

the siren

YOU'RE PREGNANT.

NOW WHAT?

FIND OUT WHICH CLINICS IN TOWN HAVE ANSWERS--AND WHICH ONES ARE FEDERALLY FUNDED *LIARS*.

08

I DREAM OF ANI

FALLING IN LOVE WITH A FEMINIST ICON

PLUS

- +VEGAN SCONES
- +ALT COMIX
- +DIY GIFTS



women on the web

feministing.com : a basic feminist blog (co-edited by Jessica Valenti of [Yes Means Yes!](#)), this site provides news and commentary on a wide range of feminist issues, including global feminism, women's health, and American feminist issues.

racialicious.com is another great blog that shares ties with feministing. Edited by Latoya Peterson, it deals with "the intersection of race and pop culture." It's full of funny, frank, and intelligent commentary on how race is reflected by the modern media.

ourbodiesourselves.org, from the Boston Women's Health Collective, is a solid source for information about health and sexuality. The website includes a blog, clear information about the female body, lots of links to other online resources, and is easy to navigate.

current.com/target-women is definitely the go-to for a feminist laugh. Sarah Haskins, a brilliant female comedian, performs hilarious, short pieces about how advertising tries to target female consumers. She is not only funny but also frighteningly accurate in her analysis.

www.jezebel.com: With a tagline that reads "celebrity, sex, fashion for women," jezebel.com is like a juicy magazine except one that is socially conscious and full of the really interesting stuff you have to hunt for in regular magazines. The website includes articles about celebrities, news, and hilarious critiques of mainstream magazines. It also has a lively comment section for further discussion, which is almost as engaging as the website itself. All in all a fun, sarcastic and powerful women's news source.

<http://yesmeansyesblog.wordpress.com> is the official blog for the wonderful book *Yes Means Yes: Visions of Female Sexual Power & A World Without Rape*. The blog has critique of events relating to the topics of healthy intimacy and sexual violence, along with personal reflection pieces and other posts (a recent favorite of mine was a post on feminist parenting to normalize a "yes means yes" model of interaction).

Laura Castleman

contributors

VERONICA MILLER, SIREN STAFF



{*SIREN SONG, P. 5*}

VERONICA MILLER IS A FRESHMAN THIS YEAR AT THE UO. LAST YEAR, HER MOTHER RAN THE WOMEN'S CENTER AT THE OREGON INSTITUTE OF TECHNOLOGY IN KLAMATH FALLS, HER HOMETOWN. MILLER HELPED GET THE CENTER RUNNING BY MAKING POSTERS AND VOLUNTEERING. SHE LOVED HER EXPERIENCES THERE SO MUCH THAT SHE DECIDED TO JOIN THE ASUO WOMEN'S CENTER. SHE CAN'T WAIT TO SEE WHAT THE YEAR WILL BRING!

LAURA CASTLEMAN, SIREN STAFF

{*I DREAM OF ANI, P. 11*}

A FRIEND ONCE DESCRIBED LAURA CASTLEMAN AS "XENA WARRIOR PRINCESS MEETS JANE GOODALL MEETS REI." SHE'S A CHOIR NERD AND A GRADUATE OF BACKPACKING SCHOOL, WITH A PASSION FOR SEXUAL VIOLENCE PREVENTION, WOMEN'S HEALTH, AND FEMINIST BLOGGING. HERE AT THE UO, SHE LOVES TAKING CLASSES IN ANCIENT JEWISH HISTORY AND WOMEN'S STUDIES AND HAS YET TO FIND A MAJOR. RAISED IN NEW YORK BY TWO FEMINIST LIBRARIANS, SHE'S BEEN GOBBLING UP BOOKS SINCE KINDERGARTEN AND BUTCHERING POETIC CONVENTION SINCE THE SECOND GRADE. SHE'S JUST JOINED THE WOMEN'S CENTER STAFF THIS FALL AS AN INTERN AT THE SIREN.



JOSHA CHAPMAN-DODSON, FREELANCE WRITER



{*MEET THE FOLKS, P. 16*}

JOSHA LIVES IN A CHARMINGLY OLD-FASHIONED APARTMENT IN EUGENE. HE SPENDS HIS TIME SERVING FOOD, SELLING ANTIQUES, AND READING COMICS. LOTS AND LOTS OF COMICS. HE'S OBSESSED WITH CHRISTIAN SLATER AND HARRISON FORD AND OWNS A ROTUND BLACK CAT NAMED CHARLES MEWKOWSKI.

MEGAN KELLY, SIREN STAFF

{*FEMINIST OF THE ISSUE, P. 13*}

MEGAN KELLY GREW UP AND GRADUATED FROM HIGH SCHOOL IN NORTHFIELD, MINNESOTA. SHE MOVED TO OREGON IN 2007 TO ATTEND THE UNIVERSITY OF OREGON. DURING HER TIME AT UO, SHE HAS HAD THE OPPORTUNITY TO STUDY ABROAD IN TUNISIA, NORTH AFRICA IN AN ARABIC INTENSIVE PROGRAM. SHE IS A JOURNALISM MAJOR WITH A CONCENTRATION IN MAGAZINE, AND HOPES TO USE HER DEGREE TO COVER ISSUES OF INEQUALITY AROUND THE WORLD.



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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.

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Check out The Siren online at
www.uoregon.edu/~women/siren.html



Abigail Leeder (from left), Christina Marie Moses, Daniel McCall, and fellow university students discuss mixed identity at a Women's Center workshop.

COVER PHOTO BY MIKE PEARSON

finding our intersections

The first proud feminist I met was my sophomore English teacher in high school, Ms. Wirtz. She wrote letters to the editor. My classmates and I knew this because she read them straight out of the local weekly paper at the beginning of class. She only gave good grades to girls, it was rumored; she also hated men. She was certainly called a “feminazi” more than once. She was the stereotype made flesh, according to my peers. This is what a feminist sounds like, they whispered.

Seeing how her strong opinions were responded to, I learned quickly that most people think that feminist is a dirty word. She exemplified a person who preached instead of engaging in dialogue, and who favored certain students over others because of their gender. Despite that first negative experience, I have embraced feminism warmly. It gives me the opportunity to level the playing field among all people. Ms. Wirtz should not have been attacked for her feminism—she should have been criticized for her inability to listen and engage in thoughtful discussion with students.

That first tumultuous experience is stuck in my mind. I've learned the value of connecting with others and engaging in dialogue about how our lives are similar and how they are different. Without listening to other communities and embracing allies, we will fall into a rut where our activism ignores the people most deprived of privilege.

I developed my feminism sometime between my first awkward days as a freshman in high school and my first awkward days as a freshman in college. Feminism, for me, is about strength and empathy, conviction and compassion. I come from privilege, and I am striving to earn those things that have been given to me without effort. I am striving to reach into other communities and learn how our experiences are the same—and how they're different.

Growing up, my understanding of feminism was focused around mothering—the right to work and be a good mother—and reproductive rights. These are issues I was steeped in as a child, but I know that many of us have other, greater concerns. Publicizing these through the Siren and continuing our conversations about environmental racism, the history of eugenics in America, the impact of free trade and colonialism, and sex positivity, among many other things, is my goal for this year.

My mother abandoned higher education (in 1966, no less) at 20 to raise her son herself. It wouldn't be until her forties that she would return to earn her bachelor's degree while she raised me and my brother and kept our family finances stable.

She showed me that a woman can be a mother and a breadwinner. When I think about the conflict that has been constructed between work and parenting, I think of her. It would be much more helpful for all people to learn how they can most effectively do both. Often, single-parents are put in a position where they do not have the option to forgo work. Why chastise them for trying to care for their children and make money to keep food on the table? We should problem-solve with creative solutions that can help women from all socioeconomic statuses.

My favorite English teacher—Stephanie Leben, graduated from



the University of Oregon and went on to mentor me as the advisor of the *Lake Views* newspaper staff. Like my mother, she embodies the intersection of motherhood and career. She would bring her daughter, Grace, when we worked for hours after school to finish the paper.

I spent more than enough long nights working on that paper to know that it's tough to put together a publication, but it's still something I want to do. I'm continuing my pursuit of print media in my junior year at U of O in the School of Journalism and Communication.

I'm eager to bring those experiences to the Siren—but I want to make sure to incorporate yours. Feminism is about all of us and this magazine should reflect that. This issue focuses on reproductive issues (*Students Take on Bogus Clinics*, p. 08), healthcare reform (*Sizing Up Stupak*, p. 14), and mainstream media's response to and portrayal of rape (*News*, pg. 06).

As Gwyn Kirk (*Feminist of the Issue*, pg. 14) emphasizes, there should be no distinction between our academic adventures in feminism and the way we conduct our lives. All the spheres of our lives intersect. It would be wise to bring feminism out of the classroom when we go out, court, consume media, eat, raise families, and play sports.

ENJOY
- Jennifer Busby

JENNIFER BUSBY, EDITOR-IN-CHIEF

SIREN SONG

Veronica Miller examines the mythological roots of the Siren and what this symbol means for today's feminists.

WORDS BY VERONICA MILLER // ILLUSTRATION BY HOLLIE PUTNAM

SIRENS ARE RECOGNIZED AS MYTHICAL CREATURES WHO LED MEN TO THEIR DEATHS

with their beautiful singing, and though this is true, the Siren represents much more than that. Greek myths tell the story about the three daughters of a beautiful woman named Persephone. She was so beautiful that Hades decided that he wanted her all to himself. He kidnapped her to Hell and banned her from ever seeing Earth again. No one could find her once she was stolen. Her despair about never being able to see the earth again caused the earth to die; all of the plants froze and the animals disappeared or would hide from the cold weather. This is how powerful women were: if something went wrong, it was their fault that the earth went to winter. This woman controlled the seasons.

The daughters of Persephone prayed to the gods to give them wings so they could search for their mother quickly and change the world back to summer. The gods decided to grant their wish and not only gave them wings, but bird bodies as well. In some myths they were given wings and bird heads in place of their real heads. The daughters did search for their mother, but couldn't find her, so they gave up and flew to an island and sang about how they felt about being turned into half birds and losing their mother to the god of death.

They sang constantly, and eventually their mother was allowed to go back to earth. This made Persephone very happy, creating spring and summer. When she got sad about going back to Hell, autumn would begin. As the Sirens sang for their mother and their loss of regular human features, and men would be entranced by



their beauty and song. If a sailor happened to be drifting around at the time, the Siren's song would "make" him sail his ship into the rocks around the island, and then the ship's crew would drown, or if

the Sirens could get the men close enough they would eat them. Either way, almost all of the men ended up dead. The "horrible" Sirens led them to their death with their beautiful songs. The men always assumed that the Sirens were singing to them, but they were only singing about their misery.

Though this story is entertaining, I believe that there is a lot of hidden meaning behind it all. Women have been blamed for almost everything that goes wrong in many mythical or religious stories.

Pandora opened the box that let all of the horrible things out into the world, Eve ate from the forbidden fruit, Sirens make men sail their ships into rocks, etc. Since

when did women make all of the mistakes in the world?

As far I as I can tell, women seem to be making a huge difference in the world. Sirens were the feminists of our past.

These women were singing about the rights that they deserved, and they sang to protest the wrongs that had been done to them. The people who wrote about the Sirens back in the day were men, as women were not encouraged to learn to read and write.

HIStory is all we hear about, what about HERstory? If some delegate of death stole

my mother to Hell and made all of the plants die in the world, I would probably go looking for her too, and if I asked for help and was turned into a half-bird creature by some god, I'd be angry enough to go make a fuss about it, and get the problem fixed.

Women have always been looked down on in history, and they have been blamed for all of the bad things that happened. Maybe women confused all of these men that were writing the stories of our past. We're hot stuff, us women, and we have the ability to make a difference and change the minds of those who disagree with us, or don't understand what we are trying to say. Women

probably never made half of the mistakes men blamed them for, and soon enough they were turned into half-bird creatures in stories.

Feminists are Sirens at heart. We speak out regardless of what others say, we will press on through any troubles and we will be heard. The Sirens of the past represented what we were to become in the future. These women stood up for what was right, and they sang about what was bothering them, and in the end, their mother was released from her hellish prison. Find the Siren in yourself and speak out.

The Siren represents what a woman can make any man do. We can make a man blush, we can make human beings listen, and we can make points and defend our rights. We're beyond control, because we're cool like that.

If a man has to turn a woman into a bird creature to make himself feel better, so be it, we'll just go on controlling the seasons and singing beautifully.



Grappling with the Questions

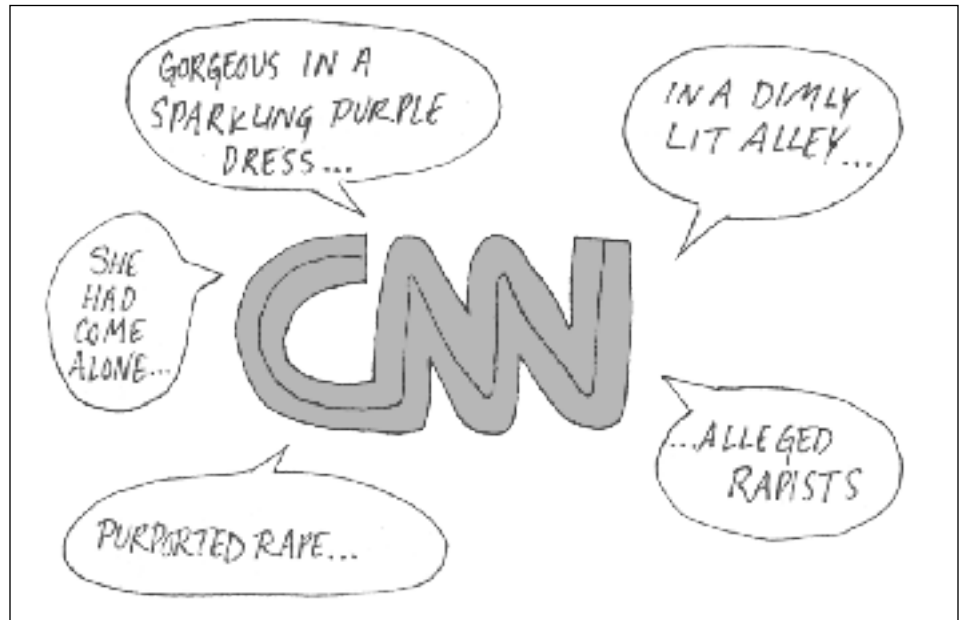
IN THE WAKE OF THE RICHMOND, CA GANG RAPE, CNN VICTIM-BLAMES AND CONFUSES SEXIST VIOLENCE WITH SCHOOL SHOOTINGS.

{WORDS BY JENNIFER BUSBY}

On the evening of September 28, Richmond High School in Richmond, California held its homecoming dance. The night went without incident for some, who danced and socialized with their friends before going home. For one student, however, the night of the dance became a nightmare. Accounts of what happened vary somewhat, but the general events are clear. A girl left the dance alone and was lured into a dimly-lit area near campus by a group of boys and men. They provided her with alcohol and proceeded to gang-rape her for more than two hours. A crowd of bystanders gathered around the scene. Some joined in to rape her, many jeered and taunted. Despite the number of people who witnessed the event, none of them intervened, except a girl who wasn't even there. She dialed 9-1-1 after word of the event spread through the dance. The survivor was found an hour after the dance beneath a bench, her lower half stripped of clothing.

The press has been captivated by this brutal case. It is unusual for rape cases to make national news. However, this story is particularly compelling because it fits the archetype of rape: a girl is raped violently in a secluded location as she was walking alone. Her attackers seemed threatening and their race fits into long-held cultural stereotypes about rapists. These details do not describe the typical rape, but they fit into the sensationalized idea of sexual assault in this country. This case does deserve attention, but so do all the other cases that fly under the radar of major national news outlets.

The brunt of the articles written about this case have been focused on those who stood and watched while a fellow student was raped. Psychologists have been interviewed about human nature in an attempt to understand why bystanders did not intervene. There has been little



published about the behavior of the perpetrators, though. Major news outlets, including CNN, have narrowly focused on the bystanders in this case. While they have uncovered some interesting information about our reluctance to intervene when we are in large groups (we are waiting for someone else to do something, experts say), their focus has distracted from the plight of the survivor.

USC professor and school violence expert Ron Avi Astor responded differently to the crime with a piece published Nov. 2 on CNN.com. The article, “Ask the right question about gang rape,” changes the focus of concern from bystander intervention to prevention. He takes a step forward by seeking the cause of this crime, but he spits in the face of all survivors of sexual assault by repeatedly calling the crime an “alleged gang rape.” There is unequivocal evidence that this 15-year-old Richmond High School student was brutally raped by multiple perpetrators. Astor’s language is clear evidence that even when a survivor of sexual assault is found naked and critically injured beneath a bench, her story will be questioned.

Every article in CNN.com’s coverage of this assault uses phrases like “alleged” and “purported.” By using these words to describe the rape, CNN is explicitly siding against the survivor by refusing to believe

that her story is true. Thankfully, not every news outlet is perpetrating this pattern of victim-blaming. The New York Times is instead choosing language that does not undermine the survivor’s story. While CNN is denying the event in subtle ways, the Times is telling the survivor, “I believe you.”

Astor moves on from his difficulty with semantics to compare this gang rape with high-profile school shootings at Columbine and Virginia Tech. He claims that violence-saturated media is to blame for this crime. In a way, he’s absolutely correct. The perpetrators of this crime were raised in a society that condones violence, particularly violence against women. Even shows like Law & Order that play at condemning violent men brutalize women for the sake of ratings.

The abuse of women is commonplace not only on television, but throughout our culture. As a result, women are taught to “fight back” and “protect themselves” by arming themselves with self-defense moves and rape whistles. We are expected to huddle in our homes at night and—heaven

SEE “RICHMOND RAPE” ON PAGE 18

Read More:

“Ask the right question about gang rape”

<http://tinyurl.com/CNNAstor>

“Community Continues to Grapple with Rape”

<http://tinyurl.com/NYTimesShih>

Sharing Intimate Portraits of Pain

WHEN RAPE IS USED AS AN OFFICALLY-SANCTIONED MILITARY TACTIC, HOW DO WE TELL THE WORLD AND SUPPORT THE SURVIVORS OF WIDESPREAD BRUTALITY?



Map of Guinea. Military-led rape occurred in the capital city of Conakry at an opposition rally. Camara blames opposition forces for the attacks.

{WORDS BY LAURA CASTLEMAN}

In late September, a political demonstration at a stadium in Guinea was met by the military with brutal methods of suppression. One of these was the humiliation and rape of women. The descriptions from witnesses are shocking: soldiers raping the same woman in turns; ripping women's clothing off with knives; raping women with the barrels of their guns. In response—and anonymously—grainy cell phone photos of the assaults are circulating.

The culture of fear and of shame in Guinea is making it difficult for these women to speak up or seek medical assistance. Doctors Without Borders reported that six women came to them for assistance after rape or other forms of sexual assault. The huge scale of this demonstration and response (an estimated 157 people were killed) and a quote from opposition leader Mamadou Moctar Diallo that women were raped in “categorical fashion” seem to imply that many more than six women were assaulted. Rape has clearly become a political and military tool in Guinea, said former prime minister of Guinea Sidya Touré: “Women as battlefield targets. We never could have imagined that.”

The Republic of Guinea is a small country on the West coast of Africa, just north of Sierra Leone and Liberia. There are slightly more than 10 million citizens of Guinea,

and the country is primarily Islamic. About three quarters of the population work in agriculture. According to the CIA World Factbook, Guinea achieved independence from France in 1958, and at the end of 2008, Moussa Camara led a coup and seized power over the country. Though the African Union has urged Camara to not run again, he is uncooperative and will neither step down nor allow a foreign intervention. The current climate in Guinea is dangerous, with rebellions from the people and harsh responses from the current military.

The violence in Guinea has been condemned by the UN and by the United States. US Secretary of State, Hillary Clinton, said that the murders and rapes being perpetrated by the military were “a vile violation of the rights of the people.” Several rebel groups are fighting against the regime at the moment, but the military responds harshly and swiftly to any protests against their power.

The rapes and violence in Guinea are unforgivable acts of terror that show a complete disregard for the humanity of the women attacked. However, things get sticky when one considers the implications of the photographic evidence of the rapes that is being distributed. The photos, distributed anonymously, are “ugly and hard to refute,” according to New York Times reporter Adam Nossiter. The anonymity of the photos is nothing difficult to comprehend. Clearly, the climate in Guinea is one of fear and the photographers are afraid to be discovered and harmed. The photos, one hopes, were taken in an attempt to get the word out to the world outside of Guinea. They are evidence of the horrors that really are happening, a way of compelling

outsiders to intervene and help the civilians of Guinea. Often a photograph is a more powerful means of communication than words are, and images of these assaults turn the stomach more than words could. The distribution has also clearly worked: the New York Times picked up the story, and included one of the presumably less shocking photos. This coverage is hopefully an important step to get outside forces to intervene on behalf of the people of Guinea.

However, there is another side to these photos: their effect on the women depicted. Were any of these women asked about whether they allowed the photos? Were they asked if they were okay with distribution? Unlikely. These women have been violated sexually and physically, and now their privacy, dignity, and humanity are being violated again as their experiences are turned into desperate messages to the outside world. Noble as the intent may be, this is still a violation. No matter how much these photos needed to be seen, they were still a transgression. These women are being constantly re-victimized by having their experiences used.

So where do we draw the line? When does “one for all”—one woman's rape photographed and distributed for the sake of her nation—become justified? Are morals lost or changed in times of desperation? This seems to be an unfair excuse. In any time, regardless of the surrounding conditions, one should strive to stay true to values of respect for all humans. However, it seems unfair to blame the photographers for their actions: perhaps it is the failure of the rest of the world to come to their aid that is to blame. Perhaps it is others' inaction that led them to this level of desperation. Most recently, the European Union has prepared an arms embargo and visa ban on many of the leaders in the current Guinean regime. Hopefully they will follow those sanctions with more until Moussa Camara steps down or is taken down from his position and the citizens of Guinea can live without fear.

Students stand up to bogus clinics



ARCHIVE PHOTO

UO group Students for Choice protests outside the 1st Way Pregnancy Center in Eugene. It is located across the street from a Planned Parenthood clinic.

{WORDS BY ERIN HOWE}

When UO Students for Choice member Karen* entered a local Crisis Pregnancy Center seeking options about a friend's potential pregnancy, the first thing she was given was a silver pin representing the size of "her" baby's feet at 10 weeks.

Along with the pin, she was given a bag stuffed with pamphlets about her option—all of them positively depicting possibilities of adoption and keeping the child and shedding a dark shadow on abortion. The literature shows images of happy families and giggling babies, but any picture printed near the word "abortion" depicts sad and confused women. "Do You Really Want an Abortion?" is written formidably across the top of one pamphlet, while another prominently lists supposed negative effects from abortion including "feel[ing] guilt or shame about your choice" and "end[ing]

your pregnancy with death." Not only is abortion looked at as shameful, but attached to it are a list of medical problems that are simply unproven and untrue.

Crisis Pregnancy Centers (CPCs) or Pregnancy Resource Centers, are federally funded, non-medical "clinics" that are generally set up by religious groups to help women, and especially young women, make a decision about their pregnancy. Often offering free pregnancy tests and counseling services, they also draw in low-income women or women who have a lack of education or resources dealing with their sexuality.

Their ads are plastered around town, in the newspaper, and on Facebook. Most of them show young girls looking pensive, sad, and submissive and say things like "Pregnant? We can help!" Their target audience seems to be young girls who are unsure or scared about unplanned pregnancy.

There are several major problems with these fake clinics—first, they are not medical clinics. CPCs are staffed by volunteers, and while some of them are nurses, they are not typically staffed by licensed medical professionals. They often pose as comprehensive medical clinics, but do not offer abortion services, contraception, or referrals.

Another problem with these volunteer associations is that they are federally funded. Since the late '90s, 1.1 billion dollars have been channeled into abstinence-only education programs and CPCs. The largest chunk of this money was given under George W. Bush's presidency, with nearly 105 million dollars going to these programs in 2008 alone. Planned Parenthood, the nation's largest provider of comprehensive care, typically receives around 70 million dollars a year (about half of their budget) from the U.S. Department of Health and

ADOPTION		ABORTION	
Differences	Your pregnancy ends with giving life.	Your pregnancy ends with death.	Differences
	You may feel good and positive about your choice.	You may feel guilt and shame about your choice.	
	You will remember giving birth.	You will remember taking a life.	
	You will have plenty of time to plan your and your baby's future.	Abortion is final; you can't reverse your decision.	
	You can hold, name, and love your baby.	You will never know or treasure your baby.	
You can have continued contact with your child.		You will miss the opportunity to see your child develop.	
<p>Check the reverse side for important similarities between adoption and abortion. Remember that adoption goes a step beyond choosing life for your baby. It is a quality of life decision for you and your child.</p> <p>Life Cycle Books, PO Box 1008, Niagara Falls, NY 14304-1008 <small>www.life-cycle-books.com © Bethany, 2002 Item #509</small></p>			

get treated,
not tricked



THESE REPUTABLE RESOURCES ARE RELIABLE PLACES TO TAKE YOUR LADYPARTS FOR A REGULAR EXAM, A BAG OF CONDOMS, OR TO GET FACTUAL INFORMATION ABOUT ALL OF YOUR OPTIONS.

PLANNED PARENTHOOD OF SOUTHWESTERN OREGON:

EUGENE CLINIC — HABLAMOS ESPAÑOL
 1670 High Street
 Eugene, OR 97401
 (541) 344-9411
 (541) 344-6519 (fax)

Eugene Express (West Eugene) Clinic
 793 N. Danebo Avenue
 Eugene, OR 97402
 (541) 463-9731
 (541) 463-0468 (fax)

Springfield Clinic— Hablamos Español
 225 Q Street
 Springfield, OR 97477
 (541) 744-7121
 (541) 726-4104 (fax)

NETWORK FOR REPRODUCTIVE OPTIONS:

P.O. Box 10894
 Eugene, OR, 97440
 nfo@NROptions.org
 Office: (541)345-5702
 Hotline: (541)513-6607
 Toll Free: 1-866-335-9100

Compiled by Erin Howe

CPCs do offer information to women—but it is misleading, false information. This flyer conveys the idea that adoption is reversible and that abortion ends the chance for a woman to ever become a mother.

Human Services. The fact that in recent years our government has channeled more funding into abstinence-only programs and CPCs as opposed to comprehensive medical clinics further demonstrates the problems that these “clinics” pose.

These centers tend to target young women on college campuses, our own being a perfect example with two CPCs within a half-mile of the UO. In a survey by the Feminist Majority Foundation in 2008, 48 percent of responding university health centers referred women to crisis pregnancy centers when facing an unplanned pregnancy. These centers tend to locate themselves next to actual comprehensive medical clinics in order to trick women into thinking that they can provide them with similar services. Unfortunately, due to their federal funding and ability to gather large donations from pro-life supporters and groups, there are nearly twice as many CPCs as comprehensive women’s clinics across the nation.

The main problem with Crisis Pregnancy Centers is that the information that they provide about abortion and birth control methods is widely unproven or simply untrue. In a congressional study, it was shown that 87 percent of these clinics provided false or misleading information about abortion. During Karen’s visit at a local CPC, the staff who were helping her, knowing that her friend was under 18, informed her that 50 percent of women under 18 who obtain abortions get breast cancer. In fact, they offered an

entire pamphlet claiming that research proves a link between abortion and breast cancer but that this information has been “hidden” from the public. “Post-Abortion Stress Syndrome” and other unreal medical conditions are also used to deceive women. One 11-year study showed an equal need for psychiatric help among women who gave birth and those who had an abortion. CPCs have also been shown to present misleading information about the morning after pill, the effectiveness of condoms and other birth control methods, and HIV transmission.

Pregnancy Resource Centers can offer beneficial services to women certain in their decision to give their baby up for adoption or to keep their child. Karen noted that the CPC she entered had two entire rooms full of baby and maternity clothes to donate to women in need. The staff provided resources and information that could be useful to those wanting to adopt or have their baby and were warm and friendly. These clinics do not need to be shut down—but should not be federally funded or be able to distribute the false and misleading information that they do.

The next time a sign appears reading “Pregnant? We can help!” or “Free Pregnancy Tests!” remember that these clinics are NOT real medical clinics and that their tactics hurt and deceive women. Women facing an unintended pregnancy should be given both a full list of their options and accurate medical information.

**name has been changed*





I DREAM of ANi

BY LAURA CASTLEMAN // ILLUSTRATED BY JENNIFER BUSBY

This issue, Laura kicks off our new series, Wonder Women, with a reflection on Ani DiFranco. She takes us from her first listen through seeing Ani live at the Hult Center when she played in Eugene this October.

I WAS INTRODUCED TO ANI DIFRANCO by one of my closest friends, a powerful and brilliant fellow ninth-grader. She burned me the Ani CD “Evolve”—she told me how she identified with the lyric, “I walk in stride with people much taller than me.” I didn’t feel that connection.

After school I put it on in my room and started working on homework while it played. The first track, *Promised Land*, was sharp and loud and I wasn’t entirely sure I was comfortable—by halfway through the second, I stopped playing the CD.

Eventually, by accident of finding it on my iPod, I fell for *Icarus*, track three. I had loved mythology in elementary school, and the story and references were to tales I had read in my room. I didn’t know many other artists that alluded to already existing literature. I slowly put out feelers from that song and listened to more and more Ani, but I wasn’t yet feeling like I fit in her musical landscape.

That winter another friend gave me an Ani song, *Both Hands*, on a mix CD. I loved it as soon as it began: I could listen to it with no

period of practice. I began to think of it as Ani’s gateway song—it was so likeable, so listenable, it didn’t challenge you as much as her other music but it was still brilliant and different. It was (and is) always the first Ani song I played for another person.

I’ve just seen Ani live for the first time ever, and I about died. After the opener we waited carefully until she strode out, simply and plain as day. There was no flourish to her entrance: she walked out confidently and without any introduction. Then she hit the first chord on her guitar and immediately began to play and sing.

It wasn’t until after her first two numbers that she even introduced herself. Even in this introduction, she was casual—she said hi, she said thank you. There was no pretension. Her band was similarly casual (though that’s more expected than a casual lead singer).

We all expected excellence, so while we were excited, there was no shock at the high quality of the musicians. The man on percussion went absolutely berserk with his xylophone, but it wasn’t like in other bands when a musician goes wild on some instrument and the

audience explodes with glee because they've never seen anything so good—it was just a part of the everything, woven into the set.

We, the audience, stood and danced in front of our seats or in the standing area in front. Couples slung their arms around each other. The lights on the stage behind Ani changed through a series of bright colors. I was transfixed, probably with a slightly silly facial expression.

Ani's first song, one I didn't know, had the word "Manhattan" in the very first line, and I felt like I was talking to another New Yorker, more at home than I ever am out here in Eugene.

After two songs, which were brilliant but had previously gone under my radar, Ani said, "Let's get personal," and broke into *Manhole*. Personal! That's one of *my* songs. Yes, Ani, let's get personal. Send that one to me.

She played another song I know and love, *Modulation*, and eventually one she wrote (I hazard a guess) in early November 2008, a song to President Obama, thanking America for being more than she could have expected. Judging by the smiles and cheers after even the first three words, it was clear that the audience understood.

She talked about her daughter when asked to, her daughter

playing on the monkey-bars to the shivering point ("probably not the mom thing, whatever, ok..."). She played a song from her wedding that I never knew. She talked with the audience.

At one point I realized that the band had left, I had no idea when.

Suddenly there was just a bass lying on its side, a lonely xylophone, and a totally empty drum-

set. When did they leave Ani? Her lyrics continued to be brilliant, even as I yelled back and forth with Erin over what they were ("oh, it's *fucking Napoleon!*")

She closed with *Both Hands*, that classically accessible Ani song, the one that Nicole Sangsuree played last year at Take Back the Night before the speak-out, the song Nicole introduced with "I'm going to play an Ani song because, well, because that's what you do."

She encored with *Little Plastic Castle* and tears were in my eyes at the opening chord, and I danced a bit more, briefly aware that one of my friends

was half-laughing at me, but I just awkwardly grinned that off and kept going.

Near the end of her set, Ani said simply: "I'm glad you're still here."

My thoughts exactly.

ANI'S DISCOGRAPHY 1990-2009

1990 - *Ani DiFranco*

1991 - *Not So Soft*

1992 - *Imperfectly*

1993 - *Puddle Dive*

1994 - *Like I Said: Songs 1990-91*

1994 - *Out of Range*

1995 - *Not a Pretty Girl*

1996 - *More Joy, Less Shame EP*

1996 - *Dilate*

1998 - *Little Plastic Castle*

1999 - *Little Plastic Remixes EP*

1999 - *Up Up Up Up Up Up*

2000 - *Swing Set EP*

2001 - *Revelling/Reckoning*

2003 - *Evolve*

2004 - *Educated Guess*

2005 - *Knuckle Down*

2006 - *Reprieve*

2007 - *Canon (compilation)*

2008 - *Red Letter Year*

Note: DiFranco has also released 15 live albums.

ASUO WOMEN'S CENTER

GENERAL INTEREST GROUP MEETINGS

WOMEN'S CENTER LOUNGE 6 P.M.



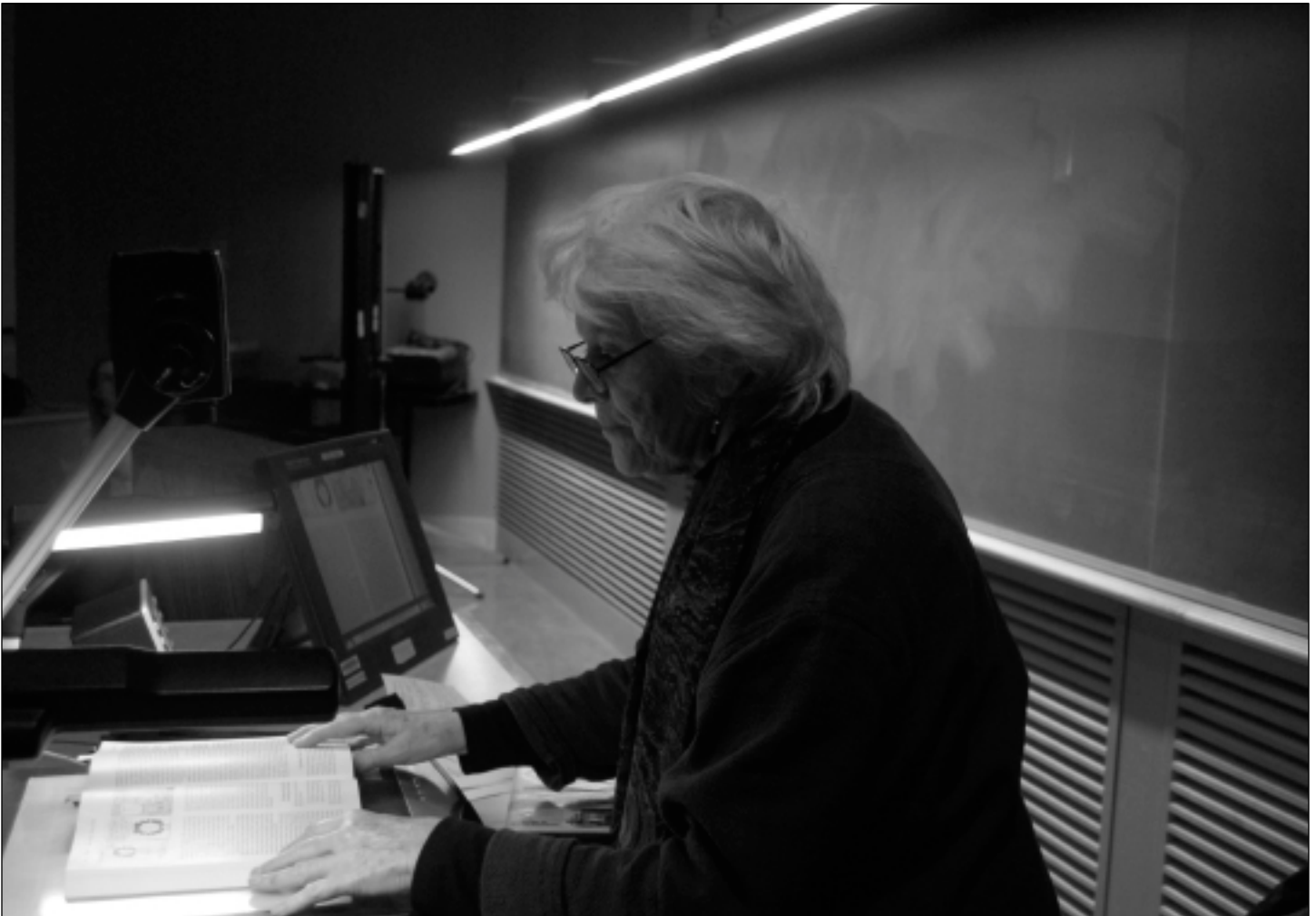
DATES 2009-10

FALL TERM:
NOV. 23

WINTER TERM:
JAN. 11, 25 FEB. 9, 22

SPRING TERM:
APRIL 6, 19 MAY 4, 18

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JENNIFER BUSBY

Gwyn Kirk, who compiled the feminist essays in *Women's Lives*, will spend the rest of this year as a guest professor in the Women's and Gender Studies Dept.

moving feminism out of the classroom

VISITING PROFESSOR GWYN KIRK AIMS TO INSPIRE STUDENTS TO USE THEIR FEMINIST KNOWLEDGE IN THEIR DAILY LIVES. SHE SAT DOWN WITH THE SIREN'S MEGAN KELLY TO TALK ABOUT HOW SHE HOPES TO IMPACT THE UNIVERSITY COMMUNITY.

To Gwyn Kirk, feminism is so much more than just a woman's topic. Feminism can be a lens through which the entire world can be seen, addressing global issues as far ranging as militarism and the environment or as traditionally feminist as sexuality and reproductive health.

Kirk, a visiting professor in the UO Women's and Gender Studies department from Oakland, CA, became focused on gender issues because she believes that a gender lens allows people to see issues in an interesting and unique way. "Some people think it's rather narrow," Kirk says in her faint British accent, "just focused on

'women's issues,' but she believes that the liberation of women would also mean a huge liberation for men. Being a part of that liberation through her teaching and focus on gender issues has been of continued importance to Kirk throughout her lifetime.

"When I say gender," she says, "I'm assuming that means gender and race, gender and class... I'm not assuming women are the same at all." The intersection of other forces and global issues such as class with gender is part of what makes this field so dynamic. "Things change a lot," she adds, "and have application to everyday life."

Teaching gender studies has been a way for Kirk to not only actively work on issues of importance, but also to address and empower the students she teaches. "The question I ask is what's the purpose of learning all this, and I guess for me the purpose is making a difference in the world.

I want students to see themselves as able to make a difference." Activism can mean any number of things, according to Kirk, and can be made up of actions big or small. "When I think of activism, I think of things as basic as taking care of yourself through to trying to impact the campus community to beyond that," she says.

Kirk's activist lifestyle has taken her through teaching, speaking, participation in various groups that deal with global and gender issues, and has also taken her through the experience of writing a book. The textbook that Kirk co-wrote with Margo Okazawa-Rey, *Women's Lives: Multicultural Perspectives*, is currently being used within the Women's and Gender Studies department. This fall, Kirk is teaching WGS 101, an introductory class on Women's and Gender Studies, which people take for any number of reasons. Some of

SEE "KIRK" ON PAGE 18



LOVE & ROCKETS

WORDS BY JENNIFER BUSBY // TITLE ILLUSTRATION BY MARY HALL

IN THE LATE SEVENTIES, COMICS WERE AT A STANDSTILL. THE BIG NAMES, MARVEL AND DC, THE ONES WHO HAD PIONEERED MAINSTREAM COMICS IN THE FIFTIES WERE BURNED OUT. READERS WERE DISSATISFIED BY STORIES THAT NO LONGER GRABBED THEIR INTERESTS. IN THE EIGHTIES, LOVE AND ROCKETS, WRITTEN BY TWO BROTHERS FROM CALIFORNIA, WOULD CHANGE THE COMIC WORLD. THEIR STORIES ELECTRIFIED READERS AND LAUNCHED A WAVE OF INDEPENDENT COMICS THAT PERSISTS TO THIS DAY.

Love and Rockets remains one of the most popular alternative comic series, and it's still going strong. In 1982, the brothers released *Love and Rockets #1*, proving that a series about women of color can stand up to the Marvel and DC empires and play with the big names.

These brothers, Jaime and Gilbert Hernandez, were born and raised in Oxnard, California. Their upbringing steeped them in comics and rock music, heavy influences that still resonate through their work. “[Punk] made me cocky enough to believe that I could do a comic book, and it was good and it was all right, as opposed to being

intimidated by the Marvel guys... I took that musical anarchy to comics,” Gilbert once said.

When *Love and Rockets* entered the comics scene, it played off the existing archetypes in the genre. Jaime's first story arc, *Mechanics*, follows the travels of Margaret “Maggie” Chascarrillo in her job as a mechanical assistant to stereotypical stud Rand Race. These first adventures are drawn in a dynamic, angular style with dramatic highlights and shadows.

Mechanics is set in a number of exotic locations but, unlike super-hero stories, the focus of the comic is not on the conflict between good and evil, right and wrong. There are heroic characters—the bombshell Penny Century and the handsome Rand Race, but Maggie's experiences are the focus of the story. Jaime shows the emotional conflict Maggie has working with a man she has intense affection for. This first story arc does not stray far from the precedent set by other comics, but hints at the emotional depth and complexity that Jaime portrays in later stories.

“Characterization was the main thing I was interested in,” said Jaime in a 2008 *Anthem* interview, “and the more I wanted to make my characters realistic, the sillier the SF (science fiction) stuff felt.” Despite its fantastic robots and

space ships, a running theme in *Mechanics* is revolution. Maggie and Rand find themselves in the middle of peasant uprising in countries domineered by wealthy white men.

Jaime's series follows Maggie into adulthood, where she settles into Hoppers 13, a fictional town somewhere in California. The character's lives reflect Jaime's experiences growing up in the punk scene in California. Hopey plays bass in a number of punk bands and he character's clothing shows heavy traces of punk influence.

Jaime expressed his desire to portray the punk scene faithfully in his work, as there were few media outlets that were portraying it at all during the time her began the comic. He feels the same way about his ethnicity—he has a duty to portray it realistically because representation of Latino people is sparse. Jaime aims to avoid stereotype and, like his brother, he does so effectively. The characters are multifaceted; there are no “Speedy Gonzales” characters, though there is *Vida Loca* (*The Death of Speedy*), which depicts Maggie's tangled relationship with Speedy and the pall of gang violence that hangs over Hoppers.

Over the nearly 30 year span of the series, the characters have grown and changed. Maggie

matures realistically as she ages. She is first depicted as a slight, punky girl, but grows into the full-figured body of a woman. “Both Gilbert and Jaime have an incredible knack for making overweight women sexy without fetishizing them of exaggerating any features,” said Marc Sobel, a freelance journalist who studies comic books.

Gilbert’s *Palomar* series depicts the voluptuous Luba and her two half-sisters, the three of which have enormous breasts. Luba, despite her figure, is never portrayed as a “babe,” but is characterized as a strong matriarch. She is the mayor of Palomar, a fictional town located somewhere south of the U.S./Mexico border.

Neither brother is shy about depicting his characters in sexual situations. Compared to romance comics, where sex is sensationalized and romanticized, the Hernandez brothers depict it almost dryly. Such a panel will appear in the middle of a story without introduction. These situations normalize female sexuality as many of them are offered without commentary. *Love and Rockets* offers a place where women can read about people like them and not feel shamed by their sexuality.

Women in comics deserve more than tangential mention. They should not be relegated to being female mirrors of men who have more complicated and interesting back-stories. Female characters should have well-developed personalities, not just well-developed chests. The Hernandez brothers’ loving depiction of the people in *Hoppers 13* and *Palomar* proves that strong, emotional, and fallible female characters are captivating. Although *Love and Rockets* has a strong female and LGBT readership, it still appeals to men. This is proof that these stories, which are ultimately about human interaction, are more relatable to more people than the heroic musclemen of super-hero comics.

The women depicted in these stories are based on the “punk girls” the brothers befriended in clubs and neighborhoods. The brothers are not aiming to specifically appeal to a female audience—they are depicting a fictional world based on the one they know. Their world is shaped by strong, intelligent, and dynamic females.

Even though many of the characters brought to life in *Love and Rockets* are voluptuous, they are not flat characters meant as

masturbatory fodder for boys. Both the bombshell Penny Century and the scandalously dressed Tonantzin have complex backgrounds and personalities. Penny struggles with her independence and refuses to let herself be taken care of financially by her wealthy, horned admirer, H. R. Costigan. Tonantzin is the sheriff of Palomar at one point in the series. She is also strongly political and vocal about her opinions. These are no Betty and Veronica—their interests are far more varied than boys and cars and fancy clothes.

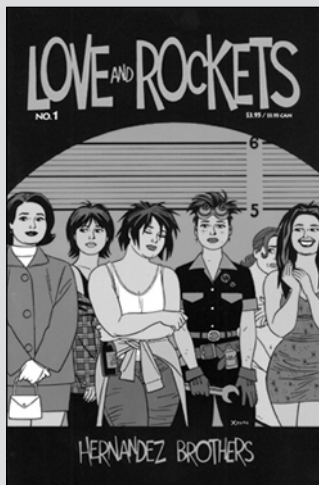
Both brothers include lesbian and bisexual characters in their work. Maggie’s sexuality is best described as pan- or bisexuality. She has relationships with both men and women in the series, including a recurring relationship with her best friend Hopey.

The most dramatic positive influence *Love and Rockets* has had is its faithful portrayal of women in the latino, punk, and queer communities without leaning on stereotypes. The result is a long-running series that highlights complex, realistic characters that are relatable. After 30 years of *Love and Rockets*, these women feel like close friends.



read more: recent works by los bros. hernandez

LOVE AND ROCKETS VOL. II ISSUE 1 (2001)



After a five-year hiatus, the series comes back in Volume Two. Jaime continues the *Locas* storyline, while Gilbert launches *Julio's Day*. Volume II, published by Fantagraphics, is ongoing.

SPEAK OF THE DEVIL ISSUE 1 (2007)



Gilbert’s tale of Val Castillo, a high school girl with a penchant for gymnastics and spying on her neighbors. The last installment of the six-issue short series was published in 2008.

meet the folks: selected cast of Love and Rockets

FROM MECHANICS TO LOCAS: JAIME'S WORLD



Margarita Luisa "Maggie" Chascarrillo

In early issues of the *Mechanics* story arc, Maggie, left, is an aspiring machanic and works as Rand Race's assistant. She travels to exotic, fictional locales to work on vatious mechanical projects for wealthy men including H. R. Costigan, San Jo, and Dr. Beaky. Most of her early jobs end in near-disaster. While attempting to repair the rocket Saturn Stiletto, she meets Rita Titanon, one of her idols. In later issues, Maggie is seen in more realistic situations set in Hoppers 13, a Latin-American neighborhood in California. Her sexuality is not explicitly stated, though she has relationships with both men and women throughout the series.



Esperanza Leticia "Hopey" Glass

Hopey, left, is an anti-authoritarian punk rocker, who was introduced to Maggie in her mid teens by Izzy. She consistently has relationships with women, including a recurring affair with Maggie. During her youth, she struggles against her teachers and local law enforcement. An avid graffiti artist, She often runs into trouble with police Sergeant Sado. She plays bass poorly in numerous punk bands throughout the series.



Beatriz "Penny Century" Garcia

Born in a small Texas town, Penny, left, eventually relocates to Hoppers and becomes friends with Maggie, Hopey, and Izzy, among others. She embodies the typical comic book bombshell. Despite her stereotypical appearance, she prefers to be independent and refuses the financial assistance of romantic partner H. R. Costigan.



LUBA, PALOMAR AND THE WORLD OF GILBERT HERNANDEZ

Luba

Luba, left, is the busty, no-nonsense mayor of Palomar. She has two half-sisters, Petra and Fritz and carries a hammer. Portrayed as sexually promiscuous, She has seven children throughout the series. Gilbert follows her life from her youth as an orphan into middle-age as a migrant in America.



Venus

Venus, left, is Petra's comic book-loving daughter. She narrates many of the stories in the series. When given the chance to tell her story, she opts to make a super-hero movie with her family cast in the starring roles.

Isabel "Izzy" Reubens

Izzy, right, is known throughout Hoppers as the witch lady, due to her interest in the occult and the way she presents herself. Izzy is one of Maggie and Hopey's closest friends. While growing up in Hoppers, she looks out for Maggie and the two become fast friends. Her life is heavily influenced by the gang De Las Widows, a violent stint in prison, and an encounter with the devil while she is in Mexico. After leaving Mexico, she returns to Hoppers where she delves deeper into the occult and adopts her current dark manner of dress. In a drunken haze, she continues to spend time with Maggie and Hopey, serving as a narrator in several issues and story arcs.



Rena Titañon

Rena, right, is a world renowned wrestler and adventurer. She has a habit of encouraging revolutions in various countries against the rich men who control them. Her engagement to Bernie Carbo, pilot of the wrecked Saturn Stiletto, ended when the ship crashed and he was presumed dead.



Eulalio "Speedy" Ortiz

Speedy, right, is typically portrayed as a Mexican-American gang member. He plays a recurring role in Maggie, Hopey, and Izzy's lives. His life (and death) are central to *The Death of Speedy* story arc.



Rand Race

Rand Race, right, is a famous Prosolar Mechanic, with the skills to work on anything from cars to robots and rocket ships. He is Maggie's first love interest.

-Joshua Chapman-Dodson



Chelo

Chelo, right, is the midwife and sheriff of Palomar. She is central to the tangled web of interpersonal relationships that Gilbert documents, as she has brought many of the characters into the world and protected them.



Errata Stigmata

Errata, right, is the pint-sized lead character in the short, periodic *Tears From Heaven*, a collaboration between Gilbert and brother Mario. It is drawn in a more "cartoony" style and does not deal with the complex, realistic interpersonal relationships that the *Palomar* series does.



-Jennifer Busby

Sizing up Stupak

WILL FEDERAL HEALTH CARE REFORM AFFECT
WOMEN'S ACCESS TO AFFORDABLE MEDICINE
WITHOUT COMPROMISING OUR RIGHT TO
MAKE OUR OWN CHOICES ABOUT CARE?



{WORDS BY LAURA CASTLEMAN}

This fall, the House of Representatives passed a Health Care Reform bill. Along with this bill it passed an amendment that would prevent public health care from providing coverage for abortions. Not only would it stop a public plan from providing for abortions, but it would also keep any private company that accepts affordability credits from providing coverage for abortion.

A private insurance company that refuses to accept affordability credits will quickly be an insurance company with no customers; this amendment is a way to snatch abortion rights away from women in this country in all classes, but especially those of the lower classes with less financial ability to pay for an abortion out of pocket.

According to the bill's website, its purpose is (among other things) to "assure affordable, quality health coverage for all Americans." In Barack Obama's congratulatory email after the bill passed the House, he wrote, "But you and millions of your fellow Organizing for America supporters didn't just witness history tonight -- you helped make it. ... You stood up. You spoke up. And you were heard."

But I was not heard. I called my congressperson and made sure that my name was listed as one of the many urging him to vote "no" on the Stupak amendment (and he did—thanks, Peter DeFazio!). However, the Stupak amendment, a *blatant* violation of *my rights* as a woman, was passed.

I am a supporter of universal healthcare, and a supporter of Barack Obama; however, I don't think it's okay in any way that my

rights had to be sacrificed in order for this bill to pass the House.

I would rather not yet have a healthcare bill in the works than have one that specifically separates out and marginalizes my rights. A healthcare bill with an anti-abortion amendment attached *is no longer* a universal healthcare bill.

Healthcare for *all people* would certainly cover a procedure that over one third of women in America will have by the time they are 45 years old. This is clearly a procedure that is common and necessary for many women.

The attempt of this group of people to control the decisions I make about my own body and my own future is alarming. The fact that more people are not completely up in arms is worrying. "Republicans believe individuals, not government, can make the best decisions; all people are entitled to equal rights; and decisions are best made close to home," the Republican National Committee website states.

Considering this, it seems extremely ironic that this same party is so hell-bent on making my decisions for me (not to mention taking away my rights!). Their website even goes on to say, "The Republican Party, like our nation's founders, believes that government must be limited so that it never becomes powerful enough to infringe on the rights of individuals." I know that this is one of the Republican Party's big problem with universal healthcare. What I don't understand is why they insist on meddling in things that should be between a woman and her obstetrician/gynecologist.

There is even more irony going on here:

the Republican National Committee's health care plan covers abortion for its employees. According to the RNC's spokesperson, Gail Gitcho, the party chairman has learned of it (through news articles!) and is now actively attempting to opt out of that coverage. Reportedly, when buying the insurance package from the insurance company Cigno, the RNC was given the option to refuse the abortion coverage option and did not.

As of publication, the bill has not been seen through the Senate, and it is hard to say what will actually happen. I know today that over two dozen democratic Senators have signed a letter to Speaker of the House Nancy Pelosi informing her that any healthcare bill with an anti-abortion amendment is a bill that they will not sign.

This bill could have been (and still could be) a success for me, but with that amendment, it's a loss. The Stupak amendment turns the Health Care Reform bill into a document that states that my rights as a female of reproductive age are less important than others' rights. It states that it is more important for federal tax dollars to pay for drugs to cure erectile dysfunction (that's right, folks, it covers Viagra) than for them to pay for my ability to not have a baby. (In essence, it supports a man's right to get a woman pregnant but not that woman's right to end that pregnancy if she so chooses.)

I do think that universal healthcare is incredibly important for America and I know that many people, including plenty of students at the University, are in need of health coverage. Nevertheless, I cannot support a bill that denies me my rights.

Kirk: textbook editor to teach theory in Spring



Kirk discusses women's work—both paid and unpaid.
CONTINUED FROM PAGE 13

her students are fulfilling credit, some are working toward a major or minor, but “some students are curious and just want to take one Women’s Studies class before

they graduate,” she says. The class focuses on a wide range of topics, according to Kirk, such as women’s identity, sexuality, reproductive health, gender-based violence, and the balance of home and work, as well as globalization and its impact on gender issues.

Students in her classes and on campus have many ways to get involved in gender issues, and Kirk goes out of her way to make sure that her students are exposed to some of those groups. She has had a number of organizations come in to talk to her class about their programs, and encouraged their participation or questions about these groups. Some of the campus groups that have made a particularly strong impression on her have included Bridges, a group which came to talk about coming out stories, SWAT, the ASUO Women’s Center’s Sexual Wellness Advocacy Team, which discussed sexual awareness and communication around dating, and the Queer Allies Project, which came in to speak about issues facing the LGBTQA

community.

Having groups and resources such as these available is incredibly important to Kirk. “How you invest your time, your energy, and your creativity really matters,” says Kirk, and these groups offer students the opportunity to reach out and work on issues that concern them.

As for Kirk, her latest group involvement here in the Eugene area is with a group called WAND (Women’s Action for New Directions). She is reconnecting with the group, which she was involved in the last time that she was in Eugene teaching six years ago. She says, “The goal is to get the government to transfer excessive military spending to unmet human and environmental needs.”

Kirk will address these same issues in upcoming classes this year. She is teaching a class focused on militarism and gender in winter term, and environmental issues relating to gender, race and class in spring, as well as a class focused on the history and development of feminist theories.

Richmond Rape: Times provides valuable insight into victim-blaming attitudes

CONTINUED FROM PAGE 06

forbid!—if we so much as dare to walk out of the house unescorted or sip a drink we are immediately “asking for it.” Let’s not mince words: there is nothing any person can do to deserve being sexually assaulted. Sexual assault, like every other violent crime, occurs because the perpetrator wants it to.

Astor manages to brush against an important point in his piece: prevention. He writes, “As important as campus patrols are in reducing campus violence, the most powerful form of prevention is believing that students can help stop crime from happening. They didn’t stop the purported rape at Richmond, a skeptic might say. A possible reason is that they were not educated on how to stop it.”

He goes on to discuss how students should watch for violence to “flare up on campus,” not an advisable approach. Sexual assault is a crime of power, one in which the perpetrator abuses the trust of the survivor. Sadly, it is not uncommon for rape to happen during daylight hours in the survivor’s own home. Telling students to watch out for a crime they typically cannot

witness does nothing to prevent sexual assault. It merely reinforces the idea that perpetrators of sexual assault look violent and can be picked out in a lineup. One of the most violent serial rapists and killers in American history, Ted Bundy, was a polite, good-looking young man. He used his attractiveness to gain the trust and assistance of women who had no way of knowing that a killer lurked beneath his handsome exterior.

The best tools that students can have to prevent rape are the skills to dismantle sexism and to negotiate sexual situations consensually. The Richmond case is particularly sensational, which explains the explosion of media coverage, and so it brings up other teachable moments. Sexist violence is, at its heart, about power. Some bystanders interviewed after the gang rape suggested that perhaps the survivor and the perpetrators had been at odds. The attack, according to the New York Times article “Community continues to grapple with rape” was part of a pattern of animosity. As with all rapes, this crime was about dominance. These boys aimed to take the 15-year-old survivor’s power away from her

in the most brutal way they knew how.

The New York Times, thankfully, is exposing victim-blaming in its coverage of the story. Initial breaking-news stories did not qualify the gang rape as “alleged,” but rightly stated its occurrence as a fact. In the article, Gerry Shih and Richard C. Paddock address victim-blaming head on. An interview with an English teacher revealed that some boys at the school are planning to beat up the survivor once she returns to school. Their rationale? She is responsible if the boys receive life sentences. It is important that the Times is exposing these attitudes. By identifying these behaviors as negative, the paper is challenging sexist, victim-blaming attitudes.

Someone should inform these high schoolers that in the United States, perpetrators are responsible for the crimes they commit. As such, they are responsible for completing the sentences that the justice system deems fit. The charges for the men who committed this crime are well-deserved. It is refreshing that media attention has pushed the justice system in Richmond to come down hard on perpetrators of sexual assault.

forecast: hot chocolate weather

{WORDS BY JENNIFER BUSBY AND LAURA CASTLEMAN}

WHEN GREY CLOUDS WON'T SKATE OFF INTO THE HORIZON, I LIKE TO SIT OVER A STEAMING CUP OF COCOA AND BREATHE IN THE HUMID, CHOCOLATE AIR. NO MATTER WHAT I DO, MY GLASSES FOG UP EVERY TIME. THIS HOT COCOA IS WELL WORTH THE EMBARRASSMENT. MIX UP A JAR OR TWO AND SHARE YOUR HOT, VELVETY LOVE WITH A FRIEND.



Classic Cocoa in a Jar

from Sunset magazine 4 cups of mix / 12 cups of cocoa

For a great, inexpensive winter gift, put together a cocoa mix and attach decorations and a tag with instructions!

You will need:

- 1 cup granulated sugar
- 1 cup unsweetened cocoa powder
- 1 cup powdered milk
- ½ teaspoon salt
- ½ cup mini chocolate chips
- ½ cup mini marshmallows

Layer the ingredients carefully in the order listed. The bottom layer should be sugar, with marshmallows capping the top. Attach a tag with instructions: "Mix ingredients together in a bowl. Place 1/3 cup mix in a mug and stir in 1 cup boiling water. Store leftover mix in an airtight container." Makes 4 cups of mix and 12 cups of cocoa.

PUMPKIN IS ONE OF MY FAVORITE AUTUMN FOODS, BUT IT *IS* POSSIBLE TO GET BURNED OUT FROM ALL THAT DELICIOUS ORANGE GOODNESS. TURN TO THESE VEGAN STANDBYS WHEN--GASP!--IT'S TIME TO TAKE A BREAK FROM SQUASH. IF SERVING THESE SCONES WARM IN THE MORNING, PREP THE DRY INGREDIENTS THE NIGHT BEFORE TO SAVE TIME.



Raisin and Spice Scones

Ingredients:

- 1 1/4 cups almond milk
- 2 teaspoons apple cider vinegar
- 3 cups flour
- 2 tablespoons baking powder
- 1/2 teaspoon salt
- 1/2 cup sugar
- 2 teaspoons cinnamon
- 1 teaspoon allspice
- 1/2 teaspoon ground nutmeg
- 1/4 teaspoon cloves
- 1/2 cup non-hydrogenated vegetable shortening
- 2 tablespoons canola oil
- 1 teaspoon pure vanilla extract
- 1 cup raisins

For sprinkling, mix together:

- 2 tablespoons sugar
- 1 teaspoon cinnamon

Preheat oven to 350F. Lightly grease a baking sheet. Combine milk and vinegar in a large measuring cup and set aside to curdle.

Combine the flour, baking powder, salt, sugar, and spices in a large mixing bowl.

Cut the shortening into the dry mixture with your fingers or a pastry cutter until it resembles pebbles or coarse crumbs.

Form a well in the center and add the milk mixture, oil, vanilla, and raisins. Mix with a wooden spoon until just

moistened, being careful not to overmix.

Scoop the scones onto the baking sheet with a greased 1/4 cup measuring cup.

Dust the tops of the scones with the cinnamon-sugar mixture and bake for 18-22 minutes, until tops are lightly brown and firm to the touch. Serve warm.

Recipe courtesy Isa Chandra Moskowitz's *Vegan Brunch* (2009).

HOW TO SEASON WOODEN SPOONS!



YOU'LL NEED:

WOODEN SPOONS
 150 GRIT SANDPAPER
 320 GRIT SANDPAPER
 MINERAL OIL
 RAG OR TOWEL

FIRST OFF, WHY SEASON YOUR WOODEN UTENSILS AT ALL???

- ☐ Seasoning them prevents drying-out, cracking, and staining. Your utensils will look better, last longer, and pretty much become **TOTALLY AWESOME**.
- ☐ Seasoning inexpensive wooden spoons is **EASY** and they make a rad gift for anyone who cooks (in this case, Salad Does Count).

HERE WE GO!

STEP ONE

SAND YOUR UTENSILS WITH THE 150-GRIT. FOLLOW UP WITH THE 320-GRIT. NOTE: IT'S OKAY IF YOU USE SLIGHTLY DIFFERENT GRITS, LIKE 120 OR 400.

STEP TWO

RINSE THOSE BABIES IN WATER TO RAISE THE GRAIN. (THEY SHOULD FEEL ROUGH AGAIN.) WHEN THEY'RE MOSTLY DRY, SAND AGAIN WITH THE 320. WIPE CLEAN WITH A DAMP RAG OR TOWEL.

STEP THREE

RUB MINERAL OIL INTO THE UTENSILS, HEAT IN THE OVEN AT 150°F FOR 20-30 MINUTES.

STEP FOUR

SAND AGAIN WITH THE 320-GRIT (OPTIONAL). COAT AGAIN WITH MINERAL OIL & LET REST OVERNIGHT.

WHY MINERAL OIL???

It doesn't go rancid, as vegetable and other oils do! Find it near the Ex-Lax at your local grocer. (WEIRD.)

FANTASTIC!!!



LET THE KITCHEN SPOON FIGHTS BEGIN!

BY: JENNIFER B.

Going Down and Across
By Maria Battaglia

Famous Women
Dorothy, 2017

1	2	3	4	5	6	7	8	9	10	11
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DOWN

1. Founder of USA Women's Softball Team that won Olympic gold in '94 and silver in '00. _____ (10 letters)
2. Very small.
3. Mixed, having various water colors.
4. _____ Boston, teacher and nurse who started the American Red Cross.
5. Harvard Institute for Religion Research. (10 letters)
6. Cheating on AOL. was made by _____
7. Author of *The Second Sex*. _____ (6 letters)
8. Mosaic about *Confessions*.
9. Hispanic American Model Agency (abbr.)
10. French pronunciation.
11. _____ Angeles, author of *I Know Why the Caged Bird Sings*.
12. The _____ Flower, by Helen Mirren.
13. Head girl of the cinema's _____ *myxxxxxx*.
14. Grounded and *disown* are examples.
15. French for "pink" and "myself".
16. "I'm all _____"
17. *Coleridge* / *Young Women of Color as Their's Ancestress* edited by Daley Henderson.
18. Key _____, U.S. Senator from North Carolina.
19. Sex male.
20. Technical term for eye muscles.
21. Area of sparse vegetation. (6 letters)
22. Bunny _____, author of *The Feminine Mystique*.
23. Bus, bus service.
24. Part of the face.
25. Mrs. *The Life and Works of a _____ Woman* by Marjorie Shustak.
26. Beer in Mexico.
27. "Smaller _____ eye" (3 words)
28. Important (6 letters)
29. Via _____
30. Paved down.
31. Mrs. _____, *One character*.
32. There is 7 major bed sizes.
33. Back of measurement.
34. "I follow", in Spain.
35. Neels _____ Galtin, has taught Hindi brought international attention in the 1960s from activist protests.
36. T.W. show starring Anne Parilla, _____ Blood.
37. _____ Tapp Tapp, struck my line.
38. *Who's a girl* / *Katana* / *Queen* / *My Goodbye* / *1001* / *Redemption* film.
39. _____ Poehler, actress and SNL comedian.

ACROSS

1. Bowl-shaped hollow often forming the head of a glacier or stream.
2. Stand up comedian, Margaret.
3. Eschiquise, scientifically speaking.
4. *Swimming* (2 and 1).
5. Architect of Vietnam Veterans Memorial in D.C., Maya _____.
6. Starting role in *Fun & Laundry* as the young Orla, actress _____, Mexican.
7. Pregnancy _____.
8. Ethnic group *residing* largely in the Middle East and Northeast Africa.
9. Glass species of cat.
10. Chinese writer and feminist activist.
11. National currency, *2nd* _____ (Canadian) (3 words).
12. 2004 comedy starring Lindsay Lohan, _____, *Go's*.
13. Specific meaning cultural group: people.
14. One of the G's in LGBT(Q).
15. Exclamation of triumph.
16. A *downer* in, as in purple.
17. 1993 dark comedy starring Mary-Louise Parker (mother in current *Weeks* T.V. series) _____ last.
18. Czechoslovak peace activist and author of *Orange Borders*.

31. *Minneapolis* was destroyed by outbreak, epidemic, influenza, and resistance to survivors of sexual violence (backwards).
32. Director of *Thelma and Louise*. _____ Scott.
33. Type of vessel.
34. Lack of a sack type containing teeth and gemstones, perhaps?
35. Wearing *emphatically*.
36. Short hair style.
37. Bunny Ericsson _____, *Team* _____ by *Myra* _____ scholar, sister.
38. Feminist civil rights leader and advocate for Women's suffrage.
39. _____, *Members*, *Spent* in *The Front Side*.
40. Downed in Japan.
41. *Tuan* _____, 50s hip hop drum duo.
42. *Take Back the _____*.
43. _____, *L.A.S.T.S.*, *Queen* women's *Music Festival*.
44. National Action Network, in short.
45. A *partic*, as in ancient Greece, having a well on one side and pillars on the other.
46. First letter of actress *Reis*'s surname.
47. The G to LGBT(Q).

poetry

I am a Champion

Susan LaMa

I am stupid. I am obtuse. I am incapable. I am incompetent. Evidence is all there. Any fool can see it. My story tells it all. Always, I select the wrong choice. I deserve all this badness. I try to be grateful for the morsels allowed to me. I know I am worthy of less.

I am astonished others allow me to be their slave. Perfected servitude is the greatest I can achieve. I am a mere vessel whereby others fulfill their wants and ambitions. They are so much more beautiful, wonderful, and talented. I am so fortunate to be in their presence.

I am worthless. I am despicable. I am contemptible. I am disposable. I am inconsequential. I am insignificant.

Case closed.

Abominably there is a part of me I cannot convert. A part buried deep inside. I have toiled so hard to rid myself of it. I stomp and squelch and yell at it.

In a breathless whisper it tells me my convictions are lies. I scream back with all my might. I must be! See this evidence! Stop being so ridiculous! I am right! You are wrong!! I am worthless! Just accept it! The best I can hope for is irrelevancy. I am fated for less.

I hear back, 'but I don't want to be'.

If only it would shut up! It is ruining everything! Everything else is in harmony. It is the problem.

All my tools, my skills are not enough. I have done everything I know to do. No matter how inconsequential I make myself it is not enough. I have reached a dead end.

I try something different. I have nothing to lose. I listen to my inner whisper.

It shows me truth I did not want to know. It hurts, but does not harm.

I start to listen better. I find strength in my whispering self. Time goes by and my whispering self becomes stronger. They call me a survivor. That fits me, just scraping by, living by the scrap, rising just barely.

Certainly I know I can never be a great as others. I am not beautiful, smart, talented, especially deserving. Those qualities belong to someone else, not I. Someone else is the beautiful one. Someone else is the talented one. Someone else is the fashionable one. Someone else is meant to be successful. Someone else is meant to be significant.

One ordinary day a vision appears to me of the woman I was in those years where I was certain I was irrelevant. I see my old self without my tinted glasses and what I see is magnificent.

I see a woman of strength and character, of charity and kindness. I see a woman doing her best. I see a woman wounded, hurt, sad, and suffering. A woman no one loved enough to wrap up and bring in out of the cold. Someone, if I had been capable, I would've tried to love.

In that time I did not have love to give, because I had none myself. I see now I had no love to give and did not know it. I gave my body, heart, and soul hoping that would be enough for someone else to return love. I did not know as I know now, the universe is not made that way. I cannot receive what I cannot give. I could've never known that simply because no one told me.

I am her no longer. I let go of my self-hatred.

I let go of my righteous condemnation, of my judgment seat.

I accepted a simple truth: I did the best I knew how.

But I will do better. I am no longer just a survivor.

I am a champion. I am a champion of love and peace in my inner self.

I have broken my chains. I have set myself free.

I am free to become magnificent and radiant, to soar to new heights and be my best, leaving all that was behind.

In the end I can now admit my whispering self was right, I was the liar and my whispering self the truth sayer.

Follow me I cry from the roof tops, it's worth the view.

Oh come brave one, be a champion with me.

I understand you for I was you.

You can become a champion too.

You are worthy of peace and love,

You just as much as me, no more, no less.

Come be a champion with me!

I'd enjoy the company!

My father escorts my mother
From girlhood to unhappiness.

-Marilyn Chin

Submit your poetry to the Siren

Send to sirenwe@gmail.com or

Drop off at the ASUO Women's Center

EMU Suite 3

SUBMISSIONS DUE BY THURSDAY OF WEEK 5





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