



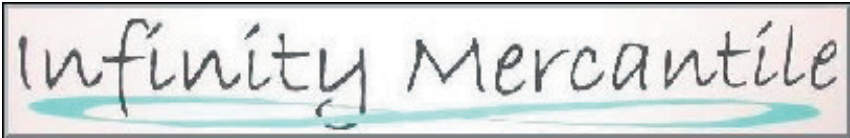
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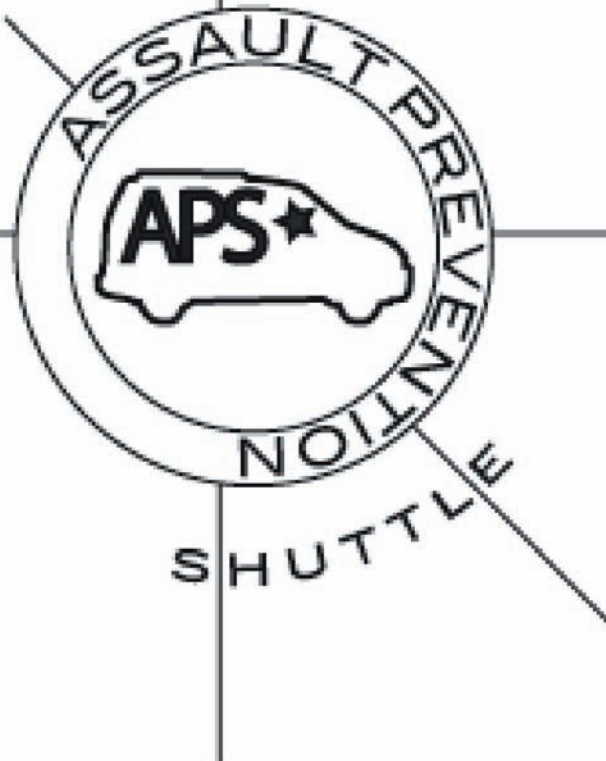


Voices of the ASUO Women's Center Winter 2006

bell hooks
gets personal

In Defense of Women
Bellies in Motion
Feminist TV

A SAFE FREE ALTERNATIVE TO WALKING ALONE AT NIGHT



346-RIDE EX. 2

SAFE FREE RIDES
AT NIGHT

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by Dr. V Gyna



Cover photo by Sarah Stennett
Thanks to Jill Leininger and the College of Arts and Sciences for providing us the image.

editor's letter



It seems that, in recent years, the Women's Center has been trying to decide what the purpose of the Siren really is. In many ways, this little publication has evolved from a newsletter solely about Women's Center events to an oddly contrived magazine that speaks to a larger audience – perhaps about the bigger picture. In the same way that the publication evolves each issue, so too do our ideas for shaping it. What I see, though, is that this particular issue has been broadened not by the institution that is the Women's Center, but by the people who form it – our staff members, our writers, our volunteers.

When I took on the Siren project, I was hoping to narrow this issue's focus into local feminism, however that might take shape. We began with some stunning profiles on women in the community and it seemed that the theme was going to stick. That is, until bell hooks walked through our doors. If there was ever an opportunity to showcase both the Women's Center and 'the bigger picture' in a single issue – she was it. As I joined my staff in a round table discussion with the very eloquent hooks over lunch, I realized that this was an opportunity for the Siren to explore feminism as it exists to us, rather than around us. Through our education (think a course on Self Defense, page 14), our experiences (actively engaging in peacemaking, page 18), and our influences (TV's we-wish-she-were real Commander in Chief, page 24), we are able to create a magazine that speaks about the feminism that exists on all levels - exists because it is a part of us.

I look forward to passing on the Siren to our new editor, Haji Quinn: sirenwc@gmail.com. Please, enjoy this issue, and thank you for contributing to the Women's Center.

A handwritten signature in blue ink that reads "Meg Krugel".

Meg Krugel
Office Coordinator / Former Siren Editor



MISSION STATEMENT: to advocate for the best educational and working environment for the women at the University of Oregon. We accomplish this by working toward societal change and the end of oppression and by supporting personal growth.

asuo women's center

calendar of events

April

- 14 Chicks and Flicks: Chisholm' 72
1 p.m. ASUO Women's Center Lounge
- 17 - 21 "I" Week on Campus
- 21 Chicks and Flicks: Turtles can Fly
1 p.m. ASUO Women's Center Lounge
- 22 Lesbian Speed Dating (fundraiser for OUT/LOUD)
7 p.m. EMU Fir Room
- 24 - 28 Sexual Violence Prevention Week
- 26 Magdalen Hsu Li
6 p.m. EMU Ballroom
- 27 Take Back the Night March and Rally
6:30 p.m. EMU Amphitheater
- 28 Chicks and Flicks: Senorita Extraviada
1 p.m. ASUO Women's Center Lounge

May

- 4 - 7 QWEEFF (Queer Women's Expository Entertainment Film Festival)
Evenings PLC 180
- 5 Chicks and Flicks: The Incredibly True Adventures of 2 Girls in Love
1 p.m. ASUO Women's Center
- 6 Deadline for Spring Siren materials (e-mail to sirenwc@gmail.com)
- 7 Women of Color Retreat
- 12 Chicks and Flicks: Troop 1500 / That Paradise will be Mine
- 13 OUT/LOUD Queer Women's Music Festival
1 p.m. - 10 p.m. EMU East Lawn
- 14 Mother's Day Brunch
- 19 Chicks and Flicks: TransAmerica
- 26 Chicks and Flicks: Set It Off

Bellies in motion

An ancient dance continues to honor the feminine in all bodies

story by Kristen Vogt

In the dim light of the café, her hips move like waves, her body as straight as a rock in the ocean.

The light catches on the coins of her belt and her skirt ripples as she twirls with the other dancers gathered on stage. By day, these women are teachers, lawyers, professionals, students, wives and mothers. But on this stage, they are tribal belly dancers, performing in this troupe for the joy of dance.

Belly dance is an unusual art form because, unlike yoga or ballet, its place and exact date of origin are unknown. Archaic ruins in the Middle East have carvings on walls of wide-hipped girls with jeweled belts dancing. Hindu temples in India have statues of dakini, dancing nymphs with exaggerated body proportions, lining up the sides. Even as far west as Greece there are mosaics and statues devoted to girls with bare stomachs and jeweled belts. Thanks to Islam and trade, dancing spread even further across the world in the 8th century as Islamic forces took over North Africa and spread into Spain and Andalusia. Even though eventually the Spanish sent the Arabs away from Spain, belly dancing left its hip-shaking traces in the form of Spanish flamenco dancing, which still exists today. But the main vein of belly dancing has remained in the Fertile Crescent area, of which is now today Iraq, Saudi Arabia, Syria, Lebanon, and Palestine.

Archaeologists conclude that belly dancing, which comes from the Arabic word



photo courtesy of Sabine

'beladi', originated as a cult dance performed by priestesses in these ancient near-Eastern cultures. In traditional Arabic societies, men were able to marry as many wives as they could support (Islam would later on limit this number to four wives). Concubines were (and are) still allowed in this society for men who can support these women. Naturally, as math dictates, there would always be a large number of women in the house, sometimes outnumbering men four-to-one. Many women began hiring themselves out as belly dancing performers as a means of supporting themselves and their children.

During this era, belly dancing emerged as a private performance act; women who danced publicly at parties with men not related to them were looked down upon. Dancing was seen as slightly above prostitution in many cases, and although it was enjoyed as a performance art, it was discouraged for honorable women to engage in public dance in all forms. Today, belly dancing finds popularity in the modern culture movement as a testament to pop female artists like Christina Aguilera and Shakira (who herself is half Lebanese) have incorporated belly dancing into their routines on stage and in music videos, increasing the popularity and interest in belly dancing both in Eugene and in the Western world itself.

There are many different styles of belly dance, ranging from Egyptian (cabaret), Turkish, and tribal (which is most popular in Western culture). Egyptian-style belly dancing conjures up the "Arabian Nights" image — a woman in sequined dress sashaying to fast music. This style is still performed by locals and tourists in many clubs in the Middle East. Tribal is a combination of various different dancing techniques — African, Flamenco, Arab Andalusian, and Indian. Tribal belly dance is also called such because one dancer alone does not perform it, as is true in both Egyptian and Turkish; rather, women

Belly dancing is something for the individual and the community to enjoy and indulge in.

dance in groups onstage, or 'tribes', where they mimic each other in an act of communal dance.

The Middle Eastern Dance Guild of Eugene (MEDGE) was founded in 1991 by a group of women who were devoted to establishing a center of Middle Eastern dance in Eugene, Oregon. A previous group had been in existence in Corvallis, and other troupes were established in Seattle and Portland. Lola Powell started the Eugene guild with a desire to increase knowledge about the dance and explore opportunities for women to express themselves through dance. After all, belly dancing includes all body types and encourages performances at all levels of learning. It is something for both the individual and the community to enjoy and indulge in.

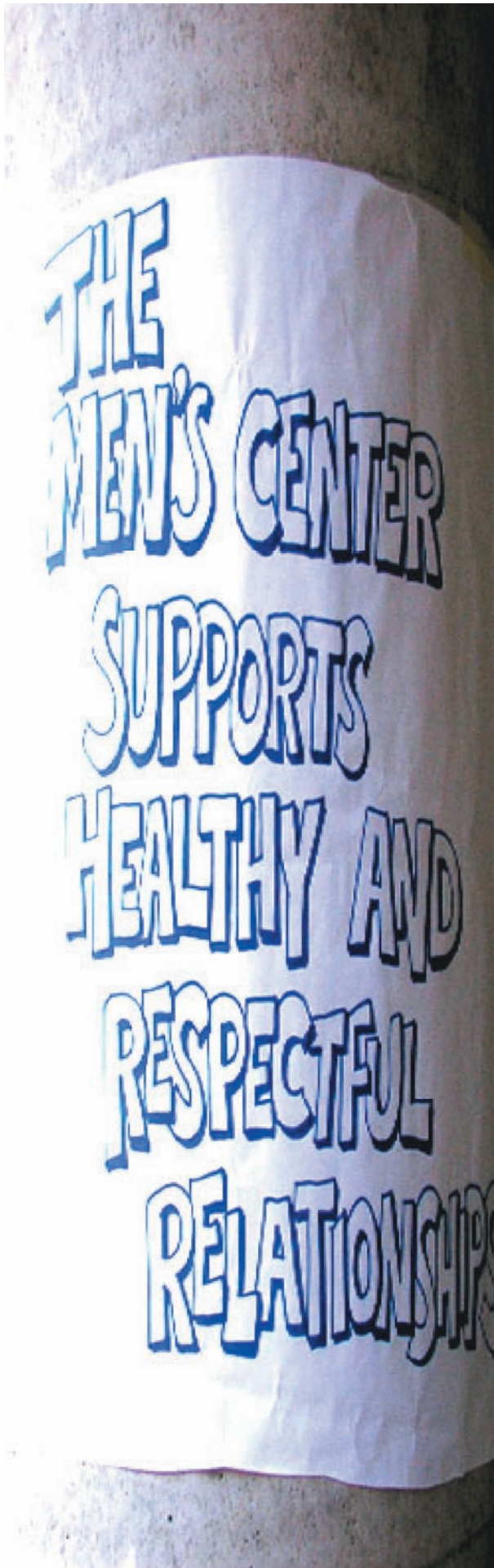
On any given Tuesday night, women of all shapes and sizes gather for thoughtful lessons by MEDGE belly dance instructor Sabine. A master of the sword dance, or "Rayks al Sayf," Sabine combines both playful and brooding movement into her alluring form of dance and instruction. The main focus of belly dancing—which Sabine stresses over and over—is grace and movement. One can have the most lithe, agile body and still be a terrible dancer. Belly dancing welcomes all sorts of bodies to engage in the art form (though hips are definitely a bonus). In Sabine's classroom, a rich mosaic of women practices this ancient art form.

Sabine, who both teaches and performs tribal belly dance in the Eugene area,

became interested in the dance after meeting another female dancer, her sister's college roommate from Jordan. Always interested in dance, Sabine began independent classes in the art form while in college and became a professional dancer after moving to Seattle to pursue her Master's degree. As a teacher in the Eugene area, Sabine now sees belly dancing as her form of relaxation. "I have two kids, so naturally I'm a little bit more busy now," she laughs, "I come here to teach, and also to de-stress. Being here dancing with other women is my free time and also how I relax."

Because of its sexual background and foreign birth, many people see belly dancing as an act of rebellion, a performance art one step away from strip dancing. Indeed, many of the women dancers in Sabine's class are covered in tattoos and dotted by piercings. Still, "don't let a conservative image fool you," says Joy, a redheaded dancer and active mother in Sabine's belly dancing troupe. "I'm from Salt lake City, and the first thing you think of is Mormons and mountains, right? There is a large belly dance community there as well."

What does belly dancing leave us with? An ancient art style now popular with mass media, a dance popular with a small university city, or a dance that, as Vogue is calling it, 'The new yoga'? Perhaps Sabine has the best answer: "Dance is what you make of it. I dance because I love it—the other women dancing, the feeling of being free, the feeling of being myself." S



Men with a Mission

Campus student group supports positive male role models - and the women who love them

story and photos by
Amanda Garlick

It's Monday evening and around 15 men and women are gathering around a long cramped table in an EMU River Room, shaking hands, exchanging hellos, and preparing to start the weekly business meeting of the University of Oregon Men's Center (UOMC). The agenda is full with updates, proposals, brainstorming and guest speakers, but the facilitator, David Miller, is careful to allow enough time for member updates. From the varied introductions going around the table, it appears the Men's Center has a wide reach and a genuine interest in the community.

The U of O Men's Center, founded just four years ago by George Hanawahine in 2002, is one of only a few college campus Men's Centers' in the nation. The work being done here may be new and ground-breaking, but the work is simply necessary.

In learning about intersections in systems of oppression, the importance of men in the fight to end all oppressions becomes apparent. Welcoming the support of men as allies and friends in the struggle is important, for as women have their stereotypes and gender expectations, so too do men, and as the experience isn't the same for all women, this is true also for men.

“(When the Men’s Center) becomes more visible, it will have a positive impact on other gender-based health groups and will help more men learn to be effective allies,” says Anthony Green, member of the Men’s Center Advisory Board. Green, a Women’s and Gender studies major who also serves as Education Coordinator and dispatcher for Assault Prevention Shuttle, says he believes the Men’s Center can be


a voice for campus issues about what men can do to help prevent sexual violence. The U of O Men’s Center mission is to “promote the emotional, social, and physical health of men.” Some of the many ways the Men’s Center works to accomplish this goal are through education and discussion groups. Members of the UOMC present workshops on responsible alcohol use and ending sexual violence to organizations that request the services, including campus fraternities. The Center’s popular weekly discussion group “Myths of Masculinity” is in its third year and covers topics that work to deconstruct the gender stereotype in reference to men’s health.

Men’s Center Director David Miller, a doctoral student in counseling psychology, says one of his main concerns is raising

awareness about men’s health and men’s help-seeking behaviors. In mainstream media, being masculine is portrayed as “hypersexual, hyper-aggressive, never boring, sort of James Bond”, says Miller. Mainstream media promotes a sort of “Rambo” lifestyle that glamorizes high-stakes risk taking and violence. In a study published by University of Oregon researchers in 2000, men of traditional college age (15 to 24 years) are more likely than women to use drugs and alcohol, to engage in risky sexual behavior, to drive dangerously, and are more likely to be hospitalized for their injuries. Men are also less likely to seek help if they have a problem. Of all cases sent to the Office of Judicial Affairs, 67 percent of them involve males, and Director of Student Judicial Affairs Chris Loschiavo said this number usually varies between 67 percent and 75 percent.

With plenty on its plate the center hopes to launch new projects. The center is beginning collaboration with the Office of Student Judicial Affairs to offer a class for males (initially) who are in violation of some aspect of the student conduct code. They are hoping the class will help students work on building skills toward better management.

Every year, the Men’s Center sponsors a Walk-a-Thon to end sexual violence during Sexual Violence Awareness Week in April. They also offer weekly or biweekly discussion groups for men of color and fathers. An extensive website of resources and information about the Men’s Center and men’s issues helps implement their mission.

The Men’s Center has worked with the LGBTQA, the Women’s Center, the Office of Student Judicial Affairs, the Counseling Center, Athletic Department, Greek Life, the Nontraditional Student Union, and are hoping to collaborate with Womenspace in the future. 



ABOVE: Diana Erskine, UO Men’s Center Public Relations Coordinator, David Miller, Director, and UOMC member Gerald Gonzales table at a recent event to protest against sexual violence and rape culture.

bell

hooks

gets personal

What a treat it was to lunch with one of the most noted feminists of our time

story by Stefanie Loh
photos by Tara Allred

A large group of Women's Center staff as well as several other members of the community got to get up close and personal with world renowned feminist activist, bell hooks, when she came to Eugene in February.

Over lunch at Mekala's Thai Cuisine, everyone's attention was focused on hooks as she talked about her childhood growing up in the deep South, and explained why she was so attached to her native state of Kentucky.

"It's been interesting for me to return to this environment (her small Kentucky town)

that needs me in a lot of ways," said hooks, who moved from New York back home to teach at Berea College in Berea, Kentucky, partly to be closer to her mother.

hooks explained to her rapt audience that in some ways, she felt as if she could be of more use in Kentucky than she'd be in the melting pot of diverse cultures that is New York.

"Moving back to Kentucky showed me what was really happening in America's Bible Belt," she said, "People have the Ten Commandments posted in their yards, and

I have colleagues who, because of their fundamental Christian mentality, actually felt that gays and lesbians should be killed!" hooks went on to say that while it presently felt good to be back in the state where she'd grown up, she still maintains a small apartment in New York city. "I'm not sure if this environment is one that I'd be able to stay in forever," she said.

The conversation shifted to the state of diversity issues in the Northwest, and hooks expressed that she felt really strongly about the need for a greater mix of cultures in classrooms.





ABOVE: Laura Blake Jones, Director of Student Life and Associate Dean of Students, and Assistant Dean Sheryl Eyster meet bell hooks for a book signing in the Women’s Center lounge.

RIGHT: ASUO Women’s Center staff members gather after bell hooks’ talk.

“Lewis & Clark College has one black professor. Just one,” hooks said, to illustrate the overwhelmingly white population that is still characteristic of the Pacific Northwest.

Referring to the state of race issues in her own school, hooks gave her take on why there very few people of color teaching the next generation about diversity of race issues around the country.

“We have so many white women who teach courses about people of color,” hooks said. “So when an actual person of color comes up as a candidate, they feel territorial.


“This is the kind of thing nobody can talk about. White women teach race-related stuff because it enhances their position on the job market. It’s all a question of power.”

hooks stressed that ending white supremacy and changing the nature of race relations in this country would require a lot of “out of the box” thinking.

“We always fail in our attempts to change things because the structures that we need to break down and reconstruct are already there. I’m so tired of hearing about how white men are suffering,” she said.

Seeming resigned, hooks declared, “I think people of color in this country have been screwed over in identity politics.”

This was a woman who’d dedicated her life to the activism of identity politics. On that February afternoon at a Thai restaurant in Eugene, the legend seemed as human as anyone else. She was just tired. Tired of the fight against a system that wasn’t giving her any wiggle room at all.

But being bell hooks, she would live to fight on, and to change minds through her lectures, her books, and her own enigmatic enduring legacy. 

LEFT: A staff meet and greet with bell hooks over lunch at Mekala’s.

BELOW: The Women of Color Conference, held in February, drew over 700 students and community members for the kick-off event, featuring guest speaker bell hooks.



In Defense of Women

Self-defense instruction encourages proactive responses to sexual violence

story by Sena Christian
photos by Tara Allred

Tolerance is often a way of life for women. Women have had to tolerate sexist portrayals in male-dominated media outlets, unequal access to education, employment and resources, and alarmingly high rates of gender violence and sexual assault. Fortunately, many women have decided that toleration is no longer acceptable.

Breaking Free, a non-profit organization founded in 2000 and based in Eugene, exemplifies women's refusal to tolerate sexual assault. The mission of Breaking Free is "to empower women and girls and promote healing by providing information and developing skills to break free from the fear and effects of violence against women."

Females are disproportional victims of gender violence. Gender violence operates as direct physical violence, sexual vio-

lence, threat, intimidation, emotional and psychological abuse. Gender violence is used as forms of sexual coercion, violence and social control against women. Sexual assault, as one form of gender violence, is rampant in our society. One in five women will experience an attempted or completed rape in her lifetime. The U.S. Department of Justice states that rape is the most underreported crime in the country, and while the FBI Uniform Crime Report reported fewer than 100,000 forcible rapes last year, other organizations estimate the actual number to be anywhere between 200,000 to 700,000. One in three women will experience at least one physical assault by an intimate partner during adulthood (American Psychological Association) and 90 to 95 percent of domestic violence victims are women (Bureau of Justice). According to the National Center for Victims of Violence, one in 12 women will be stalked in her lifetime.

However, increasing numbers of girls and women are proactively preventing sexual assault and learning how to use former experiences of gender violence to become survivors, rather than remain as victims. Breaking Free teaches women how to prevent a whole range of sexual assault, including verbal harassment, stalking and date rape, and offers a much-needed additional element for women.

"It's about healing, not just prevention," says Nadia Telsey, who co-founded the organization with Phyllis Barkhurst, executive director of Sexual Assault Support Services (SASS) in Eugene.

Breaking Free has three main projects, the first being the Self Defense from the Inside Out (SDIO) program, which consists of 21 to 30 hours of closed group sessions. In a safe, supportive environment, instructors raise awareness about



women's self-defeating behavior patterns and methods for self-protection. Participants develop skills to avoid and deal with future violence, learn different stages of assault and discuss the deeper causes of gender violence. An accompanying workbook helps women learn how to forgive themselves, understand their rights, claim their space and challenge the shame that is often placed upon victims. "The curriculum is about understanding how assaults work and the ways in which women have been set up to be victimized," says Telsey. "SDIO is also about helping women get knowledge and develop attitudes and behaviors to enhance their safety and well-being."

During the sessions, participants practice "I" statements. By incorporating the phrase

"When you do this to me it makes me feel like this, so I need you to do this," women learn how to recognize behavior they don't like and demand something different. "It's about being assertive and not being afraid to ask for what you need without making excuses," says Marie Doyle, a former student who now interns with the organization.

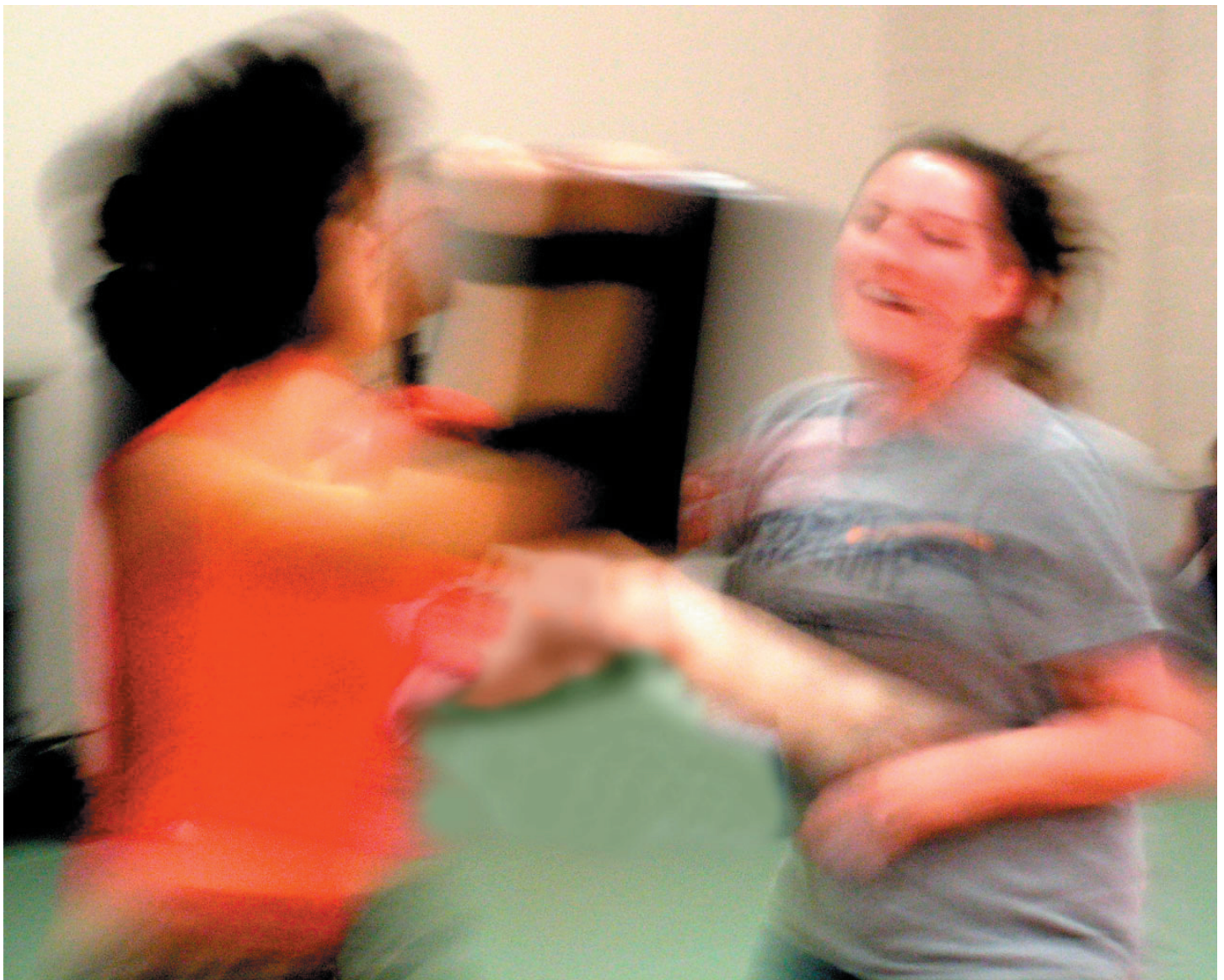
Since its start, there have been more than 1,000 women and girls who have participated in SDIO workshops and classes. Women who have completed the program can enter a certification course to become future instructors.

The threat and act of sexual assault oppresses women, by impeding their daily lives and affecting decisions that influence

the way women experience and relate to the world around them. Although sexual violence is pervasive in the lives of many, if not most, women throughout the U.S., women's fear is often minimized and constructed as invalid. When the violence does occur, they are blamed for not fighting back.

"We have a tremendous amount of self-blame," says Telsey. "We are not going to make any changes against sexual assault unless we hold the perpetrators responsible."

Through Breaking Free, girls and women are encouraged to think without apology about victimization, gain strength through speaking with others about their experi-



ences, and learn how to prevent future assaults, rather than engage in self-blame.

“When something happens, we say ‘why didn’t you fight back?’ We blame the victim instead of asking ‘how could that person do that to you? What is wrong with them?’” says Doyle. “Breaking Free is about learning how to be assertive. It’s about practicing, talking about it and being aware of sexual assault. You think that’s not going to happen to you but when you see it happening around you, it ups your awareness.”

In addition to SDIO, the organization offers monthly self-defense workshops and group empowerment classes. The self-defense workshops, offered the first Saturday of each month, grew out of Telsey’s experience teaching martial arts; still, she says it is a misconception to view the two as one in the same.

“People look at self-defense as just watered down martial arts,” says Telsey. “But if you only learn a great karate kick, it may not be applicable to use against a friend, a coworker or a boss.” Therefore, in addition to physical defense skills, the workshop teaches women about self-care, stages of assault (including the selection, approach, and testing of potential victims), and tools for dealing with assault.

The organization recently received two grants as part of a statewide sexual assault prevention plan initiated by the Sexual Assault Task Force through the Centers for Disease Control. The funding will provide self-defense training for people with developmental disabilities who are at an incredibly high risk of sexual violence and who currently receive very little training about their risk. The second grant will focus on rape prevention efforts directed at girls between the ages of 11-14, and will include the experiences of mothers, aunts, female mentors and young women in the in-

RIGHT: Self Defense facilitator Kawa Kuller practices safe blocking procedures with a student enrolled in Telsey’s course.


BELOW: Nadia Telsey demonstrates a defense position to her WGS 399 course.



struction process. The program has been implemented as an effort to increase community involvement in the lives of young girls, by educating about sexual assault at the interpersonal, relationship, community and societal levels.

“We want to instill a belief that young women are capable of making change and give them some skills to do just that,” says Telsey of the program. She also hopes to incorporate young men into the conversation and promote their role in sexual assault prevention.

Breaking Free is based on the belief that girls and women are worth defending both physically and emotionally. The organization has no doubt changed the lives of thousands of participants in only the five years of its existence.

“Now I am not afraid to stand up for myself and demand what’s right,” says Doyle. “I’m used to people grabbing my shoulders and moving me out of the way. I recognize that I deserve to take up space both physically and verbally. I’m not settling for less.” 

Spiritual peacemaker Willow Rose provokes non-violent exploration

A Rose in Blo

story and photo by
Sabrina Gowette

A little over a year ago, Willow Rose attended the presidential inauguration in Washington D.C. with a few friends. There, she saw a memorial with boots representing the soldiers who have been killed in the Iraq war. "I remember seeing boots and just sobbing. I was thinking about our generations lost because of the priorities we're setting right now," Rose says. "Right now, it's war."

Rose felt compelled to do something. During a slight pause before President

Bush came on stage, Rose and her friends ran into the aisle yelling, "Stop the war! Stop the killing!"

Although Rose and her friends weren't arrested, she feels they made their point. "I don't think people would doubt the reasons for war if other people weren't out protesting for the last two years," she says.

Rose believes everyone creates his or her own choices and should strive to make a difference in the world. "I believe that

all of us can make a difference. You do what you feel called to do," she says. After returning from the inauguration, and with this philosophy, Rose helped start the Civil Resistance group in Eugene. The group focuses on challenging the government's priorities in the country. "We need to challenge our own belief systems enough to know if we believe them," she explains.

Since then, Rose and the Civil Resistance group have created displays for the soldiers killed in Iraq. They have also made posters of the wounded soldiers and civil

recruiting offices. She has also lobbied in Salem against the Patriot Act. Through her efforts, she hopes people will question the type of world we are creating for future generations. She is constantly challenging her beliefs and those around her, taking action in order to find peace. "If you want peace, work for justice," Rose says,

Sitting in a quiet room with a cozy, velvet

o m

couch and a colorfully designed rug, Rose lights a stick of Indian incense. The sweet and musty aroma surrounds the 53-year-old woman, dressed in a long, flowing skirt and matching maroon scarf draped around her neck. Her silver hair hangs loosely around her petite frame. She smiles frequently, eager to talk about her adolescence.

When Rose was a young girl, she had big dreams of becoming an astronaut. She remembers loving physics and astronomy. She spent hours studying the stars and watching live broadcasts of rocket launches. Early on, Rose wrote to NASA and asked what she needed to do to become an astronaut. Rose received a reply congratulating her on her interest and detailing the steps one would usually take to prepare himself as an astronaut. "Unfortunately, we do not see any women astronauts in the near future," the letter ended. "I should have kept that letter," she says.

The letter didn't discourage Rose from wanting to do what interested her. "It didn't deter my love for space. But it came at a time when I was studying Hindu and the journey of the mind. There are many other ways to explore life," she says.

Rose grew up in Los Angeles with her parents, where she witnessed a lot of violence with riots during the Vietnam and Civil Rights era. She remembers arguing with her father about why people acted out in violent ways in order to have their voices heard. "I could understand someone getting to the point of having so much frustration that they would lash out because they were desperate and he couldn't [understand]," she says.

Though Rose isn't a person of violence, she wanted to show her opposition to the war. In high school, she was one of three students who protested the war by sitting outside with incense, signs and a guitar. One day, she told her teachers she was going to be silent all day in respect for the soldiers killed in Vietnam. She wore all black, carried a single red rose and said nothing.

Eventually, Rose stepped out of the anti-war movement because the riots were becoming destructive. Nothing was accomplished through the violence, she remembers.

Following high school, Rose moved to Southern Oregon and spent 14 summers as a fire lookout volunteer for Oregon State Forestry. There, she found solitude and peace in nature. "I need the awe of the untamed to keep life in perspective. It reminds us that we shouldn't try to control everything," she says.

During one of her deep meditations in the woods, Rose's current name came to in an insightful vision. She says the name 'Willow Rose' honored her transition into adulthood, and led her to legally change her name in 1986. Her family has since accepted her new name, and no one else knows what her name was before her spiritual quest.


Her interest in spirituality and how it affects people's lives led her to study religion at the University of Oregon. She

received two degrees in religious studies and psychology from the University in 1989. She went on to obtain her masters degree in psychology from Lewis and Clark College. "It's not just about having an education," she says, adding, "I am interested in people, events and the bigger picture."

Through her own mission to find life's "bigger picture," Rose realized she wanted to help people. "Helping people is what draws me. No matter where people come from in my office, I have always endeavored to try to help people pull themselves up and see a more hopeful future."

Longtime friend Alice Kilham of Ashland considers Rose an inspirational woman. "She holds her values openly and honestly and sets good examples for people," Kilham says, "She is a very intelligent, socially conscious and spiritual person."

Rose takes some time away from her political life to focus on herself and her work. She taught a class at Lane Community College called "Women in Mid-life," which focused on the cultural aspects of aging women. Rose says that women in the U.S. are disempowered as they age. However, she says in other cultures, such as in Africa, women begin their life at middle age. Once they reach maturity at 40 and 50 years old, they take on active roles in their community. Rose taught the class to help women struggling through mid-life and encouraged them to set life goals for themselves by asking, "What do you envision for yourself? What do you want to create?"

Rose is currently beginning to work with a women's activist group, Code Pink. Rose constantly challenges her own beliefs by finding ways to see life from different perspectives. Through her explorations on life's meanings, she has discovered that "life is ultimately our own responsibility. Every moment we have a choice. Every moment." 

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Deadline
May 19, 2006

In Goddess She Trusts

Norma Joyce's life path turns in the celebration of women's spirituality

story by Jolene Guzman

Norma Joyce wants to honor the Goddess. In holding the title of High Priestess of Women in Conscious Creative Action, or W.I.C.C.A., she is doing just that.

W.I.C.C.A. is a pagan group that works with the energy of what it is called the Goddess. In W.I.C.C.A. each woman is called a goddess and their collective energy as a group is called the Goddess. W.I.C.C.A. encourages the celebration of womanhood and honors the mother earth.

For Joyce W.I.C.C.A. is a result of her search for spiritual fulfillment, which took her through many religious traditions before ending with women's spirituality. "I honored the God for 40 years," Joyce, who is 74, says. "And I'm going to work for the Goddess for 40 years. So in six years I'll have to decide what I'm going to do next."

Joyce was born in 1931 in Clifton, N.J. and grew up in a conservative Christian family. Despite her religious background centered around a male god, Joyce felt a connection to the feminine divine early on. At 13, Joyce experienced an early indication of where her life would eventually lead. Just before going upstairs to bed in a darkened house, she found herself kneeling on a moonlit staircase. "Up until that point I had heard the man on the moon and those kinds of things," Joyce said. "And I knew the moon was female and that she would always be with me – guiding me."

But she did not begin honoring the Goddess just yet. At 17, Joyce fell for a man studying for the Baptist ministry. A few months later, they were married.

After three years of involvement in conservative Christian traditions, Joyce joined the Unitarian Universalists. Joyce found a home within the Unitarians and worked for them for 12 years. She earned a Master's degree in Religious Education from the church and in 1967 accepted the position of Director of Religious Education in Salem.

"During that time with the Unitarians there was very little spirituality," Joyce said. "It was more social action and philosophy, psychology. And I felt a real push (toward more spirituality) in the late sixties."

Although she didn't know it at the time, Joyce's life changed at the 1969 Unitarian Universalist Convention in Boston. She picked a button that said "Woman Power" while at the convention. The button made a statement, and she wore it to church when she got back home. But the chairman of the board at her church didn't approve, and asked Joyce if she had become "one of those women's libbers". His reaction made Joyce curious; how could the feminist movement have made him so upset? Using this question as her stepping stone, Joyce decided to explore further.


In 1973 Joyce's marriage ended and she decided to go back to school at Western Oregon University in Monmouth, Ore., where she earned a Master's degree in interdisciplinary counseling. While in Monmouth, Joyce started to explore pagan traditions. She joined a pagan covenant for a short time, but the spiritual path of the group did not suit her. She began meeting with women in Monmouth and they created their own traditions.

Joyce was doing private counseling when the idea for a women's spirituality group started to develop in 1983. The unmasking of this work, which would keep her busy for the next 22 years, came in a tarot card reading at a psychic fair in Eugene. As she travelled home from the fair, an image of a women-focused spiritual group began developing in her mind. After the psychic fair, Joyce sent out an announcement of the group's first meeting, which was held in 1983 in Rickreall, Ore. with 12 women in attendance.

In 1985 Joyce helped organize the Festival of Women's Spirituality in Silver Falls State Park near Silverton, Ore. The festival brought together more than 300 women of different religious traditions in one of the first meetings of its kind. In January of 1989, Joyce moved her group to Eugene, and the group adopted the name 'Women in Conscious Creative Action', or W.I.C.C.A., in 1996.

Over the last 22 years W.I.C.C.A. has been a group that honors the Goddess and celebrates women, and seeks to find balance in a world that has been dominated by patriarchal religions and societies.

"I feel for the past 5,000 years we have had patriarchy . . . and we haven't had a balance of the feminine divine," Joyce said. "We need to spend more time with Her (the Goddess) to balance out the balance scales."

By leading W.I.C.C.A. in honoring the Goddess, Joyce is finding that balance. 

An honest excerpt from a morning spent with an elder activist

The Joy of Granny D

story by Sharol Fournal

I found the Fir Room in the EMU without much trouble, having never been there before, but I was concerned I would be late (not to worry). I found a seat near the front so I could see well and hear what she said. I took out my paper and pen, because I wanted to jot notes, and I sat waiting.

Within a few minutes the excitement in the room started to rise, and in comes a retinue of people. Within the confines of this group struts a small, stooped woman, dressed in black, with bootlike shoes. On her head sits a straw hat with brightly colored bands and two feathers.

Below the hat is Granny D, a wizened woman of great years, with her eyes sparkling. She is breathing rather heavily, and I am concerned that she might not be able to speak, but I need not worry. She steps up to the podium and moves the microphone for her comfort and she begins.

Granny D starts the morning's talk with a bit on her history and beliefs. She advocates for "Activism is Democracy" and "Fair Elections in Oregon". She speaks of public funding for the government instead of corporate (big money) controls. She proudly states she is "Progressive" and she encourages her audience to become progressive also. "We do this by encouraging citizen initiatives and state legislative action. "We have the power of One," she states!

Her views on our national political status are one of "financial enslavement"; Granny D sees local governments as they are now, as a "Criminal Class." However, her involvement in all these issues is one of non-violence. She honors advocacy for change with the ability of just one vote. She states that we should never act in anger, but "PROTEST WITH JOY." Joy, it seems, is our secret weapon. From her perspective, folks do not know what to do with joy, because joy does not inspire anger or violence. (What a concept, I think.)

Granny D speaks about past Presidents, such as the Roosevelt's, Truman, and Eisenhower, as being Progressives "within their own parties, they made changes for the people, not for corporate greed and control of the world." She views the current war as illegal, stating our President has lost sight of the people back home, who are truly being forgotten. Then she asks a simple question: "Why is everything so secret?" What a poignant statement that is.

She left time for questions from the audience and she answered each with clarity of mind and spirit. I was left with nothing but total admiration for this little vibrant woman, who makes an impact wherever she is.

We are always interested in empowerment for women and I believe she is a pioneer in that field. It would be my goal to achieve just a little of what she has and to reach the age of wisdom and experience she exhibits when walking into a room. **S**



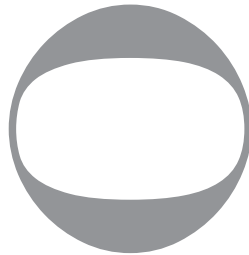
In-di-vid-u-al

A Circle drawn up of
We In-di-vid-u-al three
She talks with lemons in her mouth,
Our type is not in attendance tonight
We walk by making sure not to notice
Her standing there accompanied by Associations
She is our unspoken guilt-trip



Four are we and
One is she

One is us and
Three is



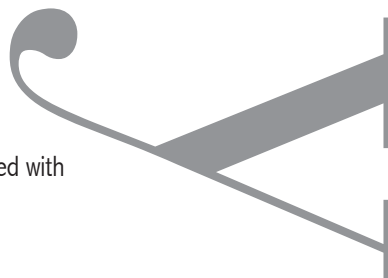
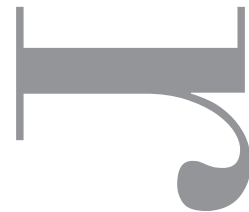
poetry by Amy Cunningham

Suppressed

You gaze at me all cords and tails. i know
You want so much to place Your fingertips
upon my mind and feel of its unique
design, but i have long been dead to You.
i am restless in this shallow grave that
You have dug to keep me mute, and why it
is You choose to build your home, here, upon
this site, i choose not to hold as my minds
delight. Buried as i have been for oh
so many years, i am fleeting in a
maze that is Your mind, and when i become
accessible, attainable, just with
in Your reach, it is then You realize
the realm of the maze that i am trapped with
in. It is I who pities you father



You are my template so exemplary
Commendable beyond all lexis and
Vernacular to which I am not attuned.
Far you have stretched the parameters
In which my capacity to comprehend
Such things resides. I often wonder:
How seen are you actually? Reverence towards
You, and all alike, is given not so hastily.
Who are you allies – Dickinson and Poe?
Are you not burdened by the lack of
Perspective people have of
Your charmed life seemingly?
Here I am sitting across from you
Writing my hypothesis. Why cannot we
Converse like women like women to women
Would, woman to woman? I would be
Lying if I said I was completely unscathed for
Why do you advocate separation so? Am I not
Capable of greasing the wheel over tea, or is
My intellect veiled by my youth to you?
If we were our successes I'd be joining you.



3 Hot Sho

(Feminists should be Watching)

Story by Tara Allred



Image from www.dragonfly-kim.com/artw.html

Let's face it: when it comes to television, we have to trudge through a lot of muck (and anti-feminist muck at that) before we find a real gem. As a seasoned pro at the art of TV-watching, I've picked out three amazing shows you can't miss.

W S

Veronica Mars

UPN, Wednesdays, 9 p.m.

Kristin Bell, Eric Colantoni, Percy Daggs III.

First let me say, I love *Buffy the Vampire Slayer* and when that blessed show went off the air, the void put a hole in my heart you could run a stake through. While nothing will ever fill that hole, *Veronica Mars* offers a strong dose of pain relief. According to me, and Stephen King's op-ed in a recent issue of *Entertainment Weekly*, *Veronica Mars* is currently the best show on television.

Veronica Mars (Kristin Bell) is a student at Neptune High School, located in a fictional seaside town with a 90909 zip code. In Neptune, characters are either filthy rich, or work for someone who is. Although this is a town without a middle class, *Veronica* and her family came close, at least for a while. Her father, Keith (Enrico Colantoni), was the local sheriff. Then, *Veronica's* best friend, the daughter of one of Neptune's wealthiest residents, was murdered. Sheriff Mars thought the girl's father did it, but the charges didn't stick and another guy was convicted. Dad still thinks he was right, but his conviction cost him his job and, a month later, his marriage. Shunned and struggling, Dad now runs his own detective agency, with more than an occasional assist from astute detective *Veronica*.

Veronica has the sass, strength, resolve and ingenuity of any classic detective, all

while facing the challenges of high school — peer pressure, social hazing, romantic dreams and the rigors of academics. She handles her own against the local biker gang, as well as the cruelty of the “in” crowd. Best of all, she does it all with witty quips that would rival even *Buffy Summers*. The show has all the humor, suspense, romance, action, and smart-ass girlyness one could ever want. *Veronica Mars* has been a quiet champion, critically-acclaimed and slowly building a devoted fan base. Tune in sometime and it will have you saying “Desperate”—who? And “Lost” where?

Commander in Chief

ABC, Thursday, 10 p.m.

Geena Davis, Donald Sutherland.

This is not the “woman president” show. This is a political drama where damn-hot-at-50 Mackenzie Allen (Geena Davis, Golden Globe Winner for Best Actress in a TV Drama) plays the VP coming into office after the current President dies. There is a bit of a squabble at first because ol’ President Bridges had asked her to resign on his deathbed because they saw two “different Americas”. Though Mack is swayed by his argument, she has reservations about the man next in line, Speaker of the House Nathan Templeton (Donald Sutherland). Still, when Bridges dies, she's prepared to cede to Templeton — until the Speaker opens his big, chauvinist mouth.

To “West Wing” fans’ utter dismay, this show has an entirely new shtick, and thank goodness. How boring if it were just a copy of “Wing” with a female president. This show is different; we see Mack in her most important roles, in the office, and at home as a working mother. Each episode introduces us to a stronger president, as this Commander and Chief eloquently exercises her power when it comes to war, terrorism, national security, torture, and diplomacy. And every time, she makes her decision based on what is ultimately best

for the American people as citizens of the world. . . (which is more than I can say about some people).

Bones

FOX, Wednesday, 8 p.m.

Emily Deschanel, David Boreanaz.

While “*Bones*” has too much “*X-Files*” and “*CSI*” going in the pilot to feel completely original, it's nonetheless a taut, well-constructed, character-rich procedural with genuine potential. It purports to have been inspired by the real-life story of scientist Kathy Reichs, who studies skeletons as well as pens best-selling novels in her spare time. The show stars Dr. Brennan (Emily Deschanel) as a skeletal sleuth who writes books on the side and David Boreanaz of “*Angel*” as FBI Special Agent Seeley Booth, who works in the Homicide Investigation Unit.

Dr. Brennan is the true believer in this equation, Agent Booth the confirmed skeptic who mistrusts science and the geeks who subscribe to it. So, in true “*X-Files*” fashion, the two must join forces to compensate for one another's weaknesses. She likes to read clues in bones, he digs old-fashioned investigative police work. This means lots of mistrust and clashing, but fortunately Deschanel and Boreanaz have sufficient chemistry to make their working relationship seem more like fate than a typically convenient plot contrivance at the outset.

Dr. Brennan is a genius scientist, and a woman who does not perpetuate gender stereotypes. It is a breath of fresh air when a procedural drama focuses on a female scientist who is first-rate in her field, and who inspires the next generation of young women to pursue the scientific world. Importantly, the show does not portray every other female character as a prostitute victim from the Vegas strip. *Bones* is a first rate show, and one that is worth catching in it's first season. **S**

Nature's pleasure button

All your questions answered: 'clitterchat' with Dr. V Gyna

The clitoris, or eighth wonder of the world as I like to call it, is one of life's greatest pleasures, and perhaps greatest mysteries. This elusive pleasure button has books, websites, articles and movies devoted to exploring its secrets. Whether you are blessed to have one, or wish you did, it is important to understand the power and pleasure behind this little organ.

The clitoris ("clit") is the most sensitive part of the female genitals, and the only organ in the body that exists solely for sexual pleasure. It's a small bump located about an inch above the vagina at the top of the vulva, just underneath protective skin called the clitoral "hood" (or prepuce). Often compared to the penis, the clitoris consists of a head (glans) and a body (shaft), and both organs are made of tissue that swells during sexual arousal. The penis and clitoris contain the same total number of nerve endings, though in the case of the clitoris, these nerve endings are gathered into a smaller area. As a result, the clitoris is noticeably more sensitive than its male counterpart.

Comparing the clitoris to the penis diminishes the unique fact that the clitoris has only one single function, and that is for the sole sexual pleasure of women. The clitoris should be more revered as the biological enigma that it is, studied for its presence as a pleasure organ instead of a quirky, under-developed penis.

Regardless of how you define it, the clitoris is fundamental in the female orgasm. In her 1970 article "The Myth of the Vaginal Orgasm", Anne Koedt theorizes that women who cannot achieve "vaginal orgasm"

are not "frigid" but normal, because the vaginal orgasm is a myth created to keep women subjugated by patriarchy. Since its "scientific" discovery in 1559 by Realdo Columbo, the clitoris has been the subject of many theories. In the early 16th century, a Roman Inquisitor feared that women would use their clitoris to rape men; in the early 19th century popular thought believed that an enlarged clitoris was the cause of lesbianism and nymphomania (only if you're lucky). By 1925, Sigmund Freud accused women who enjoyed clitoral stimulus of having "immature orgasms", rebutted in 1966 by Masters & Johnson, who declared that all orgasms are exactly that - orgasms.

In recent years, the clitoris has been featured on television shows like "Family Guy" (news anchor Tom Tucker announces an upcoming report on "The Clitoris: Nature's Rubik's Cube") and on the big screen in South Park: Bigger, Longer, and Uncut, when a search for "The Clitoris" ends in a mirage-like display of a giant pink shining blob.

It's no secret that the clitoris is an important organ to the pleasure of women's sexual experience. So how is one to stimulate this beautiful tidbit? According to askmen.com, there are several ways to please the clitoris via language, fingers, sex toys, creams, oral, and penis. Sensual talk can excite a woman sexually and increase the blood flow to the clitoris to invite stimulation ('invite' being the key word here — do not, I beg you, latch onto a clit and rub vigorously without the consent and invitation of your willing partner.) After the clit is prepped for contact you can begin gentle massage with clean fingers and trimmed nails. Askmen.com recommends having your fingers in a peace sign, which

also sounds like a nice, symbolic gesture. You can also use a vast array of sex toys, from the hot new "Rabbit" to a simple vibrating bullet, and also experiment with warming creams and gels to provide a tingling sensation.

The penis can also be used to stimulate the clitoris, but not necessarily through vaginal penetration; askmen.com recommends using the penis as a prop to rub against the clitoris during foreplay. But perhaps the best tool for clitoral stimulation and orgasmic climax is the mouth, or according to askmen.com, "the mother of all clitoral stimulators, your mouth can work wonders on a woman's clitoris. Your saliva can be used as lubrication and of course, your tongue can serve as the clitoral . You can drive her crazy by swirling it, flicking it, or even smacking it with your tongue. In essence, most women love someone who can eat it up well."

So whether you have been enjoying the wonders of the clitoris for 90 years, or are just starting to explore it with yourself or your sexual partner, remember that the clit is one of the most important, historically confused, and wonderful creations in female sexuality. Feel free to explore and imagine orgasmic new ways to please, but always remember to be safe with whom-ever you're with.

Orgasmically and clitastically yours,
Dr. V. Gyna

* Dr. Gyna is not an actual medical professional; she is just a person with who appreciates women's sexuality and sexual pleasure, and enjoys spending time looking for new ways to please the clitoris. S

Speakers & Performers

Nandi Crosby Maceo Persson Marietta Bonaventure
Daniel Friend Lezlie Frye Nicole Sangsuree Barrett
Patricia Cortez Heather J. Huhtanen Fire Dancers
Eugene Radical Cheerleaders African Drumming Group
Arrow Breaking Ritual with Ginger Cloud
March through the streets of Eugene
accompanied by Samba Já

Take Back The Night

An Annual Community Event Dedicated To Ending Sexual Violence



April 27th, 2006 at 6:30 pm

EMU Amphitheater at 13th & University, UO Campus

Free Designated Parking Lot on the UO Campus - Free regular return shuttle
Bus Information: Take the Breeze to U of O station from downtown

Brought to you by: ASUO Women's Center 346-4095 - Sexual Assault Support Services 484-9791

Event Organizers: Amy Bustin-SASS Staff - Nicole Pete-ASUO Women's Center Staff

Thanks to Coordinators: Tara Allred, Nell Best, Amanda Garlick, Rose Kelsch, Amanda McCluskey, Madoka Momoi

T-Shirt Design: Courtenay Birdsall Clifford - Poster Design: Kaitlyn Buttery - And Our Volunteers

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This site is wheelchair accessible. If any other accommodations are needed due to disability, or for childcare scholarships, please contact the ASUO Women's center by April 21st. AA/EOE/ADA

