanted to encourage more students to have."

Thanks to Romero, Rumblefish became the guinea pig for the UO's first student business incubator. But that wasn't all he did. "Phil introduced me to industry leaders who could answer my questions about what to do next," Troiano says. "He even invested \$5,000 in Rumblefish when all I had to my name was a drum set, an ancient Ford Escort, and a Chevron card. My

BY MELODY WARD LESLIE

company never would have happened if it wasn't for the generosity of Philip Romero."

Troiano set the amount of RainMaker grants at \$5,000 to memorialize Romero's life-changing investment, but what makes the four-year-old program even more special is how he emulates his mentor. He delights in connecting grant winners with everyone he knows who might have advice about next steps. Which is huge, because Troiano is one of the

RAINMAKERS ON THE MOVE

Andrew Elk, MA '17 (conflict and dispute resolution), is one of the first 15 RainMaker grant winners. The \$5,000 prize allowed him to incorporate his company, Sohr Performance + Nutrition, apply for a trademark, and buy ingredients to debut soy and dairy-free recovery shakes. "It's an incredible program and it has made a huge impact on my business," Elk says.

In addition to cash, RainMaker winners receive membership in Starve Ups. Kate Blazar, MBA '16 (general business), says the peer support is invaluable as her business, Animosa, ramps up to meet demand for "Go With Your Flow," an eco-friendly outdoor and travel menstrual kit.

"It would have taken significantly longer to launch and go to market without the RainMaker program," she says. "Paul's commitment to giving back and supporting others' entrepreneurial aspirations is inspiring."

masterminds behind Starve Ups, the nation's most successful business accelerator. Its roster of 169 companies reads like a Who's Who of recent Duck entrepreneurs.

The story of Starve Ups, which has offices in Portland and Eugene that serve as launch pads for young companies, is vintage Troiano, the epitome of his flock-together philosophy.

The scene is a parking lot in Portland, Oregon, 20 years ago. Six fledgling CEOs stand around, swapping war stories. Minutes earlier, they competed fiercely for a \$50,000 Angel Oregon grant (Troiano won). But now, realizing they face the same challenges, they decide to form a support group—Starve Ups. Each went on to tremendous success. In June, Starve Ups cofounder Miguel McKelvey of We Work, the \$20 billion global office rental giant, gave the 2018 UO commencement address.

What's striking about Starve Ups is the altruism. Members do not take equity in each other's companies, and there are no membership fees. Troiano describes it as a "Jedi council of business friends who help each other succeed." Compared to their peers, Starve Ups companies are six times more likely to stay in business, four times more likely to



RainMaker grant recipients gather around Paul Troiano and Phil Romero.

secure funding, and four times more likely to sell through acquisition, according to John Friess, Starve Ups cofounder and executive director.

Impressive, but going back to that parking lot? Troiano had no idea that the support group he helped found would one day save his own young company. When fire destroyed the Rumblefish offices in downtown Portland five years later, a frantic Troiano called for a "hot seat," Starve Ups lingo for an emergency in-person meeting. Instantly, a member offered office space at no cost. Another loaned spare computers and office equipment. "We didn't miss a beat," Troiano says. "The group helped keep us afloat for six months."

Such experiences fuel Troiano's passion for creating "an ecosystem to help student entrepreneurs survive, strive, and thrive." Now he hopes to enlist fellow Ducks in building the RainMaker program's capacity through gifts.

"It's so exciting to watch what students are doing with these RainMaker grants," he says. "The things they've built, the people they employ, and the impact they're making on local Oregon communities. Let's put more lights on the path for students with great ideas."

Melody Ward Leslie, BA '79 (humanities), is a staff writer for University Communications.

How the ToughER Got Going

The light bulb metaphor doesn't begin to describe the moment Stacey Gose realized she could create one of the first brands of heavy-duty work gear for women.

"It was a bright beacon the size of Autzen Stadium," says the 38-year-old CEO and founder of Corvallis-based ToughER. "Women have been stuck wearing ill-fitting men's gear because other options aren't as durable and don't come in all the sizes we need. I felt like this was an injustice."

Demand is outstripping her wildest hopes. But Gose, MBA '16 (general business), says her Groundbreaker work pant would still only be a sketch if she hadn't won a \$5,000 UO RainMaker grant in 2016.

"Our factory would not start work on it until all materials were received," she explains. "RainMaker gave me the capital to be production-ready, which no traditional lender would have given us at this early stage."

Gose describes RainMaker Fund founder Paul Anthony Troiano as a down-to-earth entrepreneur. "He is committed to giving future entrepreneurs the same opportunity he had to start businesses," she says. "He also helps by introducing us to pivotal business founders who can assist with a question or challenge."

Troiano loves standing back and watching mentorships develop.

"Stacey is a firecracker, so entrepreneurial and resourceful," he says proudly. "I was being her Phil Romero, introducing her to a dear friend, Brett Joyce, the CEO of Rogue Ales. They hit it off right away, and now they're working together."

Their first project, a fundraiser for the Portland nonprofit Girls Build, is Build ToughER, a hearty red ale celebrating tradeswomen.



CONFLICT OF GREENS

Solar power makes perfect sense for cities committed to renewable energy, right? But what if the plan is to build the power plant on wetlands for endangered species?

Yekang Ko calls this a “conflict of greens.” As cities cut their use of fossil fuels, Ko expects these clean-energy conundrums to double or even triple. She looks for solutions, working with fellow scholars, businesses, governments, communities—and her students.

Ko heads an arm of the Association of Pacific Rim Universities (APRU) that helps cities better coexist with the natural landscapes around them.

In coastal Taiwan, for example, there are plans to build solar-powered “farms” on wetlands that are home to an endangered water bird called the black-faced spoonbill. In a project funded by the National Geographic Society, Ko and her collaborators found better spots for the farms, including substandard agricultural land owned by Tai Sugar corporation, which aims to become a “green”-friendly business.

For their final projects in Ko’s sustainable energy landscapes course, students last spring helped design the proposal for a Tai Sugar solar project that would be resource-efficient and environmentally friendly. The company is reviewing it, and Ko hopes the example will resonate with cities across the Pacific Rim.

“Landscape architects critically engage with our communities and landscapes—from the site to the regional scale—to address the complex challenges of our common future,” Ko says. “Resolving a ‘conflict of greens’ is one of them.”

Yekang Ko

ASSISTANT PROFESSOR OF LANDSCAPE ARCHITECTURE BY MATT COOPER

A SPECIAL AGENT FOR THE EARTH

Growing up in Seoul, South Korea—one of the world's densest cities—Ko lived in a “gray environment” of buildings, buildings, buildings. That whetted her appetite for the pastoral landscapes she saw on TV, and it contributed to her decision to study environmental science at Korea University. There, Ko and her friends founded an earth-friendly club that traversed the country to examine touchpoints for the clash of development and the natural world. They named the group Eco-files, after the 1990s cult sci-fi TV series *The X Files*.

FROM SEOUL TO BERKELEY AND BEYOND

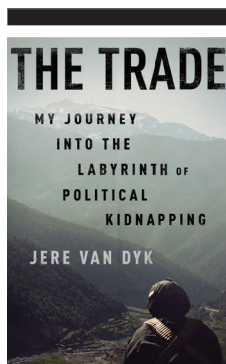
Travel is one of Ko's passions—she's been to 25 countries for work or recreation. As director of the APRU's Sustainable Cities and Landscapes Hub, Ko oversees a program with 11 member universities across the Pacific Rim, from New Zealand to Chile. Ko found Seoul dynamic but dense, while Eugene and Berkeley—where she earned her doctorate at the University of California—seem an idyllic mix of neighborhoods and natural areas. “Recently I visited Crater Lake with my family and friends,” Ko says. “One day in the near future, I hope to visit Heaven Lake, a crater lake in North Korea, as well.”

TALK TO THE ANIMALS

Ko once entertained plans of becoming a veterinarian but decided she couldn't cut it, so to speak. “I've always loved animals,” Ko says, smiling. “But loving animals and performing surgery on them—those are very different things.” She can envision a not-too-distant future when her own landscape will feature a couple of dwarf goats, known for their friendly disposition. “Goats are amazing,” Ko says, “and in Eugene that could be possible.”

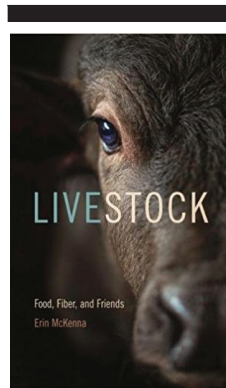
BOOKMARKS

Recent works by alumni and faculty members include explorations of animals in media and beyond, a twisted-but-true tale of foul play, and a nifty guide to Oregon's “jellies.”



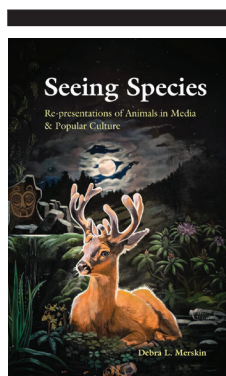
THE TRADE: MY JOURNEY INTO THE LABYRINTH OF POLITICAL KIDNAPPING (PUBLIC AFFAIRS, 2017) BY JERE VAN DYK, BS '68 (POLITICAL SCIENCE)

In 2014, Jere Van Dyk traveled to Afghanistan to discover the motives behind a kidnapping that had occurred six years earlier—his own. Van Dyk found evidence of lucrative transactions and rival bandit groups working under the direction of intelligence services. He met the families of Americans who were kidnapped or who remain bargaining chips at the mercy of violent extremists who thrive in the world's most lawless spaces.



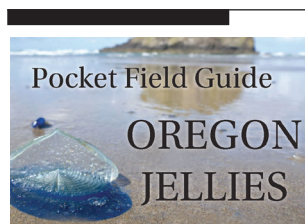
LIVESTOCK: FOOD, FIBER, AND FRIENDS (UNIVERSITY OF GEORGIA PRESS, 2018) BY ERIN MCKENNA, PROFESSOR OF PHILOSOPHY

Most livestock in America live in cramped and unhealthy confinement, and have few stable social relationships with humans or others of their species. McKenna examines ways to balance the needs of our livestock animals with the environmental and social impacts of raising them, and she investigates new possibilities for human ways of being in more respectful relationships with animals. She mixes her account with pragmatist and ecofeminist theorizing about animals.



SEEING SPECIES: RE-PRESENTATIONS OF ANIMALS IN MEDIA AND POPULAR CULTURE (PETER LANG, 2018) BY DEBRA MERSKIN, PROFESSOR OF MEDIA STUDIES

Merskin examines the use of animals in media, tracking species from appearances in rock art and picture books to contemporary portrayals in television programs and movies. She brings together sociological, psychological, historical, cultural, and environmental ways of thinking about nonhuman animals and our relationships with them. Merskin tells *Psychology Today*: “Compassion, care, and concern for all beings, in my view, is a fundamental obligation.”



POCKET FIELD GUIDE: OREGON JELLIES (OREGON SEA GRANT, 2018)

Scientists from the UO, OSU, and elsewhere collaborated on a guide that helps coastal visitors identify common jellyfish they could encounter while beachcombing or out on the ocean. Readers will appreciate the diversity of gelatinous animals on the Oregon coast and gain insight into their natural history.



Got questions?
Janet Padilla and other “O”
Desk staffers have answers.

THE BEST... Place to Get Told Where to Go

In the new EMU, when you need to know, go to the “O”

BY DARIENNE STIYER

As someone who takes pride in her knowledge of campus, I never gave much thought to the “O” Desk in the Erb Memorial Union. I thought I knew everything I needed to know about campus, thank you very much.

Like other students, I have walked by the information desk regularly while taking a shortcut through the EMU to class. It’s easy to spot in the light, open area on the ground floor. The desk sits alone, an O-shaped island marking the hub of the EMU—like an X on a treasure map. A giant “O” light fixture hangs above, like an oversized spotlight. It’s not hard to see why the desk got its name.

My first interaction with the “O” Desk was in 2017, during my sophomore year, when I asked how to change the TV channel to watch a hockey game. My hometown team, the Minnesota Wild, was playing the archrival Chicago Blackhawks. By chance, the staffer who showed me how to find the game was also from Minnesota, the State of Hockey, so he was happy to help. He even watched for a few minutes during a shift break.

However, my image of what the “O” Desk staff did remained limited to the idea they solely answered questions and gave directions.

It’s safe to say I underestimated them.

Katie Dunne, who has worked there since the reopening of the EMU in fall 2016, describes her experience in three words: busy, central, fun.

“We’re like the moms of campus,” Dunne says. “Someone even asked me once where they could get cough drops.”

Her favorite part of the job is selling the school to parents and kids. She says it’s fun to watch them get excited about the UO and then to see the kids back on campus later as students.

As the school’s unofficial ambassadors, “O” Desk staffers are trained to answer almost every question you could imagine. They receive active threat and safety training. But mostly, they’re a resource for the university community. Whether they’re talking to the parents of prospective students or hosting events for current Ducks, there is never a dull day.

Recently, the “O” Desk hosted an event for National Eat What You Want Day. In celebration of this lesser known but savored national holiday, the desk doled out Fritos, popcorn, and other tempting treats. According to staffer Janet Padilla, snacks meant to last the day were gone in less time than it takes to drive from Eugene into Beaver territory. Yikes.

“I love the national event days because people who don’t usually come to the desk stop by for the food,” Padilla says. “It’s a chance to meet new people.”

Now that I know more about the “O” Desk, I’ll make good use of it. Just recently, a staffer let me in on the location of the EMU’s coldest drinking fountain (first floor, across from Chipotle Mexican Grill). And I will definitely keep an eye out for national snack days.

And even if I never think of anything else to ask them, I know they’ll always be there to help me change the TV channel to watch the Wild crush their rivals.

Darienne Stiyer, Class of 2019, is a double major in journalism and international studies.



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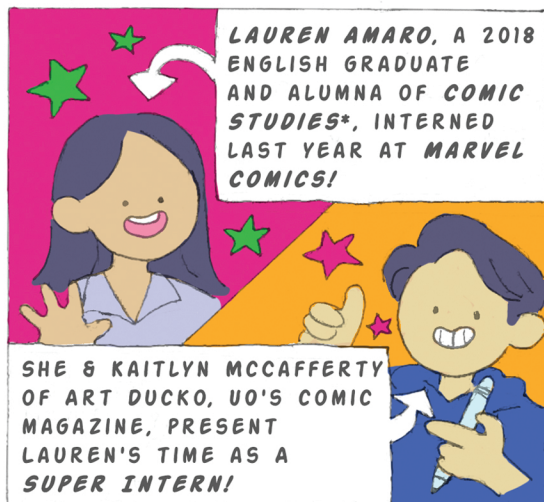
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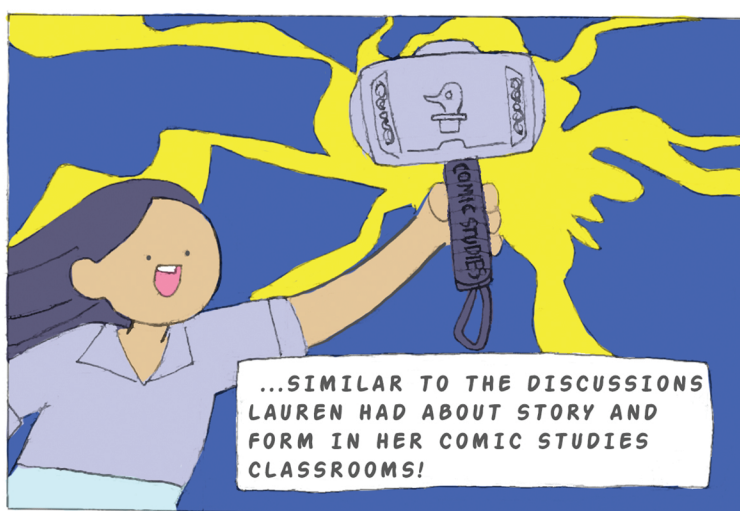
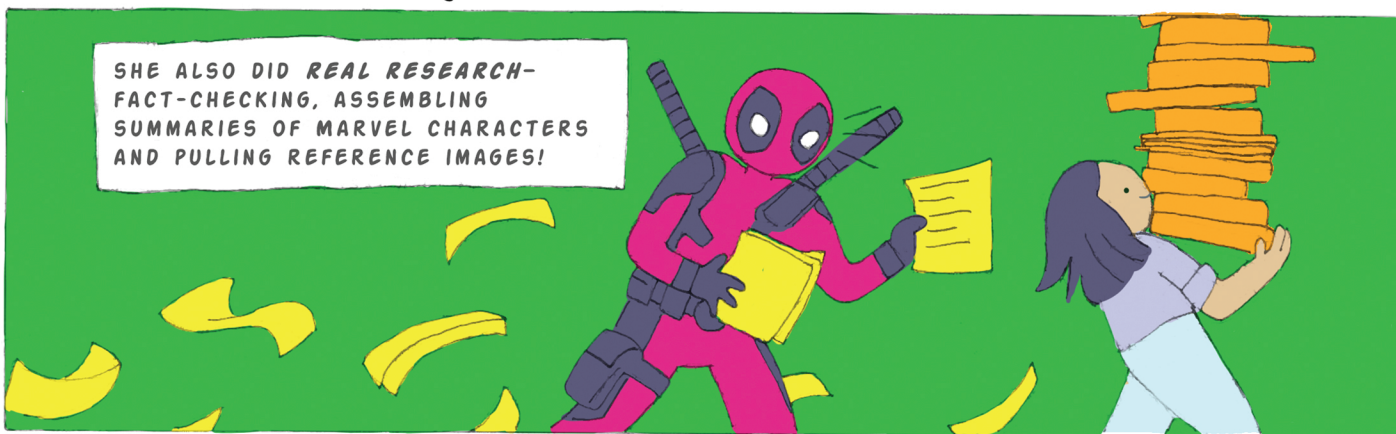
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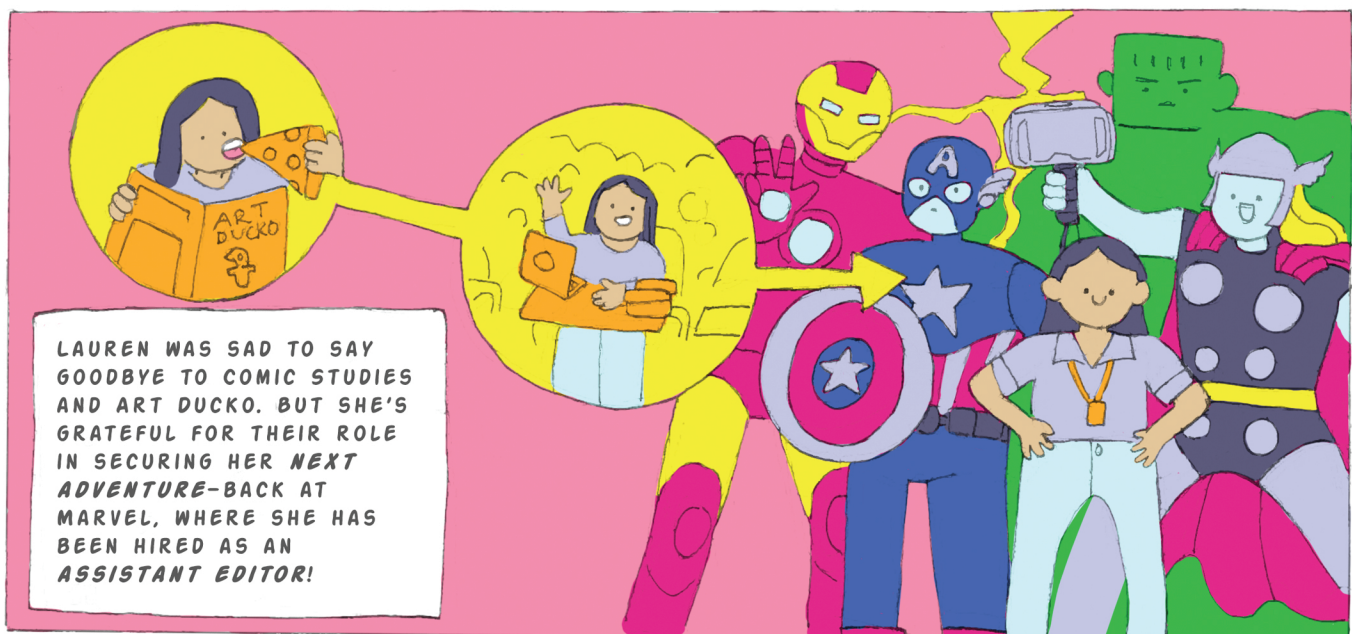
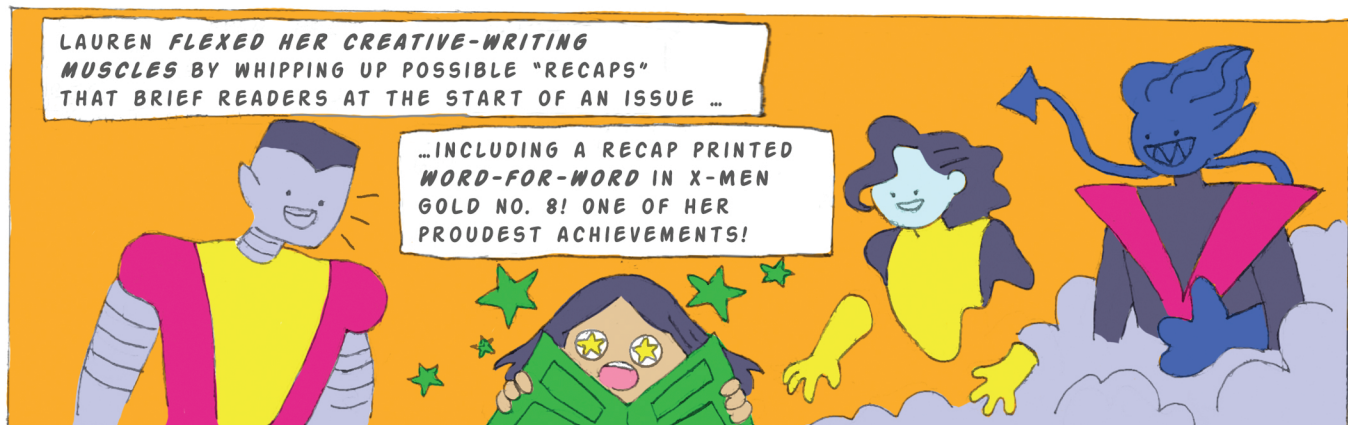
WHAT'S IT LIKE WORKING FOR A GIANT IN COMIC BOOKS? MARVEL-OUS!

by Lauren Amaro and Kaitlyn McCafferty



*comics.uoregon.edu





Lauren Amaro, BA '18 (English), is an assistant editor with Marvel Comics. Art and Technology major Kaitlyn McCafferty, class of '20, is editor in chief of Art Ducko.



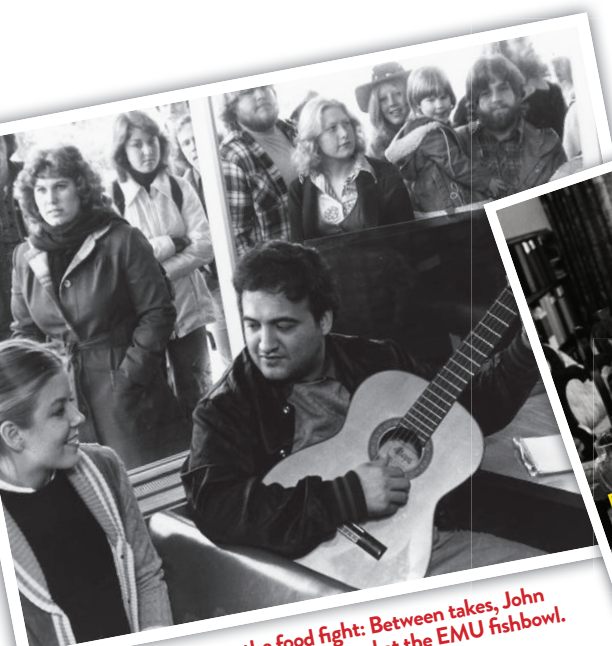
Cell-Uo-loid Heroes?

By Jason Stone



“toga! toga!”

– #82 in the American Film Institute’s list of Top 100 movie quotations



Calm before the food fight: Between takes, John Belushi entertains the crowd at the EMU fishbowl.



Director John Landis (left) joins President William Beaty Boyd for lunch at his office in Johnson Hall. Boyd insisted that UO not be mentioned anywhere in *Animal House*.

In the fall of 1977, along with the incoming class, the University of Oregon welcomed another group of fresh faces.

More than 100 Hollywood professionals—actors and gaffers, makeup artists, camera crews—arrived on campus to shoot a low-budget movie. The director was unestablished and the cast consisted mostly of young unknowns. Universal Studios allotted just \$2.8 million for the picture and they wanted it made quickly.

The studio’s expectations for *National Lampoon’s Animal House* may have been modest, but for UO students, faculty, and staff, spending the fall term elbow-to-elbow with a Hollywood production proved to be a major event.

“At that time, we had no idea what the storyline of the movie was going to be about,” recalls David Boone, an Oregon native who was beginning his sophomore year. “All we had heard was that it was going to be set in the early 1960s. This was ’77 and we all had relatively long hair. Everybody suddenly went out and got haircuts or they tried to dress up in a period style, because people wanted to be cast in the movie. Almost overnight, the whole campus took on this retro theme.”

Before long, scores of appropriately coiffed UO students had been hired as extras and hundreds more were looking on as the cameras rolled outside familiar campus landmarks: Gerlinger Hall, Knight Library, Hayward Field, the “fishbowl” at the Erb Memorial Union.

Boone reflects, “I was with two other guys, walking through the middle of campus, a beautiful fall morning when the leaves were turning. Suddenly, I look over at Johnson Hall and there’s people pulling a white horse into the building! We all were laughing and going, ‘What the hell?’”

The entire shoot lasted for 32 hectic days and then, as suddenly as they’d arrived, the actors and filmmakers departed for Los Angeles and New York. Afterward, the UO and Eugene would never be the same. In fact, no college town in America would ever be the same.

It was more than a hit—the rude and raunchy, low-budget comedy became a cultural event. Critics were lukewarm, but audiences ate it up. After its opening on July 28, 1978, *Animal House* would earn more than \$140 million at the box office, becoming one

of the most profitable films of all time.

For Oregon, the movie has a complicated history as both cinematic milestone and reputational millstone. Understandably, it’s a little awkward as an institution of higher learning to be so closely tied to a movie that taught the world how to toga party and destroy a homecoming parade. The university initially tried to hide its participation in *Animal House*—President William Beaty Boyd had only permitted the producers to shoot on campus on the condition that the UO would not be mentioned anywhere in the film—but our buildings and landmarks were captured in Technicolor and unmistakably projected onto the silver screen.

“Over the years, as the film endured and grew in local legend it also became an acknowledged part of Oregon culture and the brand of the university,” notes Michael Aronson, head of the Department of Cinema Studies. “Movie locations get pointed out on campus tours and everyone sings ‘Shout’ at the football game along to the toga party homage advertisement produced by a certain popular shoe company.”

Time has a way of enshrining even the most irreverent artifacts, provided they are sufficiently revered. After its theatrical run, the film survived as a mainstay on VHS and premium-channel cable, attracting new generations of fans. Innumerable R-rated comedies of the era imitated its low-brow humor and “snobs vs. slobs” plotline. In 2001, the Library of Congress selected *Animal House* for inclusion in the National Film Registry, marking it for preservation and making official its status as “culturally, historically, or aesthetically significant.” Pretty impressive laurels for a B-movie featuring jokes about public urination and horse manure.

Today, picture a cake with 40 candles stuck on top and a frosting flourish that spells out “Eat Me.” While *Animal House* is having a birthday, the big four-oh can be a mixed bag. And comedy has a reputation for aging less gracefully than other genres.

“The problem is the film is bad, really bad,” says Aronson. “It might be fondly remembered if you haven’t watched it in 30 years, but *Animal House* is awful; wildly misogynist, homophobic, and racist.”

I hadn’t viewed it in a long time, so I took up the professor’s challenge. Revisiting the film from a more (ahem) mature perspective, I was surprised by

the unremittent raunchiness of its humor and its more-than-occasional mean-spiritedness. Admittedly, I still found things to laugh at. On the other hand, there was more than one scene where it was really hard not to cringe.

There are moments when watching *Animal House* will probably make you cringe, too. When the movie invites the audience to laugh along as a protagonist struggles with his libidinous urges in the presence of an intoxicated, unconscious girl, to name one example. Or when it mines uncomfortable humor from racist stereotypes in the scene at the Dexter Lake Club. (The Black extras had to be bused in from Portland.) Given today's cost of a college education, it even feels a little unsavory to chuckle over Delta House's sub-1.0 GPA.

"The film does not represent what fraternities were founded on or what our organizations are truly about," says Caitlin Roberts, UO's director of fraternity and sorority life. "However, it's had a big impact on those who watch and are not familiar with fraternity life. Over the years, we've had many conversations with parents who are very concerned that *Animal House* is what their children are joining. Given the media attention that fraternities and sororities nationwide are receiving now over some very critical issues, there really isn't a lot to laugh at."

However it looks today, this much also is true: in 1977, the film's creators believed it was guided by a spirit both liberal and liberating. Its ethos was antiauthoritarian, its humor a well-deserved raspberry aimed at the smug privilege of respectable, middle-class values. The screenwriters conceived of the film as an escapist glimpse back to their own, carefree college days—in their estimation, the last era of "American innocence" before Vietnam and the political turmoil of the '60s.

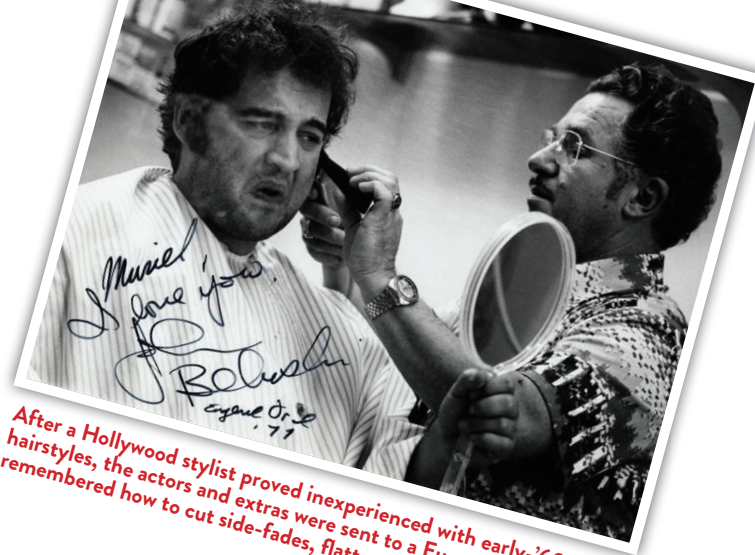
But this is a perspective of yesteryear, framed by the lived experiences of baby boomers. Today's more immediate and relevant issues for college-aged people include Title IX, #MeToo, and intense debates surrounding social inclusion and free expression. What's more, we now live in a fractured media landscape with exponentially increased entertainment options, and notions of "canonical works" in any given genre are coming to be regarded as passé.

"Ten years ago they were more aware of it," Roberts reflects. "But when we ask today's students about *Animal House*, their response most often is, 'What's that?' Their references for college life are all newer movies and shows."

Unlike many of his peers, first-year journalism and political science major Zack Demars saw *Animal House* a couple times before coming to college. "Each time was more painful," he says. "It's a classic University of Oregon movie, and it's funny in its own kind of very crass and crude way. But if you watch with any sort of a critical lens, it's obvious that it was a movie of its day, and the day has changed."

After a recent screening in Kalapuya Ilihi residence hall, Demars and other students in the audience noted that the movie's point-of-view always treats nonwhite people as "The Other." They were turned off by protagonists who use terms like "homo" and "retard" as putdowns. They felt that too many of the jokes objectified women, glorified harmful behavior, or betrayed implicitly racist attitudes.

"The writers are so creative, they should be able to come up with something that will make me laugh without implying that a girl is going to be molested," says



After a Hollywood stylist proved inexperienced with early-'60s hairstyles, the actors and extras were sent to a Eugene barber who remembered how to cut side-fades, flattops, and quiffs.

history major Isa Ramos. "I would hope to think that we as a society have decided that certain things in that film are unacceptable."

The feedback wasn't all negative. Many of the jokes that hinge on pure slapstick or broad physical comedy earned chuckles from the audience. After the credits rolled, there was praise for Belushi's performance, and they confirmed that the poster of his portrait in the COLLEGE sweatshirt still can be found hanging on dorm room walls to this day. Of course, they also enjoyed spotting campus scenery throughout the footage.

However, this student audience's final review of *Animal House* was tepid at best. They thought the plot was overstuffed and unstructured, and too much of the dialogue hinged on insults. They were critical of the gratuitous nudity.

More than one viewer described the film as "old fashioned"—an ominous sign with regards to any media artifact's prospects for longevity. More ominous still, "overrated." And finally, the judgment that is most gravely portentous for anything intended to be timeless comedy: "Not all that funny."

In conclusion, what are we Ducks to make of our entwined history with *Animal House*, now four decades deep?

"Even if some of the humor is not anything that I would endorse, it's still pretty cool that it was filmed on campus," Demars says. "That the popular culture of the time was taking place here is still something that people are excited about."

Ramos adds, "Parts of the movie even look beautiful, if you can ignore the context."

The aforementioned Boone, whose son Duncan attends the UO, notes, "I've watched it with him. He's a disciplined kid. He likes to party at the right time and do fun things, but he knows when to buckle down. I did too, frankly, back when I was in college. In addition to having fun, we all have a responsibility to be ethical people. You have to take *Animal House* in the right context."

Context. It's always critical. A number of the film's principal creators are now deceased and can provide us with none. In its own defense, the movie offers only a classroom lecture positing that Satan is the most interesting character in *Paradise Lost*, plus the Delta House motto, *Ars Gratia Artis*—"Art for art's sake."

And so, like a more-dedicated student than anybody in the movie, you consider the various contexts that art and literature and history afford, and come to your informed conclusions.

Professor Aronson's verdict: "Probably it's best to forget *Animal House*, although it's really hard not to love Otis Day and the Knights."

Jason Stone is a staff writer for University Communications.

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FAST FORWARD

Innovation, philanthropy, and changing student demographics are reshaping the university

By Tara Rae Miner

It's not easy to transform an institution.

Buildings and traditions date back more than a century. There are a thousand moving parts to recalibrate—programs, people, priorities. How does a 142-year-old university move boldly into the future while retaining the best of all that has been accomplished?

This is the comprehensive shift happening now at the University of Oregon—an evolution that will be as visible in the institution's academic offerings as it is in the campus architecture. New buildings, new programs, new opportunities for researchers, students, and athletes, all anchored in a steadfast foundation.

The transformation is rooted in that which distinguishes the UO: innovation, interdisciplinary collaboration, entrepreneurial spirit, and philanthropy—nearly \$2 billion in support in the current campaign. Change will arrive in 2020, when the university touts the first phase of an unprecedented, \$1 billion science-and-education campus; a reimagined Hayward Field that connects the legends of the past to champions of the years ahead; a campus-wide initiative to tap the exponential growth of data in our lives; and an ever-changing generation of students whose strength lies in their diversity.

These are just four of the paradigm-shifting changes that will remake the face of the institution, exemplars of the transformation that will characterize a new day—the University of Oregon, 2.0.

In a speech last spring unveiling the new Hayward Field, President Michael Schill issued a call to action that captures the moment:

“The message for every student, every faculty and staff member, and every alumnus is clear: Don't come to the University of Oregon to be the best in town. Don't come to be the best in the state or even in the country. You come to the University of Oregon to be the best in the world.”



Growing, and Growing More Diverse

Roger Thompson is excited about the future. It's not just that fewer Ducks are graduating with debt (and less of it) than their peers nationwide—the vice president for Student Services and Enrollment Management has witnessed only upward trends since joining the UO in 2010: growth in student population and academic quality and, above all, growth in diversity.

The class of 2017 was the most ethnically diverse in the university's history, a trend that has continued for eight years running. There are more first-generation college students and a better mix of those from urban and rural areas.

"The University of Oregon has become more diverse, both in terms of race and ethnicity, as well as a socioeconomic standpoint," says Thompson. "We've also become more diverse from a geographic

standpoint. We now have all 50 states represented at the UO, as well as about 100 countries from around the world. In every way that you can define diversity, our student body is becoming more diverse."

The growth results from the effort to make the UO more of a national, even international school, than a West Coast destination. Thompson points out that the university is now more diverse than the state in which it resides.

"Our goal as a university is to prepare people to compete in a 21st-century global economy," says Thompson. "The more we can expose students to students who are different than them, have a different worldview, give them the chance to live, learn, recreate, with students who come from outside of the US, the more it will help all of them to prepare for a world that's becoming very small in many ways."

THE CHANGING FACE OF THE UO STUDENT

2000 2017

Student population



17,843

22,980

GPA for entering freshmen



3.40

3.55

Percentage of ethnic minorities

12.8%

26.8%

International students



7.7%

11.8%

Countries represented

84

95

Accelerating Science Education and Research

In 2020, an ambitious \$1 billion effort to transform science education and research will come to life: the opening of the first building on the University of Oregon's Phil and Penny Knight Campus for Accelerating Scientific Impact.

An important milestone will be reached this summer when Robert Guldberg starts work as vice president and executive director of the initiative, made possible with a \$500 million gift from the Knights. As a scientist and entrepreneur, Guldberg has completed research that has led to startup companies and new medical innovations that are now impacting patient care.

Guldberg, who currently leads the Parker H. Petit Institute for Bioengineering and Bioscience at the Georgia Institute of Technology, brings a multifaceted background that dovetails well with the roots of the Knight Campus, which grew out of the UO's decades-long interdisciplinary culture. Continuing this tradition, the campus will become an integration point where people and ideas come together, a place where biologists, human physiologists, chemists, and bioengineers work on effective diagnostics, therapies, and interventions to treat cancer, degenerative diseases, and traumatic injuries.

These points of integration help "complete the innovation cycle," Guldberg says, and will be fostered by new partnerships.

His own experience with Oregon Health and Science University and the Armed Forces Institute for Regenerative Medicine serves as a prime example. Guldberg and his OHSU collaborator, Dr. Kenton Gregory, have led a national consortium of projects on treating severe extremity trauma—injuries to bone, muscle, blood vessels, and nerves. The consortium is developing numerous innovative regenerative therapies, some of which are now in clinical trials. Guldberg's research is focused on complex bone injuries and his most recent work suggests that monitoring circulating immune cells in the blood may allow clinicians to predict which patients will heal well and which will have complications.

As the Knight Campus takes shape, the partnership between UO and OHSU will deepen. UO students will have access to the clinical perspective of a medical school and OHSU students will be able to explore computational science, core life-science areas like biology and chemistry, and entrepreneurial education offered by a comprehensive research university.

Entrepreneurship is key to understanding how scientific inquiry will be practiced at the Knight Campus. Guldberg describes it as building on the UO's strong foundation of life and physical sciences by integrating applied scientists, biomedical engineers, and those with entrepreneurial experience.

Says Guldberg: "Instead of starting with a fundamental question, like how does a cell work, you might start with a fundamental problem, such as how do we cost-effectively make cells, [thereby] creating a shorter path toward translation into a commercial product or a new therapy for patients."

Starting with a market or clinical need requires educational resources as well as a cultural shift. The Knight Campus will offer both, with new degree programs, including those in bioengineering and applied science,

Robert Guldberg's research has led to startup companies and medical innovations.

and opportunities for undergraduate research. It will also provide an economic impact to the state of Oregon, through the development of technology and startup companies.

"This, in my view, is going to make the UO one of the premier places in the nation that people identify when they think of institutions that are effectively translating research into real-world impact," Guldberg says.



Data visualization lab in the Allan Price Science Commons and Research Library as photographed by Justin Jeffers, UO Libraries

Making Sense of Big Data

We are swimming in data. Many more of our actions—and interactions—are now recorded and measured. From our online shopping to our Facebook “likes,” from tracking the weather to tracking our daily steps, today’s technology captures mind-boggling amounts of data at the speed of light. Advanced algorithms and computers are helping analyze these data to see patterns and help us make decisions in ways never before possible. This is the era of “big data,” and it touches every corner of academia, as well: institutions are being separated into those that capitalize on the vast potential of the analysis of big data, and those that don’t.

The UO is squarely in the former group, with a plan to become a leader in “data science”—the analysis and use of big data. Under the Presidential Initiative in Data Science—a novel effort in UO history to connect every school and college under one academic idea—funding and other support will go to faculty across campus for education, training, and coordinated research in data science. Researchers and students across campus will be supported through this initiative to create new training opportunities and new interdisciplinary research projects.

By building an onramp to the superhighway of big data—both figuratively and through the hardware and software that improve connectivity—UO scientists and students will crunch numbers faster and more economically. Research projects that once were laborious and resource-heavy will move to supercomputers that run the same tests digitally, eliminating costs and saving time. Students in disciplines as different as business and biology will collaborate and will be trained in techniques that will prepare them for the skyrocketing number of new jobs using data science in these and many other fields. In effect, the UO will become an intellectual center for tackling some of the world’s most pressing questions.

Consider Leslie Leve, a professor in the College of Education who specializes in child development.

Leve is examining how a wide swath of environmental and biological factors influence child health and obesity. Historically, that meant the use of questionnaires and interviews to understand issues in the home or at school.

Today, Leve can tap large amounts of data across disciplines. She is collaborating with biologist Bill Cresko, director of the data science initiative, and fellow biologist Brendan Bohannon to use gut and skin microbiome samples to examine how genetics and biology influence child development; she is also working with geographers who use geocoding to identify geographic factors such as access to healthy food and clean water.

“When we blend expertise across disciplines and merge data science with more traditional methods, we can really elevate our research and deepen our understanding of these issues,” Leve says.

For centuries, liberal-arts schools have sought to provide students with the broadest education possible to help them succeed in the world. That world is changing rapidly.

Says Cresko: “In many ways the 21st century requires the expansion of that liberal-arts education to involve computation, to involve data science. Our long history of being an interdisciplinary liberal-arts research university positions us well to be a leader in this revolution.”



Welcoming the Worlds

"It will mean that we've grown up," Ellen Schmidt-Devlin says, when asked what the new Hayward Field will mean for her.

The cofounder and director of the UO's Sports Product Management Program speaks with authority. She ran at Hayward from 1976 to 1979, was mentored by renowned coach Bill Bowerman, is an AIAW All-American and number six on UO's all-time outdoor mile list, and spent almost three decades leading divisions for Nike. When it opens in 2020, the new Hayward Field, made possible by Phil and Penny Knight and others, will enable the UO to recruit Oregon's top athletes and those from across the world, Schmidt-Devlin says, as students and competitors at international events.

Hayward will set world-class standards, becoming an optimal experience for both athlete and spectator, with permanent seating for more than 12,000 and a capacity that will top out at nearly 30,000 for special events. In 2021, one of the largest worldwide television audiences for the year will be trained on the IAAF World Outdoor Championships; nearly 1 billion viewers will behold the UO, and its new Hayward Field.

"What will make this stadium particularly special in the world of track and field is that, unlike almost all the other major track venues worldwide, it is specifically designed for that sport only," says Jim Petsche, project manager. "That keeps the athletes close to the spectators, and spectators close to the athletes, making for a more exciting experience for both."

The stadium will join the science evolution at the UO when the Department of Human Physiology moves to the northwest corner of the practice level. The department will enjoy new offices, conference rooms, and research and lab areas, including a roll-up door to the 140-meter indoor straightaway, allowing students and researchers close proximity to the athletes they study. The new facilities will support research in biomechanics, drawing the best scientists and pairing them with the best track-and-field athletes. An indoor, state-of-the-art training center will serve student-athletes.

Schmidt-Devlin believes science leads to business innovations, and in this way Hayward will, like the Knight Campus, also lead an entrepreneurial tack. "We are the Silicon Valley of the sports and outdoor industry here in Oregon," she says. "We own it. The state of Oregon can continue to lead. Our facilities need to follow."

A century of history is palpable at Hayward, where 20 world records were set. The new stadium will pay homage to the past through exhibits and displays housed in the field's 165-foot-tall landmark tower and adjacent museum that will honor the history of the venue and the people who coached and competed here. Those who have experienced the roar of the crowd at the historic Hayward will never forget it, but the Hayward Field of 2020 will set new records if athletes worldwide dream of competing there, if our understanding of physiology is transformed, if new sports products revolutionize the industry.

"In the end, we had to do just exactly as Bowerman coached his athletes with runners on their tail," says Petsche: "Don't look back, look ahead."

Tara Rae Miner, BA '96 (English), is a freelance writer and editor in Portland. She has finished two Eugene marathons at Hayward Field.

UP GOING

The Knight Campus, Hayward Field, a data science initiative, and shifting student demographics are just four indicators of growth at the UO. Other efforts affirming the university's rise:

- To assist in raising the four-year graduation rate by 10 percent by 2020, the UO will nearly double the number of **professional advisors** on campus and has adopted a data-driven advising platform that helps advisors and students collaborate to achieve graduation goals.
- The School of Journalism and Communication launched the **Media Center for Science and Technology** to research ways to convey scientific concepts, train students for the high-tech storytelling careers of the future, and enhance public understanding of science and technology.
- The Urbanism Next Center, supported by the Presidential Fund for Excellence, is working with US cities and is leading research examining the **impacts of autonomous vehicles**, ecommerce, and the sharing economy.
- The UO—collaborating with OSU, OHSU, PSU and the state—joined the Oregon Fiber Partnership, to build and operate a **statewide optical network** to advance research and innovation, education, healthcare, government services, and broadband development for all Oregonians.
- Online education: The UO will hire a first-ever associate vice provost for **online and distance education** to guide online- and distance-education strategy.
- Through new hires, the **Prevention Science Institute**, based in the College of Education, is expanding research into the genetic nature of obesity.
- Willie and Donald Tykeson Hall, a \$39 million hub for the College of Arts and Sciences opening in 2019, will be home to a new paradigm of integrated **career and academic advising**, serving all first-year students across campus.
- Chapman Hall, academic home of the Clark Honors College, underwent a \$10.5 million renovation to create cutting-edge, **high-tech classrooms** and improve other learning and collaboration spaces.
- The \$2.2 million **Black Cultural Center**, slated to open in fall 2019, will accommodate studying, student meetings, and more while showcasing cultural pieces and artwork that celebrate Black heritage.
- Renovations continue on Pacific Hall, the UO's original science building, to **add modern labs**, enable the recruitment of new faculty, and expand research opportunities for undergraduates.

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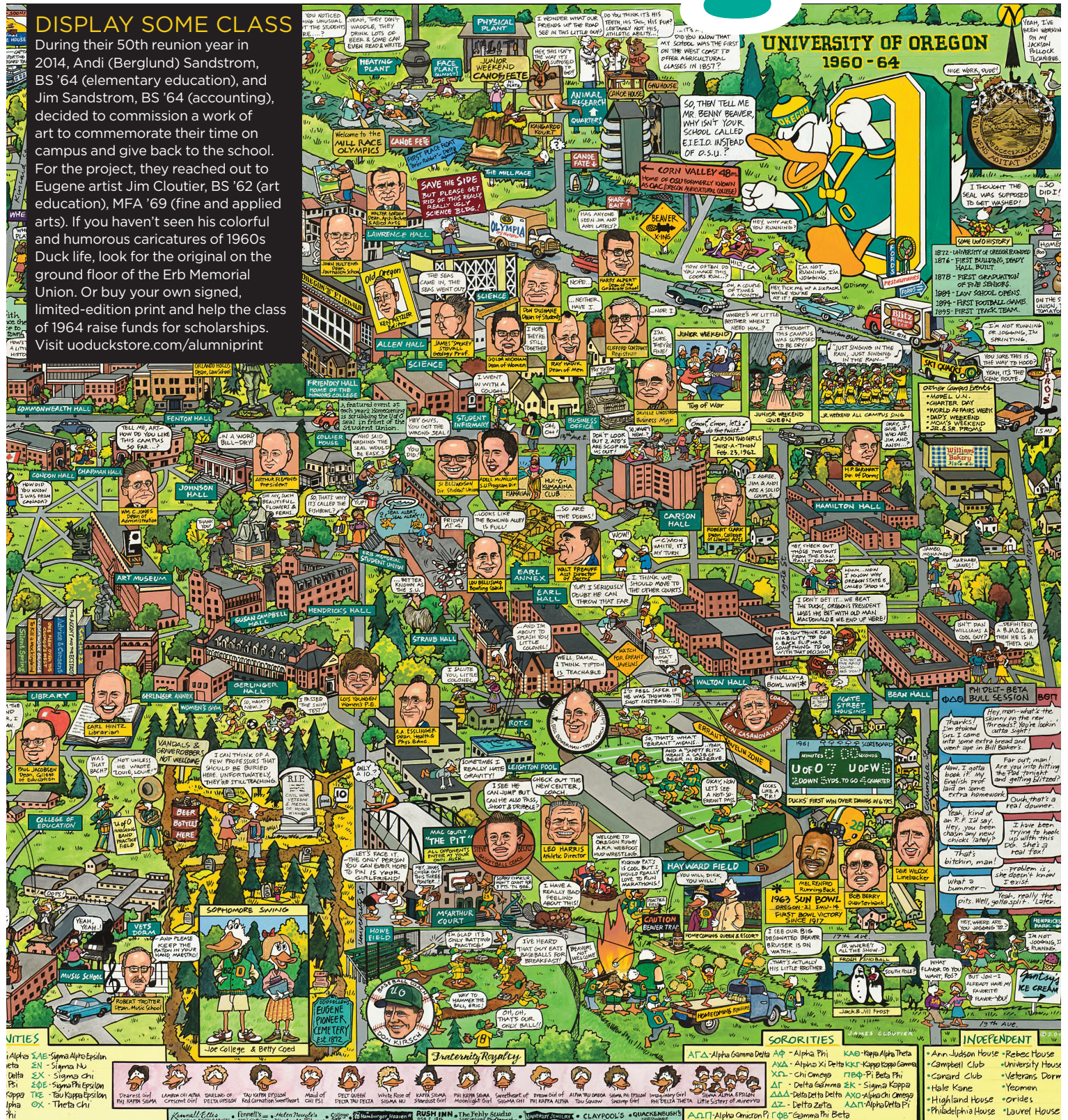
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OLD Oregon

DISPLAY SOME CLASS

During their 50th reunion year in 2014, Andi (Berglund) Sandstrom, BS '64 (elementary education), and Jim Sandstrom, BS '64 (accounting), decided to commission a work of art to commemorate their time on campus and give back to the school. For the project, they reached out to Eugene artist Jim Cloutier, BS '62 (art education), MFA '69 (fine and applied arts). If you haven't seen his colorful and humorous caricatures of 1960s Duck Life, look for the original on the ground floor of the Erb Memorial Union. Or buy your own signed, limited-edition print and help the class of 1964 raise funds for scholarships. Visit uoduckstore.com/alumniprint



Going Places

A devastating fall didn't stop this alumna's wanderlust

BY ALYSIA KEZERIAN

My parents instilled a sense of adventure into my sister and me. Not just in terms of traveling far and wide, but treating every single day as if it were an adventure, also. Growing up in California, we visited historic homes all over the Bay Area, hiked in Yosemite, and took camping trips across the state. They really believed in learning about the world around you, and my love for travel is quite obviously hereditary.

I went to school at the University of Oregon, and whenever spring came around and the rain finally stopped, my friends and I went on some sort of adventure to, say, a waterfall or the coast. On August 2, 2015, my friend Jen and I decided to drive to Smith Rock State Park, up by Bend. It's part of the

"Seven Wonders of Oregon," and we were trying to hit one of the seven before school started up again. I was 21 years old.

Smith Rock is the coolest landscape, with rocks that jut straight up into the sky. The beautiful Crooked River runs through it. That day we decided, somewhat ironically, to hike the Misery Ridge Trail. When we got to the top, we took a break, and I decided to do some bouldering. I was about to begin my descent off the boulder so I grabbed onto a rock—but it broke off underneath my fingertips. I fell backwards, landing on my butt, before tumbling down the side of the hill for 40 feet or so.

When people talk about near-death situations, they almost always say, "I saw my life flash before my eyes." In my case, it was kind

of true. The whole fall must have lasted less than 15 seconds, but I had hours of thoughts running through my head. It wasn't just stuff that I had done, either—it was all the things I hadn't done yet. I started to think of the places that I wanted to go to and the things that I wanted to see and how, well, this fucking sucks.

Once I stopped falling, I thought, I'm going to be OK, and I tried to climb up to get back to the trail. It was then that I realized my legs weren't moving, and I knew that I was probably paralyzed. The start of my new life began in that moment. Everything else that I knew before was completely gone.

Jen stayed beside me as I lay there with the sun beating on us—it was such a hot day, probably 100 degrees—and after about



PHOTOGRAPH BY RYAN LEVENSON, BS '16 (JOURNALISM); ADVERTISING, TESLA

Every Moment Covered



an hour, the first responders arrived and started working on the process of getting me down to the bottom of the trail. We were in a very tricky spot between two switchbacks, and they had to attach some ropes to a tree from above, and then fasten them to me. They then slid me down the side of the mountain, and from there, put me on top of this rickety old gurney. I remember looking up and seeing this huge rock formation called Monkey Face and thinking, if I can still find this place so beautiful then this is going to be OK. Eventually, we got to the bottom of the trailhead and onto a boat that took me across a small stream, then through some shrubbery, and finally up into an ambulance. The whole rescue process took six or seven hours.

Planning for my new life was definitely my form of coping. Through my recovery process I learned that after a major injury, everyone copes in different ways, and in ways that work for them. Some people don't accept what's happened to them at first, and I don't know why I so easily accepted it. I just decided that this was my new normal.

After two surgeries and two weeks in a Bend hospital, I flew to Craig Rehabilitation Hospital near Denver for the toughest boot camp I've ever been through. I had a wonderful support system thanks to my friends and family, and on my first day I was immediately assigned a team of people: a physical therapist, an occupational therapist, one main doctor, a therapeutic recreational therapist, and a couple of nurses. They taught

me how to go through life with a spinal cord injury—little things like putting on my shoes, which now feels like nothing, but back then was so hard. There were fitness classes to build arm strength, and there was a wheelchair class to help me get used to being out in the world.

One thing Craig really encouraged was to continue doing the things that you love, and one day I went with a couple of other Craig patients to Denver International Airport. We learned how to get around the airport: to hold a bag, get assistance, and, what is most important, how to transfer from a wheelchair onto the thin aisle chairs that they use to take you to your seat, and then how to transfer out of that into an airplane seat. That day gave me the confidence I needed to travel again.

“The start of my new life began in that moment. Everything else that I knew before was completely gone.”

Since leaving Craig in late 2015, I've done a study-abroad trip to Vienna and visited more than 10 countries. We're very spoiled in the US when it comes to accessibility—at least in the cities that I've been to so far—and visiting a place where accessibility laws are different can be incredibly daunting at first. But there's no amount of effort I'm not willing to put in to see the things that I want to see.

In the spring of 2017, I got on a plane by myself and went to visit my cousin in London, followed by a visit with some friends in Edinburgh, with a quick layover in Iceland. Looking back, one of the best days of my entire life was when I rolled 11 miles all over London in my wheelchair. I stopped at everything from museums to Brick Lane, and I realized that traveling alone can actually be quite beautiful. That day, I felt, well, if I can do this, then I just need to continue to believe in myself. It was on that trip that I came to peace with everything and realized that I may not

know where my life is going—there is a lot of ambiguity that comes with spinal cord injuries—but that's OK.

When I first started Wheelies Around the World on Instagram, it was really to share my own story and advice on how I travel as someone in a wheelchair. I wanted it to be a resource page for other wheelchair users figuring out how to travel, and even though I started off posting my own pictures, people quickly started sending in submissions of their own travels. All of a sudden, it became a community page for wheelchair users all around the world. I love seeing so many people out there who have figured it out, who are resourceful, and have advice to give. When I was at Craig, something that helped me visualize the life ahead of me was to go on Instagram and find all these incredible men and women who were living their lives in wheelchairs. It gave me a sense of confidence to see another person doing it. As I was making the account, I thought of myself when I was in the hospital, worrying about not being able to travel, of not being able to do the things I love again. I made Wheelies Around the World for the woman I was then.

I love to travel because I love stories. I'm a voracious reader, and all of my favorite books growing up were ones with characters embarking on some sort of great adventure into the unknown, like Harry Potter or Milo in *The Phantom Tollbooth*. As my personal experiences have taught me, life is short—and anything can happen at any moment. Just like in the stories I grew up reading, this injury has brought on many unknowns and unanswerable questions, but it helps to remind myself that this is all a part of my journey and my story.

Everyone has those odd spots in life where we don't have the answers or don't know where life is going, but that doesn't mean you stop living. It's our duty as humans to keep an open mind, to keep going, and to keep exploring. And even if the answers don't ever come, that's OK. Everyone always says that it's what you did along the way that truly matters.

Alysia Kezerian, BS '16 (business administration), was the student speaker for her graduating class. She told her story to Lale Arikoglu of *Condé Nast Traveler*, which first published this piece.



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Tokyo, Japan

July 19
RENO DUCKS NIGHT AT THE ACES
Reno, Nevada

July 20
LANE COUNTY DUCKS TASTE OF OREGON
Eugene, Oregon

August 5
DENVER DUCKS JAZZ IN THE PARK
Denver, Colorado

August 31–September 2
OREGON MARCHING BAND REUNION
Eugene, Oregon

September 6
OREGON LAW ALUMNI WEEKEND
Eugene, Oregon

September 20
CENTRAL OREGON DUCKS HAPPY HOUR
Bend, Oregon

September 21
***MEMBER APPRECIATION NIGHT**
Eugene, Oregon

September 29
DUCK ALUMNI TAILGATE AT CAL
Berkeley, California

October 5–6
CLASS OF 1958 REUNION
Eugene, Oregon

October 7
***NIKE MEMBER SHOPPING NIGHT**
Beaverton, Oregon

October 11–14
BLACK ALUMNI REUNION
Eugene, Oregon

October 27
DUCK ALUMNI TAILGATE AT ARIZONA
Tucson, Arizona

November 1–3
CLASS OF 1968 REUNION
Eugene, Oregon

November 10
PREGAME PARTY DUCKS VS. UTES
Salt Lake City, Utah



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Swantko on the set of *So/o*, a short film shot in 2017.

Icarus Rising

Five questions for Jake Swantko, cinematographer for an Oscar-winning documentary

Documentary filmmaker Jake Swantko, BA '11 (journalism: electronic media production) worked on Icarus, an investigation into a decades-long doping scandal by the Russian government that won this year's Oscar for best documentary feature.

BY TIM CHRISTIE

He has shown that to this day—and while his life is still sort of in the balance, he is providing information to the highest governing bodies within sports to clean up the corruption within antidoping.

Q: How did you find your way to filmmaking in the School of Journalism and Communication?

A: A lot of people I admired were journalists, so I chose journalism. I found my place when (Senior Instructor) Rebecca Force put a camera in my hands. (Professor of Practice) Mark Blaine handed me Gay Talese's *Fame and Obscurity*, which changed my life. Michael Werner (associate editor and '08 alumnus) took me under his wing at *Flux*, and I started doing documentaries and it took off from there.

Q: The protagonist of *Icarus* is Grigory Rodchenkov, head of the Russia antidoping lab. He's a fascinating character—it felt like he should be a villain for orchestrating a massive doping program among Russian athletes, but he becomes this almost heroic whistleblower.

A: Grigory has something about him that's almost mystic. He's very funny, very charismatic. He's a brilliant chemist. He's a part-time philosopher. Working with him, it was always a learning experience. He was always lecturing you about food or fine whiskey or his favorite musicians of 1970s Russia, or all these philosophers. He would recite *Hamlet* to us.

Of course, there's going to be a lot of people who will say, this guy's cheating the system. There's always this conflict, and he presents that in the film very clearly—he's operating under a state-sponsored system, and it's also for nationalism and pride of country, and also combatting and beating a system that is also incredibly corrupt already, which is the International Olympic Committee and World Antidoping Agency.

I have never seen him as anything but a champion for clean sports.

Q: When did you realize the film was going to be not about director Bryan Fogel's experiments in doping but about something much bigger?

A: I met Grigory for the first time in Moscow. He takes us into his lab. He tells us to take the camera and put it in a black garbage bag and go through security. I was struck by how unalarmed he was, doing crazy-sensitive things, talking about very intense, politically charged stuff. He has a calming demeanor, he's very funny.

Once we went into the Moscow lab, for me, it was like, whoa. The things he was saying, and saying on camera, I started to think, this is becoming something else.

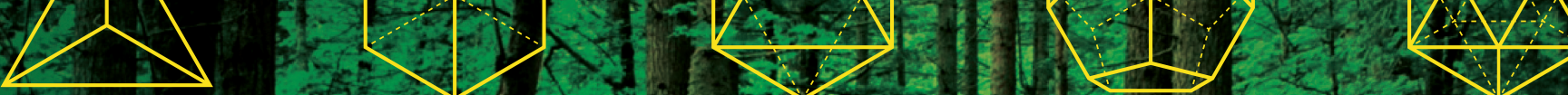
Q: As director of photography and associate producer, what was your role?

A: In some scenes, I would go by myself and shoot and interview people. Sometimes, I was orchestrating two or three other camera operators. Being a director of photography in a documentary, you're a much more active participant in the scene. You have to use your intuition, you have to follow motion, you have to anticipate where people will be.

Q: What's next?

A: Having this accolade helps free me to just let it roll, to follow my intuition and my gut and keep creating new things. I thought by no means when I graduated in 2011 that any of this would be possible. As Grigory would say, "Can you imagine?" It's unbelievable, it's stranger than fiction, which makes you think anything in this world is possible.

Tim Christie is a staff writer for University Communications.



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Class Notes

Do you ever wish we printed more notes from *your* class? Your classmates feel that way, too. Submit a note online at OregonQuarterly.com or mail it to Editor, *Oregon Quarterly*, 5228 University of Oregon, Eugene OR 97403-5228.



CLASS NOTABLE

From Folklore to Fantasy Thrillers

Will Ritter was waiting tables and volunteering as a high school tutor when he decided that he wanted to work full-time with kids and become a writer.

In 2007, he earned an English degree with certificates in folklore and creative writing, and in 2010, a master's in education. He taught in Salem—and briefly in Japan—before becoming a teacher of creative writing and mythology at Thurston High School in Springfield in 2013.

The following summer he published *Jackaby*, the first book in a fantasy thriller cycle set in 1890s New England. It won a 2015 award from the Pacific Northwest Booksellers Association and became a *New York Times* bestseller. The married father of two recently completed the fourth and final book in that series and started his next, *The Oddmire*.

Ritter's journey has shaped his message to students.

"Even if you're waiting tables right now, it doesn't mean you can't still lean into what you love and make that happen in the future," he says.

—Jim Murez, University Communications

INDICATES UOAA MEMBER

1950s

VALERIE COWLS GOVIG, BA '56 (English), received the Steve Edeiken trophy, the top award in kiting, at the annual convention of the American Kitefliers Association in October in Ocean City, Maryland.

1960s

PHILIP SCHAEFFER, MA '68 (history), is retiring after teaching history at Olympic College in Bremerton, Washington, for 50 years.

1970s

HOWARD ROBERTSON, BA '70 (German-Russian), MA '78 (comparative literature), has published a novel, *Love in the Cretaceous*.

Governor Kate Brown has appointed **KIM STAFFORD**, BA '71 (English), MA '73 (English), PhD '79, as Oregon's new poet laureate. In his two-year appointment, Stafford will foster the art of poetry, encourage literacy

and learning, address issues of humanities and heritage, and reflect on Oregon public life.

1980s

CRAIG JURGENSEN, MS '80 (special education), will be the new superintendent for the Central Lincoln County school system in Maine.

JANE TEATER, BS '80 (elementary education), received the Distinguished Service Award at the Oregon State University—Cascades commencement ceremony June 17.

SUSAN ANDERSON, BS '84 (anthropology), has a forthcoming book of poems, *Mezzanine*, from Finishing Line Press.

JOANNE WOLFE, BA '87 (journalism; English), has launched a publishing imprint, Eaglefeather Press, based in Nova Scotia, Canada, with US offices in Longmont, Colorado. She also has authored a book, *In the Hollow of God's Hand: The Life and Times of Edward Z. Yoder*.

ROMY MORTENSEN, BA '89 (public relations), and **ROBERTA (BOBBIE) CONNER**, BS '77 (journalism), have been elected to four-year terms on the board of directors for the Oregon Community Foundation.

1990s

CAREY KILLEN, BA '90 (Spanish), BA '90 (music), PhD '13 (education), is the new principal for South Eugene High School.

JANET WEES, MED '90 (talented and gifted education), published her first novel, *When We Were Shadows*, in April. The work is based on the story of a Jewish boy and his family hiding from Nazis in Holland during World War II.

CURTIS WILSON JR., BA '91 (health education), was named 2018 Oregon Principal of the Year after unanimous nomination by all Portland public high school principals. Wilson, principal of Benson Polytechnic High School, heads to Washington, DC, as an Oregon candidate for national Principal of the Year.

FLASHBACK

1928 Coach Billy Reinhart's Oregon baseball team defeats the University of Washington Huskies to win the western division championship of the Northwest conference. They will play the University of Idaho, the eastern division winners, for the Northwest honors.



 We love to track Duck migrations! Send us your favorite photos of yourself, classmates, family, and friends showing your Duck pride around the world. Attach a high resolution JPEG file to an email and send to quarterly@uoregon.edu, or submit them online at OregonQuarterly.com.

DUCKS AFIELD

Ten Ducks joined UO College of Design Senior Instructor Colleen Choquette-Raphael for a UO Alumni Association tour of Italy's Amalfi Coast in May. Pictured (left to right): LOIS SHARPE, BS '78 (physical education) and her husband Michael; SHARON HUTCHINS (Class of 1963); Sharon Trombetta; guide Simona Contarini; ANNE MEINERT, BS '69 (elementary education); LARRY TICE, BA '68 (general science); STEVE and KRISTEN TINETTI, BA '94 (art education); Choquette-Raphael; Sharon Hutchins' husband, HOLLY HUTCHINS, BS '60 (journalism); and MARK MEINERT, BS '69 (general science).

PAUL COOPER, BArch '93 (architecture), has been promoted to principal for TEF, a San Francisco-based architecture and interior design practice.

CARLY DOLAN, BA '95 (English), was appointed by Governor Jerry Brown to the California Superior Court Bench for Mendocino County.

Scott Edwards Architecture in Portland has promoted **TOM BYRNE**, BArch '96 (architecture), to senior associate, and **RYAN YOSHIDA**, BArch '06 (architecture), to associate.

ERIC WINN, BS '97 (business administration), has joined Baird, an international financial services firm, as managing editor for

its global technology and services team.

2000s

TONY KULLEN, BA '00 (history), joined Wright, Finlay & Zak, a California-based, certified women-owned law firm, as managing attorney for its new Portland office.

ANDREW ADAMS, BA '02 (journalism: news editorial), has

FLASHBACK

1938 The *Oregon Daily Emerald* is selected among six US college papers to receive a "pacemaker" rating for the year. Judges examined 450 school papers.

been promoted to editor for *Wines & Vines* magazine.

DAVID ROSEN, MBA '02 (general business), was named vice president of marketing for KingsIsle Entertainment, a

video game developer and publisher based in Austin, Texas.

REEGAN RAE, BS '03 (psychology), has been promoted to managing director of wealth management for Arnerich Massena Inc., an independent

investment advisory firm in Portland.

Carleton Hart Architecture in Portland has hired **LIZ PEDERSEN**, BA '06 (art history), **MO FAUL**, MArch '17 (architecture), and **KAYLA**



DUCKS AFIELD

CLYDE TAYLOR, BS '68 (political science), and his wife, Linda, celebrated his retirement with a cruise around South America. Taylor, who had only seen penguins at the zoo, enjoyed visiting the Falkland Islands, where he saw a colony of penguins up close.

FLASHBACK 1948 Equipment in the Department of Physics was upgraded recently with the arrival of a 15,000-volt vacuum rectifier, capable of delivering 7.5 kilowatts of power. It will be used for high-voltage experimentation.		'15 (media studies), has launched <i>Bridgeline</i>, a publication and daily email newsletter about all things Portland. IN MEMORIAM ALVERA DUNN, BA '41 (education), died April 18. She taught English at W. T. Woodson High School in Fairfax, Virginia, in the 1970s. She was the advisor for an environmental club that planted pine trees on the campus. She liked to garden, travel, play golf, and participate in youth activities.		JUSTIN GEORGE "BUZZ" KNOWLTON, BS '41 (business administration), died March 29. In World War II, he was stationed in the South Pacific and fought in New Guinea. He received three distinguished Flying Crosses and a Purple Heart. He stayed in the Air Force Reserve, and in 1968 was promoted to Brigadier General. MARY LOU BISHOP, BS '47 (business administration),	MS '76 (elementary education), died April 18. In 1944, she joined the Navy WAVES—Women Accepted for Volunteer Emergency Service—and served until the end of World War II at the US Naval Air Station in Seattle, as storekeeper third class. after earning her master's in education, she taught in the Eugene School District, mainly as an elementary school teacher, until her retirement in 1985.
ZANDER, MArch '17 (architecture), as designers, and ROBIN MOODIE, BA '99 (art history), as a manager. JENN CLEMO, BA '09 (English), has been named executive director for the	Center for Nonprofit Stewardship in Corvallis. 2010s BENJAMIN DEJARNETTE, BA '13 (journalism), MA	FLASHBACK 1958 Geography and geology have become distinct departments of the College of Liberal Arts. Each department will have four full-time staff members, effective in July.			



DUCKS AFIELD

JOHN KENNEDY, BS '63 (economics), and his wife LEANNE KENNEDY, BA '64 (history), visited Alice Springs in Australia, the last continent on their seven-continent journey. Their trek around the world began when the two met at the old campus post office in the Erb Memorial Union.





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Cynthia Pappas, MUP '83, and husband George Grier cook paella at King Estate Winery, raising funds for affordable housing.

CLASS NOTABLE

Full Bellies and Full Hearts

The key to the spicy Spanish dish paella is the last step, Cynthia Pappas says—"serve it with a joyous heart."

The 1983 alumna (master of urban and regional planning) has helped make the meat-veggies-rice concoction a flavorful fundraiser in Eugene. Pappas cooks for the annual events Paella Fest and Paella in the Vineyard, which have raised nearly \$500,000 for the hungry and homeless.

Pappas, the former Springfield assistant city manager and CEO of Planned Parenthood of Southwestern Oregon, was part of a group introduced to the dish years ago by a friend visiting from the Canary Islands. Paella get-togethers followed, attendees started making donations to food relief, and soon Pappas was helping at fundraisers organized by Ducks Eric L. Gunderson, BA '73 (architecture), Maureen Smith, MS '95 (public affairs), Charlene Decker, BMus '88, MMus '95 (music performance), and Don McElroy.

Most satisfying for Pappas is seeing those being helped and those with the means to help coming together around pans filled with bubbling paella. "Feeding people is such an intentional act of community," she says. "Full bellies and full hearts is the best combination ever."

—Matt Cooper, *Oregon Quarterly*

FLASHBACK

1968 A 10-year enrollment projection setting the student population at 21,000 by 1978, up from 14,000, has generated pressure to meet space needs or create a "ceiling" of 18,000 students.

HELEN MARIE HUDSON CHESTER, BA '49 (music), died October 20. She joined the Eastminster Presbyterian Church of Portland, which at the time did not have an organist. She taught herself to play the organ and continued as church organist for 40 years. She was a diehard fan of the Oregon Ducks, and if there was a piano nearby, she sat down and played the Oregon fight song.

DONALD LOW, BS '49 (accounting), MBA '57 (accounting), died December 29. He was a member of Beta Gamma Sigma and Pi Kappa Phi. He was the past president of the Springfield Lions Club, Pacific Northwest Personnel Managers Association, and Shadow Hills Country Club. He was awarded the Melvin James Fellowship Award for humanitarian service and the Helen Keller Benefactor award.

OID "BUCK" ROGERS JR., BS '51 (economics), died May 4. He and his wife, Nadya, owned and operated three grocery stores on the Oregon coast. He was an avid gardener and started the first community garden in Bandon.

HOWARD D. GOWER, BS '52 (geological sciences), died March 22. He enlisted in the US Army and served in South Korea during World War II. He received his master's degree from the University of California, Berkeley, and worked as a geologist for the US Geological Survey in Menlo Park, California.

LARRY MULLIGAN, BS '52 (business administration), died April 16. He enlisted in the Army in 1946 and was a sergeant in the infantry. He served as a jump instructor at Fort Benning, Georgia, for 1½ years.

LLOYD POWELL, BBA '55 (business administration), died June 18. A native Oregonian, he earned a football scholarship to the UO, playing for Len Casanova and running track for Bill Bowerman. He received the UO's Pioneer Award in 2014 and, along with his wife, Sharon, the Presidential Medal in 1997.

BURT ANDERSON, BS '57 (geological sciences), died February 22. He was a member of Delta Upsilon. He worked 30 years in highway construction as a

certified engineering geologist. He loved hiking, riding trains, and reading transportation history books.

ORVILLE W. CARROLL, BArch '58 (architecture), died March 10. He was a historical architect for the National Park Service for nearly 30 years, responsible for restoration projects on the East Coast.

CHARLES MITCHELMORE, BA '58 (journalism), died February 14. He was an editor for the *Oregon Daily Emerald* and graduated Phi Beta Kappa. He arrived in Europe as a US airman during his 1959–1962 military service, and was posted to England. He worked at Reuters in London and *Newsweek* in Paris, and freelanced in Vienna and Milan before joining the *International Herald Tribune* in 1980. He retired in 2002.

BEVERLY LLOYD, BS '59 (physical education), died January 12. She was a counselor at Rex Putnam High School in Milwaukie, where she received the Pacific Northwest Association of College Admission Counselors award. She was a member of Oregon High School

IN MEMORIAM

HOPE HUGHES PRESSMAN
1920-2018

Her warm smile and gentle way proved irresistible in recruiting support to a university and a community.

The impact of alumna Hope Hughes Pressman, BA '42 (history), MS '72 (public affairs), spans seven generations at the UO and across the state's arts community.

Pressman, who died in June, was considered the UO's first fundraiser, serving as a development officer for the president and the Jordan Schnitzer Museum of Art. She also held leadership roles for the Oregon Arts Commission and the Portland Art Museum.

She built relationships with countless UO alumni and friends, and helped lay the groundwork for the university's first official campaigns. She was a Eugene First Citizen and she received two of the UO's highest honors, the Pioneer Award and the Distinguished Service Award.

Her trademark was a handwritten letter of appreciation. Pressman wrote thousands to UO supporters over decades, unfailingly. In September, she penned one for the art museum, at 97 years old.

Pressman and her late husband, Chuck, are survived by sons Kent, BA '69 (biology), Mark, BS '69 (economics), and Scott, BS '74 (general science).



DUCKS AFIELD

MICHAEL NORMAN, BS '67 (general science), MD '71, wears his Oregon cap daily while spending summers operating wildlife tours along the Katmai coast for Adventure Kodiak in Alaska.



DUCKS AFIELD

In April, JERRY JAQUES, BS '72 (political science), JD '75 (law), and his wife, Deborah, traveled to the Mayan ruins at Tikal, a UNESCO World Heritage site, in Guatemala.

FLASHBACK

1978 Helmuth Rilling, of Stuttgart, Germany, will conduct the Summer Festival of Music. Johann Sebastian Bach will be the focus of the festival running July 10–23 in Beall Concert Hall.

Coaches Association, and several other organizations serving students.

ELIZABETH BEAIRSTO-LAMONT, BS '60 (political science), died April 16. In 1974, she was hired by the Springfield

School District as the Briggs Middle School librarian and later became the head librarian at Springfield High School. She was active in library professional organizations and served on the Oregon Educational

Media Association's executive committee.

DARRELL SMITH, BArch '61 (architecture), died March 1. Appointed by Governor Vic Atiyeh in 1982 to the Oregon State Board of Architect Examiners, he eventually worked

at the national level, and was instrumental in the conversion of the national architect registration exam to a computer-administered process. He was inducted into the American Institute of Architects College of Fellows in 1997.



DUCKS AFIELD

CHRIS ERICKSON, BS '98 (journalism and communication), visited Joshua Tree National Park in California with his wife and children during spring break. Their favorite part of the trip was hiking Skull Rock and enjoying the sunshine.



DUCKS AFIELD

MARK WOLFE, BS '82 (leisure studies and services), MS '85 (IS: individualized program), and his wife, Jennifer VanSuetendael, BA '85 (sociology), celebrated his 60th birthday in Barcelona. They were pictured at a favorite restaurant in the marina, the perfect place to throw their O.

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FLASHBACK

1988 The UO plans to spend \$1.5 million to computerize class registration and automate student record-keeping. The proposed system will also store student applications, admissions, financial aid, housing, and medical records.

KATHY WOOD, BA '66 (French), died March 12. She graduated Kappa Kappa Gamma from the UO, where she made lifelong friendships. After retiring from Wells Fargo and moving to Orinda, California, she assumed her favorite role as grandmother to her seven grandchildren.

DAVID WILCOX, BS '69 (speech), died March 29. He was involved in Stockton East Rotary for 25 years and continued his community involvement with Coos Bay, North Bend Rotary Club. He enjoyed fishing, golfing, listening to Frank Sinatra, and spending time with his wife of more than 49 years, and his children and grandchildren.

MARK JOSEPH YEAGER, BS '70 (political science), died March 6. From 1970 until 1973, Mark served in the US Army, working as a special agent for the US Military Intelligence Corps. In 1975, Mark entered George Mason University School of Law. Following his graduation in 1978, he practiced in Virginia.

LESLEY KOPP, BS '72 (nursing), died April 19. She was a nurse in Portland and San Diego, and then office manager for her husband, Jim, from 1983 to 2018. She enjoyed camping, horseback riding, cycling, skiing, and gardening.

MARTHA BERGER, MS '76 (special education), died April 28. She was an elementary reading specialist for the Springfield School District for 27 years. She enjoyed contra and clog dancing and participated in several groups including the In Accord Community Choir and the Eugene Folklore Society.

JAMES COULSON, PhD '76 (educational policy and management), died

November 23. He spent 24 years with the Mercer Island School District. After retiring, he owned and operated an antique shop in Bellevue, Washington.

CATHRYN ROSEBERRY, BA '79 (English), died February 15. She worked for 10 years as an administrative assistant for Dr. Paul Volberding, who directed the first AIDS project at San Francisco

General Hospital. She then spent 10 years as a production accountant for Paramount Pictures in Hollywood. She was a member of Chi Omega and a loyal Duck fan.

ALISON BLAMIRE, March '80 (architecture), died October 13. She was a well-known and highly accomplished architect, teacher, and artist. In 1981, when she and her husband, Alistair, set up their Edinburgh practice,

FLASHBACK

1998 The Moshofsky Sports Center dedication is held in August. The center, the first of its kind in the Pac-10, houses a full-size football field, a 120-meter track, and portable floor surfaces for other sports.



DUCKS AFIELD

KELLY ROBERTS, BA '12 (journalism), visited Scotland to celebrate her 28th birthday and her mom's completion of chemotherapy. She learned about her grandmother's homeland and her Scottish heritage, and came across family members' names at the Scottish National War Memorial inside Edinburgh Castle.

FLASHBACK

2008 The College of Education is the fifth best in the nation, according to *US News & World Report's* edition of "America's Best Graduate Schools." The Special Education Program has been ranked third for three years.

Arcade Architects, she was one of few female principals in private practice. They successfully ran the company for more than 30 years, winning awards for various Edinburgh projects.

FACULTY IN MEMORIAM

THOMAS DISHION, MA '80 (IS corrections), PhD '88 (psychology), died June 1. As a central figure advancing the field of prevention science, he founded

the Child and Family Center during 23 years at the UO. He joined Arizona State University in 2011 and continued his work in prevention science; in February, he was named an ASU Regents' Professor of psychology. He earned his Bachelor of Art in philosophy at the University of California, Santa Barbara.

HENRY DIZNEY, professor in the College of Education 1967-1989, died January 27. He

enlisted in the Army in 1944, served in the European theater during World War II, and earned a Bronze Star and Combat Infantry Badge. In 1967, he joined the UO faculty, teaching and cheering on the track, wrestling, football, and basketball teams. He also served as project director for UNESCO in Singapore and worked professionally in Italy, Germany, China, and Guam.



DUCKS AFIELD

STEVE MOORE, BA '67 (history), visited the historic walled town of Haemi in South Korea, near the area where he served in the Peace Corps.



DUCKS AFIELD

Searching for a warm place to vacation away from Chicago, **DANIEL LILIENFELD,** BS '77 (psychology), visited Punta del Este, Uruguay, with his girlfriend. They enjoyed the food and local vino of Punta, and Lilienfeld practiced the Spanish he learned at the UO.



DUCKS AFIELD

DENNIS ZIENG, BBA '70 (marketing), MBA '71 (business), encountered four giraffes while visiting his friends on the Witkrans private reserve in South Africa, about 300 miles northeast of Cape Town.



DUCKS AFIELD

REBECCA BOYD, BA '94 (English), teaches English and language arts at Marist Catholic High School in Eugene. Over spring break, she led 32 students and parents to Berlin, the Czech Republic, and Poland, on an educational tour covering the Holocaust, World War II, and the Cold War. Boyd is pictured at Wawel Royal Castle in Kraków.

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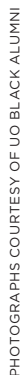
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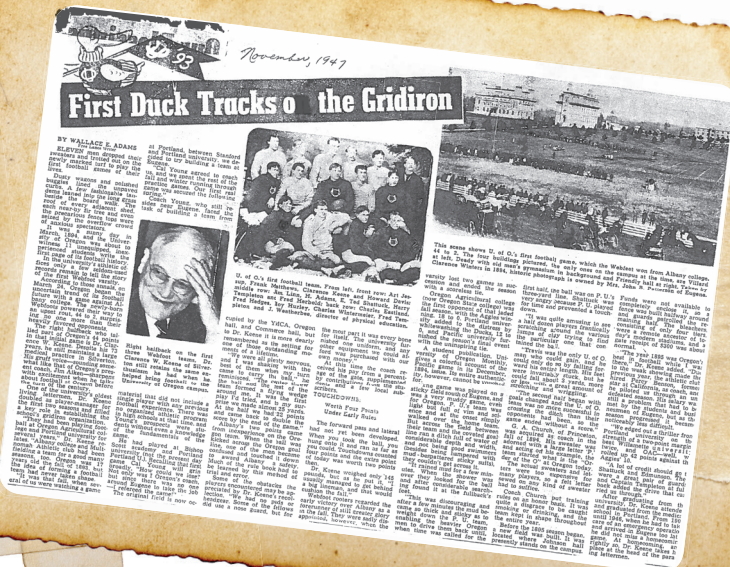
In 1958, NASA was founded, the microchip was invented, and Elvis Presley joined the US Army. But when members of the Class of '58 gather October 5-6 and reminisce, they're more likely to share memories of a near-miracle, three-point

For all reunion details and registration information, visit uoalumni.com or call 800-245-ALUM.





The 1894 Webfoots mastered heavily favored Albany College—but not the rule book.



Family Archives Produce a Score

A recovered photocopy recounts the origins of Ducks—er, Webfoots—football

Eleven men dropped their sweaters and trotted out on the newly marked turf to play the first football games of their lives.

Dusty wagons and polished buggies lined the unpaved curbs. A few fashionable tandems leaned into the long grass beside the board walk. The roof of every adjacent shed, each nearby fir tree and even the precarious fence tops were seized by the overflow crowd of anxious spectators.

It was a sunny day in March 1894, and the University of Oregon was about to witness 11 unequipped, inexperienced students write the first page of its football history.

BY SCOTT BARKHURST

Although the photocopy doesn't show it, my family believes the story ran in the *Oregonian*, as Wally did work for its sports column, "Greg's Gossip," written by L. H. Gregory. His article clearly shows his passion for history in the broadest sense—as well as his sense of humor.

"How could we lose?" asked coach Cal Young. "Not only was I Oregon's coach, but since there was no one around Eugene to take the job, I refereed the game."

The Webfoots didn't need any homer calls, as they walloped heavily favored Albany 44-2, but they could have used more familiarity with the rules.

Albany's two points came from inexperience on the Oregon team. When the ball was kicked across the Oregon goal line, one of the men became confused and touched it down to award Albany a safety.

In their next games the Webfoots lost twice and mustered only a tie. But it was enough success to warrant a new field, built where Johnson Hall now stands.

The bleachers, consisting of only four tiers, were a remote ancestor of today's stadiums, and a gate receipt of \$300 was about normal.

Perhaps inspired by the new field, the 1895 team went undefeated, besting Portland, Willamette University (twice), and Oregon Agricultural College (now Oregon State), 42-10. The rest, as my uncle would say, is history.

Scott Barkhurst, BA '68 (journalism), has been the announcer for the Oregon Marching Band since 1998. Visit oregonquarterly.com to see the 1947 photocopy.

So begins my uncle's 1947 account of Oregon's first two football seasons, including its first-ever game, against heavily favored Albany College.

My uncle, Wallace Adams, earned bachelor's and master's degrees in history from the UO (classes of '49 and '52) and received his doctorate from Stanford University.

Wally served with the US State Department at the embassy in France. He returned to the states steeped in French language, culture, and history, and taught Western civilization at Stanford from 1956 to 1958, then joined Arizona State University as a professor of European history. Wally died in 1980 and was posthumously awarded ASU's Distinguished Achievement Award.

He was also a US Army veteran, and after his World War II service he did freelance writing while at the UO. I was going through family archives recently and found a photocopy of his article, "First Duck Tracks on the Gridiron," which details the simple, rugged nature of the game's early days.

The forward pass and lateral had not yet been developed. When you took the ball, you hung onto it and ran as far as you could. Touchdowns counted four points and the extra point was worth two.

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