

SYMPHONY

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that was founded in 2013 by Eugene Ballet Company dancers Antonio Anacan and Suzanne Haag. By using audience participation, #instaballet creates unique ballet performances on the spot, while giving the audience a behind-the-scenes look at how ballet is created in real-time, a format for presenting dance that is original to #instaballet.

The Cottage Grove concert is the second of a series of free outdoor concerts this year that will be kicking off the 51st season of the Symphony. Maestro Danail Rachev will lead the orchestra in popular audience favorites, including some orchestral highlights from Williams's "Star Wars" and Tchaikovsky's "Waltz from Swan Lake," plus Sousa's "Washington Post March," Suppé's "Overture to Light Caval-

ry," Dvorák's "Slavonic Dance No. 8" and Cole Porter's "Begin the Beguine." Cellist Nora Willauer, Eugene Symphony's 2015/16 Senior Division Young Artist Competition winner, will perform Tchaikovsky's "Variations on a Rococo Theme." Violist Maia Hoffman, Eugene Symphony's 2015/16 Junior Division Young Artist Competition winner, will perform Weber's "Andante & Rondo ongresare." Closing the concert, as always, will be Tchaikovsky's "1812 Overture."

"We love providing the opportunity to spend a summer evening outside listening to high-quality orchestral music with the community. It lets us showcase our orchestra to a broader audience beyond the concert hall," said Maestro Danail Rachev.



courtesy photo

#instaballet offers audiences the chance to see a dance created on the spot or even join in.

SHEPHERD

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chief position but will likely avoid an extensive or broad search for a new chief.

"I don't anticipate that anybody else will apply," he said. "We could bring somebody in, but he's done a great job so far, and we wanted to give him an opportunity to see if he wanted to do it full-time."

Meyers said he was pleased with Shepherd's idea to add a part-time staffer at CGPD to handle duties that would otherwise require the services of a full-time officer, a position that the City is currently working to fill. Meyers said he also appreciated Shepherd's work with the community group Stand Up for Cottage Grove and other in-

ternal personnel challenges that he declined to detail more fully, in addition to working with a shorthanded staff due to some officers completing their police academy training.

Shepherd said that he will do whatever he can to make his appointment to the chief position permanent. He said he's occupied himself thus far rising to new challenges and learning the dynamics of a department that he's come to understand much more fully since he's been in charge.

"With the group we have here, I know that we can face challenges and make good decisions to try to continue to do as good a job as we can for the citizens of Cottage Grove," he said. "I'm sure that at times we'll do great

things and be applauded and at other times people will think we didn't hit the mark, but either case offers something we can learn from."

Shepherd said that police work has evolved since his early years with CGPD (he grew up and attended school here and began serving with the Department in 1993.)

"The climate of law enforcement has been influenced by happenings in other areas," he said, referencing the recent police shootings in Dallas and elsewhere. "We need to continue to look toward new technology to do our tasks with more efficiency while still maintaining personal contact with citizens so that it's more of a community effort. It's going to take us

all doing what we can to make improvements."

Shepherd's tenure has already included an increased online presence in the form of Facebook postings, and he said that outreach has had a "mostly positive" impact. Still, he said that maintaining personal contact is still important.

"There's an expectation that when people call for an officer, they're going to get one," he said. "It's important to reinforce that we need to be responsive to that expectation."

Shepherd said he hopes to finish his career in his hometown.

"I still love this community, and I like what I do," he said.

OFFBEAT

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ran through and then said maybe he hadn't made it to the back of the train after all (although one source says a blood trail was found leading to the end of the train). He claimed it took him nine steps to get to the end of the car in pursuit, when he was less than six feet from it. On the witness stand, he was unable even to identify his military unit. And one of the witnesses recalls him actually trying to plant a bloody towel in the bathroom between the murder scene and the cook's car.

But in court, the prosecution seemed to fight desperately to avoid even considering the possibility that Wilson had any role in the murder other than that of too-late would-be-rescuer. The railroad ordered its employees

not to cooperate with Folkes' defense attorney. And the prosecution even constructed, in an Albany railroad yard, a life-size diorama of the murder train - except it had been modified so that the cook's car, in which Folkes was working, was one car away from the murder car instead of five or six.

So, why turn a blind eye to such a promising suspect and focus all energy on pinning the job on a man with a pretty decent alibi, and against whom the only evidence is guesswork, tainted and shifting testimony from Wilson, and an unsigned and probably coerced confession extracted from him by what was then one of the most notoriously brutal police departments in the country?

The most likely answer is that,

for every authority involved, Folkes' conviction represented salvation from consequences ranging from inconvenience to catastrophe.

We'll talk about those consequences in next week's column.

(Sources: Geier, Max G. The Color of Night. Corvallis: OSU Press, 2015; Barker, Neil. "Murder on No. 15..." Oregon Historical Quarterly, fall 2011; archives of the Portland Morning Oregonian, Jan. 24, 1943)

Finn J.D. John teaches at Oregon State University and writes about odd tidbits of Oregon history. For details, see <http://finn-john.com>. To contact him or suggest a topic: finn2@offbeatoregon.com or 541-357-2222.

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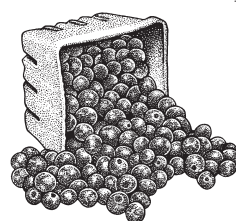
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