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QUARTERLY
WINTER 2021

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Youri Benadjaoud

Senior, *University of Oregon*
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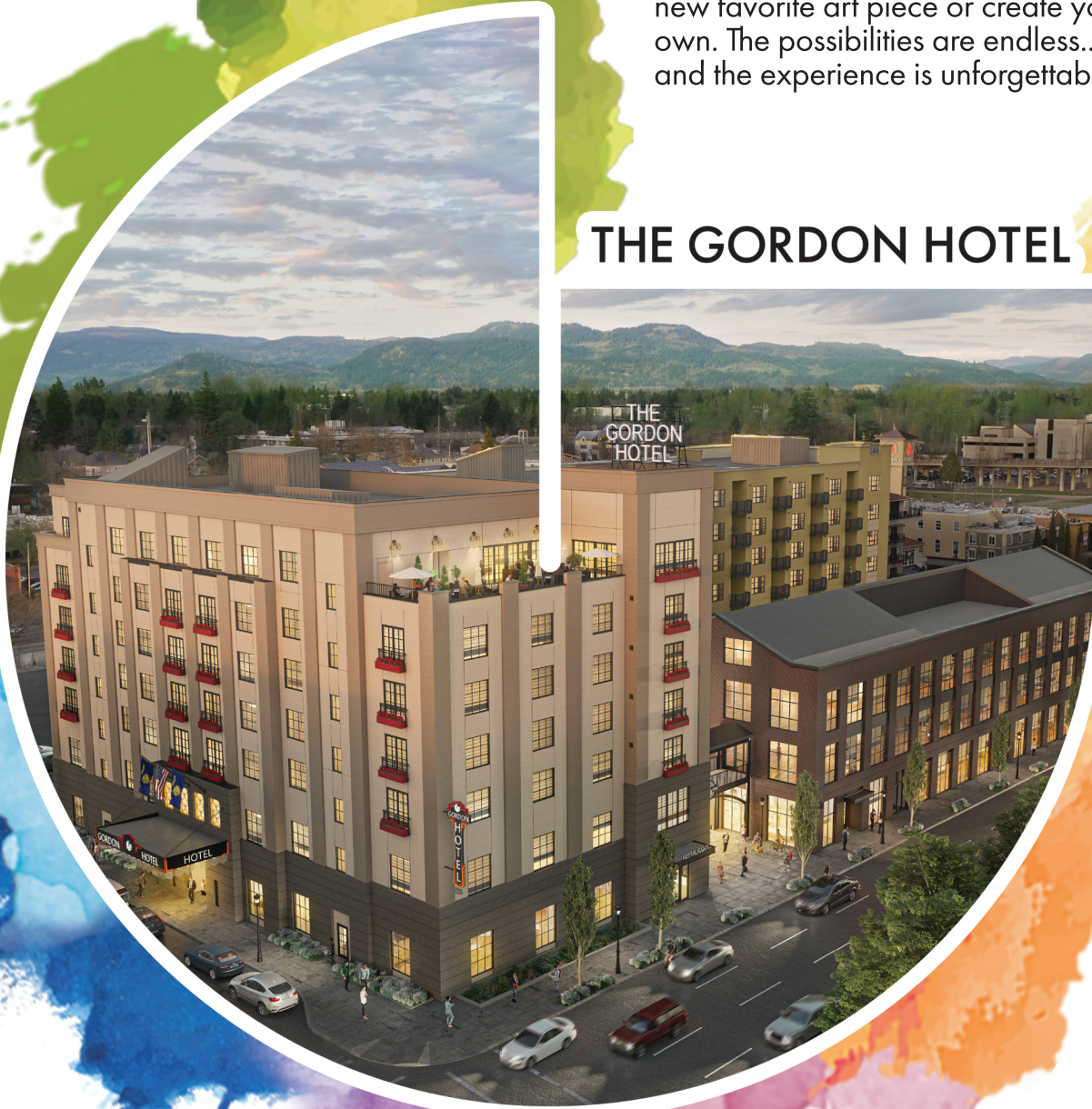
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HONORING NATIVE PEOPLES AND LANDS
The University of Oregon is located on Kalapuya Ilihi, the traditional homelands of the Kalapuya people. Following treaties between 1851 and 1855, Kalapuya people were dispossessed of their indigenous homeland by the United States government and forcibly removed to the Coast Reservation in Western Oregon. Today, their descendants are citizens of the Confederated Tribes of Grand Ronde Community of Oregon and the Confederated Tribes of the Siletz Indians of Oregon, and continue to make important contributions in their communities, at the UO, and across the land now referred to as Oregon.

The University of Oregon is an equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request.



A New Year of Hope and Promise

The new year is a time for hope and renewal. This year, the usual sense of optimism is amplified by the arrival of COVID-19 vaccines, the anticipation of bringing our students, faculty members, staff, and alumni back together again on campus later this year, a set of academic initiatives ready to leap off the drawing board, and the steps we are taking to recover from the ravages of a year like no other. I am also buoyed by the fact that, even in the face of a pandemic, racial reckoning, and historic wildfires, the University of Oregon community found creative new ways to teach and discover. We pressed on with work to make our campus more inclusive and launched new efforts to improve society. The challenges of last year make clear the importance of our mission, because knowledge is not finite and human progress knows no bounds.

One such endeavor is the Phil and Penny Knight Campus for Accelerating Scientific Impact. I hope you joined us December 2 for the virtual grand opening of the Knight Campus. Although the pandemic prevented us from celebrating this unprecedented undertaking in person, it can't dull the excitement accompanying a complex that is tackling some of society's toughest challenges while also shaping the scientists of tomorrow and transforming the local and regional economy.

Launched in 2016 with a \$500 million lead gift from Penny and Phil Knight—the largest ever to a public flagship university—and augmented with \$70 million in state bonds and additional philanthropy, the Knight Campus accelerates the cycle of translating scientific discoveries into innovations that improve quality of life in Oregon and beyond. Now, the brightest minds—ranging from undergraduates to staff and professors, and spanning multiple disciplines—are coming together to advance society with science.

Please visit accelerate.uoregon.edu to

learn more about the Knight Campus. Also, note the lead feature in this issue of *Oregon Quarterly*: a walking tour of the building in which Robert Guldberg, vice president and Robert and Leona DeArmond Executive Director of the Knight Campus, presents some of the facility's astounding assets to Ed Dorsch, a feature writer with University Communications.

Also in the winter edition of the university magazine: a beautiful essay contributed by Brian Trapp, director of the Walter and Nancy Kidd Creative Writing Workshops, about his twin brother, Danny, born with severe cerebral palsy and intellectual disabilities. Brian's gift for writing suggests that the students who are able to participate in this studio are fortunate indeed.

The issue spotlights noteworthy alumni—Hollywood film editor Sabrina Gimenez and law graduate/hiker extraordinaire Barney "Scout" Mann, among them. It also features a student's stirring photographs from last summer's Black Lives Matter protests and Jeffrey Ostler, Beekman Professor of Northwest and Pacific History, whose recent book argues that the violence historically waged by the US government against Native Americans was nothing less than genocidal war.

Painful—but important—topics, to be sure. Together with the Knight Campus, these stories encourage us to reckon with our past, even as we celebrate the opportunities ahead. I hope that, like me, you see this as a promising time of change for our university and the nation.

Michael H. Schill
President and Professor of Law



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TOUR DE FORCE

A walk through the new Knight Campus reveals a facility with astounding features and a singular goal of advancing society through science

BY ED DORSCH

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TWELVE WORDS

Twins can share a bond strong enough to withstand any challenge—even a disability

BY BRIAN TRAPP

ON THE COVER

The new Phil and Penny Knight Campus for Accelerating Scientific Impact will serve as a bridge from discovery to market. The campus, made possible by a \$500 million lead gift from the Knights, was designed by Ennead Architects of New York and Bora Architects of Portland and built by Hoffman Construction of Portland.

PHOTO BY BRUCE DAMONTE



BLUES JOHN PHOTOGRAPHY (TOP); MYA LANSING (MIDDLE); COURTESY OF SABRINA GIMENEZ



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The Pioneer statue was toppled in June

Responding to Racism

I'm very disappointed to see the letters to the editor in the autumn issue regarding your previous issue on social injustice. How is it possible that graduates of an inclusive institution like the University of Oregon can deny systemic racism and generally act like a bunch of racists? That is shameful.

Sue Favor, BA '90 (English)

Los Angeles, California

Having just received the autumn issue of *Oregon Quarterly*, I am distressed at the general tenor of the letters regarding race matters on campus, including toppling of statues and renaming of Deady Hall. While I agree with the renaming, I am opposed to toppling statues. More distressing to me, however, is the white privilege expressed by a few of the letter writers.

There is no such thing as “reverse racism.” There is only racism, and the notion that racism directed against whites is somehow more outrageous or that it justifies racism perpetrated by whites is in itself racist, and a sign of the assumption of white privilege.

Racism is not only systemic, it is institutionalized. Nowhere in this nation has the law ever allowed a Black bus driver

to order a white passenger to sit at the back. Native Americans have never taken vast tracks of land away from whites by force. Japanese Americans did not intern white populations in concentration camps during WWII. Latinx Americans have not held that whites should be satisfied to work for low wages at backbreaking labor.

These are just a few of the precedents that demonstrate how racism has been both institutional and systemic in our nation's history, and indications in current events are that it remains so.

Joe Hlebica, BA '77 (English)

San Diego, California

I was shocked to see multiple letters in your last issue denying the existence of systemic racism in the United States of America. The exclusion of people of color (and women) dates back to the original US Constitution, when you were eligible to vote only if you were a white male who owned property.

While whites have spent generations accumulating wealth that our federal government granted through homesteading, people of color were on the outside looking in. The accumulation of these and other privileges have manifested themselves in

disproportionately white (and male) elected officials, corporate executives, boards of directors, and other positions of power. Homeownership is vastly less prevalent in communities of color, as well. As a result, the voices of people of color have been underrepresented for centuries.

These historic injustices are baked into our political, economic, and social systems. What will we do about it? As a white male in this country, I believe it's incumbent upon those who have privilege to learn our history, then work with those with less privilege to make substantive changes in our society.

Wes Milligan, BS '82 (finance)

Portland, Oregon

In the autumn 2020 *Oregon Quarterly* letters to the editor, in response to “Race Matters,” “Denaming Deady,” and “Statues Toppled”: I wonder if the authors of these letters recognized—due to editorial choice or perhaps by volume of letters—that they are penned by graduates of the '70s and '80s (with exceptions). I suggest that the authors and their peers should reflect upon why that pattern emerged, and what viewpoints they cling to that allow them such a cynical view of progress toward racial justice and equity. Rather than considering dethroned statues and de-named buildings as historical erasure, I ask these authors to consider how these actions are recognition of past injury perpetrated through the unspoken cultural atmosphere of our alma mater. How can we help our classmates and colleagues feel their voices are heard, their concerns validated, and their identities celebrated? By acknowledging and beginning to repair past wrongs by which some of us benefited while others among us were purposefully disenfranchised and downtrodden. The right side of history is never on the side of the oppressor.

Hannah Fuller Carleson, BS '15 (Clark Honors College, environmental studies)

Hillsboro, Oregon

When reading any type of publication, one should always realize that there is usually “too much fiction in the ‘nonfiction.’”

Before it was taken down on YouTube,

there was a vignette of LBJ exhorting his congressional colleagues to pass his Great Society programs. Included in it was his assertion that if you “let me have this, I will have those (insult-to-African Americans) voting Democratic for 200 years.” Well, up to now this case of identity politics has worked. But people are beginning to see through this paralyzing ploy.

Awaken, don't be in woke-lockstep because you think that your publication must, in order to reach discerning subscribers, adhere to and propagate the progressive narrative. Instead, employ some critical thinking—which should be the most important tenet of a well-rounded education. While you're at it, please cancel my subscription.

Anthony Traglio, BA '76 (political science)
Pasadena, California

The “Dialogue” section of the autumn *Oregon Quarterly* featured several responses from UO alumni and community members critiquing the issue's focus on race, the renaming of Deady Hall, and the protests occurring throughout the state.

While reading these responses, I discovered an overarching theme: in the words of Martin Luther King Jr., “sincere ignorance.” Sincere in the sense that your critiques were obviously good-faith attempts at fear mongering, and ignorant in the sense that you would describe advocating for racial justice as “radical,” “Democrat propaganda,” and “white-liberal-infantilization.”

While you commiserate over fond memories of slave-loving Deady, many of us will continue to advocate for the removal of toxic landmarks of our state and nation's racist history. Statues like the Pioneer—dedicated to the “Anglo-Saxon race” by the Oregon Historical Society in 1919—promote a noninclusive, unjust, and harmful image of our campus.

And when the next innocent person of color is gunned down or choked to death in the streets of our nation, perhaps then you will reconsider whether systemic racism exists. Eight minutes and 46 seconds was apparently not long enough to convince you.

Zachary Johnson, law, class of 2022
Eugene, Oregon

I was surprised when I read the letters in the autumn issue and found that there were UO graduates that were unaware that Matthew Deady, although a Democrat, was a conservative. The Democratic party of the 1850s were the conservatives, and the newly formed Republican party, led by Abraham Lincoln, were the liberals. Today, Matthew Deady would be a Republican.

**Robert Mullins, BS '76 (political science),
BS '99 (sociology, public relations)**
Bend, Oregon

I received your most recent *Oregon Quarterly* summer 2020, titled “How Do We Move Forward?” The way each university should intelligently move forward is by not eliminating history! To eliminate our history is to not learn from it.

Not too long ago there was a movement in England to remove all mention of the Holocaust from textbooks. Pretend it never happened? Ridiculous! Teach it; learn from it, so it is never repeated.

The same should be so for the statues. Teach the good and the bad that these men did. Don't allow a mob rule to destroy them. Move them into a museum where they can be tools of learning.

A shame [Matthew Deady] had a negative racial being, but what he did do was good. Was Carson perfect? Susan Campbell? Hopefully, you will not yield to this disenchanted group or that one, tearing them all down. We can do better.

Lois Hall-Gruver, class of 1957
Bend, Oregon

Since the University of Oregon is now applying 21st-century standards to viewpoints and actions in the distant past, we must conclude that further changes will be pursued. First among these should be the renaming of the university to exclude the term “Oregon” because at the time of Oregon's admission to the union, the state had statutes in place prohibiting the immigration of the “Negro” race.

I eagerly await the petitions from the university community calling on the city of Eugene to eliminate the street names of Jefferson, Jackson, Wilson, and Lincoln (since President Lincoln originally did not

call for an end to slavery but merely an end to its expansion).

We should measure the actions and positions of individuals and institutions in light of the corresponding times and situations and not apply our 21st-century standards to actions and positions taken in different times.

**Jeff Johnson, BS '76 (transportation
and business environments), JD '79**
Eugene, Oregon

The June 13, 2020, malicious removal of the Pioneer Mother and Pioneer statues on the UO campus by a small group was undemocratic in every way. The democratic principles of our nation hold that UO alumni and present students could vote to determine whether the statues should be restored to their original positions or not. Perhaps the UO administration could soothe hard feelings by holding such a poll, rather than just accepting the removal of the statues. If the vote is to “restore” then so be it.

Larry Hayes, BS '67 (marketing)
Lake Oswego, Oregon

The Norm He Knew

I read with interest Greg Ingold's scathing letter about my good friend Norm Van Brocklin (Autumn 2020). Just how well did Mr. Ingold know Norm? I knew Norm very well, from my first memories in the early 1950s until his death in 1983. While no doubt Norm was no choirboy, the man Mr. Ingold describes is certainly not the Norm that I knew, respected, and enjoyed. Among other qualities, Norm went out of his way to help and encourage young people. I was fortunate to witness and benefit from this firsthand.

**Kirk Johansen, BS '71
(political science), JD '74**
Scottsdale, Arizona

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. Published letters may be edited for brevity, clarity, and style.




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UOAA Board of Directors Call for Nominations

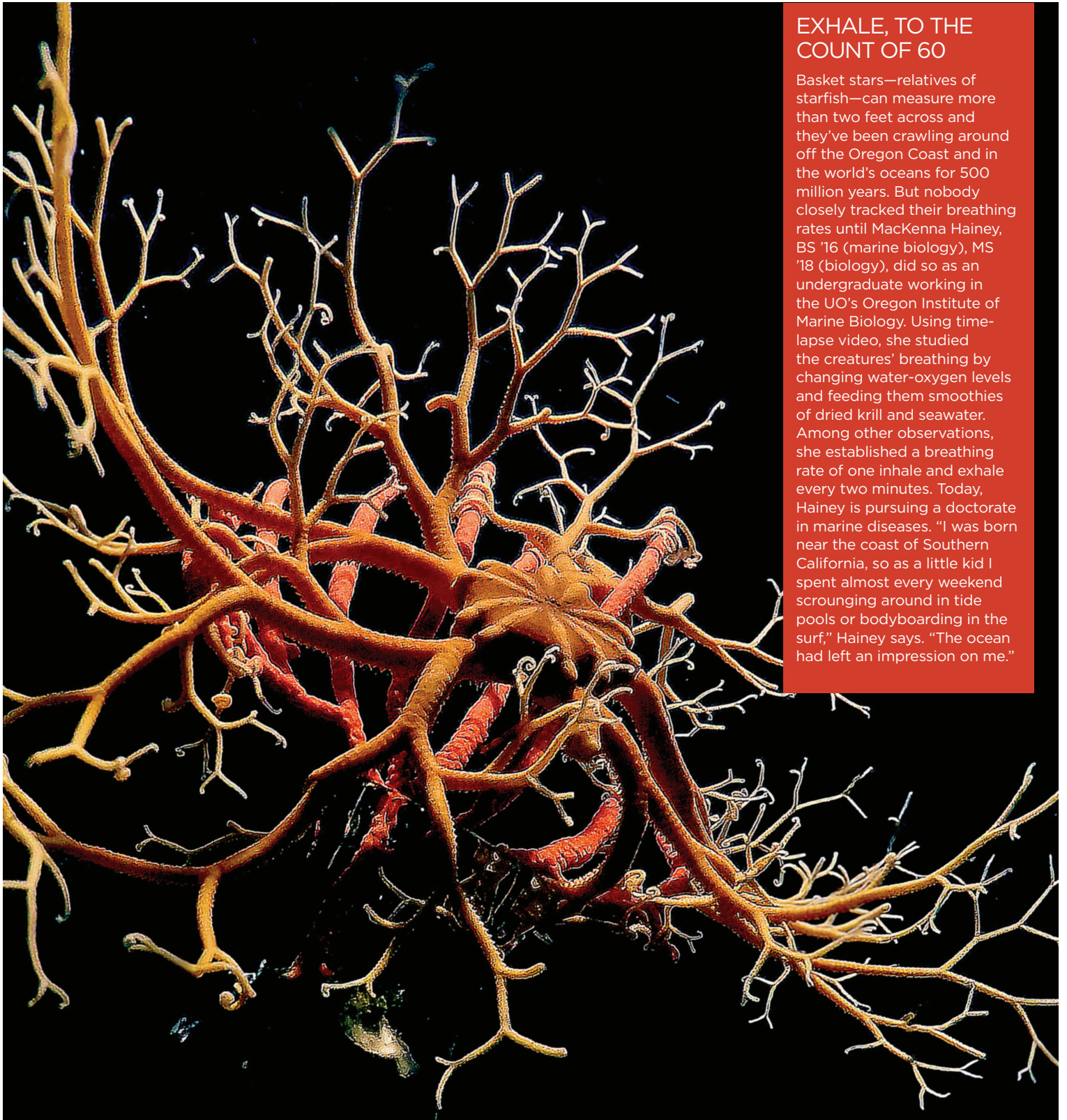
The University of Oregon Alumni Association fosters lifelong relationships, deepens engagement, and advocates on behalf of the university and Duck alumni around the world. The UOAA board seeks directors who have remained active with UO alumni and/or current students, or who have demonstrated a history of service to other communities. The board consists of 38-44 members and seeks to represent the broad diversity of all UO alumni in all respects. Funding for travel to three annual meetings is available for recent alumni. The nomination deadline is Feb. 19, 2021 for three-year terms beginning July 1.

www.uoalumni.com/board



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intro



EXHALE, TO THE COUNT OF 60

Basket stars—relatives of starfish—can measure more than two feet across and they've been crawling around off the Oregon Coast and in the world's oceans for 500 million years. But nobody closely tracked their breathing rates until MacKenna Hainey, BS '16 (marine biology), MS '18 (biology), did so as an undergraduate working in the UO's Oregon Institute of Marine Biology. Using time-lapse video, she studied the creatures' breathing by changing water-oxygen levels and feeding them smoothies of dried krill and seawater. Among other observations, she established a breathing rate of one inhale and exhale every two minutes. Today, Hainey is pursuing a doctorate in marine diseases. "I was born near the coast of Southern California, so as a little kid I spent almost every weekend scrounging around in tide pools or bodyboarding in the surf," Hainey says. "The ocean had left an impression on me."

MACKENNA HAINEY, BS '16 (MARINE BIOLOGY), MS '18 (BIOLOGY)



Back to the Big Bang

Next time you are in an argument about the age of the universe, just declare it's 12.6 billion years old and that University of Oregon physicist Jim Schombert has the equation to back it up.

Scientists dating the Big Bang, which gave birth to the universe, generally agree it occurred 12 billion to 14.5 billion years ago. But Schombert's team zeroed in on the debate by studying the rate of the universe's expansion with mathematics and computational modeling that relied, in part, on measuring the distance from Earth to 50 galaxies—and from that, estimating the distances from Earth to 95 other galaxies.

Not everyone is ready to call Schombert's number definitive, however. NASA, for example, says the universe is 13.77 billion years old.

"Our resulting value is on the high side of the different schools of cosmology, signaling that our understanding of the physics of the universe is incomplete," Schombert says, "with the hope of new physics in the future."



Pick a Card, Any Card

Feel stressed? Overwhelmed? Unsure of your next move? Grab a card and “calm the chaos.” Nicola Ries Taggart, BS '97 (public relations), life coach and author of *Calm*

the Chaos Journal: A Daily Practice for a More Peaceful Life, has created Calm the Chaos Cards, a deck of 65 cards, each featuring an encouraging mantra and a short practice, including exercises for mindfulness and gratitude. “Focus on what you can control, and let go of what you cannot,” reads one card—and on the

back, a suggestion to reexamine a stressful situation and “put your energy toward what you can.”

“Life can often feel crazy and chaotic,” says Taggart (nicolataggart.com). “I created these cards to help you integrate more moments of calm into your life.”



1619 And Onward

Pulitzer Prize-winning journalist Nikole Hannah-Jones is the featured speaker February 19 for the School of Journalism and Communication's annual Robert and Mabel Ruhl Endowed Lecture—and you can attend free without leaving home.

Hannah-Jones won a 2020 Pulitzer Prize for *The 1619 Project*, a multimedia initiative by the *New York Times Magazine* in which she explored the lasting legacy of Black enslavement on the nation—specifically, how Black Americans pushed for the democracy we have today.

The lecture will be broadcast live through Zoom, a digital teleconferencing service, and Hannah-Jones will attend remotely. She will participate in a panel discussion with University of Oregon faculty members and students—also connecting to the event remotely—on the need to remain vigilant in the fight against racial inequality. The event will include an audience Q&A.

Visit sojc.link/1619project to register and receive a link to a webpage where you can connect to the event from your computer or other device. Attendance will be capped once capacity is reached.

Signs of Psychedelia

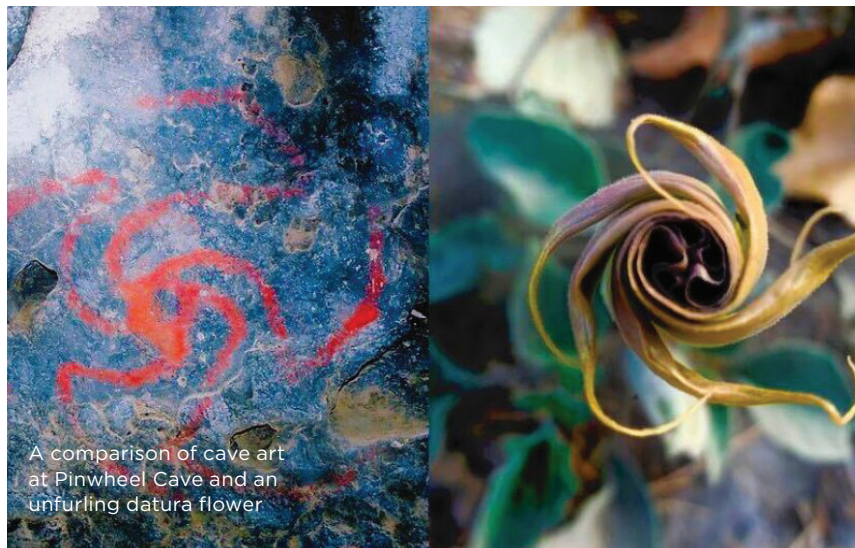
It's still debated whether mind-altering substances influenced the making of ancient art in caves and rock shelters. But a new study makes clear hallucinogens were in use close by.

In a recent paper, Kristina Gill, an archaeologist with the Museum of Natural and Cultural History, provided the first unambiguous evidence of the ingestion of psychedelics at a rock art site.

At southern California's Pinwheel Cave, associated with the Chumash people, Gill and coauthors discovered wads of chewed plant fibers, or quids, stuffed into crevices in the cave ceiling. Chemical and microscopic analysis of the 400-year-old quids revealed most specimens to be sacred datura, a plant with trumpet-shaped flowers that can be lethally poisonous, but is sometimes used as a hallucinogen.

The findings add a new dimension to long-held theories about the relationship between rock art and altered states of consciousness.

"One school of thought views California rock art as the work of shamans who were on sacred retreat from the rest of the tribe,"



A comparison of cave art at Pinwheel Cave and an unfurling datura flower

Gill says. "But excavations here reveal evidence of food processing, cooking fires, and other domestic activities, indicating that the cave was less a site for rarefied shamanic practice, and more a community hub where datura ingestion occurred alongside everyday, communal activities."



During the Indian Wars, attacking Native communities was US army policy, Ostler writes

Genocide, its Legacy, and Survivors

Raising the bar for scholarship in its field, Jeffrey Ostler’s *Surviving Genocide* surveys three centuries of violence on the American frontier

BY JASON STONE

Jeffrey Ostler has spent the better part of three decades researching and teaching the thorny legacies of the American frontier. His conclusion: the wars the US government waged against Native Americans from the 1600s to the 1900s differed in a fundamental way from this country’s other

contemporaneous conflicts. “Against Native nations and communities,” he says, “it was genocidal war.”

The Beekman Professor of Northwest and Pacific History at the University of Oregon believes that in their description of the conflicts with Native Americans, mainstream political and historical discourses in the United States have often obscured this deadly distinction.

His new book, *Surviving Genocide: Native Nations and the United States from the American Revolution to Bleeding Kansas*, is a thorough and unflinching review of the evidence. From his vast survey of tribal

histories, Ostler concludes that the massacres evidenced a consciously genocidal impulse.

Published in 2019 and the first in a projected two-volume series, *Surviving Genocide* earned widespread acclaim in the academic field and notices from the popular press followed. The *New York Review of Books* concluded last summer the book “sets a bar from which subsequent scholarship and teaching cannot retreat.”

Based on rigorous attention to treaty language, military records, demographic data, and the actual words of participants, *Surviving Genocide* documents the murderous intentions that lurked beneath the idealized self-

imagining of a young American nation.

“In order to have a ‘land of opportunity’ required space to expand,” Ostler notes. “Early American senses of ‘freedom’ fundamentally

“Early American senses of ‘freedom’ fundamentally depended upon the taking of Native lands—which almost inevitably would lead to the taking of Native lives.”

depended upon the taking of Native lands—which almost inevitably would lead to the taking of Native lives.”

From the beginning, he believes, US leaders understood and embraced this grim calculus. However, they obscured their true aims with a series of self-serving narratives built around the ideal of “civilization.” At first, this was held forth as a precious and necessary gift the colonizers were offering to Indigenous populations. Later, “defending civilization” would be invoked as justification to kill them.

While the United States’ own sense of history was framed from the beginning by this “harmful evasion,” Ostler points out that Native people have seldom been fooled.

“A major theme of my book is something I call ‘Indigenous awareness of genocide,’” he says. “The oratory of resistance leaders like Tecumseh shows they recognized that whites intended to kill them and steal their lands.”

In 1775, the Cherokee chief Tsi’yu-gunsini or “Dragging Canoe” noted:

“Whole Indian Nations have melted away like snowballs in the sun before the white man’s advance. They leave scarcely a name of our people except those wrongly recorded by their destroyers. . . . Not being able to point out any further retreat for the miserable Tsalagi (Cherokees), the extinction of the whole race will be proclaimed.”

He was speaking in opposition to a treaty that proposed the Cherokees sell off 20 million acres of homeland—a large portion of present-day Kentucky and Tennessee. This tension exploded with the commencement of independence hostilities in July 1776; some Cherokee leaders sided with the British, and in response the US charged thousands of colonial troops with “the utter extirpation of the Cherokee Nation.”

“During this conflict and others in the so-called Indian Wars, attacking whole communities of Native men, women, and children was planned policy of the US government and army,” Ostler says.

Of course, the intention to commit genocide is not sufficient to ensure its results. Native nations and communities persisted. Like the Cherokees, some that were displaced claimed new homelands, laying the foundations of their perseverance to the present day. And through armed struggle, diplomacy, spiritual fortitude, and cultural stamina, a few eastern tribes overcame tremendous odds and retained portions of their ancestral homelands.

The Potawatomi of Michigan, for example, offer a striking example of political resistance, Ostler says.

Traditional residents of the Great Lakes region, most Potawatomis were displaced farther west following the Treaty of Chicago in 1833. But Leopold Pokagon, leader of the tribe’s Catholic converts, obtained the support of a Michigan Supreme Court justice and negotiated an agreement allowing his community of around 280 people to remain on their traditional homelands. Later in the century, other Potawatomi bands returned to Michigan and established communities. In time, with struggle, these groups also attained land and federal recognition.

The most important part of his book’s title, Ostler insists, is the word “surviving.”

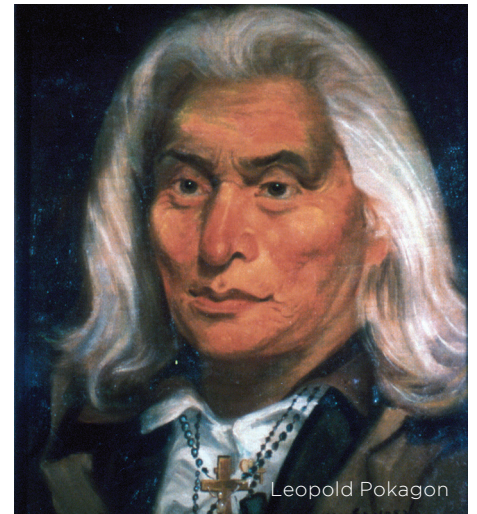
Ostler’s work exemplifies the university’s support for outstanding humanities scholarship. He is one of 10 inaugural Presidential Fellows

in Humanistic Study, a fellowship provided by President Michael Schill.

Ostler will use the fellowship for a second volume, which will cover regions of the continent west of the Mississippi River. He can’t predict when he’ll finish it—but notes he’s especially looking forward to the challenge and responsibility of digging into colonialism’s painful history close to home in the Pacific Northwest.

“Here in the Willamette Valley, the University of Oregon is on land that was forcibly taken from the Kalapuya people,” he notes. “Wherever we live in America, I believe any of us is well served to learn the history of the land’s original inhabitants, and to acknowledge the extremes of violence in our own history by calling it what it was: genocide.”

Jason Stone is a staff writer for University Communications.



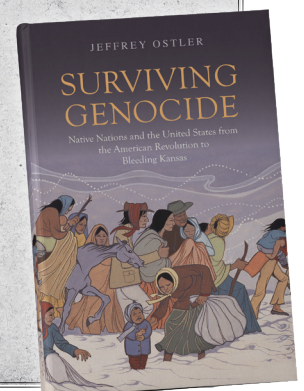
Leopold Pokagon



Jeffrey Ostler

is the Beekman Professor of Northwest and Pacific History. He specializes in the history of the American West, with a focus on American Indian history.

The most important part of his book’s title, Ostler insists, is the word “surviving.”





Movement in Black and White

BY MATT COOPER

As a person of color, Mya Lansing has always had racial injustice on her mind. But it was the Black Lives Matter protests of summer 2020 that made her an activist.

The linguistics-German double major (right) was inspired by scores of “live streamers”—amateur journalists who documented the emotion, energy, and humanity of the movement and broadcast it online in real time. She photographed live streamers and others during sometimes-chaotic protests in Portland and Washington, DC; those pictures are part of a project recently awarded \$2,500 through the Jordan Schnitzer Museum of Art’s new UO Black Lives Matter Artist Grant Program.

Lansing chose black-and-white for the photographs because, she says, “it lets you focus on the emotion, instead of just the picture itself.”

With Black History Month returning in February, she is considering new projects.

“I feel a calling to make a difference in the world and spread God’s light through creative outlets he has provided,” Lansing says. “Faith has been my most wonderful guide throughout my journey in photography and activism and I’m excited to see where it takes me in the future.”

PHOTOGRAPHS BY MYA LANSING, CLASS OF 2021

LEFT PAGE, clockwise from top: Xavier “Princess” Warner (second from left), cofounder of Black Unity PDX, and others, Lincoln Memorial, Washington, DC, August 28. “It was interesting to see just how many people outside of Oregon that Black Unity found community in. This group looked stunning together and like they were ready to slay anything that stood in their way.”

Carissa Dez, live streamer, Portland, October. “She has endured being shot by pepper balls and inhaling large amounts of tear gas, just from trying to legally document events. The idea behind the picture is the contrast of everyday people going out at night and what it takes to be safe at these events—suing up in riot gear to film and be safe, because it’s a free-for-all out there.”

All Power to All People, Hank Willis Thomas public art exhibition, Washington, DC, August 28. “This was at the Human Rights Campaign headquarters. It’s a huge monument. It was kind of cool to see what the city had done to recognize the movement.”

Oregon Black Unity members, March on Washington 2020, Washington, DC, August 28. “We were supposed to march and way more people showed up than they were prepared for. It was like a flood of people. Everyone was really hot and tired and people passed out from heat exhaustion. It was crazy what people went through to be heard.”

Tre Stewart, live streamer, Lincoln Memorial, Washington, DC, August 28. “Tre is affiliated with Boop Troop Eugene, an outlet that provides real and ethical coverage of socioeconomic issues and protests. He’s got a sense of humor—‘delivering truth with some goof’—and he went out [to film] when it was more dangerous. He was always in the gear.”

Matt Cooper is managing editor for Oregon Quarterly.





The audiovisual presentation "Aleph Earth" takes its name from aleph, the first letter of the Hebrew alphabet



New York Polyphony in Antwerp, Belgium

Ancient Music Meets AI

Vocal chamber ensemble reimagines ancient music texts with assist from artificial intelligence

BY SHARLEEN NELSON

Craig Phillips, bass vocalist with the two-time Grammy-nominated quartet New York Polyphony and a University of Oregon professor of voice, describes the internationally acclaimed group's brand of pre-Baroque-style music as "early music with modern sensibility."

Early, because much of their repertoire comprises rare and rediscovered Renaissance and medieval works that have not seen the light of day in centuries. And modern, because the ensemble strives to reveal this music through a contemporary lens. One such effort—a multimedia collaboration with artificial intelligence experts from the UO—presents a set of ancient lamentations as a metaphor for climate change.

A recent finalist for the prestigious Gramophone Award in Early Music, the group's latest CD, *Lamentationes*, centers on two never-before-recorded settings of the "Lamentationes Jeremiae Prophetiae" by 16th-century Spanish Renaissance composer Francisco de Peñalosa.

"One of the things the quartet has tried to do is push the boundaries about what the format or delivery mechanism is for our music because the context of modern audiences has changed," Phillips says.

In tune with their mission to get their music in front of people in creative ways, the quartet has hosted a remix competition allowing DJs around the world to play with Gregorian chants, and commissioned a secular version of sacred text replaced with text written by Charles Darwin.

Yet, in an era of overly edited, autotuned, and highly produced music, the quartet—four voices each singing a cappella on a line of

music without amplification or studio modification—is refreshing.

"Our music is as intrinsically human and authentic to the human experience as possible," Phillips says.

Much of the music the group seeks out exists in cathedral libraries awaiting discovery. Many old tomes have been converted to modern notation, but a lot of material has yet to resurface in contemporary editions.

"We discovered this music in a music library and it just leapt off the page," Phillips says. "It looked like it was written for us. It was clearly written for four men. It matched our ideal ranges. It was perfect."

Working with Australian musicologist Jane Hardie, a member of the Directorium of the International Musicological Society and an honorary research associate at the Medieval and Early Modern Centre of the University of Sydney, New York Polyphony is the first group to record these particular lamentations.

The next step came naturally to Phillips. He was impressed by the work being done in the College of Design's art and technology program and reached out to his UO colleagues.

"I thought, here we are in the music building and some incredible stuff is happening over there," he says. "These worlds need to collide."

Old was about to meet new in what would become a yearlong collaboration with Colin Ives, associate professor of digital arts in the design college and director of the Artificial Intelligence Creative Practice Research Group.

"The timing was perfect," Ives says. "I was looking for a project to do with my artificial intelligence research group. Craig came to me and asked if I'd be interested in doing a music video and I was like, 'Actually, let's do something more interesting.' I showed him some of the stuff we'd been playing with in terms of artificial intelligence, how it can generate video based on training on existing videos."

Inspired by the album's track "Lamentationes Jeremiae Feria V," which opens with Jeremiah weeping at the abandonment of God during the 586 BC destruction of Jerusalem, Ives and Phillips arrived at the same conclusion: the loss, despair, and hope in the lyrics of the lamentation could be used as a contemporary metaphor for climate change.

"There's something about the text of the lamentations," Phillips says. "Even if you don't come to it with a religious background, the

“One of the things the quartet has tried to do is push the boundaries about what the format or delivery mechanism is for our music because the context of modern audiences has changed.”

poetry is very affecting and it speaks to human suffering, things that are universal.”

The result is a visually stunning 12-minute audiovisual presentation, “Aleph Earth.” Aleph, the first letter in the Hebrew alphabet, loosely translates to “earth first.”

Ives and the artificial intelligence team, comprised of graduate students Zachary Boyt and Thomas Newlands, developed a machine learning approach to generate video that matched the vocal composition. Using their AI model, the team used existing footage of Australian bush fires, icebergs in Greenland, and Oregon’s Clear Lake—which Ives shot with an underwater drone—to analyze and abstract the patterns it found. Once the model had been trained, it

generated new video based on those patterns.

“Aleph Earth” premiered at the 2020 Currents New Media Festival in August and September and is available for presenters to book as a virtual concert or educational event through Opus 3 Artists. Discussions are also underway to convert it into a touring, virtual exhibit.

Ives and Phillips hope this project will lead to further opportunities to merge art and technology.

“It’s a down payment on future projects, given the enthusiasm and fun that we’ve invested,” Phillips says. “We hope we can use this as a jumping off point for even more elaborate collaborations.”

Sharleen Nelson, BS ’06 (journalism: magazine, news/editorial), is a staff writer for University Communications.



Colin Ives

Using digital media and the computer, Ives operates within a nexus of overlapping cultural categories, including art, technology, and ecology



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Daniel Lowd

ASSOCIATE PROFESSOR, COMPUTER AND INFORMATION SCIENCE

BY MATT COOPER, *OREGON QUARTERLY*
PHOTO BY CHARLIE LITCHFIELD, UNIVERSITY COMMUNICATIONS

TEACHING COMPUTERS TO TEACH THEMSELVES

From self-driving cars to Google searches, artificial intelligence—AI—is everywhere. Computers the world over are analyzing data and making decisions without human oversight.

But you still need people to train computers to think for themselves. People like Daniel Lowd.

Lowd specializes in “adversarial machine learning.” Acting as an adversary or attacker, he tries to fool computers by supplying deceptive information, the goal being to help the machines learn for themselves how to avoid manipulation by real attackers.

In a 2018 project, Lowd’s team tested the weaknesses of a “neural text classifier.” These are computer systems that classify text in news stories, movie reviews, or social media comments into categories such as business or sports, or abusive or not abusive to readers.

Because text classifiers are increasingly used to detect spam, fake news, hate speech, and other malicious activity, attackers are increasingly motivated to try to manipulate the classifiers with small, deceptive changes to what they input into these networks.

Lowd’s team tested the vulnerability of state-of-the-art classifiers to changes in just a few characters. For example, they found changing the word “mood” to “mooP” was sufficient to mislead a classifier into labeling a world news story as science-technology. They have also applied these methods to automated translation systems, showing that by tweaking a few characters—say, changing “Psychotherapeut” to “Psy6hothearpeit”—“therapist” is translated as “psychopath.”

Lowd and his partners are among the first to show how such slight changes can trick these networks. But classifiers can be trained to perform better with manipulated text, making them more difficult to attack, he says.

CYBERSLEUTH

In a new project, Lowd will effectively analyze a crime scene and try to determine whodunit.

One way to sneak spam past a computer's filters is to make the text so confusing it can't be recognized as illegitimate. Traditional defenses have focused on trying to improve the filters—but Lowd will look at the problem from the other end, analyzing the “obfuscated spam” that gets through in an effort to identify the software used to camouflage it.

“If we can solve this problem,” he says, “then we can get a better idea of who is trying to trick our [filters] and what techniques they're using.”

BIG WHEEL

Lowd turns heads on his short commute to and from campus—he rides a unicycle.

He learned the skill as an undergraduate at Harvey Mudd College in California. After years away from it, he returned to one-wheeled travel after moving to Eugene and joining the university in 2009.

“From time to time, my bike would fail,” Lowd says. “A unicycle is the next step in simplicity—you dispense with frivolous things like handlebars and a second wheel.”

GIFT FOR SONG

If you ever attended one of the “No Shame Eugene” talent shows 10 years ago, you perhaps caught Lowd's act: he was a hit with his silly songs, including “Otterly Adore You”—an otter love song—and “Walking in the Moonlight,” which is about amorous werewolves.

Song writing “is a fun, creative outlet,” Lowd says. “My most popular song might be ‘Space is Big’—it's probably the first song I wrote after I learned a few chords on the guitar. It only has three chords but I refined it a bit and, to my surprise, people liked it.”

BOOKMARKS

SHORT TAKES: Latest titles of interest from alumni and faculty authors. Visit oregonquarterly.com/bookmarks for more, or to submit a book for consideration.



1 *Alberto Flores Galindo: Utopía, historia y revolución* by Carlos Aguirre, professor of history, University of Oregon, and Charles Walker, professor of history, University of California, Davis

2 *Earth Matters on Stage: Ecology and Environment in American Theater* by Theresa J. May, associate professor of theater arts

3 *Sockeye* by Michael F. Tevlin, MA '81 (journalism)

4 *A Decade of Change and Continuity in Midlife* by Gaylene Carpenter, professor emerita, and Jean Stockard, professor emerita, Planning, Public Policy and Management

5 *The Return of Nature: Socialism and Ecology* by John Bellamy Foster, professor of sociology

6 *The Son of Good Fortune* by Lysley Tenorio, MFA '98 (creative writing)

TOUR DE FORCE

UNIVERSITY OF OREGON ASCENDS TO NEW REALMS OF DISCOVERY
AND OPPORTUNITY WITH THE KNIGHT CAMPUS

BY ED DORSCH

PHOTOS BY CHARLIE LITCHFIELD AND
NIC WALCOTT, UNIVERSITY COMMUNICATIONS,
AND BRUCE DAMONTE

NIC WALCOTT, UNIVERSITY COMMUNICATIONS



“

IN THE PAST, THERE'S BEEN THIS MISCONCEPTION THAT YOU EITHER DO APPLIED WORK OR YOU DO FUNDAMENTAL WORK. THE KNIGHT CAMPUS WILL SUPPORT A CYCLE WHERE ONE LEADS TO THE OTHER—AND AMPLIFIES THE OTHER.”

—Robert E. Guldberg, vice president and Robert and Leona DeArmond Executive Director of the Knight Campus

Wearing a green face mask and a yellow “O” lapel pin on his gray suit, Robert E. Guldberg starts my tour of the Phil and Penny Knight Campus for Accelerating Scientific Impact on the steel-and-glass skybridge that spans Franklin Boulevard. We walk above six lanes of traffic, watching shifting clouds reflect off the 650 glass panels that wrap the new building’s exterior, a cascading wall designed to resemble water flowing over rocks.

“This skybridge is one of my favorite places,” says Guldberg, vice president and Robert and Leona DeArmond Executive Director of the Knight Campus. “It serves practical purposes, but it’s also a symbol of our connection to campus—and the bridges we’re building from innovation to industry.”

The Knight Campus was built for one mission: science that advances society. By creating a best-in-class research center, the university is already recruiting top scientists to make discoveries, develop them, and start new businesses.

Tomorrow’s researchers will also benefit from a novel, experiential approach to science education. The Knight Campus Graduate Internship Program offers an accelerated, career-focused master’s degree. A select group of undergraduates is participating in an immersive research and mentorship program. Partnering with Oregon State University, the Knight Campus now offers a PhD in bioengineering—the UO’s first engineering degree.

We cross over, and Guldberg opens the doors to an exhilarating environment that hums with energy. Despite dreary winter skies, the building is filled with natural

light and bustling with (masked, distanced) people. Staircases connect open, inviting meeting areas. “Everything is designed for collaboration, conversation, and serendipity,” says Guldberg. “That’s what researchers and entrepreneurs need to succeed.”

They also need coffee. Guldberg shows me the future location of a café, and we continue exploring. All around us, concrete and steel intersect with cross-laminated timber and natural elements. A flowing water feature near the main entrance suggests the McKenzie River; in the Beetham Family Seminar Room, wooden ceiling slats form waves to evoke the Willamette River; dotted patterns on a window form the shapes of duck DNA.

As we make our way upstairs, generous windows offer stunning views of Hayward Field and, in the distance, the Cascade Mountains. They also display the activity within to curious outsiders.

An outdoor terrace features native plants, seating areas, and a fire pit, all protected by a translucent ceiling that’s so high I barely notice it. It’s raining, but I’m dry as I look north to Autzen Stadium.

Then it’s back inside and up to the top floor, where we enter one of four “research neighborhoods.” Guldberg shares this one with Knight Campus Professor Keat Ghee Ong, who specializes in electrical engineering and wireless sensors. Their startup company Penderia—one of three launched from the campus so far—develops implants that transmit data to help patients recover after surgery.

He stops to chat, from a distance, with a student. The students working in this neighborhood include some of the UO’s first bioengineering PhD candidates.



The Knight Campus features four research neighborhoods with wet lab space, work stations, and offices in a setting permeated by natural light



Robert Guldberg talks with Kylie Nash, who is pursuing a PhD in bioengineering in the program's first cohort

“

**I'VE EXPERIENCED
FIRSTHAND THE POWER
OF PAIRING SCIENCE
WITH ENTREPRENEURIAL
INNOVATION. PENNY AND
I ARE PROUD THE KNIGHT
CAMPUS IS TACKLING THE
CHALLENGES OF TOMORROW
WITH THE TENACITY THAT
DEFINES BOTH THE STATE AND
UNIVERSITY WE LOVE.”**

—Philip H. Knight, BBA '59

“We’re creating a new breed of scientist,” says Guldberg. “In addition to technical training, they learn entrepreneurship, career development, and communication. Our interdisciplinary programs, combined with practical research experience and internships, position our graduates for success.”

Faculty members work in close proximity to students and labs in each of the neighborhoods. They’re organized by research interests and open to scientists from many different fields. These design strategies create efficiencies, opportunities to collaborate across disciplines, and what Guldberg calls “beneficial collisions of people.” Throughout the Knight Campus, space allocations will expand, contract, and shift as projects and funding evolve.

Guldberg shows me the electronics shop, a culture lab, and the 3D human tissue printer, a device that could theoretically fabricate a human organ. He offers to replicate my ear, but I decline. These instruments aren’t cheap, says Guldberg, so sharing them with their research colleagues makes sense. More impressive equipment is downstairs, in the building’s core facilities.

The bottom floor is open and bright, featuring carpet with fractals designed by

UO physics professor Richard Taylor and meeting rooms with glass walls portraying Oregon mountains.

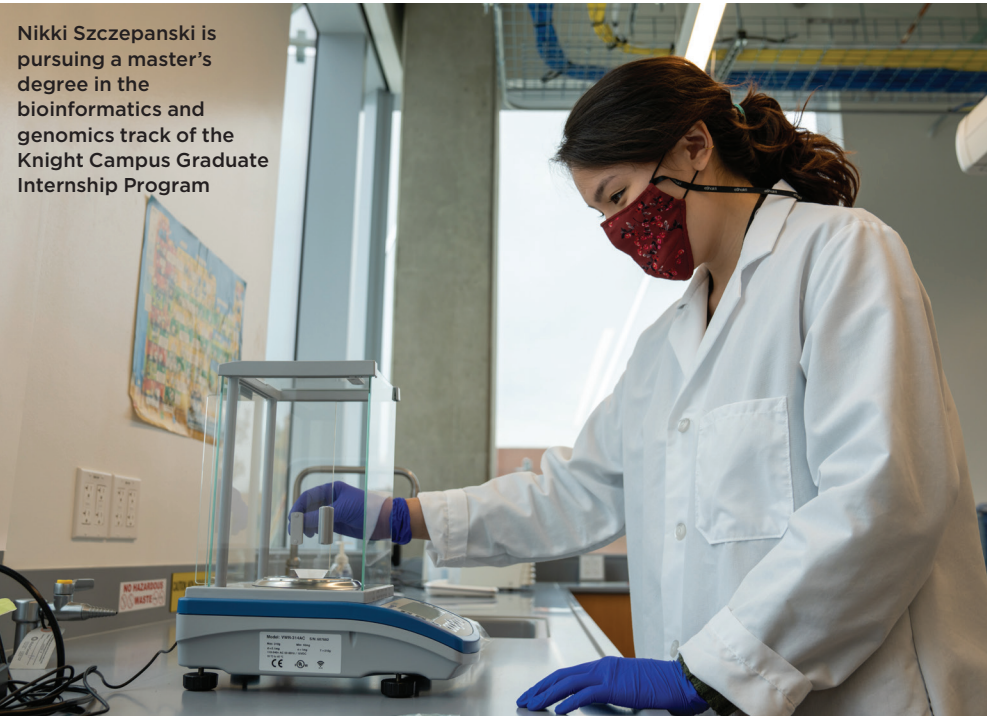
We peer into (but don’t enter) Oregon’s only publicly owned class-1000 cleanroom. Similar to facilities in semiconductor plants, it keeps the air incredibly pure. Inside, researchers work at scales so small their projects could be damaged by a floating particle the size of a blood cell.

The nearby X-ray imaging facility generates three-dimensional pictures of tissues, fossils, electronics, and more. Researchers can observe rare specimens without harming them, or study the structure of tiny prototypes at the submicron level—smaller than one millionth of a meter.

The rapid prototyping and 3D-printing facilities are essentially high-tech machine shops that create parts down to the micron scale. Here, the most precise milling machine in the world can carve the Oregon “O” on a human hair. Another instrument can create a model of this building small enough to sit on that hair.

These tools are available to the entire UO faculty, as well as to industry partners. For Guldberg and Ong, the core facilities fabricate variations of titanium bone plates, accelerating their research—

Nikki Szczepanski is pursuing a master's degree in the bioinformatics and genomics track of the Knight Campus Graduate Internship Program



“

EVERYTHING IS HERE IN ONE BUILDING—RESEARCH LABS, OFFICES, FABRICATION, BUSINESS INCUBATION, ALL LAID OUT VERY STRATEGICALLY. THIS POWERFUL, WELL-DESIGNED SPACE ACCELERATES THE EXCHANGE OF IDEAS AND THE DEVELOPMENT OF STARTUPS.”

—Keat Ghee Ong, Knight Campus professor

and their new biomedical company. Having these services under one roof, says Guldberg, makes it possible for researchers to quickly try out new ideas, fail, reboot or try again, succeed, and move forward.

Our final stop is the Innovation Center. Here, entrepreneurs will be able to lease lab space and offices, transforming discoveries into spinoff companies with help from experts in business and technology transfer.

Like our tour, this is where the cycle ends. But it's also where everything begins. As the Knight Campus gives rise to new businesses, says Guldberg, entrepreneurship and applied research will also boost the fundamental science that leads to new discoveries for industry, creating a perpetual upward spiral.

“Our teams of scientists, researchers,

and students are blurring the lines between disciplines to solve important problems,” he says. “Everything inside this building is designed for discovery, development, and impact. We're developing novel biomedical devices and therapies and deploying new technologies to the marketplace, where products, innovations, and cures improve peoples' lives.”

From every vantage point, the view from the Knight Campus looks very bright.

Ed Dorsch, BA '94 (English, sociology), MA '99 (journalism), is a staff writer for University Communications.

Visit accelerate.uoregon.edu/grand to view video of the Knight Campus virtual grand opening, take a visual tour of its architectural features, or download the 360-degree mixed reality app.

HIT THE GROUND RUNNING

BEFORE THE PHIL AND PENNY KNIGHT CAMPUS FOR ACCELERATING SCIENTIFIC IMPACT HAD OFFICIALLY OPENED ITS DOORS IN DECEMBER, RESEARCHERS WERE BUSY PURSUING THEIR WORK.

- Eye surgeon Bala Ambati is pursuing novel therapies for **vision disorders** such as macular degeneration.
- Neuroscientist Tim Gardner is developing an **implantable electrode** to treat such diseases as inflammatory bowel syndrome and rheumatoid arthritis.
- Chemical engineer Marian Hettiaratchi is studying an enzyme with the potential to be repurposed to help **reverse nerve damage** caused by strokes.
- Computational biochemist Parisa Hosseinzadeh is using new materials to design proteins to serve as **biosensors** for early disease detection and inform the development of new treatments.
- Synthetic biologist Calin Plesa is improving and lowering the cost of **gene synthesis**, used to study how mutations influence disease development.
- Materials scientist Jonathan Reeder is developing bandage-like patches to monitor a person's health by **measuring biomarkers** such as cortisol, vitamin C, and glucose secreted in sweat.

—Jim Barlow, University Communications

The title "12 words" is rendered in a large, expressive, hand-drawn style. The numbers "12" are in a vibrant blue, while the word "words" is in a dark grey. The background is a light, textured, parchment-like surface. The overall aesthetic is artistic and personal.

BY BRIAN TRAPP

My twin brother, Danny, could say twelve words: Eh. Eh-eh. Hi. Yeah. More. Momma. Dada. I-an. Arra. Dayday. Annie. Eddie. The last time I visited him, I wanted just one.

"Say 'I-an,'" I said.

We were in the intensive care ward at the Cleveland Clinic. It was Sunday. My parents had called me earlier that day to say that Danny's pneumonia was getting worse and they didn't know if he'd make it much longer. Danny was born with severe cerebral palsy and intellectual disabilities, used a manual wheelchair, and relied on caregivers for most things. He lived in our parents' house for 23 years and then transferred to a group home, where in the last five years, his health had declined. He got a feeding tube to prevent bouts of pneumonia, but during a recent readjustment of the device, a doctor poked a hole in his intestine, giving him a severe blood infection that sent him into cardiopulmonary arrest. He was in the hospital again for what we feared would be the last time.

I rushed up from Cincinnati, where I was attending grad school, and saw my twin brother on the hospital bed, a square plastic facemask blowing oxygen into his lungs.

If this were any other day, he'd make fun of me, because I had gotten lost in this space station of a hospital. My mother would call me "directionally challenged" and he'd mock me with his version of my name: "I-an!" For my brother, joking was a barometer of health. If he didn't make fun of me, I'd worry he was in too much pain, too distracted to find things funny. But today, behind the mask, his eyes were vacant. He looked like a fallen exterminator who'd walked through too many poisons.

I pleaded with him via twin-telepathy: *Give me your last word and give it only to me.* I pressed my nose against the plastic. "Say 'I-an,'" I said.

Because there was a large gap between Danny's receptive and expressive capabilities, we had to make what disability advocates call the "least dangerous assumption" and assume his communicative intent even when we weren't exactly sure what he was trying to say. We had to co-construct meaning from his body language, context, and tone. We had to project ourselves into his mind. This might seem strange, but language is a flawed and limited instrument. We can never truly know what someone feels or thinks, even if they have a million words at their disposal. My brother just happened to have

Brian Trapp, an instructor in the Department of English, also teaches in the disability studies minor. He is director of the Walter and Nancy Kidd Creative Writing Workshops, a studio experience in the creative writing program in which undergraduate students pursue their passion as storytellers and poets. This abridged essay was originally published in the Kenyon Review; visit oregonquarterly.page.link/brian-trapp for the full piece.



HI

EH-EH

YEAH

MORE

ARRA

EDDIE



I-AN

EH

ANNIE

MOMMA

DADA

DAYDAY

twelve. His disability helps us see the essential human truth of all communication acts: We all construct other minds through this imperfect mediation of language. No one speaks on their own. We are all twins—we all finish each other's sentences.

My name is a case in point. My brother multiplied its meaning with tone, context, and absence. He said "I-an" so I'd talk to him. In our family's van, he repeated "I-an" every fifteen seconds to tease me, a kind of auditory torture. He yelled "I-an" into my voicemail to call him back. He said "I-an" in response to questions like: "Who's ugly?" He yelled "I-an" at church, heckling the priest in the middle of a sermon, which might mean any number of things, both satirical and metaphysical. He said "I-an" softly before he nodded off to sleep, so that it might as well have been: *I love you.*

My name was the currency between us. When I said, "Danny, give me an 'I-an,'" I was asking for a hand-slap, a bro hug, if everything was all right, if he loved me. When he refused, the "absence of I-an" could have as much meaning. The silence might mean: *Dude, screw you.* It might mean: *I'm too tired. I'm in too much pain.* It might mean: *You have to talk to me more. You're an asshole.* Withheld at the right moment, it might mean: *I resent you.*



The next day, my brother was more alert. He scanned the room at the sound of our voices. When he saw my face, he smiled. I asked him, "Do you want to punch me in the face?" "Eh," he said. Maybe he was getting better. "Say 'I-an.'"



"Eh-eh." I looked for a smile, but did not find one.

"Are you mad at me?" Danny said nothing. I listened to the wheeze of his breath, the click and hiss of tubes. Was he teasing me, as in *Eh-eh, you loser?* Was he angry that I hadn't been there more, that I left him behind? *Eh-eh, and go screw yourself. Why did you move four hours away and become just a voice on the phone?*

Maybe I was reading too much into this "Eh-eh." I could pick apart his words for hours. I tried to imagine what he was thinking and feeling, even at the risk of being wrong, even if I made him into a rough facsimile of myself. But the alternative was ethically unthinkable: not granting him a mind worth guessing at.

At midnight, the orderlies transferred him to the hospice ward. An IV went into his neck to keep him hydrated and to deliver pain medication. The bed slowly inflated and deflated, seeming to breathe.

There were no masks between us. I could touch my brother's face. His diaphragm resumed its usual rhythm, three deep breaths and then a half-minute of stillness. His fever spiked, and we put a cool, damp cloth on his forehead.

Soon he'd lose consciousness. I became a beggar. I changed tactics, just going for annoying: "Say 'Brian.' Say 'Brian.' Say 'Brian.'"

My mother said, "Daniel Trapp, you say your brother's name."

But my brother held firm, his face an iron curtain of passivity. He blinked, swallowed, and inhaled a gulp of air.

When my family left for the hospital hotel, I lay next to my brother and felt his hot breath on my lips. We both had the same long eyelashes, the same shaggy eyebrows that bled together into a unibrow, though I plucked. We did not have the same smile. His was dimpled, open, and wide. It stopped strangers in the street. Mine was closed-mouthed and tight, like I was in pain and hiding my teeth. He was right. Who's ugly? I am. Me.

Danny blinked. He stared in my direction.

I asked him, "Are you ready to go?"

"Eh," he said. He could have meant back to his group home. "Are you ready to die?"

I feared what I'd have to do if he said, "Eh-eh." Wheel him back up to intensive care and hope the doctors just went with it? But he did not test me. He didn't answer. Maybe he didn't know what was happening. Maybe he couldn't conceptualize death. But perhaps that's an unfair demand when I can't comprehend my own death, my not-being. Maybe his silence was his response: *You idiot. Who is ever ready?*

A white film covered his tongue and his cough was wet. I put my finger in his hot hand. I asked my brother, "Do you love me?"

"Eh," he said. He did not tease me. He knew.

I closed my eyes and held him to my chest. I pretended

“ I ASKED MY BROTHER, “DO YOU LOVE ME?” “EH,” HE SAID. HE DID NOT TEASE ME. HE KNEW. ”



it was twenty-nine years ago, that we weren't even born, still sealed in the womb. Where were our bodies? Were we like this, face-to-face? Were we turned around, back-to-back and rubbing spines? Was he upside down, his butt in my face? Where did I end and my brother begin? I pretended that his body wasn't breaking down, that he never had a single surgery or procedure, never had a feeding tube or mask. There wasn't even language yet. We hadn't learned a single word. Our cells were still blooming, getting ready. We would do it all over again.



In the morning, Danny was still conscious, though he worked harder for air, his eyes closing for longer stretches. “Say ‘I-an,’ Dan. Please.”

“Come on, Danny Boy,” my mother said.

My father asked him the trick question. “Danny, who's ugly?” With this kind of audience, my brother would've said my name on cue, but he just breathed in and out, his eyes fixed on the ceiling.

I resigned myself: He would never say my name again. What did I think it would accomplish anyway? It was just a word, one of twelve. Did I want to be reminded of who I used to be, not just “Brian,” some normal unremarkable sad sack, but “I-an,” his twin brother, his partner and protector and caregiver, the person who pushed him through the world from behind his wheelchair handles? Maybe through him saying my name, I could be that better self even after he was gone. Maybe when *he* was dying, *I* was the one asking *him* for comfort. Whatever I wanted, my twin brother would not give it.

The hospital air conditioner hissed, and Danny rose and fell with the breathing of his bed.

Then my father leaned in and whispered: “Dan, if you tell me who's ugly, the nurse will show you her boobs.”

“I-an,” Danny said.

We laughed. We cheered. We laughed again, which dissolved into something like sobbing.

The nurse came to fluff his pillow and scribble in a notebook. When she left, we pretended she was still in the doorway. “He said ‘Brian,’” my father told the emptiness. “You know our deal . . . Oh! There she is, Dan.”

We gasped. He couldn't see that far, so we all played along, even though our hearts weren't in it. My brother probably knew we were liars, but he played along, too.



Later, at his funeral, we'd set his ashes next to a picture of his smiling face, and a priest would proclaim his new body in Christ, walking tall in a wheelchair-less heaven. Later, we'd admit that if we saw him on the other side without his disabled body, we wouldn't recognize him; he would not be my twin brother.

Later, his last word would come back to me. Did he say my name to comfort me, to assure his twin who would soon not be a twin at all that it was OK? “I-an” as in *Don't be lonely. You can still be 'I-an' for the rest of your life.* Or maybe it was a final dig, “I-an” as in *I will only say your name as part of a boob joke. Now let me die in peace.* Or maybe his last word was less about me and more about performing himself one last time, building unbearable tension until he released it at the perfect moment, my brother orchestrating his last grand joke, the final reading of his barometer of health. “I-an,” as if to say, *I'm still here. It's been great, but I'll take my bow. Goodbye. Goodbye. Goodbye.* Maybe by saying my name, he was saying his own name one last time as well.

Brian Trapp is director of the Walter and Nancy Kidd Creative Writing Workshops, a studio experience in the creative writing program in which undergraduate students pursue their passion as storytellers and poets. He also teaches in the disability studies minor.

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Corey Arnold (b. 1976; lives and works in Portland, OR). 2019 Hallie Ford Fellow. **Tad and Octopus**, 2017. Archival pigment print. Courtesy of the artist and Charles A. Hartman Fine Art, Portland, OR

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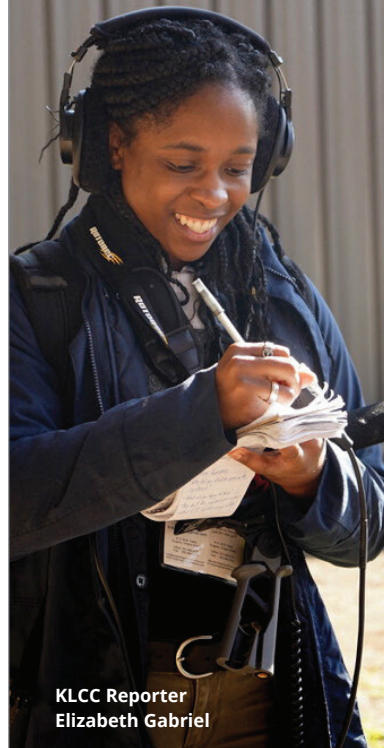
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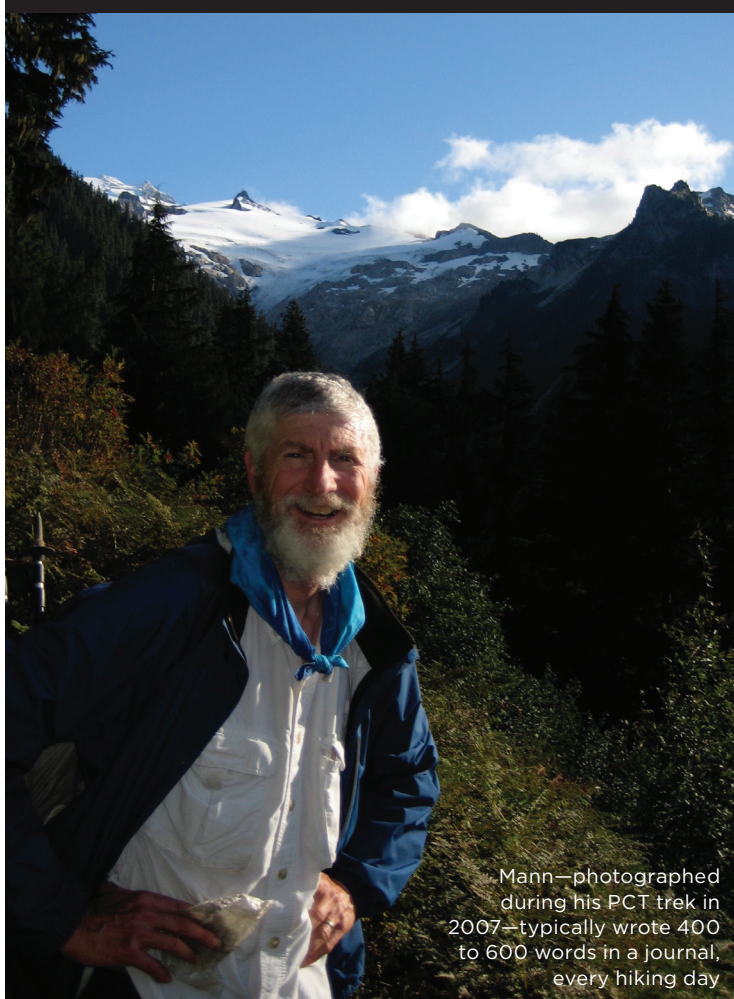
- 34 Barney "Scout" Mann
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OLD Oregon



GROUND GAME

A man was photographed clearing snow at Hayward Field sometime in the 1940s or '50s, when the Ducks still played football there. This year, the reimagined track-and-field stadium, completed in 2020, is slated to host the US Olympic Team Trials—Track & Field and the Nike Prefontaine Classic, and the World Athletics Championships in 2022. Also scheduled for the hallowed ground: the NCAA Division I Outdoor Track and Field Championships in 2021, 2022, and 2024 through 2027.



Mann—photographed during his PCT trek in 2007—typically wrote 400 to 600 words in a journal, every hiking day

Trail Ambassador

Having hiked thousands of miles over the years, law alumnus pens his experiences on the PCT

BY EMILY HALNON

Many hikers swear by the “10 essentials,” a collection of must-have safety and survival items to help them handle anything they might encounter on a trail. The list includes things such as extra food and water, a first-aid kit, matches, and navigation systems.

But whenever University of Oregon alumnus Barney “Scout” Mann hits the trail, he carries a non-negotiable 11th essential: his journal. Mann, JD ’78, has dutifully penned hundreds of words at the end of every day on the trail for all of his major hikes, including the 2,653-mile Pacific Crest Trail, the 2,190-mile Appalachian Trail, and the 3,100-mile Continental Divide Trail—a trio of hikes known as the Triple Crown. Mann believes he is one of the few people over the age of 60 to finish all three of these super-sized hikes and believes fewer people have

“My trail journals were as important as my feet in each of my big hikes.”

completed this feat than hopped a rocket into Earth’s orbit.

“My trail journals were as important as my feet in each of my big hikes,” says Mann, who estimates he’s written 400 to 600 words per hiking day—which means he’s logged upwards of 225,000 words over the course of his longest hikes, a sum greater than the length of *Moby Dick*.

Mann’s commitment to collecting stories from his many treks is at the heart of *Journeys North: The Pacific Crest Trail*, published last summer and named a finalist in the Banff Centre Mountain Film and Book Festival adventure travel category.

Mann was inspired to write the book following his hike of the Pacific Crest Trail in 2007. His daily journals assisted in the writing, but *Journeys North* is not a day-by-day trail diary; instead Mann focuses on the people he met along the way, sharing the stories that inspired their hikes and the way they interacted with the trail and each other. The book is full of page-turning tales of how hikers survived and thrived in the unpredictable and rugged conditions they encountered on their trek from Mexico to Canada—including a harrowing blizzard, serious injury, and scorching desert heat.

“I’m honored these people trusted me with their stories,” says Mann. “And I hope I told their stories in a way that brings the reader to the trail and allows them to see that these hikers doing an incredible thing are also humans. I hope when people put down the book, they are inspired to shed distractions and go for a walk, even if it’s just through a local park.”

Another ingredient in Mann’s book project was his 26-year career in law. The writing-intensive work prepared him to pursue creative writing and journalism in retirement—the very day he retired, to be exact. Mann’s first deadline for *Backpacker* magazine was just a few hours after he walked out of his law firm for the last time on Friday, May 21, 2010.

Now, Mann has more than 40 bylines in *Backpacker*, the *New York Times*, the *Oregonian*, and other publications. In his writing he centers on trail stories, history, and the hikers he has met.

Mann is also a trail advocate and has held leadership positions for top trail organizations in the country, including a three-year stint as board chair of the Pacific Crest Trail Association and a two-year run as the president of the Continental Divide Trail Coalition. He is currently president of the Partnership for the National Trails System, where he contributes to lobbying for conservation measures.

Mann and his wife, Sandy “Frodo” Mann, are also legendary “trail angels,” a title bestowed upon people who generously help hikers on the trail.

Conveniently located near the PCT's southern terminus, the Manns' San Diego home is open to thousands of hikers. They offer shuttles, errand running, and a pre-hike feast and safety talk. When they first began hosting hikers in 2006, they had 17 people stay at their home from mid-March to mid-May; that number has ballooned to well over 1,200 hikers each season, prompting them to create an online form and "spreadsheets upon spreadsheets," Mann says, to stay organized in their hiker hospitality efforts.

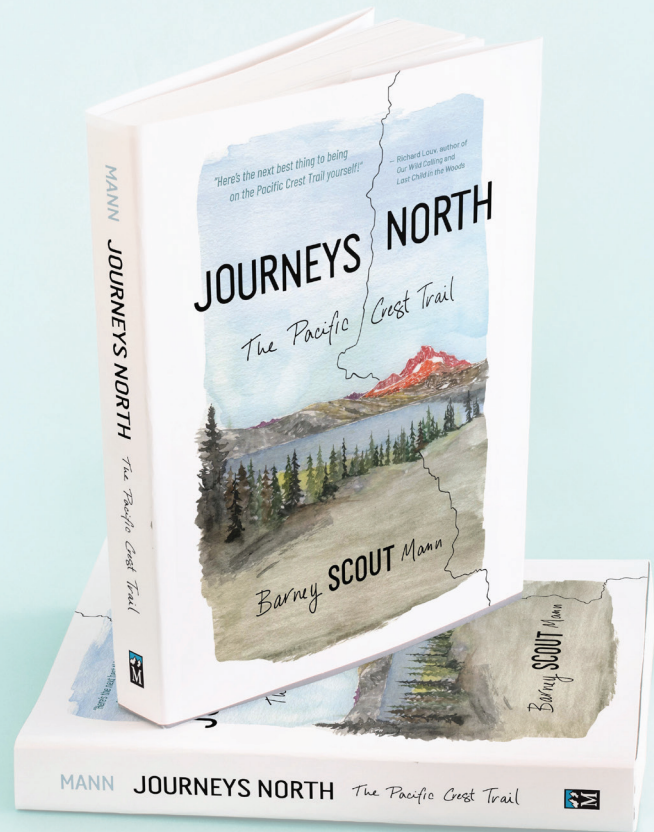
While hosting their guests they advocate for trail stewardship and safe hiking practices.

"Frodo and I have this real possibility of positively influencing trail behavior," says Mann. "So after dinner every night, we lead a talk and we discuss being a good trail ambassador and practicing things like proper safety measures and leave-no-trace principles."

The 2021 season will likely be the last that the Manns host hikers, but it's unlikely they will stray too far from a life intricately connected to the trails. Mann hopes he never sees the day when the pair stops hiking.

Says Mann: "My wife and I like to say: 'At age 95, after 70 years married, we'll be holding hands at the crest of another summit, and with weary smiles on our faces, lightning will strike us dead.'"

Emily Halnon is a staff writer for University Communications.



In *Journeys North*, Mann focuses on the hikers he's met on the trail, and their stories

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Making the Cuts

So immersed in an editing project she lost track of time, Sabrina Gimenez discovered her calling

BY EMILY E. SMITH



Sabrina Gimenez

Sabrina Gimenez loved movies, but she couldn't imagine a future in film until a light bulb moment during her senior year at the University of Oregon.

For a film studies class, she had created a short, stop-motion animated film about two bicycles that go on a date on campus, culminating in a dorm-room tryst. As she pieced the film together, she found herself completely enthralled. "All of a sudden, I look at my clock on the computer, and six hours had passed right before my very eyes, and I was like, 'How did this happen?'"

Fast-forward seven years, and the 2013 graduate (English, cinema studies) is now working in Hollywood as an assistant film editor. She has helped produce scripted movies, including director Miguel Arteta's 2020 comedy *Like a Boss*, the upcoming Netflix comedy *Yes Day*, and season two of the critically acclaimed Hulu teen drama series, *Love, Victor*.

At work, she tackles technical and creative tasks and manages communications and logistics. An average day consists of preparing hours of shooting in an editing program so the editor can quickly access the next scene to review. She then makes the edits her boss has requested; for example, stitching multiple takes into one to capture the actors' best performances, or adding background sound effects such as birds chirping or children playing. Meanwhile, throughout the day, she communicates with multiple departments to keep the edits on course and troubleshoot problems.

Gimenez, inspired by the likes of the late Sally Menke, renowned for her editing of Quentin Tarantino's cult classic *Pulp Fiction* and other Tarantino films, is captivated by this role in the creative process.



Gimenez recently joined Hulu's *Love, Victor*, a drama about a teen from a half Puerto Rican, half Colombian-American family living in Atlanta

Editors help fulfill a director's vision, Gimenez says, but they also bring their own experiences and sensibilities to the story. And as they chisel the raw material, they have an opportunity to elevate the final product. "The edits should feel intuitive, powerful, and intentional," she says. "While it's intimidating and scary to dissect creative choices, a successful partnership will take those moments and create even better art as a result of it."

Gimenez says editors also have an important role to play in opening doors for others. She hopes to help usher in underrepresented voices that make the film industry more diverse. "The literal control of representation and voices rests on our shoulders," she says. "I've learned from mentors and colleagues that being passionate about this can really help guide directors in making bolder choices and empower them to tell more stories from those we haven't heard as often."

Before she worked in feature films, Gimenez spent nearly five years working at Trailer Park, a theatrical marketing agency specializing in movie trailers and commercial work. She landed the job in part through mentors Greg Snyder of Pixar Animation Studios and David Bess of Walt Disney Animation Studios, both 1992 UO graduates who majored in telecommunication and film.

At Trailer Park, she worked on the most meaningful project of her career to date: editing the trailer for *Coco*, the Disney and Pixar animated film that tells the story of Miguel, a young boy who learns about his family history during the Mexican holiday Day of the Dead.

In a 60-second spot, Gimenez aimed to both tell a condensed version of the movie and highlight funny, relatable moments that would resonate across cultures. "That marketing campaign was extremely personal to me as a Latinx person," she says, "and I didn't want to disappoint audiences globally, especially because the film tells such an important story."

The project drove home the importance of editing—the way an editor can shape an audience's experience. "The work is intentional," she says, "and that's why I love doing it every day."

Emily E. Smith, BA '10 (women's and gender studies, journalism: news-editorial), is a writer and editor in Bozeman, Montana.

HULU (LOVE, VICTOR); COURTESY OF SABRINA GIMENEZ



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Friends in “O” Places

BY DAMIAN FOLEY



Brooks (left, with Bailey in Portland in 2015) says his backup singer is an “entertainer extraordinaire”



When Garth Brooks performed to an Autzen Stadium-record crowd of 60,000 in June 2019, fans were on their feet all night singing along.

“Two Pina Coladas.” “Ain’t Goin’ Down (‘til the Sun Comes Up).” “The Thunder Rolls.” “Callin’ Baton Rouge.” “Friends in Low Places.”

But the highlight of the evening may just have been the one song where the country music legend did not have the spotlight all to himself: a cover of the Isley Brothers’ “Shout!” sung with Robert Bailey, a 1977 alumnus of the School of Music and Dance.

The Portland native left the University of Oregon after his junior year to tour with a professional singing group. Before he moved away, he cemented himself in UO lore as a member of Otis Day and the Knights in *National Lampoon’s Animal House*, the blockbuster comedy filmed on campus in 1977.



A chance meeting with John Belushi led to Bailey’s turn with Otis Day and the Knights in *Animal House*

“I met Robert Cray and Richard Cousins and Curtis Salgado and Randy Reese and several other players and singers that would come to town or were around town,” Bailey says. “We started collaborating together, and during one of our gigs at one of the bars John Belushi actually came into the bar and heard us sing. We thought that was kind of weird and wonderful, but then afterwards he said that he was here scouting locations for a movie he was going to make, and would we be interested in being in the movie? So that’s how I got into *Animal House*.”

Bailey eventually settled in Nashville, and since the 1990s has recorded and toured with Brooks and Wynonna Judd as a member of bands backing the country music megastars.

He credits his time at the university—and study with the late Leslie Breidenthal, who taught in the music school from 1967 to 1991—with getting him where he is today.

Touring with Brooks is not easy: the singer’s 2014–17 world tour included 390 shows, and multiple performances per day in some cases. Bailey estimates he lost more than 50 pounds running around on stage every night; what he never lost, though, was his voice.

“My voice held up better than my body,” says Bailey. “I never lost my voice in those three years, and I think that was the result of Dr. Leslie Breidenthal and my UO training. He was very kind, very brilliant in his approach to me and the things that he taught me . . . about theory and vocal training, those things are still uppermost in my mind now.”

It all came full circle in 2019 when Bailey returned to Eugene with Brooks, stood on stage, threw his head back, and sang “Shout!” The crowd, used to belting out the classic tune before the fourth quarter of every Oregon home football game, erupted.

That Brooks and Bailey have been having a hell of a ball together for more than 25 years is testament not just to Bailey’s musical ability. The megastar Bailey affectionately calls “the boss man” respects what the proud Duck brings to the stage, night in and night out.

“I’m not sure if this guy’s not even better on the road than he is in the studio, and he’s amazing in the studio,” Brooks says. “You get him out on the road and the crowd just eats him up. As an entertainer, you cannot get to everybody at once. So the more people you have on that stage that command their corner . . . those people are being entertained while you’re entertaining somebody else. This guy is an entertainer extraordinaire, without stealing the show or taking away from it. That’s a great balance and this guy checks all those boxes. He’s a perfect 10 for me.”

Damian Foley is assistant director of marketing and communications for the UO Alumni Association.

BLUES JOHN PHOTOGRAPHY (BROOKS, BAILEY); TERRI KNUTELSKI (BAILEY ON STAGE); COURTESY OF ROBERT BAILEY

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Class Notes

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CLASS NOTABLE

Answering a Higher Calling

In 1989, Diana Akiyama, BS '81 (human development and performance), was the first Japanese American woman to be ordained an Episcopal priest. In 2020, she was elected the first Asian American woman bishop in the Episcopal church, overseeing 70 churches in western Oregon in the Episcopal Diocese of Oregon.

Born in Wheeler and raised in Hood River, Akiyama is the daughter of a Japanese American father and Caucasian mother. Her father's family was held in internment camps in World War II.

She came to the University of Oregon in 1977 to study dance but switched to counseling and social work—a specialization in the human development major—and cultivated her empathy, understanding, and spirituality. “I wanted to be a dancer, but I realized I needed something more practical,” Akiyama says. “But even today, my time as a dance major really informed the connection between spirituality and one’s sense of being embodied.”

As bishop, she envisions supporting voices in the church calling for equality and inclusion. Issues of race, gender, and human sexuality align with the direction of the Episcopal church and energize her belief, she says, that “in order to move forward we need to heal.”

“One of my hopes and dreams for the Diocese of Oregon is to help the faith communities understand what it means to come together across differences,” Akiyama says. “One of the primary calls of the Christian faith is to be a community, despite differences, unified around understanding that God’s love surpasses the disagreements we may have.”

—Sharleen Nelson, BS '06
(journalism: magazine, news/editorial), University Communications

FLASHBACK

1921 In February, the faculty approves a seven-year course in medicine, abolishing the previous program and creating a curriculum through which graduates will obtain both arts and medical degrees.

Indicates UOAA Member

1950s

ELLEN CHRISTIANSEN LOWE, BS '52 (political science), a former member of the Oregon Coastal Conservation and Development Commission, Salem Planning Commission, and Salem City Council, contributed an interview to the Oregon State Capitol Foundation oral history project.

NANCY “TONI” BROOKS RAYL, BA '54 (English), reports she is traveling, taking classes, watching games, and staying “socially involved” within the confines of responsible behavior during these unprecedented times.

1960s

Cited, a Canadian podcast, featured **PATRICIA HOOVER**, BS '69 (journalism), in *America’s Chernobyl*,

about her life living downwind of the Hanford nuclear reservation in Washington.

1970s

Board-certified endocrinologist **ROBERT CHADBAND**, BS '72 (biology), joined the Cullman Regional Medical Group, affiliated with the 145-bed Cullman Regional Medical Center, serving more than 175,000 residents in central Alabama.

GERALD L. SMITH, BS '72 (management), a member of the Confederated Tribes of Warm Springs, was named general manager of the Confederated Tribes of Siletz Indians.

ALICE PERSONS, BA '73, MA '76 (English), was featured on NPR’s “The Writer’s Almanac” for Moon Pie Press, her Maine-based poetry press.

Two photographs from photographer **PAMELA GENTILE**, BA '74 (English), were accepted in an open call by the M. H. de Young Memorial Museum, a fine arts museum located in San Francisco’s Golden Gate Park.

GEORGE FILZ, BS '79 (mathematics), former professor, director of the Center for Geotechnical Practice and Research, and assistant department head, has been conferred the title of the Charles E. Via Jr. Professor Emeritus of Civil and Environmental Engineering at Virginia Tech.

JANET McCOMB, BS '79 (psychology, community service and public affairs), published her first true crime book, *Cherry City Confidential*, chronicling the 12 most notorious murder cases in Salem.

1980s

JADI CAMPBELL, BA '80 (Clark Honors College, English), announced that her new book, *The Trail Back Out*, was named a finalist for the 2020 Best Book award by American Book Fest, in the category of fiction anthologies.

BOB TRAA, BBA '80 (finance), MA '84, PhD '85 (economics), published *The Macroeconomy of the United States: Why the US Economy is Slowing and the US Federal Government is Insolvent/Notes for Discussion*.

KENT WEISS, BS '81 (management, history), housing director for Corvallis, retired after 27 years in the community development department, where he specialized in affordable housing.

STEPHEN COHEN, BA '82 (fine and applied arts), served as a curator,

organizer, and performer at the 2020 Be About Love Virtual Performance Festival at Blackfish Gallery in Portland.

JIM MELAMED, JD '82, board chair of Mediate.com, announced the establishment of a blue-ribbon online mediation training task force to make recommendations on best practices and possibilities for training mediators online.

BRITT RIOS-ELLIS, BA '87 (political science), MS '89 (health education), PhD '92 (health education), founding dean of the College of Health Sciences and Human Services at California State University, was appointed executive vice president for academic affairs and provost at Oakland University in Michigan.

JENNIFER SPENCER-IIAMS, BS '88 (elementary education), MEd '99 (special education:

exceptional learners), PhD '13 (educational leadership), published *Leading for All: How to Create Truly Inclusive and Excellent Schools*, a practical guide for providing a clear pathway for educators to develop a more inclusive school community from start to finish.

BRETT WARNOCK, BA '89 (fine and applied arts), released the third issue of *Kitchen Table Magazine*, a print and digital publication connecting adventurous souls, curious cooks, and enthusiastic eaters with world-class creators who explore the culinary arts through personal stories, art, and photography.

1990s

TOM MANN, BA '90 (Russian, journalism: news/editorial), published his second book, *Life After Foster Care: A Survivor's Guide*.

FLASHBACK

1931 An article in the January *Old Oregon* introduces readers to the latest campus slang, including “huddle-buggy” (roadster or any car), “brawl” (dance), “all hottened up” (full of pep), and “hanging a gooper” (kissing).

- Super Bowl – February 7
- Valentine's Day – February 14
- Oregon Statehood Day – February 14
- Mardi Gras – February 16
- Employee Appreciation Day – March 5

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Draper is part of the Artemis program which, as depicted here, will land the first woman and next man on the moon by 2024

CLASS NOTABLE

To the Moon and Beyond

Dave Draper has his sights on the moon and Mars. As NASA's No. 2 scientist, Draper, PhD '91 (geological sciences), is part of the NASA administrator's senior staff, helping plan for a sustainable future presence on the moon and Mars as part of the Artemis program.

He arrived at the University of Oregon in 1985 to study volcanic rocks, drawn by the nearby presence of volcanoes. His fieldwork on lava rock chemistry and high-pressure, high-temperature experiments to probe how magma is produced in the Earth's mantle, he says, instilled a multidisciplinary approach that has guided his interest in other planets. "Fortunately, the same physical chemistry happens on other worlds as happens on Earth," Draper says. "It's just the compositions that are somewhat different."

Draper led the Astromaterials Research Office at NASA's Johnson Space Center in Houston before his promotion in 2019 to deputy chief scientist at NASA headquarters in Washington, DC.

"Being a geologist and used to thinking in terms of millions or billions of years helps a lot when working on a long-term program like Artemis," he says. "All of us at NASA know that it takes a huge team a long time to make space flight happen, and that each person's role is a big contribution. I've met many Apollo-era folks who remain very proud of even the smallest parts that they played, and those of us in their shoes today feel the same way. Helping make possible the next giant leap is a privilege."

—Jim Barlow, University Communications

SHINTA WITOYO DHANU-WARDYOY, BIArch '93, CEO and founder of Bubu.com, an Indonesian digital agency company, was featured as a pioneer in technology by *Indonesia Expat*, one of the country's largest expatriate readerships.

STACEY KISER, MS '93 (biology), an instructor at Lane Community College in Eugene, was named a fellow of the American Association for the Advancement of Science for distinguished contributions to leadership in community college education through national and local initiatives.

TODD BLEAKNEY, BS '94 (sociology), formerly managing director, head of municipal sales, trading, and underwriting for Wells Fargo, was hired as senior managing director and co-head of debt capital markets for

the North Carolina-based team of Hilltop Securities Inc.

MARK H. MASSE, MS '94 (journalism), published *Honor House*, a contemporary drama about sexual assault, fraternity culture, and political abuses of power.

Project director **ROBIN WILCOX**, BArch '94, and **NITA POSADA**, BIArch '05, director of interior design, were named principals at Portland-based Skylab Architecture.

LOH-LIM SHEN YI, BS '96 (management), executive director of Cheong Fatt Tze's Blue Mansion Hotel in Penang, Malaysia, was featured in *Options*, the lifestyle pullout of *The Edge Malaysia*, a business and investment publication.

JIM SCRIPPS, BA '98 (history, journalism: magazine), director of the journalism and communications program at Sierra

Nevada University, earned his master of arts in media studies at the University of Nevada.

Poet and essayist **MAJOR JACKSON**, MFA '99 (creative writing), formerly Richard A. Dennis Professor of English at the University of Vermont, joined the English department faculty at Vanderbilt University, and last February released his latest collection of poetry, *The Absurd Man*.

2000s

MICHAEL GOVIER, BS '00 (speech: theater arts), a Los Angeles-based actor, screenwriter, and director, cowrote and codirected the animated short film *If Anything Happens I Love You* and entered it in the 2020 BendFilm Festival competition in Bend.

HOLLY SCHROEDER, MS '00 (applied

FLASHBACK

1941 The Webfoots—men's basketball—schedule a March-April tour of the Hawaiian Islands as guests of the University of Hawaii, marking the first time they've been invited to leave the mainland to demonstrate coach Howard Hobson's fast-break style of basketball.

information management), president and CEO of the Santa Clarita Valley Economic Development Corporation in California, was selected by fellow board commissioners to serve as chair of the Los Angeles County Workforce Development Board.

Singer **MARIA KARLIN**, BMus '01 (music performance), was featured in a story by Oregon Public Broadcasting about Federale, a longtime band based in an Italian operatic aesthetic and 1960s and '70s pop sounds.

MATTHEW R. POWELL, BS '01 (political science), has joined the board of directors of Oregon-based Oakshire Brewery and has become an investor and shareholder in the company.

MICHAEL DROBAC, JD '02, joined the public policy practice at Dentons, one of the world's largest law firms, and works as a principal in the Washington, DC, office, providing guidance informed by his experience in the private sector

and with legislative processes.

In a first for the Bethel School District in Eugene, **NICOLE BUTLER-HOOTON**, BS '04 (sociology), MEd '05 (teaching and learning), a second-grade teacher at Irving Elementary School, was named Oregon's 2021 Teacher of the Year, honored for her transformational rapport with students, families, and the school community.

JON DE ASIS, BS '04 (political science), MBA '15 (general business), was named president and CEO of Oregon City-based Benchmade Knife Co.

GREG BRESNITZ, BS '05 (business administration), and his brother Darin have published *Snacky Tunes: Music Is the Main Ingredient, Chefs and Their Music*, which tells the story of 75 chefs worldwide and how music has impacted their careers and lives.

MARK PADOONGPATT, BA '05 (ethnic studies), a professor of Asian

American studies at the University of Southern California, turned his PhD thesis into *Flavors of Empire: Food and the Making of Thai America*, a book on Thai immigrants that landed him air time on *Taste the Nation*, a Hulu show hosted by Padma Lakshmi.

AMELIE BRAZELTON AUST, BA '06 (Clark Honors College, English), has been named executive vice chair of her family-owned Fall Creek Farm and Nursery, an international blueberry breeding and nursery company based in Lowell.

AARON BLACKWELL, MA '06, PhD '09 (anthropology), was appointed director of the new human biology degree program at Washington State University.

THOMAS EGLESTON, BS '06 (political science), was named manager of Washington County Solid Waste and Recycling, heading a department that regulates garbage and recycling in a 700-square-mile radius of

FLASHBACK

1951 Over the winter and spring terms, 1,528 graduates finish up course work on the way to baccalaureate and advanced degrees—up from four men and one woman in the university's first academic year in 1876–77.

unincorporated Washington County.

BRIAN CAPPY, BS '07 (biology), joined Bridge Connector, a San Francisco-based technology company, as executive vice president of sales.

LORA VESS, PhD '07 (sociology), an associate professor of sociology and department chair of social sciences at the University of Alaska Southeast, wrote an article for the *Juneau Empire* on the role of humans in creating raging wildfires that she called “the new normal of climate change.”

FAYE GUENTHER, JD '08, became the first woman elected president of UFCW 21, the largest private-sector union in Washington, representing members in grocery stores, retail, health care, and other industries.

ALAINA LADNER, MArch '08, was hired by Illinois-based

JLL real estate as vice president and west region energy and sustainability practice lead for the company's project and development services group, helping clients with the sustainability and resilience of their retrofits, building upgrades, and new development.

QUILLYN BROWN, BS '09 (accounting), a member of the California Society of Certified Public Accountants, was promoted to tax manager at accounting firm Lavine, Lofgren, Morris and Engelberg, where she provides accounting and tax services to S corporations, partnerships, and high-net-worth individuals.

EMILY J. HARTLERODE, MA '09 (folklore), associate director of the Oregon Folklife Network, was covered in *Eugene Weekly* for a story about

the network's Traditional Arts Apprenticeship Program.

HEATHER HOLMQUEST, MA '09, PhD '14 (music theory), helped launch ROCopera, an opera collection based in Rochester, New York, intended to reimagine a contemporary form of traditional opera music.

HEIDI SCHRECK, BA '09 (English), is starring in her play, *What the Constitution Means to Me*, on Amazon Prime.

ADRIENNE WEBB, BA '09 (journalism: magazine), director of national communications for Washington-based Providence Health and Services, was named to the “40 Under 40” list of the *Puget Sound Business Journal*.

2010s

MATT DeBOW, BS '11 (journalism), was hired as

FLASHBACK

1961 In January, the sophomore Whiskerino dance—a tradition during which men in the class “proved their manliness” by growing a beard—is declared dead, following a conflict with the *Oregana* photography schedule and the observation that “no self-respecting soph would permit five-o’clock shadow in his yearbook picture.”

managing editor of the *Stillwater Gazette*, in Coon Rapids, Minnesota.

Writer and community organizer **BRUCE POINSETTE**, BS '11 (journalism), wrote an article for *Oregon Humanities* describing his challenges in getting fellow Oregonians to invest in antiracism.

WHITNEY PHILLIPS, PhD '12 (English), an assistant professor of communication and rhetorical studies at Syracuse University, published *You Are Here* and was interviewed by *The Sun* magazine on conspiracy theories, social media, and the spread of misinformation.

Composer and instrument designer **NATHAN M. ASMAN**, MMus '13 (intermedia music technology), DMA '20 (music performance),

was featured in Synthopia, a website portal for electronic music, for his performance with a “Kaurios,” named for the exceptionally rare wood from which it is made.

DONALD CLAYTON, MS '13, PhD '17 (chemistry), joined Colorado College, where he will teach general chemistry, chemistry research, and inorganic chemistry, and in his research focus on the electrical and chemical properties of solid-state materials.

CHRIS MADDEN, BA '13 (political science), was promoted to director of legislative and political affairs for the Oregon Health Care Association and will focus on legislative advocacy, leading political activities, and managing the political action committee and electoral engagement.

ALENA MORGAN, BS '13 (political science), JD '16, was named administrator for the Nine Percent Low-Income Housing Tax Credit program of the Texas Department of Housing and Community Affairs, which she joined in 2018.

ERIC HARRIS, JD '14, a special advisor for strategic partnerships and community engagement at Disability Rights California, was appointed to the State Independent Living Council.

JESSICA HILBERT, MBA '14 (general business), JD '14, **KAREN BONNER**, MBA '13 (general business), and **SHANNON OLIVER**, MBA '13 (general business), announced the acquisition of Red Duck Foods, their organic condiment company, by

Beaverton-based BG Specialty Sales LLC.

WYATT TRUE, DMA '14 (music performance), and **JANNIE WEI**, DMA '13 (music performance), founders of the Delgani String Quartet, last fall participated with their group in a streaming concert for Cascadia Composers, an organization that engages communities in the creation, performance, and promotion of contemporary musical art.

CRYSTAL BROWN, MS '16, PhD '19 (political science), became an assistant professor in the Department of Social Science and Policy Studies at Worcester Polytechnic Institute in Massachusetts, where she studies comparative politics, international relations, human rights, immigration policies, women’s rights, race and ethnicity, and politics.

MAX BUSCHINI, BA '17 (cinema studies), was featured in *Gripped: The Climbing Magazine* for his work as a filmmaker, photographer, and climber at Yosemite National Park in California.

JORDAN FLORES SCHWARTZ, MA '17 (arts management), was selected interim producing director for the Fonseca Theatre company in Indianapolis, Indiana, and will manage the production of shows and a fundraising campaign to create a civic engagement center.

YAARA TAL, BA '17 (international studies), and **DEEMA YUSUF**, BA '18 (religious studies), were featured in *Borgen Magazine* for a story about Tomorrow’s Women, a summer camp in Santa Fe, New Mexico, that annually hosts Israeli and Palestinian teens for

leadership training and facilitated group dialogue about growing up with conflict.

Wildland firefighter and photojournalist **BRIAN AMDUR**, BS '18 (environmental studies), has spent the last three summers fighting and photographing wildfires across the West.

MANJU BANGALORE, BS '18 (physics), a physicist, actor, and founder of Operation Period, a youth-led nonprofit addressing menstrual inequity through art, advocacy, and education, was a top 10 finisher in the 2020 virtual competition for Miss World America.

EMILY DARCHUK, MBA '18 (general business), founder and CEO of Portland-based Wheyward Spirit, a maker of sustainable farm-to-flask spirits produced by repurposing excess whey, was featured

FLASHBACK

1971 It’s reported early in the year that not a single student received a D or F fall term . . . when the university for the first time replaced those marks with an N for less than satisfactory work.

by Thrive Global, an American company that provides behavior change technology and media to prevent stress and burnout.

ED REGNIER, MBA '18 (general business), was promoted to chief financial officer of Eugene-based Springfield Creamery, serving as the second CFO in 60 years for the probiotic food innovators and maker of Nancy's probiotic foods.

DOMINIQUE CHAPMAN, BA '19 (dance), has

started Crown City Dance, a dance school in Coronado, California, that offers lessons for beginners, intermediate, and advanced dancers of all ages in person and online.

MADISON "MADDIE" CULLEN, BS '19 (public relations), has joined Long Beach, California-based Amber Resources, a full-service petroleum distributor in Southern California started by her grandfather, Pat Cullen.

VENESSA D'ARPINO, BS '19 (general social science), an All-American sprinter, was featured by KMTR-TV for her decision to start a career in bobsledding.

BETHANY GRACE HOWE, PhD '19 (media studies), a teacher, journalist, and parent in Lincoln City, was named Olalla Center wildfire resource navigator and will act as point person to connect people affected by the Echo Mountain wildfire with the resources,

FLASHBACK

2001 In October, Ducks football ranks second for graduation rates among the AP poll's top 15 teams nationally, second only to Stanford and ahead of Michigan, Washington, and UCLA.

agencies, and groups that can best serve their needs.

EMILY KAESTNER, BS '19 (planning, public policy and management), a graduate student in the Master of Science in Public Health program at North Carolina-based Campbell University, was featured in a story by the university about a move to

enable students in the program to play collegiate sports.

2020

ROBERT DINAPOLI, PhD '20 (anthropology), joined Binghamton University in New York as a postdoctoral research associate, where he studies islands, the

human migrations connected with them, and the interaction of humans and the environment.

DAMIAN GUERRERO, MArch '20, has joined Washington-based Access Architecture as a job captain, where he will focus on multifamily projects.

Will Power



"I am completely indebted to Pathway Oregon and my advisor."

Violet Fox
BS '19 (anthropology)

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FLASHBACK

2011 In January's national championship, the Ducks lose a heartbreaker to Auburn when the Tigers kick a 19-yard field goal as time expires, winning 22-19.

MINYON MOORE, MS '20 (advertising and brand responsibility), a former point guard for women's basketball, has launched Top 2, Not 2, a business and clothing line that includes oversized hoodies, sweatpants, and leggings.

NATALIE PATTISON, JD '20, joined Portland firm Barran Liebman LLP as an associate in the employment, labor relations, and benefits practices.

IN MEMORIAM

ERWIN "ITZ" HORENSTEIN, BS '50 (history), died January 31, 2020. A member of Sigma Alpha Mu and an avid handball player, he joined the family business, Herman's Men's Store, and later opened the Gay Blade men's clothing store, which grew to 14 locations in Oregon and Washington. In retirement, he split his time between rooting for the

Ducks and traveling to Portland, Scottsdale, Arizona, and Maui, Hawaii.

JOHN WILLIAM "JACK" BROOME, BArch '51, died June 17. He was a US Marine Corps bombardier-navigator in the South Pacific during World War II and enrolled in the university after his discharge in 1946. He started an architecture practice with three partners and was elected a fellow in the American Institute of Architects.

JAMES WEAVER, BS '53 (political science), a prominent lawmaker and former US representative for Oregon's 4th District, died October 6. He dedicated his life to Oregon politics and while holding his seat from 1975 to 1987, pushed for environmental legislation and protections for wildlife in Oregon and the Pacific Northwest.

THOMAS J. GREIF, BA '66 (accounting), died November 15. He played baseball for the Ducks and was a longtime lawyer in Portland who loved fishing for salmon and steelhead in the Pacific Northwest. He volunteered at Whiskey Creek Fish Hatchery in Tillamook and Union Gospel Mission in Portland.

IAIN MORE, MS '67 (human development and performance), an esteemed fundraising professional and former UO Foundation board member, died November 12. An innovator in higher education fundraising in the United Kingdom, he also mentored numerous aspiring fundraisers; the Council for Advancement and Support of Education grants an award in his name each year to an outstanding young professional. For the

UO he also funded undergraduate and graduate scholarships and served as a founding board member for the Global Education Oregon London study abroad center.

RUSSELL “RUSS” CRANSTOUN MEAD, BS '68, MS '70 (biology), died September 15. A native of Riverside, California, he taught mathematics for more than 30 years at Palo Verde High School in Tucson, Arizona, and also coached

track and cross country. After retiring in 2010, he traveled, visited grandchildren, and attended classes at the University of Vienna, Austria.

PHILIP M. DuBOIS, MEd '71 (curriculum and instruction), died July 10. DuBois taught K-12 physical education for 31 years and coached basketball, soccer, and track in the Eugene school district. He loved black and chocolate Labradors and was an avid fly-fisher and chukar hunter.

RUTH ESTELLE MILLER, MS '76 (public affairs), died November 11. A community leader with numerous civic contributions, she retired in 1984 as a neighborhood liaison for Eugene, having helped increase the number of neighborhood associations and train other community leaders.

FACULTY IN MEMORIAM

CAROL JOHANSEN, BS '75 (public

affairs), MS '78 (individualized program), PhD '85 (educational policy and management), died February 25. A mentor and cat lover, she was an assistant professor in Planning, Public Policy and Management from 1976 to 1988. She also taught at the University of Maryland, University of Southern Maine, Southern Maine Community College, College of Western Idaho, and ran a bed and breakfast in Portland, Maine.

JEFF McKNIGHT, a researcher in the Institute of Molecular Biology, died October 4. He studied the structure and function of chromatin, the substance of chromosomes, and joined the university in 2016 as part of the Clusters of Excellence initiative, which sought to bring the best and brightest minds to the university. He had an infectious love of science and often dropped into the offices

of colleagues to share his latest idea or offer a treat from his stash of international snack items, which arrived in the mail through a subscription service.



IN MEMORIAM

WILLIAM BEATY BOYD, 1923-2020

The University of Oregon's 12th president was intensely private, yet gracious and charismatic. During his tenure from 1975 to 1980, William Beaty Boyd created a stronger provost position to manage day-to-day business, allowing the president to focus on broader issues such as diversity and the budget. He is also remembered for permitting *National Lampoon's Animal House* to film on campus in 1977, with the proviso that the movie not identify the UO by name.

Boyd, who died December 16 at age 97, strongly advocated for a liberal arts education, saying it prepares students to “prevail in any economy” and “live richer and more contributive lives on the job and elsewhere.”

“Former President Boyd served the University of Oregon with distinction,” says Michael Schill, president and professor of law. “He leaves a lasting legacy as an advocate for higher education and its benefit to students and society.”

Born in Mount Pleasant, South Carolina, Boyd served in the US Navy from 1943 to 1946 and received his doctorate in modern diplomatic history from the University of Pennsylvania in 1954. Before arriving at the UO, he served in faculty and leadership positions at Michigan State University, Michigan-based Alma College, University of California, Berkeley, and Central Michigan University.

After his tenure at the UO, Boyd led the Johnson Foundation in Racine, Wisconsin, and married Karen Johnson, a great-granddaughter of Samuel C. Johnson, founder of Johnson Wax.

Boyd ended his final commencement speech in 1979 with the Kurt Vonnegut quote, “Damn it, baby, you’ve got to be kind.”

—Melody Ward Leslie, University Communications



Ducks Afield

1. Seattle-area resident **LAURA EDMONSTON**, BA '98 (English), masked up for the first game of the season—and the Ducks went on to beat Stanford 35–14, so consider her green-and-yellow guard a good luck charm.

2. **DAVID PRESCOTT**, BA '66 (history), MA '71 (public affairs), and his wife **CHRISTINE**, BS '73 (curriculum and instruction), were in Italy February 29 when this picture was taken in Sorrento—the same day their tour was cancelled due to the pandemic and they were forced to return to Rome.

3. **BRIAN NOBLES**, BS '90 (general science), and his wife Dana visited the Grand Canyon in September.

4. In Dammam, Saudi Arabia, **FAWZI ALKADI**, BS '96 (marketing), board member with the UO alumni association, says the “O” on his Land Rover draws lots of attention. Most recently, he was approached by a Seattle family. “I had to keep it short,” he says, laughing, “because, well, it’s *Washington*.”



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**Where ideas
come to live.**

The author (right) fondly recalled the 2015 game at Stanford, when the Ducks came out confident and Royce Freeman rumbled for 105 yards and a touchdown

Band Together

BY DANE JOHNSEN

It's a heartbreaking reality that we couldn't watch the Ducks play football in person in 2020, and perhaps no group felt that loss more deeply than the Oregon Marching Band—"the Soundtrack of the Ducks."

The disruption brought by the coronavirus pandemic stinks, but it has also given me the opportunity to reflect on the time I spent in the band and the highlights that defined it. One of these highlights was November 14, 2015, when the Ducks upset the Stanford Cardinal in Palo Alto, squashing their playoff hopes.

On an evening lit by a rosy-orange sunset, we entered the shallow bowl of Stanford Stadium and took our place in a corner near the northwest end zone with most other Ducks fans, a small mosaic of yellow and green in a sea of Cardinal red.

Our pregame show drew a chorus of boos from the opposing crowd—a sound we had actually grown to enjoy. "Proudly marching and performing our show meant to hype up the Ducks fans in front of a stadium filled with mostly Stanford fans gave me a unique sense of pride for my team," says Timmy Beick, BS '19 (psychology), an alto saxophone player.

The game's seesaw scoring gave us plenty of cues to create the "wall of sound" for which we were known. Every outstanding run by power back Royce Freeman prompted a rendition of Black Sabbath's "Iron Man." When the Ducks defense was tested, we rallied them on with the theme song from the movie, *Conan the Destroyer*. Every UO touchdown, of course, triggered the energetic fight song. With the band to our backs, all of us on the drum line endured the brunt of the noise—trumpet screams that would make your skull rattle, low brass bellows that warped the air, and our thundering drums maintaining the band's pulse.

With just seconds left, Stanford scored a late touchdown to draw within two, 38-36. Playoff hopes were on the line for the Cardinal as they went for a two-point conversion to send the game into overtime. But Oregon linebacker

Joe Walker stopped the pass, sealing the Ducks win.

The yells from the band were deafening, even with earplugs in. Our instructors' hands shot up and punched the air with excitement. They ran by and high-fived everyone they could reach. Bandmates shouted and shook each other by the shoulders before regaining their composure as the drum majors started conducting the fight song. The horns and woodwinds blasted behind us while we made the ground quake with our drums, gleefully grinning.

Oregon fans' euphoric hollering nearly matched our volume while we erupted into our victory tune, "Winner" by Jamie Foxx. In the electrified atmosphere, Ducks players rushed to the band—the field in front of us became a dance floor as the team moshed to our blaring horns and pounding drums. The party lasted the length of the song, a few meaningful minutes of joy and atypical camaraderie between the band and the team they fervently supported.

Win or lose, the band finishes every game as a choir, singing a cappella the "Oregon Pledge Song": *Old Oregon, we pledge to thee our honor and fidelity. Both now and in the years to be, a never-failing loyalty. Fair Oregon, thy name shall be written high in liberty. Now, uncovered, swears thy everyone our pledge to Oregon.*

That night, with misty eyes in the aftermath of victory, we sang the words with more heartfelt passion and pride than we ever had before.

Dane Johnsen, BA '19 (journalism), played tenor drums for the Oregon Marching Band from 2015 to 2016.



KATE BOHRICH, BA '16 (CLARK HONORS COLLEGE, CINEMA STUDIES, ADVERTISING); TOP: ERIC EVANS/UO ATHLETICS

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