

THE SIREN

FEMINIST MAGAZINE OF THE ASUO WOMEN'S CENTER

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THE SIREN

SPRING 2010

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OFFICIAL BUSINESS

The Siren is published and produced by the ASUO Women's Center. We are the only student-led feminist publication on campus. It is our mission to cover contemporary feminist issues and act as an outlet for the creative and intellectual development of women. Our staff consists of an editorial board of Women's Center staff who solicit contributions from volunteer writers and artists.

COVER PHOTO / JENNIFER BUSBY

OUT/LOUD

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Friday, May 21, 2010

DOORS @ 7:30 // SHOW @ 8:00

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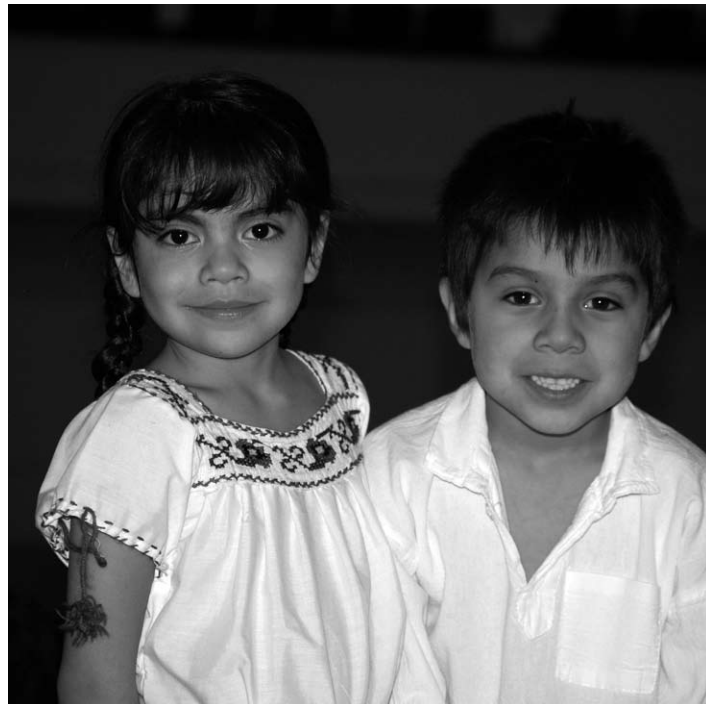
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CONTRIBUTORS



ERIN MCGLADREY

Erin McGladrey is the owner of an extremely extensive hat collection, which only her true confidants are worthy of witnessing. These hats come in large part from her two grandmothers and her spinster great-aunt. No wonder they are given to her – she has a lovely face, perfect for framing with an elegant hat. She has a keen interest in women who never marry or partner. Not only is this true, but she has – gasp – never made a Jell-O mold. Erin works as the Office Coordinator at the Women’s Center.



MARIO BATTAGLIA

Mario Battaglia is an ultimate frisbee fanatic (way more than is healthy) with lesser addictions to rock climbing, Sweet Life pies, and, of course, crosswords. His favorite place to go is and will always be the beach (in order to play frisbee - what else?!). He loves traveling, particularly due to his interest in archaeology, his major when he was an undergraduate at UO. He dreams of becoming an Indiana Jones-type person who works with indigenous groups in cultural revitalization efforts. Since graduating the UO, Mario has been looking into graduate school and joining the Peace Corps.



BRANDY OTA

Brandy Ota’s favorite place to be is her garden. Not only does she enjoy the actual act of gardening (weeding, planting, et cetera), but she also takes great joy in sleeping dreamily next to the red leaf cabbage. She also loves to hang out with her two wonderful kids, Circe and Melia, in said excellent garden. In this issue she brings us a snazzy planting guide, so haul your garden tools out and get ready to get dirty. Brandy Ota is the Director of the Women’s Center.

WRITE IT DOWN

YOU REPORT, WE DECIDE IF YOU’RE GOOD ENOUGH

EMAIL SIRENWC AT GMAIL DOT COM

Celebrating our collective strength

APRIL LIFTS MY SPIRITS. Spring blossoms have given way to softly unfolding leaves. Trees that used to look like clusters of twigs are lush, transformed. Grass that was once soggy underfoot is supple and green. In these halting days of spring, sunshine washes grey from our memories. We can do anything. It is important, however, not to forget the struggles of fall and winter.

The last months have been tumultuous ones. Despite the vandalism of the LGBTQA and weekly meetings of the Pacifica Forum, student activism is strong. Rather than being stumbling blocks, these events have galvanized a community of people who genuinely care about how students at this university feel. In my three years here, I have yet to feel such a strong sense of community and caring as I have in the past weeks.

It is difficult to balance being a student with activism (amidst the myriad other pursuits many pursue), and I applaud those who have worked diligently to remove the Pacifica Forum from the EMU. As a journalist, I am a strong proponent of free, uncensored speech, but cases like these point to censorship rules more like those of Canada, where harm is also included in the equation. Does harboring a neo-nazi group on campus harm the student population? Yes, resoundingly.

While the hate speech of extremist groups is clearly intolerable, words that have worked their way into common vernacular do daily harm to all of us. Words like “guys” and “chicks” are pervasive and serve only to undermine gender equality. In the coming weeks, challenge yourself to think about how our language carries bias. Start conversations with those around you about the words we use. What feels good to us? What doesn't?

It is easier to get behind a movement to oust holocaust deniers than it is to recognize the more subtle, more pervasive harms that we inflict on each other daily. As a queer white woman, I am caged by intersecting identities that both grant me privileges and oppress me. I'm working to develop a better understanding of my identity, as I'm sure many of you are.

I am privileged to work with the Sexual Wellness Advocacy Team; I have a safe space where I can discuss issues of racial, gender, and sexual identity; I have access to articles and speakers most students will never contact. Because of this privilege, I owe others patience and understanding. We do not all have access to the same level of education. At the same time, I'll be the first to admit that I don't have all the answers. I'm not perfect.

My experiences this month at the Adolescent Sexuality Conference in Seaside, Ore. hit this point home. Instead of picking at the flaws of those who do not have access to the warm, educational environment of the Women's Center; who have not read bell hooks and Judith Butler; who are still negotiating the legality of sex; and are still struggling with blossoming bodies and identity, I have a responsibility to mentor these youth. I have a responsibility to share my education without judging theirs.

As feminists, we have a responsibility to reach into the communities around us and learn from them. We also have a responsibility to hear the visions that other communities see. As



allies, we also have a responsibility to ask, “What's best for you?” without the expectation of an answer. I pose that question to you now. What changes would you like to see? How can I provide a magazine that better represents you?

This issue is packed with tools to help you do-it-yourself this spring. Plant a garden, even if all you have is a cramped windowsill; learn how to interrupt sexist violence; and tie on the apron of a fifties homemaker. Fortunately, it's easy to cut the strings and come back to the real world, where beef aspic isn't a requisite party dish.

The Siren has undergone some significant changes since its last printing. Let me know what you think of the content, as always, but comments on the new layout are encouraged as well. I aim to represent the feminist community at the university; having a magazine is a wonderful way to get our voices heard. At the same time, I can't do it alone. Despite my wonderful staff, your input is vital. Send me an email at sirenwc@gmail.com or stop by the Women's Center on Tuesdays at 3 p.m. for our Spring meetings.

ENJOY
- Jennifer Busby

JENNIFER BUSBY, EDITOR-IN-CHIEF

INCHING CLOSER TO COVERAGE

WHAT WORKS IN THE NEW HEALTH CARE BILL AND WHAT DOESN'T

WORDS BY LAURA CASTLEMAN

Finally, it seems like the US has caught up to the many other countries with health care for all citizens. The health care bill contains excellent changes. For example, it eliminates the possibility for citizens with pre-existing conditions to be denied coverage. It enables our tax dollars to pay for the health care of those less fortunate than others. In the same way that tax dollars pay for the maintenance of public roads, the public school system, and forces intended to help us like police and firefighters, tax dollars will now provide doctor visits and hospital services to all citizens of the US.

Oddly enough, plenty of people who enjoy driving around on government roads and sending their kids to public schools take issue with federal health care. Health care services, like public infrastructure are essential to the success of this nation. Many aspects of the new coverage are worth celebrating, but other aspects of the health care bill are disappointing.

For example, the bill contains \$50 million per year for five years (\$250 million

People with pre-existing conditions are still four years away from financial relief.

total) towards abstinence-only education. These programs teach that abstinence is the only fail-proof way to avoid pregnancy and STIs, and they also teach that sexual intercourse out of wedlock is likely to cause “harmful psychological and physical effects.”

There are plenty of excuses made for abstinence only sex education, but at the end of the day, providing high school students with abstinence-only education is akin to infecting them with syphilis. A study by the nonpartisan National Campaign to Prevent Teen and Unplanned Pregnancy shows that abstinence-only education does nothing to stop teens from having sex—all it does is fail to teach them ways to have safe(r) sex.

Not only that, but abstinence-only curriculum is blatantly heteronormative: if you can't have sex until you're married, and you can't get married if you're gay, that leaves only

room for unhappy heterosexual marriages or for 'psychologically and physically harmful' homosexual sex. Then again, what's surprising about that?

Many parts of the bill, including protection for those with pre-existing conditions, and the insurance exchange aspect of the bill (basically a marketplace for people to compare insurance company packages) will not go into effect until 2014, despite President Obama's wishes. Ideally, the councils in charge of working out the details have plenty of time to ensure that there are no loopholes in the system before revealing it to the public. Hopefully, this will mean fewer flaws that opponents can attack. However, it also means that for those with pre-existing conditions (such as diabetes), they are still four years away from financial relief.

To ensure passage of the bill, the rights of women were traded in return for votes. President

Obama signed an executive order clarifying that the Hyde Amendment (an amendment that restricts federal funds from providing abortions except in cases of rape, incest, or in cases where a woman's life is threatened by pregnancy) still stood.

Though it has been argued that this order was merely clarifying, this is not true: the Hyde Amendment was attached to an appropriations bill and therefore would have needed to be reinstated every year. This gave ample opportunity for it to be overturned. But executive orders, like the one that President Obama just signed, don't have to be reinstated each year and only can be rescinded by the president. This executive order makes the Hyde Amendment stronger and more difficult to defeat. Its signing provided necessary votes to pass the health care bill, meaning that women's health and rights have been traded for the bill's passage. Despite the step toward health care for all people, it's hard to be proud of a country that uses the rights of half its population as a trading tool.

IF THIS VAGINA COULD TALK

WORDS BY MEGAN KELLY
PHOTO BY MAX BARKLEY



St. Catherine's University in St. Paul, Minnesota is a "women's college at heart." Its mission statement is to be "committed to the education of women and the values this commitment implies: collaboration, respect for diverse voices and perspectives, and challenging conventional norms while adhering to the highest academic standards."

The school administration's respect for diverse voices and challenging of conventional norms has stretched so far as to allow their Women's Center to write their own version of the Vagina Monologues, but only, of course, after the University banned the performance of the official version of the play.

Schools like St. Kate's often struggle with a dual identity of balancing both being a

women's college and a Catholic school. The school has an active Women's Center and Women's Studies department, and works to empower women through education. However, it also uses its ties to its religious foundation to justify the banning of such works as the decade-old Vagina Monologues, stating that it is incompatible with the school's Catholic belief system.

The Vagina Monologues is added to every year to keep up with current issues facing women and their bodies. This year, unofficial additions are popping up all around St. Kate's campus to reflect the experiences of its student body.

Hannah Savage, a sophomore at St. Kate's this year, was one of the students participating in the movement. She and other

students addressed issues that felt of utmost importance to them. "A lot of people wrote about the first time they got their periods, or about losing their virginity, or their first orgasm," she said, "but I had a really hard time deciding what to write about... I wanted to do something unique."

As Savage and the other women at the St. Kate's Women's Center struggled with how to tell their stories, UO's Priscilla Vasquez, a masters in fine arts student, undertook a similar project of her own.

Vasquez is working on a multimedia project telling the story of her own and others' first orgasms.

Her project revolves around the idea of people having the opportunity to tell the moment in which they discovered their

sexuality.

In an effort to show the unique nature of every person's story, Vasquez is working to illustrate each story with a fitting piece of art, whether through illustration, photography, printmaking, or drawing.

Readers are welcome to do so either by writing their own monologue to create a personal version of the Vagina Monologues or by writing a submission for Vasquez's project.

Those wishing to submit the story of their orgasm can send it to pvasquez@uoregon.edu. Submissions can be anonymous and will not be shared without permission from the writer.

SURVIVORS HEAL THROUGH SONG, DANCE

WORDS BY MIRANDA BURROWS



Have you ever been punished for a crime that you did not commit? Even something as little as being sent into the corner for writing on the wall when in truth your brother is the culprit?

In Bangladesh, dozens of women are scarred with acid burns. A wronged suitor, angry that a particular woman does not share his romantic passion, will flick acid on her, aiming to maim and physically damage. A potential groom becomes furious that the intended bride's family cannot provide a dowry. Disputes over property sometimes end in this kind of violence.

In one instance, a father, furious at his wife for producing a girl, poured acid into the baby's mouth. This misogynistic man sought to impair his daughter's abilities and appearance.

What happens to the survivors of these attacks? Lamia Karim, a UO professor with a Ph.D from Rice in anthropology, was willing to share the tale of about twenty acid survivors.

"When I first saw them, I would just cry," says Karim, who hails from Bangladesh. However, when Karim saw the way the women lived, seeing themselves not as victims, but

as women first, she went on to say, "they're not crying--why am I crying?" Karim sought to help and learn from the women rather than mourn their victimization.

Most of the women were adolescents at the time of the acid attacks. Right afterwards, there was ample help for their physical problems--some had skin graft surgeries to help ameliorate their injuries. It is unknown whether or not any psychological help was offered to them.

These women are now part of a musical group called *Ponchom Shur*, or "Fifth Note," once led by Nasreen Huq, a late friend of Karim's. Huq started Fifth Note ten years ago when she saw how the women first reacted, covering their scars and closing themselves away from the world. The scars are, rather, the collective shame of society, and Huq sought to show them that so they could tell the rest of the world. She told them to sing. Some of the burns damaged the vocal chords. At first it was hard for them to relax and sing. These women have no musical training, so the beauty of their song is, in part, its imperfection. Although Huq died about three and a half years ago, the group still uses her house to practice.

The men convicted of

inflicting acid burns go to jail for life, and serve the death penalty if the woman dies of her injuries. The rates have, hence, gone down. Except for a minority of people, Bangladesh sees acid burning as a crime. Those who support capital punishment agree with the death penalty. Those who support life imprisonment agree that the women's attackers should serve life in jail.

Huq emphasized that despite their disfigurement, people should be reminded that these women are not merely statistics. They are mothers, daughters, sisters, and friends. When UO gets involved with helping these women, they must not be treated as faceless victims, but as lively individuals with a purpose in life. Acid survivors marry, have children, get jobs--live their lives. They just want a human connection, to know that people care about them. Funds or other help with giving these women access to higher education is something the ASUO Women's Center, as director Brandy Ota explained, is interested in. Funding activities such as art classes, sports like yoga or meditation would be greatly appreciated.

Burned women seeking reconstructive surgery in the United States have been denied

visas. According to Karim, the US Embassy should extend visas on humanitarian grounds.

Karim had the honor of watching Fifth Note prepare and perform at the tenth anniversary. They were "singing, dancing, putting flowers in their hair" Karim reminisces, her face lighting up as she talks about how excited the women were. The girl whose father put acid in her mouth in her infancy is now a dancer, about 7 years old. A picture of her shows her brimming with happiness, dancing, dressed up, doing what she knows best. A lot of their songs were sad, and Karim reminded them to remember laughter as well.

Whether or not the singing is off-key, it is the laughter and human spirit that count. The lives of these women are made rich by unifying and expressing their emotions and interests through Fifth Note. Huq's wishes live on, and these women prove that, despite pain and adversity, there is hope. We should keep them in mind the next time we face problems within our own lives. It is not our job to pity these women; It is our job to listen to their story, respect the scars for what they are, and help them go beyond the point in their lives that has caused so much pain.

CLIMATE CHANGE REINFORCES INEQUALITY

WORDS BY MEGAN KELLY

As the Obama administration's attempt to pass legislation decreasing pollution responsible for global warming is losing support, the long-term and international repercussions are being overlooked by the American people.

According to a newly released UN study, global warming is bringing about slow death for the world's poorest nations and cultures in ways that western nations can't fully grasp.

Climate change affects the crops and animals that people living in impoverished conditions depend upon for survival.

The United Nations Population Fund (UNFPA), a group promoting the rights and health of all people (especially women), has found that the effects of climate change will fall disproportionately on the backs of poor women. Though this group has contributed least to detrimental levels of pollution that have caused global change, they will experience the consequences that global warming is causing.

For many in the west, global warming is a vague concept; it is something that people understand must be stopped, but they cannot fully grasp its

effects. However, for 1.5 billion people, mostly women, who are living on less than one dollar a day, the devastating impact is immediate.

In addition to making up two thirds of the world's poor adults, women are often the driving force of agricultural production. In many places, they produce 75-90 percent of total food crops. They also have few income-earning opportunities to turn to as agriculture becomes a less dependable source of income and food.

According to the UNFPA, one major way to ensure success in the fight against global warming is to promote the health and education of women. One direct way that health education and education in general would positively impact the fight against global warming is that increased education tends to lead to smaller, healthier families. This would, in the long run, slow the increase of greenhouse gas emissions.

Educating the world's poor women would help place them in a position to work against global warming, rather than leaving them subject to its negative effects.

"With the possibility of a climate catastrophe on the horizon, we cannot afford

to relegate the world's 3.4 billion women and girls to the role of victim," Executive Director Thoraya Obaid said in a UNFPA press release in November 2009. "Wouldn't it make more sense to have 3.4 billion agents for change?"

The idea of women's disadvantage being linked to environmental conditions is frequently discussed in ecofeminist theory. Ecofeminism highlights the overlap between environmentalism and feminism, and seeks to alleviate both using UNFPA's approach of improving conditions for women worldwide.

Ecofeminism doesn't only address issues linked to global warming, but also to other environmental occurrences, such as the January 12 earthquake in Haiti. As death tolls and damage from the recent earthquake continue to roll in, will Haiti's women also struggle the most as people begin to rebuild their lives?

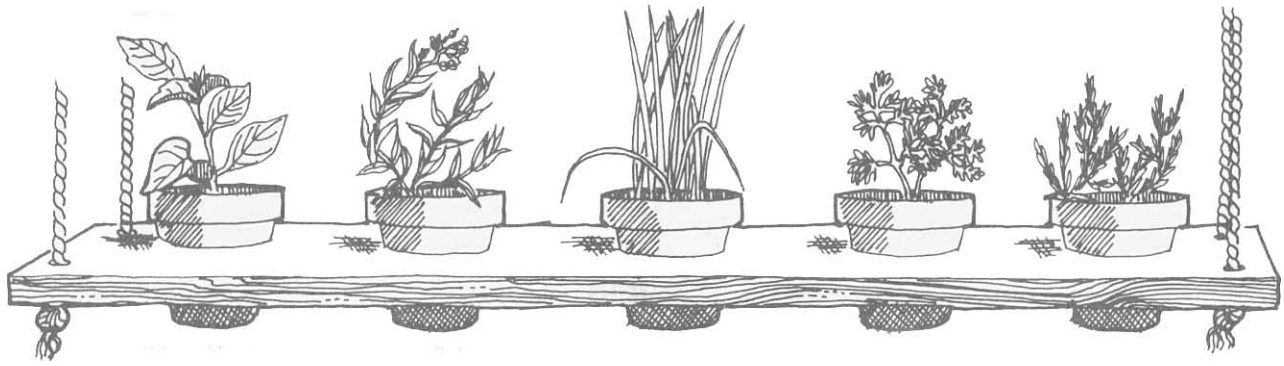
Eighty percent of Haiti's population is impoverished, and over half lives in abject poverty. Two-thirds of Haitians are heavily dependent on agriculture. This makes the entire nation incredibly vulnerable to natural disasters

like the earthquake, particularly the female half of the population that facilitates much of the agricultural work.

The earthquake may have taken the lives of upwards of 200,000 said Haiti's Interior Minister, Paul Antoine Bien-Aime in an interview with Reuters. Haiti, as the poorest country in the western hemisphere, stands at risk of falling even further on the Human Development Index Rating. Undoubtedly, its citizens will have an even lower standard of living in light of the earthquake, and as the country works to put itself back together, Haitian women may again find themselves to be the most negatively impacted group.

While foreign aid is pouring into the region from countries as far away as Russia, it is important that women are not forgotten in the efforts to reconstruct and hopefully ultimately improve living conditions in Haiti.

Outreach programs for Haiti are available around Eugene for people interested in helping, including an account set up by a Eugene principal to help rebuild schools damaged in the earthquake. *For information, visit www.outreach-international.org.*



GROWING SEASON

WORDS BY BRANDY OTA

IMAGES BY E.D. BILLS AND MAGGIE BAYLIS, FROM
HOUSEPLANTS FOR THE PUPLE THUMB, 1973

Spring is in the air and a lush garden is just around the corner. Whether you are an experienced gardener or just beginning, container gardening is inexpensive and fun. Any space will do: an apartment patio, a windowsill, a hanging basket, or a doorstep. Many vegetables, including pepper plants and mixed baby greens, can be grown year round. Simply move the container indoors during the colder months for a continual harvest. Basic ideas to keep in mind are light, soil mixture, sufficient water, and container sizes.

LIGHT

Vegetables need at least six hours of direct sunlight. Make sure your containers are not crowded by shadows or hidden behind a stairwell. Choosing your location before you plant will save you time, money and energy; having to move your containers once they are filled and planted can be back-breaking work if your containers are large.

SOIL COMPOSITION

Since you are bringing in soil rather than amending (adding nutrients to existing soil), I recommend starting with a good organic planting soil. Planting soil will contain the nutrients you want including fertilizers, composted matter, and a solid blend of clay, sand and silt—the three components of soil. Over time, add a slow-releasing fertilizer to encourage continual growth. Down to Earth's All Natural Potting Soil is good to start with. If you have a truck however, Nature's Best Planting Soil at Lane Forest Products is incredible and you can buy it in bulk for a mere \$22 per yard (more than enough for your gardening pleasure).

WATERING

Watering is crucial to the success of your plants, especially with container gardens. Too much water without sufficient drainage will create a soupy, dead mess. Not enough water during hot summer days will fry any harvest you might have been nurturing. Since your garden is in a contained space, knowing when to water can be the difference between having a crop or not. One of the best garden gadgets is a moisture meter. For a hard-earned \$15, you can purchase one of these beauties at Down to Earth.

CONTAINERS

Just about anything will work from an extra recycling bin to a shopping cart basket, a discarded wooden drawer, a laundry basket, or a large kitchen colander. The main things to keep in mind are size and good drainage. The larger the container, the easier it will be to keep your vegetables well hydrated and happy. Keep in mind that you'll want to have two gallons of container size for every foot of plant height (i.e., a two foot high plant will need a four gallon pot.) Drainage is equally important when choosing funky, inexpensive containers. I recommend Bring Recycling, thrift stores, or even curb-side castaways you might come across while riding your bicycle around town on a leisurely weekend. Often, people will put broken dressers or container pots on the edge of the street for anyone to pick up and take home.



QUICK GUIDE TO PLANTING & PAIRING

| SOWING SEASON | CROP | SPACING (INCHES) | PAIR WITH | DAYS TO SPROUT | DAYS TO HARVEST |
|---------------------|--------------|------------------|-------------------------------|-----------------|--------------------------------------|
| ALL YEAR | LETTUCE | 6-9 | N/A | 5-10 | 55 |
| FEB-APRIL | PEAS | 2-6 | N/A | 7-14 | 65 |
| MARCH-JULY | SCALLIONS | 2-3 | CARROTS, LEEKS, SWISS CHARD | 21 | 60-75 |
| MARCH-APRIL | SPINACH | 4-6 | STRAWBERRIES | 6-21 | 30 |
| APRIL | KOHLRABI | 6-9 | BEETS | 5-17 | 60 |
| APRIL | CHIVES | 2-3 | BASIL, NASTURTIUMS, CHIVES | 18 | 75-90 |
| APRIL (SOW INDOORS) | TOMATOES | 18-24 | SPINACH | 6-14 | 50-80 |
| APRIL | STRAWBERRIES | n/a | N/A | USE TRANSPLANTS | n/a |
| APRIL-MAY | POLE BEANS | 4-6 | KOHLRABI | 5-10 | 60-75 |
| APRIL-JULY | BEETS | 2-6 | TOMATOES, NASTURTIUMS, CHIVES | 5-10 | 65 |
| MAY-JULY | BASIL | 1 | TOMATOES, BASIL, CHIVES | 7-14 | 45-70 |
| MAY | NASTURTIUMS | n/a | BEETS, CHIVES | 7-14 | 60 |
| SEPTEMBER-OCTOBER | GARLIC | 2-6 | LEEKs | 5-17 | 240 (when 3-4 leaves remain on stem) |

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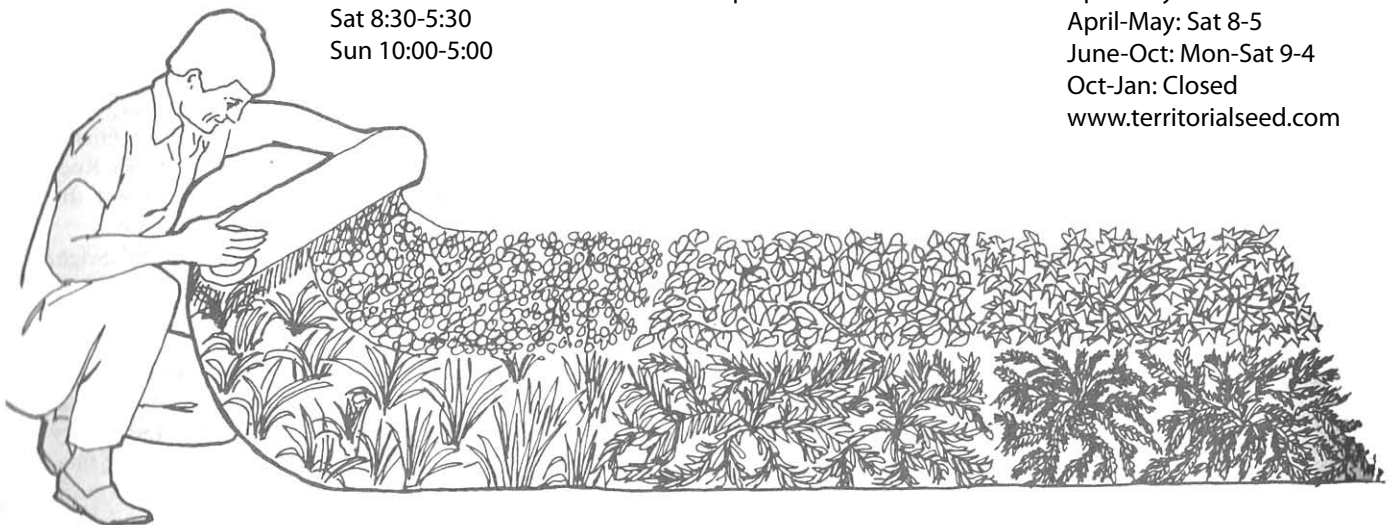
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SPEAK SOFTLY AND CARRY A BIG BATON

WORDS BY LAURA CASTLEMAN

IMAGE COURTESY OF BALTIMORE SYMPHONY ORCHESTRA

Even today, in the year 2010, there is only one female conductor of a major American orchestra. Her name is Marin Alsop, and she has been the director of the Baltimore Symphony since September 2007. Not only is she the only female conductor of a major American orchestra – she is also the first. Alsop has won numerous awards and conducted many orchestras around the world, including the Bournemouth Symphony in the U.K., which she directed for six years prior to her appointment in Baltimore, and many festival orchestras, such as the Cabrillo Festival Orchestra. Early in her career, she was mentored by Leonard Bernstein, one of America's most beloved conductors and composers. In a historically sexist culture of Western

classical music, her current position and international regard are impressive. Sexism in the classical music world is pervasive, as a reflection of sexism in Western culture in general.

The Vienna Philharmonic, for example, is regularly regarded as both racist and sexist. Despite this, it is still one of the most highly regarded orchestras – clearly, their sexism and racism is not enough to turn off concertgoers from paying high prices for tickets and recordings. Most major orchestras use a screen in their auditions – in this way, the musician auditioning is behind a screen so that the judges of the audition cannot tell their gender or race, or any other visual detail about them as a person. However, the Vienna Philharmonic has not adopted this common practice.

In many ways, the American classical music world is quite a few clicks behind the rest of the country in terms of taking even a few steps to end racism and sexism, and is still a very male and white industry. Alsop builds on the achievements of Clara Schumann, Fanny Mendelssohn, and other female classical musicians.

It is important to note that today there are many female musicians – instrumentalists and singers – in major orchestras, bands, and choirs around the world. However, when one looks at conductors, one sees an entirely different picture. Conductors, of course, are very powerful within an orchestra. They are, in a sense, controlling the body of musicians, at least in a concert setting. Is it any wonder that orchestras – large bodies of primarily men – are

reluctant to accept the baton of a woman?

Considering her incredible achievement, it is not surprising that she was born in a musical family – playing music from an early age and being immersed in the complicated culture of classical music prepared Alsop for her future. Alsop was born and raised in New York City to Ruth and LaMar Alsop. Ruth and LaMar both played in the New York City Ballet Orchestra, as cellist and first violin, respectively. They started her playing the piano and violin as a toddler, and she set her sights on becoming a conductor when she first heard Leonard Bernstein at the age of nine at one of his famous Young People's Concerts. At the young age of twenty five, she started her first group: String Fever, a ten-instrument ensemble



UO WOMEN TAKE ON THE CLASSICAL BOYS' CLUB

There are lots of women in excellent teaching positions all over the country, but the huge names are mostly men and many symphony players are men.

— BECCA OLASON,
SOPHOMORE FRENCH
HORN STUDENT

The classical music world is all about who you know. Any one of those players could be the one who gets you the gig that makes your career. So you have to be able to relate to this group that often feels more like a men's club than anything else.

— CASSIE LEAR,
SOPHOMORE
FLUTE STUDENT

If you know how to play well, know the music, and act confidently, people will respect you as a musician. To have all of these skills is a struggle for anyone, regardless of gender. I think the musical "glass ceiling" is one of the easier ones to break. I don't feel held back...

— OLASON

playing string swing music, and just three years later she started an orchestra dedicated to exploring crossover and jazz music, the Concordia Orchestra. Her first appointment as a director of an orchestra was for the Eugene Symphony, which she directed from 1989 – 1996. That orchestra led to today's Taki Concordia Conducting Fellowship.

On Alsop's website, she writes that she takes the responsibility of creating opportunities for women to follow her groundbreaking footsteps "very seriously." She demonstrates those words in action by the founding of the Taki Concordia Conducting Fellowship. The mission of this fellowship is "to promote, present, and encourage talented women conductors at the beginning of their professional careers."

Every year, one aspiring female conductor wins the Fellowship, which allows her to study with Alsop and guest-conduct various orchestras. Alsop generously shares her rare success with other young women to help them get a true insider's glance into the professional conducting world. From a quick look at the past several years of fellowships, the women selected are a diverse group who are having success in their careers.

Alsop writes that when confronted with rejection, instead of interpreting it as based on her gender (even, she says, when that may be the case), she uses it as an opportunity to work harder: "I personally feel that accepting the role of powerless victim can become a self-fulfilling prophecy and I am unwilling to even entertain that concept!"

She is clearly aware of the lack of equality in her field, and yet powers against this to achieve her goals. Alsop serves as a role model to girls and women who are similarly interested in classical music. Though I don't plan to pursue a career in music, I am a choral singer and enjoy attending classical concerts and listening to recordings. Having a strong female figure in the world of classical music means a lot to me, and I hope to one day be able to attend one of Alsop's concerts. On her website, she writes, "Frequently women tell me that they feel empowered and can relate very directly with a woman conducting. And at the BSO's opening gala a female journalist told me that the woman seated next to her, dressed in a formal gown, stood up and high-fived her at the end of the concert. Now that's cool."



I DON'T LOVE YOU, BUT I WILL MAKE YOU BREAKFAST.

WORDS BY ERIN MCGLADREY

IMAGES - *WOMAN'S OWN BOOK OF CASSEROLE COOKERY*, 1967;
BETTER HOMES AND GARDENS SALAD BOOK, 1958



My grandmother recently moved into an adult foster care facility, leaving behind a house full of treasures epitomizing white, middle-class domesticity: hats mostly seen at church services on Easter Sunday, tiny spoons whose sole purpose is serving salt, pressed linens, and aprons. The house is a museum to the feminine mystique, a diorama of creativity and intelligence funneled so narrowly into the spotless home, quiet, well-groomed children, and perfect dinner parties. There is beauty and sadness, potential narrowed to roles and an idealized image of femininity.

Educated women like my grandmother suffered silently what Betty Freidan titled “unhappiness that has no name.” Between loads of laundry and having her hair set she dared to dream of an identity of her own. She yearned for more. She struck a deal, she would forsake her career aspirations and devote herself entirely to the home, her family, and marriage until her husband retired and then it would be her turn. She would open an antique store and he would assume the behind the scenes work. She would develop an identity of her own and he would be the one silently consumed by mundane tasks.

Women should seek fulfillment in their role as wife and mother, since they were considered incapable of any outside pursuits be it in the arena of the social, the religious, the political, the economical, the artistic, or the scientific structures. The kitchen was to be the center of her life.

When he retired he decided he did not want to work anymore. There would be no store. She would not have her turn. Denied the opportunity to develop an identity of her own, she no longer suffered in silence. Cracks started forming in the flawless complexion. She was no longer afraid to ask herself,

“Is this all?” She was angry that it was.

And there was another truth. The house was beautiful. The Jell-O molds were delicious and elaborate. She looked radiant in the photos. My grandmother is an artist and her canvas had to be her home. I tried on her custom-made black taffeta dress, the kind reserved for New Year’s Eve parties and couldn’t pull the zipper even half way up. Her waist and hips were so small. I did not fit in her dress or her world. To me it is a fantasy of all that is pretty and far away.

On my last trip to her home I brought back some assorted

CONTINUED ON PAGE 16



Chicken Salad in Raspberry Ring
stars in “party pink” buffet

Supper's extra special when you serve this hearty salad in a rosy ring full of watermelon balls! For fun, carry out the color scheme — pass pink lemonade (easy with frozen concentrate); decorate with pink daisies, napkins, mats. Round out the meal with Bran Muffins (page 151), cream-cheese-stuffed celery, nuts—and pink ice cream.

silverware (I would later learn the difference between a lemon fork, a dessert fork and a salad fork), linens, and gloves. Car full of costume jewelry, nondescript forks, and hat boxes, I headed back to make a home for the things at my place.

I do love the beautiful and perfection even though I know there is a falseness and a cost. What better practice than throwing a cocktail party the cast of *Mad Men* would be envious of?

The ideal origination of any cocktail party is when your husband announces it while you look adoringly at him over a perfectly roasted ham trimmed with pineapple rings or beef Wellington with creamed corn. Ideally your husband would announce that you were hosting a cocktail party the following night, but without a husband to create a schedule you have some agency to set a timeline that works for you. A cocktail party is an art that will require your best efforts, abilities, and thinking.

Plan. Give yourself enough time to find a fabulous dress or suit, plan a menu and test-cook it, clean the house, purchase favors, select your music, and review your dog-eared copy of Amy Vanderbilt's *Complete Book of Etiquette*. Be sure to send your pastel invitations via the US postal service (no you may not use evites or Facebook) with enough time for guests to both RSVP and brush up on their sexism. Racism and homophobia will be invisible.

Shop. Purchase non-perishable items at least a week in advance. Remember to get plenty of green olives, maraschino cherries, classic liquor, and one pound of ice per guest. Find the perfect dress. Remember to either have it custom-made if your husband's business is doing well this year or drive a little further to shop so that no one else will be

"Women don't perspire, we simply glisten." You never know when you will have to open the door for the mailman and still be presentable.

wearing your dress. Pick up an extra pair of panty hose just in case.

Cook. Put on a vintage cotton dress and apron. Pre-clean your kitchen. Your kitchen sink is the benchmark or your tidiness and worthiness as a domestic goddess. Haul out your vintage Betty Crocker and Better Homes and Gardens cookbooks now that your counters are sanitary. Make sure to start the Jell-O molds early enough so they will have time to set. If you are not adventurous enough to try a salmon mouse with green olive and pimiento eyes, it is fine to opt for easier deviled eggs. Don't forget the paprika.

Clean. Change your apron, break out a new pair of rubber gloves and freshen your lipstick while the suds are forming in the bucket. Take a deep breath to savor the Pine Sol aroma. Start scrubbing the floors, windows, counters, and toilet. They should shine. Remake your bed with hotel corners and press pillow covers, as your guests will be leaving their coats on your bed. Remember to take it slowly; as my grandmother would say, "Women don't perspire, we simply glisten." You never know when you will have to open the door for the mailman and still be presentable.

Dress. Now that your house is spick-and-span, it is time to take a little time to polish yourself. Take a bath and shave your legs, as to not subject your guests to brushing against a porcupine. Make sure to leave enough time to have your hair set and your nails done in a tasteful neutral shade. Slip

into your heels. They not only add height but remind us to highlight our assets (push out our bust and derriere).

Food. Set out alcohol, mixers, ice, decanter, and varied size glassware for martinis, Tom Collins, and Champagne cocktails. Create a beautiful spread with the dips, mousses and hors d'oeuvres that you have effortlessly prepared. Don't forget the mixed nuts and breath freshening pastel mints.

Mood. Start playing your LP's to set the tone. Nat King Cole, Peggy Lee, Tony Bennett, Dean Martin, Ella Fitzgerald, and Frank Sinatra. Music is purely for background, not dancing. Screen for any "counter culture" music like the Beatles that could disrupt. Your home is a place of peace, joy and contentment. Begin to embody this.

Finishing touches. Enliven your perfumes. Remember to spray and step into the mist. Set out new tiny pink soaps and fresh hand towels (monogrammed preferred) in the powder room. Set out period appropriate magazines: Good Housekeeping, Vogue, Ladies Home Journal, Time Magazine, Ebony, and Life.

Greet. Greet each guest as if you were reuniting with a long lost friend. Kiss each person on either cheek in a loose hug. Do not press your body too close since it may force your male guests into thinking impure thoughts. Find something about each guest to compliment.

Titles. Make sure to use titles so everyone will know the women's marital status. Use "Mr." for all men since it is neutral, "Mrs." for all those lucky women, and "Miss" for

single women. Use "Ms." to denote women who have given up domestic aspirations for careers or to attend college as they are likely to never marry; this will help your male guests know where their time is better spent.

Mingle. Your job is to be invisible. You know what your guest needs before he does. When faced with a direct question about your opinions or interests kindly make a self-deprecating comment before steering the conversation back to a more knowledgeable person aka man: "Well I don't know much about the situation in Iraq, but I would like to be able to make Mrs. Audrey's pound cake." Avoid conversations about politics, religion, and sports. Instead, show interest by tilting your head and not speaking. As the night is winding down, put on a pot of strong coffee. This will help wake up your guests for their drive home. Remind your guests that it has truly been your pleasure to be in their presence. Be sure to send them home with a thoughtful parting gift.

Reflect. Make sure to criticize yourself internally as much as possible. You will know that the evening is going well if you have lost sensation in your feet from pouring cocktails and your cheeks hurt from smiling. Enjoy a cigarette and the silence before cleaning the house. This is a great way to discover things about your guests (finding a lose button in your closet will confirm your suspicions that Mrs. Davis and Mr. Stevenson are having a tryst or fake pearl earring under the couch lets you know that Mr. Thomas did not get that promotion so Mrs. Thomas is having to make do). Once your home is spotless, freshen up, take your sleeping pill and put on a new negligee. It is good practice for surprising your future husband when he has sex with you as you sleep.



SNACKO ATTACK

WORDS BY JENNIFER BUSBY

Food from mid-century America is usually so gross that you're obligated to take a bite, if only to see what all the fuss was about. Food science made possible Jell-O and Cool-Whip, essential components in the American food vocabulary. Next came the rise of jellied salads, some with fruit suspended in them, others made from beef stock.

Almost everything had at least a hint of bacon. Pans were greased with the grease from breakfast and chunks of pork found their way into such delicacies as corn pie.

My grandmother, a registered nurse, kept a can of solidified grease in the back of her fridge just for frying.

We've culled some of our favorite, less bizarre recipes from cookbooks found in the dusty aisles of St. Vincent de Paul. Enjoy date muffins that actually taste good, a twist on mac-and-cheese, and something called Snacko that involves salted peanuts and a box of muffin mix. Be wary of Jiffy mixes, though; that cute box hides a whole lot of lard.

Just like the good old days.



Date Muffins

- 1¾ cups sifted enriched flour
- 2 tablespoons sugar
- 2½ teaspoons baking powder
- ¾ teaspoon salt

⅔ cup coarsely cut pitted dates

- 1 well-beaten egg
- ¾ cup milk
- ⅓ cup salad oil or melted shortening

Sift together flour, sugar, baking powder, and salt into mixing bowl; stir in chopped dates. Make a well in the center.

Combine egg, milk, and salad oil; add all at once to dry ingredients. Stir quickly only till dry ingredients are moistened.

Drop batter from spoon into greased muffin pans, filling ⅔ full. Bake in a hot oven (400°) about 25 minutes. Makes 1 dozen.

Extra good with fruit or cheese salads.

Tomato Macaroni Cheese

- ½ lb. macaroni
- 1 tablespoon butter
- 1 tablespoon flour
- ½ cup milk
- 1 14-oz. can peeled tomatoes
- 1 level teaspoon dry mustard
- 1 cup cheese, grated salt and pepper

Cook macaroni in boiling salted water for 12 minutes, drain well. Melt butter in pan, add flour and, stirring, cook for 1 minute. Add milk gradually, stirring all the time. Drain liquid from tomatoes and make up to ¼ pint with water. Add to sauce gradually and, still stirring, cook gently for 1 minute. Stir in salt, pepper, mustard, and 6 oz. of the cheese. Arrange a layer of tomato in the bottom of a lightly buttered ovenproof dish. Stir macaroni into sauce, cover tomatoes with half the macaroni cheese, then remaining tomatoes and macaroni cheese. Top with grated cheese and brown in the oven, 400°. Serves 4.

Snacko

- 1 8-ounce package corn-muffin mix
- 1 cup coarsely chopped salted peanuts
- ½ cup grated Parmesan cheese
- 1 teaspoon garlic salt
- 3 tablespoons butter, melted

Prepare corn-muffin mix according to package directions; spread evenly in a well-greased 15½x10½x1-inch jelly-roll pan. Sprinkle with peanuts, cheese, and garlic salt; drizzle butter over top. Bake in a moderate oven (375°) about 25 minutes or till crisp and lightly browned. Immediately cut in squares or break in pieces; cool slightly and remove from pan.

VICTORIAN VIBRATIONS

WOMEN TAKE PLEASURE INTO THEIR OWN HANDS IN THIS HISTORICAL COMEDY, PROVING THAT A SEX SCENE IN A HOOP SKIRT AND PETTICOATS IS STILL A SEX SCENE

WORDS BY LAURA CASTLEMAN
ILLUSTRATION BY ALLIE KAYE

SHORTLY AFTER THE ELECTRIC TOASTER WAS invented and just before the vacuum came into being, another electric innovation made women's lives easier: the vibrator.

Instead of being sold as a tool of sexual pleasure, the electric vibrator was peddled as a cure for "hysteria," a pathologizing mental state of emotional excess and loss of control believed by patriarchal psychiatrists such as Freud to be a feminine disorder, that has since been stricken from the official list of medical afflictions.

Sarah Ruhl's play *In The Next Room, or, the Vibrator Play*, may be comedic, but beneath the funny moments the play explores more complicated issues.

The play focuses on the Givings. Dr. Givings administers vibration therapy to his patients, who are mostly women suffering from the then common disease of "hysteria."

His wife, Mrs. Givings, is a mother distraught at both her inability to produce enough breast-milk for her new infant, and at her husband's casual dismissal of her. The other key characters are a patient of the doctor's (Mrs. Daldry), and the wet nurse that the doctor hires for his new baby (Elizabeth) against his wife's wishes.

The humor of the women's sexual naivete masks the larger issue that during this time period, women's concerns were ignored. Instead of being treated thoughtfully, they were seen as objects to be placated with vibrators.

Neither doctor, his assistant, nor his patients consider that the feelings the women experience are sexual ones. They refer to their experiences as "paroxysms." The women are aware that they enjoy them and feel good – but they have also clearly never experienced anything like them before or they would certainly make the

connection between that and their sexualities.

Although the treatment is administered in an effort to gloss over legitimate concerns about relationships, motherhood, and self-worth, it does nothing to solve these problems.

For example, Mrs. Daldry cries bitterly at the end of her first "treatment," confessing to the female assistant that she is unable to conceive.

The doctor comments, as she cries, that it is even more clear to him at that moment how much she suffers from this illogical, unreasonable hysteria – and that she will just need more "therapy" to manage it. No attention is paid to her very real concern of infertility.

Similarly, Mrs. Givings is upset over the fact that she isn't producing enough breast-milk for her baby. Instead of taking this concern seriously, and looking into whether or not Mrs. Givings' diet was sufficient,

or if it was indeed a problem with her milk supply and not (as is more likely) difficulty nursing, he shrugs this concern away and hires a wet nurse. When Mrs. Givings protests, her husband brushes off her concerns and tells her to think of their child.

He tells her that most women would be grateful for another woman to breast-feed their baby for them – demonstrating that he sees breast-feeding one's baby as an unpleasant chore that should be left to the lower classes, rather than an interaction that has the potential to help mother and baby bond, and fulfill a young mother's desire to provide for her child independently.

The wet nurse, Elizabeth, is a woman of color working as a maid in the Dawdry household. She has recently lost her son Henry, and is still producing milk. She struggles with feeding another baby the milk intended for her little boy.

She confronts Mrs. Givings



and says, “The more healthy your baby got the more dead my Henry became.” Her violation is ignored in the play: Dr. Daldry could ask her to provide this task. Instead, he commands her to feed his child, demonstrating an entitlement to her body and labor that is a result of his privilege.

Elizabeth is also the character who sheds the most light in the play – first in her observation that it is odd that Jesus Christ is a man, given that women are the ones in our world who give their bodies and blood to provide food for the furthering of the human race, and then in her gentle suggestion to a confused Mrs. Givings and Mrs. Daldry that the “paroxysms” they experience with the vibrator are in fact associated with “relations with husbands” for some women.

Throughout the play, these serious issues – infertility, breastfeeding, and infant mortality—are ignored. They are trivialized

“...Has that ever happened to you?”

“I do not know; the sensations are so contradictory. Does anything unite them?”

“Many of them are...down below.”

“Oh, I see... Those sensations you’re describing, they’re not from having relations with your husbands?”

“Good heavens, no!”

EXCERPT FROM “IN THE NEXT ROOM”

and “treated” with vibration therapy. These problems are all related to motherhood – a role seen as fit in this era for the women – yet the concerns that come along with that role are brushed aside. Mrs. Daldry is told she is hysterical and ridiculous for being upset about her inability to conceive. Mrs.

Givings is scolded for being selfish when she cries that she cannot feed her own child. Elizabeth is ignored by the men. The women, in the end, must care for each other and take control of the situation as much as their society allows them to.

I saw the Vibrator Play in New York City’s Lyceum

Theatre. The audience was noticeably female, and even more noticeable was that the laughter we heard was consistently in female voices. The jokes being made about men, vibrators, and the female orgasm clearly made many male audience members uncomfortable. Perhaps the jokes didn’t strike them as funny at all.

The lack of laughter from the men seemed reflective of the lack of awareness of the male characters in the play. As we were laughing at the ignorance of the 19th century men presented in the play, we were also laughing at the continuing ignorance of supposedly hip 21st century New York City men who, even though they apparently felt comfortable attending a histori-comedy about the ridiculousness of the vibrator-as-therapy concept, remained evidently uncomfortable with female sexuality.

WRITE
FICTION.

WRITE
POETRY.

GET YOUR
WORD OUT.

SUBMIT TO
SIRENWC
AT GMAIL
DOT COM

Small Mouths

Miserere mei

Her yawn a small cat's yawn
the pink of her mouth opening,

rolls tongue over ivory
teeth before red cathedral doors,

pursed good mornings greetings
echo off pews, vaulted ceilings,

silence, 300 mouths sealed, then
recite: *take this, all of you, and eat*

*This, my body
which will be given up for you.*

Translucent wafer swims on the tongue
dissolved into sleep swollen buds,

chews on hair, utters the latin
roots: *phon, photo, phil, lustr,*

her filmy retainer wrapped in a
napkin on a grey tray's corner,

secrets, passed behind hands
brush against peach-soft lobes

whisper, kissing feels strange,
tongues slippery like eels, electric,

tastes stale grape juice in boys'mouths,
mutters: *thou desirest truth in the inward*

*parts: and in the hidden part
thou shalt make me to know wisdom.*

Accepts mouthfuls of skin in bare
classrooms, hot and warm as bread dough.

On the bus home her salty lips contour
a prayer: *Make me to hear joy*

And gladness; that the bones
Which thou hast broken may rejoice.

Murmurs between friends,
each mouth a tiny pink heart,

"You wouldn't believe the things
a mouth can do, what it seeks in the dark."

-Elissa Hall



YOU'VE GOTTA BE RESOURCEFUL

CHILDCARE REIMBURSEMENTS

In an effort to encourage women to fully participate in campus life, childcare reimbursements are available through the Women's Center for students attending University events. Consider using the reimbursements for a campus lecture, an event like Take Back the Night or the Willamette Valley Music Festival, or something like a theater production or musical performance. You pay your family childcare provider, and we reimburse your cost.

To apply, simply download the form at www.uoregon.edu/~women, fill it out, and drop it off at the Women's Center prior to your event. (Three working days is preferred.)

Our Nontraditional Student Advocate will contact you to let you know if you've received the reimbursement.

BOOK AID AWARDS

We offer several book aid awards per academic term (summer not included) for students in financial need who are enrolled at the UO. Preference is given to single parents and nontraditional students.

Applications are accepted up until the Friday of Week 10 of fall, winter and spring terms. To apply, download the application off our website, fill out the attached form and drop it off at the Women's Center.

LENDING LIBRARY

Our library includes books and videos on a wide range of topics, including: Aging and Ageism, Children's Literature, Class & Labor, Ecofeminism, Family Issues, Feminist Theory, Fiction & Literature, Global Feminism, Health and Wellness, LGBTQ Issues, Race & Ethnicity, Reproductive Choice, and Sexual/Relationship Violence. Feel free to drop

by during our office hours to peruse our library. You can relax with a book in our lounge. Women's and Gender textbooks are also available to be checked out for the term.

FREE COMPUTER AND PRINTING

Last minute printing and email can be yours by simply stopping by the Women's Center. Register for classes, update your Facebook status, print off a paper. Your student fees pay for this space, so use it! **COFFEE AND FRIDGE ACCESS** Need a cup of coffee in the morning to get you going? Afternoon classes making you fall asleep? Stop by the Women's Center for a free cup of coffee and visit with the WC staff. Or, drop off your lunch in the morning on your way to class. The Women's Center is your home away from home. **A SPACE FOR FEMINIST ACTION**

Have an issue you are just burning to address but need

a community to help? The ASUO Women's Center has a great lounge, and we invite you to use it! Our space is equipped with couches, a television, DVD/VCR, CD stereo system and children's toys, all of which are available to your group. We also have an army of feminists waiting. We schedule the room on a first come, first serve basis to any organization who supports our mission statement. We ask that you schedule a reservation at least one week in advance, though we'll do our best to accommodate last minute requests. There is no limit to the number of times a group can use our space. We are happy to accommodate weekly meetings. To schedule the room, just download and fill out the Meeting Room Request form and hand it to the Office Assistant at the front desk.

-COMPILED BY BRANDY OTA,
WOMEN'S CENTER DIRECTOR



**KNOCK-KNOCK
WHO'S THERE?
INTERRUPTING COW.
INTERR--
--MOO**

TEN THINGS MEN CAN DO TO INTERRUPT GENDER VIOLENCE

- 1** Approach gender violence as a MEN'S issue involving men of all ages and socioeconomic, racial and ethnic backgrounds. View men not only as perpetrators or possible offenders, but as empowered bystanders who can confront abusive peers
- 2** If a brother, friend, classmate, or teammate is abusing his female partner -- or is disrespectful or abusive to girls and women in general -- don't look the other way. If you feel comfortable doing so, try to talk to him about it. Urge him to seek help. Or if you don't know what to do, consult a friend, a parent, a professor, or a counselor. **DON'T REMAIN SILENT.**
- 3** Have the courage to look inward. Question your own attitudes. Don't be defensive when something you do or say ends up hurting someone else. Try hard to understand how your own attitudes and actions might inadvertently perpetuate sexism and violence, and work toward changing them.
- 4** If you suspect that a woman close to you is being abused or has been sexually assaulted, gently ask if you can help.
- 5** If you are emotionally, psychologically, physically, or sexually abusive to women, or have been in the past, seek professional help **NOW.**
- 6** Be an ally to women who are working to end all forms of gender violence. Support the work of campus-based women's centers. Attend "Take Back the Night" rallies and other public events. Raise money for community-based rape crisis centers and battered women's shelters. If you belong to a team or fraternity, or another student group, organize a fundraiser.
- 7** Recognize and speak out against homophobia and gay-bashing. Discrimination and violence against lesbians and gays are wrong in and of themselves. This abuse also has direct links to sexism (eg. the sexual orientation of men who speak out against sexism is often questioned, a conscious or unconscious strategy intended to silence them. This is a key reason few men do so).
- 8** Attend programs, take courses, watch films, and read articles and books about multicultural masculinities, gender inequality, and the root causes of gender violence. Educate yourself and others about how larger social forces affect the conflicts between individual men and women.
- 9** Don't fund sexism. Refuse to purchase any magazine, rent any video, subscribe to any Web site, or buy any music that portrays girls or women in a sexually degrading or abusive manner. Protest sexism in the media.
- 10** Mentor and teach young boys about how to be men in ways that don't involve degrading or abusing girls and women. Volunteer to work with gender violence prevention programs, including anti-sexist men's programs. Lead by example.

*COURTESY OF JACKSON KATZ,
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FOLD AND

words by
jennifer busby

MAIL

MAKE SIMPLE STATIONERY THAT'S
ENVELOPE AND LETTER ALL IN ONE.
STATIONERY

STORE-BOUGHT

CARDS SUCK.

Handmade cards may be crooked,
but that makes them rad.
Construction is quick and easy--
Have you ever sent someone
a half-finished letter? I didn't think so.

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LOOK FOR:

calendars
magazines
newspapers
old books
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*"Your mailbox is your
window to your heart!*

*Make sure you leave
that window open!"*

-Takayuki Ikkaku

NOW JUST

WRITE IT

FOLD IT

SEAL IT

STAMP IT

SEND IT

MATERIALS

THE BASICS

bone-folder (vegan ones
exist, just ask)

scissors

glue

paper

stamps

anything your heart desires.

MY FAVORITES

stamps

stickers

found objects

GET IT CHEAP

Forget Michael's and the Duck Store.
Scavenging for raw materials is less
expensive and more rewarding than
buying a package of colored paper
in a big-box store.

INSTRUCTIONS

Copy the template on page 30
onto heavy paper or card stock.

Trace around it onto your cho-
sen paper.

Cut along the lines you traced.

Cut one for the outside of your
stationery and one for the in-
side. I like to use heavy paper for
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paper for the inside.

Glue the two together. Let dry.

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REVIEWS



TEGAN AND SARA QUIN CHILL WITH MARGARET CHO

SAINTHOOD (2009)

twins' new album speaks clearly without cliché

WORDS BY MEGAN KELLY

Tegan and Sara's *Sainthood* is both melodic and metallic, a beautifully blended punk rock tinged album with engaging vocals. The beats are catchy and the lyrics captivantly navigate the listener through the world of lost love and want. At times, the songs are reminiscent of the seventies, but still address life and love for women today with more depth and emotion than most artists can bring to such well-tread topics.

Sainthood, like Tegan and Sara's previous efforts, relies vocally on the perfect harmonies that the two create together. Unlike past albums however, it is the first time in their ten year career that the sisters have written songs collaboratively. Clearly, their teamwork serves the two well, as this album takes them to an entirely new place both musically and lyrically.

Like past albums, *Sainthood* continues cataloguing the sisters' relationship struggles. However, *Sainthood* shows the sisters' ability to evolve as writers and musicians by being a little bit darker and far more adult in their perspectives. Their new

maturity is particularly apparent in "Night Watch," a song in which they claim, "you separate from my body / you need consistence from somebody," showing a new level of self awareness.

"Someday" is perhaps the most easily relatable song, echoing hopes and fears of college students everywhere. "Might paint something I wanna hang here someday, might write something I wanna say to you someday, might do something I'd be proud of someday, mark my words I might do something someday," could certainly describe the way most 20-somethings view their terrifyingly uncertain but hopeful futures.

The album has a wide range in sound, sometimes tuning into Blondie for inspiration ("Hell"), and sometimes leaning closer to the Cure. While such variety is not always well executed, Tegan and Sara have proved themselves capable of carrying both a playful, energetic beat and a heavier edge with darker lyrics.

CONQUEST (2005)

unearthing a mountain of genocidal evidence

WORDS BY LAURA CASTLEMAN

Andrea Smith's brilliant work, *Conquest: Sexual Violence and American Indian Genocide*, should be required reading for all inhabitants of the US. This brief book is a shocking, powerful revelation of the horrors committed against Native women by the state and U.S. society.

Smith documents page after page of atrocity with a confidence that can only come from a solid mountain of evidence. (What is truly frightening is that there *is* such a mountain -- and that so many people are unaware of it.) However, Smith's work isn't impersonal or cold: she includes personal testimonies and handles them with sensitivity and respect. *Conquest* swiftly, cleanly, and logically makes connections and reveals them with utter transparency.

Smith challenges some of the more established figures in the feminist world, including Planned Parenthood. She arrives supplied with information and exits with a suggestion of a better image for a clinic, arguing that we should reframe the pro-choice movement

as a movement for broader reproductive rights.

Conquest is factual and convincing, but also terribly upsetting. Fortunately, Smith addresses the question of action near the end of her book, when she discusses appropriate responses to gendered violence (after highlighting why more common responses don't work as well as they should). She also provides a thorough resource guide at the end of the book with references to other organizations, ranging from more expression-based groups like Honor the Earth (www.honorearth.org) to groups like the Native American Rights Fund, which provides legal assistance to Native tribes, organizations and individuals (www.narf.org). By providing further opportunities for exploration, this guide ensures that the reader's attention to the issues doesn't stop at the end of the book. Smith's careful, thorough work is both an eye-opening book that all in the United States should read and a base on which future books and movements can build.



GREGORY SHOULD LEARN TO KEEP HIS HANDS TO HIMSELF.

GASLIGHT (1944)

some people just drive you crazy (trigger warning)

WORDS BY MEGAN KELLY

Paula, the protagonist in the 1940's movie *Gaslight*, is the epitome of the stereotypical housewife. She is obedient to her husband Gregory, docile, soft spoken, and she fears for her own sanity. *Gaslight* follows the story of Paula and her mysterious new husband who have moved into a house with a dark history. After only a few short weeks living in the house that has haunted Paula since finding her aunt murdered there as a child, she starts to question her own sanity and health as strange things begin to happen around her. The lights in the house dim and brighten. Paula hears noises in the house, and she seems to be forgetting things.

The movie's dark tone is only intensified as the viewer sees Paula's husband become more controlling, manipulating her behavior and her understanding of her own reality. During the few instances in which Paula attempts to exert her

own independence, she is manipulated into forgiving Gregory's controlling behavior through his astonishment at her anger.

In essence, the aura of fear and hypervigilance that is built up in *Gaslight* stems from the victimization and abuse of Paula at the hands of her husband, who intentionally isolates and manipulates her. At times, Gregory is nothing short of a doting husband, yet his ability to smooth over any situation and place all blame on his wife makes him the ultimate abuser. In fact, the term "gaslighting" has worked its way into everyday vernacular as a way to talk about psychological abuse and intimidation.

The movie is disturbingly accurate in its portrayal of psychological, emotional, and verbal abuse. It is a dark, twisting, and worthwhile journey into the psyche of a woman who implicitly trusts the man she assumes loves her.

GHOST WORLD (2001)

touring a place as strange as it is familiar

WORDS BY LAURA CASTLEMAN

Terry Zwigoff's *Ghost World* (2001) is a bizarre look at post-high school suburban life based on the graphic novel of Daniel Clowes of the same name. Social outcasts Becky and Enid spend a strange summer together after their high school graduation. Becky searches desperately for an apartment while Enid pursues a relationship with an older, nerdy man named Seymour. Enid is also taking remedial art classes to earn her full high school degree.

Unlike your typical movie, the plot never leads quite where one expects, and the whole thing feels more like looking through a box of someone else's high school photos than a plot-driven story. Bob Balaban, as Enid's father, is painfully realistic: though he is kind and honestly tries, in his sad little way, to reach his daughter, he is unable to bridge the gap between them, which only intensifies the almost stifling loneliness in the film.

Ghost World was so different from other movies that it was a bit tough going down, but it created some of the most realistic characters out there.

The plot seems at once average and yet magical and unusual. The plot combined with Scarlett Johansson and Thora Birch's incredible acting made it more like a window into a one-step-over dimension than a movie.

The message, if any, is *life is anything*. Not in the sense of full of possibilities – just in the sense of so many things that might never have occurred to you. It is worth seeing, if just for the reminder that not all movies have to follow the same path.

RELEASED AN ALBUM?
HEARD OF A FRESH BOOK?
SEND YOUR REVIEW
REQUESTS AND QUERIES
TO SIRENWC AT GMAIL
DOT COM.

**I DON'T NEED
PLASTIC IN
MY BODY TO
VALIDATE ME
AS A WOMAN.**

-COURTNEY LOVE

BITCH (1998)

reclaiming a word we've all been called

WORDS BY MEGAN KELLY

Elizabeth Wurtzel's book *Bitch* is both laugh out loud funny and deeply thought provoking. She writes with humor and compassion about the women throughout history who have refused to shut up or conform to social standards. The bitches of history, according to Wurtzel, are labeled as such not because of any innate meanness, but because of their complete disregard for what a woman should do. Readers are taken on a tour of the bitches of pop culture, from Courtney Love to Hillary Clinton, and walked through the media craze surrounding the murder of Nicole Brown Simpson and the assault trial of Amy Fisher.

As a self-proclaimed and heavily criticized bitch, Wurtzel is in the position to unveil to readers the mindset of the women she writes about. She is sharp-witted, sarcastic and quick to criticize men and women alike throughout her book, but she comes down on the side of

compassion in unlikely places. The book's tone is sympathetic as it describes the story and trial of Amy Fisher. Fisher is characterized not as someone who did something right, but as someone who did something understandable given her situation.

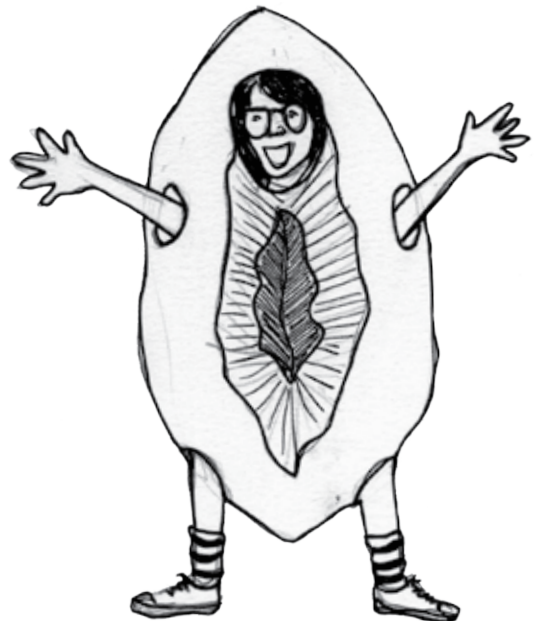
Bitch tells us why we find the "bad girl" image so fascinating. We have been intrigued with the women who never quite fell into line, she explains, from as far back as Samson and Delilah. The book offers a unique spin on feminism, one that pulls readers from one anecdote to the next with ease and shows us why some women continue to hold a grip on the public imagination. In some ways, according to Wurtzel, even the gentlest of us wish we could break free and just be a bitch once in a while.

The ASUO Women's Center is

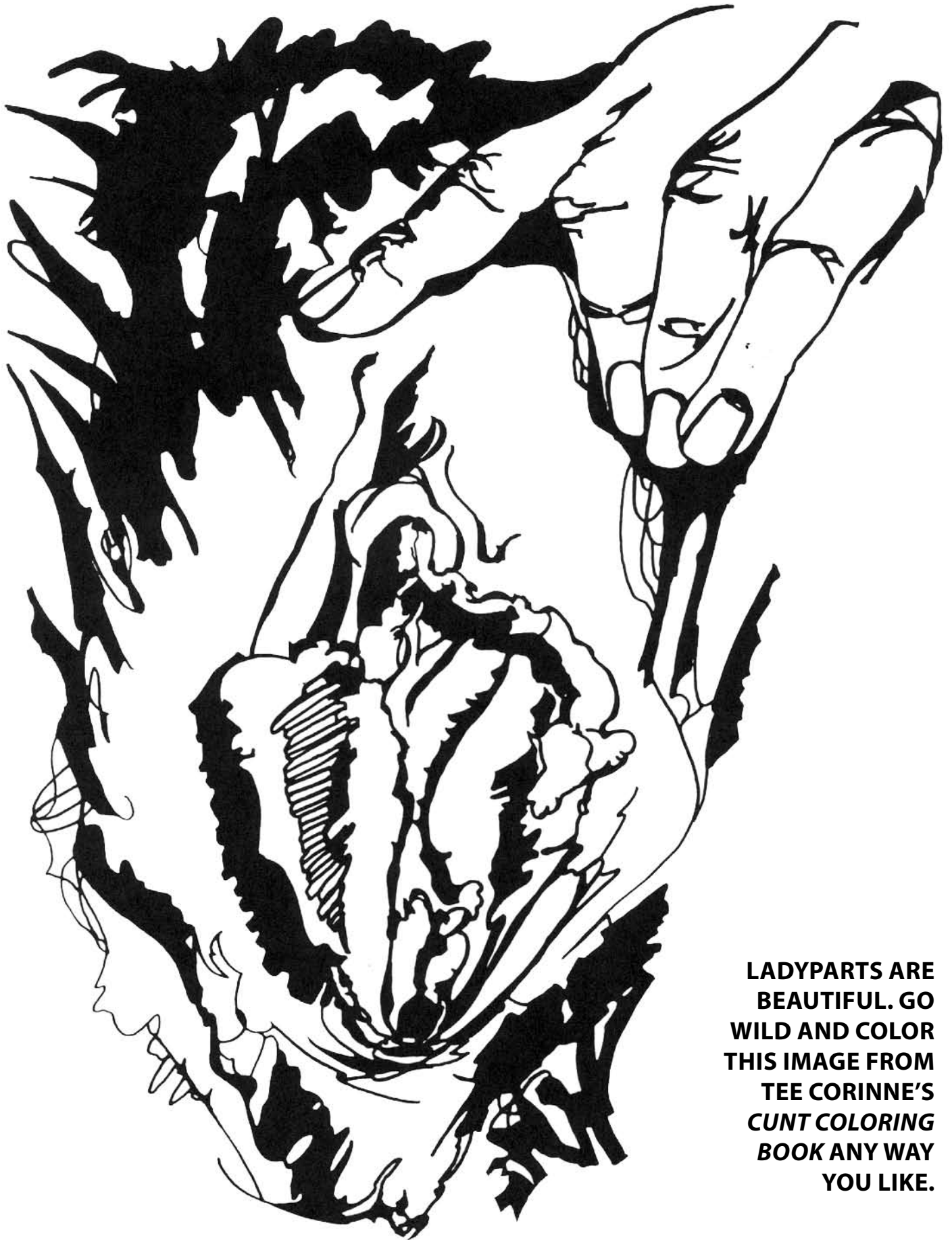
**n o w
hiring**

for the 2010-2011
school year

internship possibilities
office assistants (work study only)
LGBTQQI coordinator
diversity coordinator
sexual violence prevention and
education coordinator
public relations coordinator
event coordinator
visual design coordinator



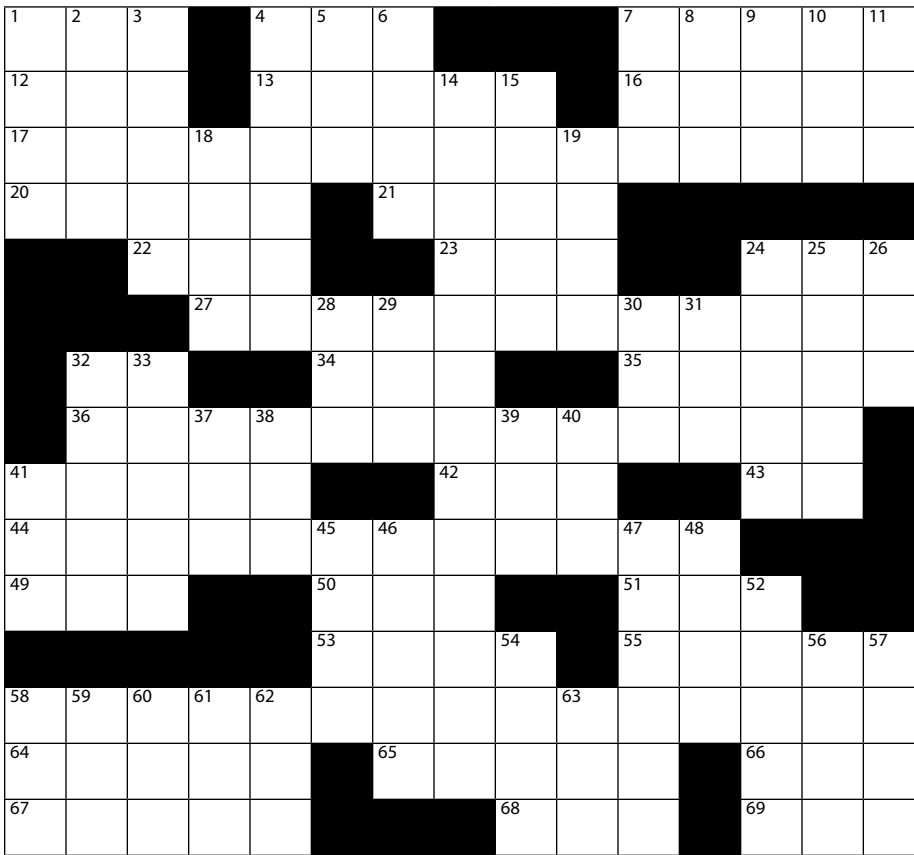
Pick up applications in Suite 3 of the EMU or visit <http://uoregon.edu/~women/>. Please submit applications by April 30th. Call 541-346-4095 for more information.



**LADYPARTS ARE
BEAUTIFUL. GO
WILD AND COLOR
THIS IMAGE FROM
TEE CORINNE'S
CUNT COLORING
BOOK ANY WAY
YOU LIKE.**

WOMEN IN JAZZ

Difficulty: Pleasantly Moderate



ACROSS

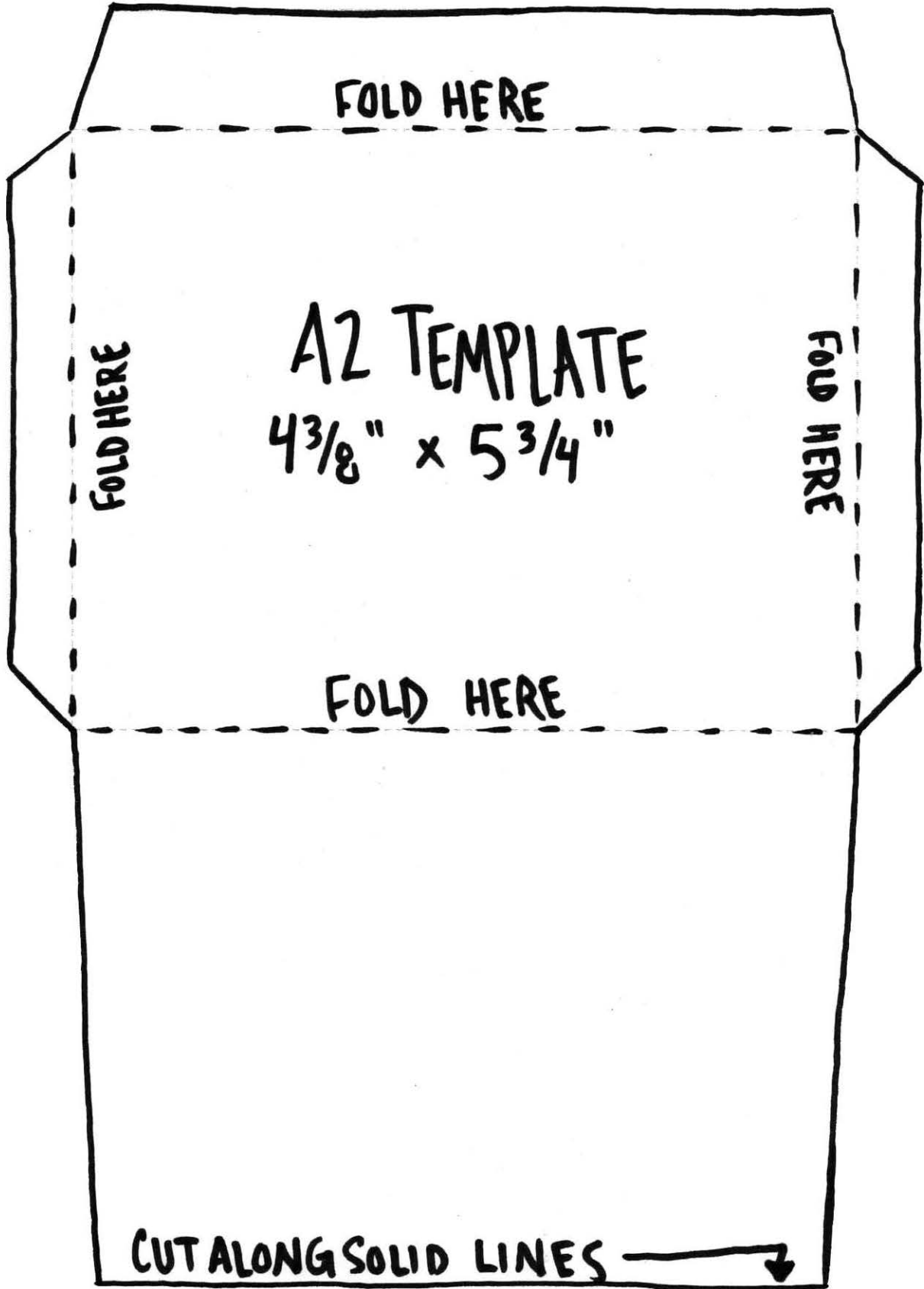
1. Grassroots political activist grp. working for lesbian, gay, bisexual, and transgender equal rights
4. Shelter for a wild animal, i.e. wolf or fox
7. Spelling alternative for females that avoids conforming to patriarchy
12. With 42 across, ½ the vowels, (jumbled)
13. Amino _____, protein building blocks
16. Beginning, as in a cold
17. Buffalo Springfield song about unrest among youth who have been subjected to police brutality
20. Seat lacking back and/or armrests
21. *The Diary of a Young Girl*, by _____ Frank
22. Slang for a young butch that allows for greater variance in gender expressions
23. Zhená's Gypsy _____, (backwards) known for its herbal infusions aiding in women's health and wellbeing
24. News chnnl. critiqued in The Siren's Fall 2009 issue dealing with the horrific Richmond, CA gang rape
27. American jazz singer nicknamed "Sailor" and "Sassy" sang hit songs like *Make Yourself Comfortable* and *Shulie A Bop*
32. With 43 across, the time of day one should subvert the patriarchy
34. A word meaning consent (jumbled)
35. Verses with rhyme and meter, in Spanish
36. American jazz singer nicknamed "Lady Day", sang *God Bless the Child* and 25 down and created album *Lady in Satin*
41. UO org. that promotes higher *educacion*,

- cultura, y historia* through political involvement to enact change, featured in Summer 2009 issue of The Siren
42. With 12 across, the other vowels with the sometimes rule (jumbled)
 43. With 32 across, the time of day one should subvert the patriarchy
 44. Grammy Hall of Fame jazz song condemning American racism sung most famously by Billie Holiday
 49. Graduate Student Organization, acronym
 50. *Fight for More*—plan to raise awareness about Parkinson's-- started by pro boxer Muhammad's wife Lonnie _____
 51. Test that evaluates students readiness for graduate level work, acronym
 53. Non-profit org. providing community education, outreach, advocacy and support to survivors of sexual violence
 55. Small, irregularly shaped candies
 58. Prolific jazz vocalist and actress with hit song *Hey There* and album *Blue Rose*
 64. Roused from sleep
 65. "...it's almost as light _____."
 66. Major LGBT rights activist and out actor Sir _____ McKellan, played such popular movie roles as Magneto and Gandalf
 67. "Since the L-Word was on they were _____ to the T.V. all afternoon"
 68. _____ shirt
 69. Previous to; before

DOWN

1. South German style wheat beers such as Pyramid's Haywire beers, in short

2. *Grass_____s Feminism* is an archivist website establishing a transnational community platform and living history archive, www.grass_____sfeminism.net/cms/
3. Alternative to chocolate
4. Black _____, nickname given to 1947 LA murder victim Elizabeth Short, her story gained awareness as a film and novel by the same name
5. Two higher than a Queen (backwards)
6. _____ M. Lowey, critic of the Stupak amendment and member of House of Representatives
7. Interjection of amazement
8. Yoko _____, Japanese American avante-garde artist and musician.
9. Montessori School of Raleigh, (abbr.)
10. Britney Spears song, *I'm Not a Girl, Not _____ a Women*
11. To the _____ degree, in math
14. Wahington's (famous jazz singer) stereo sys.
15. Hydrothermal _____, creates land types such as hot springs and geysers (bkwds)
18. Romances through affections
19. Largely campus located org. promoting veganism and animal rights, also a Finnish LGBT org.
24. Usual cost estimate for most birth control
25. Billie Holiday 1936 jazz song (bkwds)
26. _____ Coulter, conservative political commentator and author (bkwds)
28. Major outdoor equipment and clothing store
29. Consent, for a pirate perhaps
30. Global news agency with their HQ in U.S.
31. *Their Eyes Were Watching _____* by Zora Neale Hurston
32. In law, an accomplice: one who aids and _____
33. _____ brew: a beer at a small brewery
37. Freeware compression utility and file format popular in Japan for PC games
38. PC network for a small space i.e. office
39. _____ *Lady of Gaudalupe*, Catholic icon
40. Karen _____ and Fresh Jazz, performing songs like *La Vie en Rose* and *Summertime*
41. Sodium salt and flavor additive (in short)
45. Gauze, in Spain
46. Type of cut for diamonds characterized by a soft squarish shape often found on jewelry
47. "... if I could paint that flower in a huge scale, you could not _____ its beauty" artist Georgia O'Keeffe
48. Palm _____ 700w cell phone, from Verizon
52. Bert's roommate and very good pal
54. Type of vocalizations in jazz characterized by nonsense syllables and random sounds
56. _____ Abby, popular advice column
57. *Auld Lang _____* song often heard on New Years Eve at midnight
58. Jazz piano music with a syncopated melody
59. Agrarian org. having a set purpose to provide women access to land they would otherwise have been denied, featured in 2009 Summer issue of The Siren
60. College in Ashland, OR
61. Get with great effort or strain, as in a living
62. Possible academic credentials for a Prof.
63. An untruth



TAKE BACK THE NIGHT

RALLY · SPEAK-OUT · MARCH
APRIL 29, 6:30



Meet in the UO Amphitheater for a rally with the Sexual Wellness Advocacy Team, The Radical Cheerleaders, prominent community members, students, and leading academic activists committed to ending sexual violence.

...women

NOT
DOWN
WITH
CHRIS
BROWN

...2
RAPE

85%
on COL
are ac
RAP

Indigenous
women are more
than 2.5^{times} more

ONLY
RAPI
end time
jail

ILUCHA POR
TU VIDA!! NO
TENGAS MIEDO
DE SALIR

likely to be
sexual
saulted
than w