



Emerald Media

MAY 31, 2022

Tuesday Edition



A RAINBOW HOME

LGBTQ+ creatives find refuge and empowerment in their art.

A&C

EMPHASIZING INDIGENOUS
VISIBILITY PG 4

NEWS

ASUO BASIC NEEDS
PROGRAM PG 4

SPORTS

GENDER INEQUALITY
IN ROWING PG 8

OPINION

NOT ALL SEX POSITIVE
MEDIA IS FEMINIST PG 10



Voted #1 **BEST** OF CAMPUS
Best Pizza

\$15

LARGE SINGLE TOPPING
mention this coupon to receive offer.
Valid for walk-in or deliveries.

1809 Franklin Blvd. • 284-8484 • tracktownpizza.com
*Not valid with any other offer or discount. Expires 6/30/22

Saturday Market

Eugene's Weekly Handcrafted Marketplace



Every Saturday * Rain or Shine * 10am-4pm * 8th & Oak
eugen Saturdaymarket.org 541-686-8885

UNIVERSITY HEALTH SERVICES



WE'RE HERE FOR YOU!

We offer comprehensive medical and mental health care for all University of Oregon students!

UNIVERSITY HEALTH SERVICES
HEALTH.UOREGON.EDU
541-346-2770

INSTAGRAM: @HEALTHYUO FACEBOOK: @HEALTHYUO TWITTER: HEALTHCENTERUO

McDONALD THEATRE MUSIC IS BETTER LIVE SCAN FOR TICKETS OR GO TO TICKETSWEST.COM



JUN 01
7PM DOORS
8PM SHOW



PURIN T Y G
R I N G
WITH ekkstacy

KESEY

1010 WILLAMETTE STREET • DOWNTOWN EUGENE • MCDONALDTHEATRE.COM

Nancy's PROBIOTIC FOODS

EUGENE weekly

Please review health and safety policies for the venue and for individual shows at McDonaldTheatre.com. Policies are subject to change.

True Value®

START RIGHT. START HERE.™

PLUMBING
HOUSEWARES
ELECTRICAL
HARDWARE
LAWN & GARDEN
TOOLS
PAINT



2825 Willamette • Eugene, Oregon • 541-342-5191



Daily Emerald

VOL. 123, ISSUE NO. 45

GET IN TOUCH

EMERALD MEDIA GROUP
1395 UNIVERSITY ST., #302
EUGENE, OR 97403
541.346.5511

NEWSROOM

EDITOR IN CHIEF
Sarah-Mae McCullough

MANAGING EDITOR
Jael Calloway

ENGAGEMENT EDITOR
Sarah Mattick

NEWS EDITORS
Duncan Baumgarten
Leo Baudhuin

A&C EDITORS
Grace Murray
Nika Bartoo-Smith

SPORTS EDITORS
Shane Hoffmann
Mojo Hill
Charles Gearing

OPINION EDITORS
Francis O'Leary
Parsa Ahgel

PHOTO EDITOR
Ian Enger

DESIGN EDITOR
Kira Chan

COPY CHIEF
Amanda Lurey

VIDEO EDITOR
Marcus Ren

PODCAST EDITOR
Meaghan FitzPatrick

DIGITAL EDITOR
Rikiya Klasen

VISUALS EDITOR
Julia Stalnaker

BUSINESS

PUBLISHER & PRESIDENT
Bill Kunerth X317
bkunerth@dailyemerald.com

VP OPERATIONS
Kathy Carbone X302
kcarbone@dailyemerald.com

DIRECTOR OF SALES &
DIGITAL MARKETING
Shelly Rondestvedt X303
srondestvedt@dailyemerald.com

CREATIVE & TECHNICAL DIRECTOR
Sam Rudkin X327
creative@dailyemerald.com

STUDENT SALES MANAGER
Patrick McCumber

ACCOUNT EXECUTIVES
Melanie Lopez
Riley Valle
Kevin Sullivan
Amy Menendez
Keaton Roberts

THE DAILY EMERALD

The Daily Emerald is published by Emerald Media Group, Inc., the independent nonprofit media company at the University of Oregon. Formerly the Oregon Daily Emerald, the news organization was founded in 1900.

ON THE COVER

Ed Zackly, a drag king from the Eugene area, prepares before performing at a drag brunch. (Molly McPherson/Emerald)

Everything you need to know
EVERYTHING UO

FROM YOU

LETTER TO THE EDITOR

Parties shouldn't be EPD's priority

BY JOHN EUGENE, EUGENE RESIDENT



(Jessica Bolden/Emerald)

I'm very glad the Eugene Police Department has gone full tilt, cracking down university parties. After all, I know generations past would have never behaved similarly, e.g. "American Graffiti," or cough cough "Animal House." It's warming to know that as my vehicle's catalytic

converter is stolen and my neighbor gets acid thrown on herself and her dog that the EPD is saying no to parties. Can we focus elsewhere and let the kids be kids? Banning parties is only going to create more rebellion elsewhere, and who knows where that could manifest.

Reader Recommends

BY BRANDON ROTH

TV SHOW RECOMMENDATION:

"Stranger Things" Season 4

Summary: Following the events of Stargate mall eight months later, Eleven and the Byers family have moved to California, Jim Hopper is in a USSR prison and the other children are focusing on their homework and Dungeons and Dragons. The fears of being a social outcast and drug abuse in high school are the main themes of the show but there's always more darkness plaguing the characters. Monsters from the Upside Down are reappearing in Hawkins, killing and possessing their victims. After a three-year hiatus, the new season is sure to surprise fans with the number of scares and horror elements from the unexpected new antagonist.

Recommended by: Tara Marasco, freshman majoring in environmental studies

"I think it's a lot scarier with better graphics," Marasco said. "They're all a lot older and it's super cool to see the actors grow up together. It is good to watch the eight minute recap of the previous seasons before watching."



Tara Marasco (Brandon Roth/Emerald)

LOOK ONLINE

Instagram poll:

Did you attend Foam Wonderland last weekend?

Yes: 12%

No: 88%

Related opinion story:

"Photos: Eugene EDM rave scene returns with Foam Wonderland 2022"

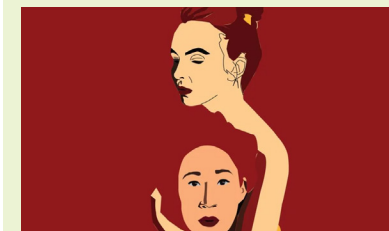
by Serei Hendrie



(Serei Hendrie/Emerald)

Most read new story in the past week:

"Killing Eve' kills its legacy" by Evan Reynolds



(Lynette Slape/Emerald)

Voices of UO

Scan here or visit the Emerald's social media to participate in our next Voices of UO. Is attending commencement worth it? What do you think of UO inviting previous classes back for the 2022 commencement?



We want to hear from you:

Email editor@dailyemerald.com to submit a tip or a letter to the editor. The ideal length for a letter is 200-500 words, but we publish letters of various lengths online.



(Maisie Plew/Emerald)

'THIS IS KALAPUYAN LAND'

BY EVAN REYNOLDS · TWITTER @_EVANREYNOLDS



Image courtesy of Mario Gallucci.

The dozens of signs distributed May 9 around the UO campus are part of a larger, Portland-based exhibition emphasizing Indigenous visibility.

On the week of May 9, dozens of red, white and black signs reading “This IS Kalapuyan Land” were distributed around the UO campus as part of a broader effort to reclaim space for UO’s Indigenous community. The signs, distributed by the Department of Native American and Indigenous Studies, were based on a 2019 museum exhibition of the same name designed to feature Indigenous artists and creatives while upending problematic narratives around Indigenous history and identity.

The University of Oregon exists on Kalapuya Ilihi, the traditional homeland of the southern Kalapuya people. Treaties between 1851 and 1855 by the U.S. government stole this land from the Kalapuya and forcibly removed them to the Coast Reservation in western Oregon; four years later, Congress mandated Oregon’s colonizers to establish a public university. Today, Kalapuya descendants are primarily citizens of the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz Indians.

Steph Littlebird is an Indigenous artist and a registered member of the Confederated Tribes of Grand Ronde, as well as the guest curator for the “This IS Kalapuyan Land” exhibit.

When Littlebird took on the project in 2019, the museum hosting it was undergoing a series of radical changes. Five Oaks Museum, formerly known as the Washington County Museum, came under new leadership in hopes of improving transparency and its ethics policies. It also decided to dramatically revamp its exhibits to “serve the community more so than white supremacy,” according to Littlebird.

Littlebird was asked to reimagine the exhibition “This Kalapuyan Land” and was puzzled by its name, which felt disembodied. She added “IS” to the title to emphasize the problematic

nature of treating Indigenous cultures as past-tense or extinct.

Many of the old exhibition’s panels were also outdated or problematic, including outdated scientific figures, pioneer narratives and misleading information about Indigenous culture and identity. Littlebird worked with Grand Ronde historian Dr. David Lewis to “correct” the panels, visibly marking misinformation out with a red Sharpie.

“I’ve had a lot of people ask me: ‘Why not just use brand new panels instead of correcting the old ones?’ Because then you don’t see that there was an error, that this institution made a mistake,” Littlebird said. “It’s important because so many institutions are grappling with these same questions around the country.”

Littlebird said if educational institutions like UO could learn anything from projects like “This IS Kalapuyan Land,” it’s ensuring increased Indigenous visibility. Growing up in the Oregon public school system, she was falsely taught that her tribe was extinct.

“It’s about inviting discourse, providing opportunities for their Indigenous students and educators to engage in conversations and challenge these pioneer narratives,” Littlebird said. “We’ve been made invisible in many ways, and growing up in Oregon and going to school here drills the pioneer, Oregon Trail shit into your head from day one. Think about what that does to an Indigenous person’s psyche.”

Currently, Littlebird is wrapping up several publishing projects, including illustrating the children’s book “My Powerful Hair” written by New York Times-bestselling Indigenous author Carole Lindstrom. “This IS Kalapuyan Land” is available as an online exhibition and will be re-exhibited in 2023 at Portland’s Pittock Mansion with a brand new collection of contemporary artwork.



(Will Geschke/Emerald)

MEETING BASIC NEEDS

BY JAKE MOORE

ASUO proposed six programs to fund after athletics tickets were canceled. Four of the programs have moved forward with ASUO funding.

ASUO proposed six new programs to help support students after it canceled its ticket agreement with the University of Oregon athletics department on Jan. 19, 2021. One program remains under ASUO jurisdiction and funding, three are ASUO funded, one was taken over by the state and the last hasn’t seen any progress.

For the 2020-21 fiscal year, ASUO agreed to pay \$1.7 million to UO athletics for student tickets. In 2021, ASUO’s Athletics and Contracts Finance Committee decided to end the ticket agreement and reallocate those funds toward basic needs programs that it believed would be more accessible and impactful to a large portion of the student body. During the 2021-22 financial year, \$913,000 of the \$1.7 million funded the basic needs program, according to the 2021-22 I-Fee budget.

ASUO didn’t use the money it allocated toward the ticket agreement during the 2020-21 academic year due to the COVID-19 pandemic. As a result, it refunded the \$1.7 million to student accounts during spring term, according to an ASUO Senate Resolution that went into effect Feb. 24, 2021.

The proposed programs are menstrual product accessibility in EMU facilities, two basic needs coordinators in the Student Sustainability Center, a textbook subsidy program, emergency housing subsidy, a student advocacy coordinator and legal subsidy and a 20% wage increase for EMU student workers.

Free or reduced cost menstrual supplies became available in the EMU starting April 21, 2021, according to Laurie Woodward, EMU director. She said those products are available in the UO Women’s Center, which is ASUO funded. Menstrual supplies are now funded by the UO after the Oregon Legislature passed House Bill 3294; it requires public schools in the state of Oregon to provide free menstrual supplies on site and goes into effect July 1.

HB 3294 mandates that tampons and sanitary pads be available at no cost to students in all student bathrooms. “The university is working to expand availability further and ensure we are in full compliance with all the state requirements,” Woodward said.

The basic needs coordinators, subsidies for textbooks and emergency housing – \$913,000 of the \$1.7 million – are part of the basic needs program which is directly funded by ASUO and recently moved from the Student Sustainability Center to the Office of the Dean of Students.

The basic needs program has three coordinators. One was hired by UO in accordance with Oregon House Bill 2835, according to ASUO senate president Luda Isakharov. The other two were hired on behalf of ASUO according to the former finance director for the ASUO executive branch, Aaron Lewis.

The textbook subsidy program consists of \$325,000 and got off the ground in May, operating as a “reimbursement grant” due to its late start in the term. It is available to UO undergraduates enrolled in eight credits or more and grad students enrolled in six credits or more.

The emergency housing subsidy is \$150,000 of the \$913,000 ASUO provides to the basic needs program. Both textbooks and the emergency housing subsidy can be accessed through the basic needs resource guide.

According to the 2021-22 I-Fee budget, the Office of Student Advocacy was discontinued in 2022. Student Advocacy is now part of the Student Government Engagement and Success office.

\$55,000 was added to the SGES budget to fund the program while the Office of Student Advocacy had received over \$200,000 a year in funding before being discontinued.

Student worker wages have increased in the EMU due to increases in the legal minimum wage, Woodward said.

However, student workers in the EMU did not receive the 20% wage increase that ASUO proposed. EMU info desk employee Landon Jantz said his hourly wage has stayed at \$13.50, despite the info desk being funded by ASUO’s budget.

ASUO also cut the EMU from its budget ahead of the 2022-23 fiscal year, so any future wage increase will not be funded through ASUO.

LIMITED QUANTITY AVAILABLE!



ONLY \$39.95
ORDER TODAY!
 at dailyemerald.com/haywardbook

New coffee table book celebrates Hayward Field's Legends and Legacy
 Wonderfully written • Image rich •
 140 pages, hardcover

For more information, call the Emerald at 541-346-5511, ext. 302, or email kcarbne@dailyemerald.com.

Emerald Media Group
 1395 University St. #302, Eugene, OR 97403

QUICK STOP CANNABIS


1681 W 7th Ave. Eugene
 541.393.6857

Spring Sale!

GET 7G'S KEY LIME 25% THC FOR ONLY \$14.99!

S	J	M	A	R	Y	J	A	N	E	N	A	B	R	
R	M	C	A	N	N	A	B	I	S	D	G	E	O	
N	R	F	R	A	R	P	N	N	I	O	M	S	A	
N	N	D	B	B	E	O	A	O	D	O	G	A	B	
S	M	O	K	E	R	T	N	A	A	B	R	L	N	
J	S	D	B	E	D	I	B	L	E	I	I	E	A	
O	I	T	N	J	B	O	A	O	M	E	N	G	G	
I	B	E	A	A	W	E	E	D	N	O	D	A	N	
N	A	J	N	S	I	E	A	R	D	G	E	L	H	
T	X	N	I	E	H	D	U	A	E	K	R	I	A	
A	A	B	L	U	N	T	X	O	R	F	E	Z	S	
C	W	M	A	R	I	J	U	A	N	A	E	E	H	
N	E	A	E	D	E	N	O	T	S	E	A	E	S	
J	L	C	B	U	D	S	B	O	I	O	H	R	R	

CANNABIS
 BONG
 MARYJANE
 GRINDER
 MARIJUANA
 WEED
 CANNABINOID
 BUDS
 STASH
 STONED
 JOINT
 LEGALIZE
 POT
 EDIBLE
 HASH
 SMOKE
 REEFER
 BLUNT
 WAX
 DOOBIE



HERBIVORE ⚡ CARNIVORE ⚡ LOCAVORE



Tacovore

530 BLAIR BLVD EUGENE

(541) 735-3520 ⚡ TACOVOREPNW.COM



New Haven inspired apizza,
 pub brewed beer

390 Lincoln St. @4th
541.735.3860

LUNCH & DINNER
 EVERYDAY

DINE IN | CARRY OUT
thewheelapizzapub.com

For Ed Zackly, art has become an outlet for many queer people, giving them a safe and personal world to live in and one to share with others if they choose to. (Molly McPherson/Emerald)



PRIDE IN CREATIVE EXPRESSION

BY KRISTA KROISS

In a nutshell, art serves one primary purpose: an expression of self and identity. This especially rings true for the LGBTQ+ community, as Pride month is a few short days away.

Globally, same-sex marriage is only legal in 22% of regions, and the queer community is only legally protected from discrimination in 36% of regions, according to Equaldex – a site dedicated to statistics about LGBTQ+ rights.

Because of the lack of legal rights and a rampant spread of homophobia even where there are legal protections, it is vital for queer people to have a space to be themselves.

Here are the stories of four local LGBTQ+ artists who use art to help express, empower and find comfort in their identities.

Reclaiming identity with faces

Because of certain stereotypes around having short, bob style hair and glasses, a style that Kayla Lockwood has, she said she is either bisexual or a Filipina grandma – according to those around her.

Lockwood, an art and technology

major, has received many jokes and comments about this in the last several years. She has straight hair coming down slightly past her chin, in a bob. It perfectly fits the description of a “bisexual bob” – a stereotypical hair cut for bisexual woman, with hair cut in a straight line around the head between the chin and shoulders.

Lockwood said she found this humorous, as those making these jokes had no idea she is actually bisexual. Inspired by the irony, she started drawing herself with the “bisexual bob.”

“I started drawing myself with no face, just with hair,” Lockwood said. “To represent people joking about my sexuality without actually knowing my sexuality.”

Drawing herself in this way allowed Lockwood to reclaim her hair style as a form of her own expression – not just a stereotype forced on to her. Her experiences led her to focus on reclaiming or deconstructing stereotypes through her art, she said.

“I try to use either my personal experience or a stereotype that’s been brought up based on my personal

experience,” Lockwood said. “To highlight that it’s a form of me reclaiming my personal identity.”

Much of Lockwood’s art specifically has to do with deconstructing myths about bisexuality. An example from her personal experience is being told she is faking her relationship status, simply because she is in a heterosexual, straight-passing relationship, Lockwood said.

“That led to me drawing my boyfriend and I a lot, but also distorting it,” Lockwood said, referring to other people’s doubt and erasure of her sexuality, “to show that it’s a healthy and normal relationship, but at the same time it’s different.”

For Lockwood, reclaiming stereotypes or myths doesn’t end at her sexuality – it intersects with her racial identity as well. Lockwood is half white and half Filipino and said she began getting comments that her hair cut in combination with her glasses made her look like a “Filipino grandma.”

Finding this second stereotype interesting, Lockwood turned again to drawing faces to reclaim her haircut for herself.

“I went from drawing this blank face with just the hair cut to this face with my glasses and my hair,” Lockwood said, “further going into these intersections of how my appearance is now these two stereotypes.”

Art is Lockwood’s way of combating the stereotypes and myths she has faced around her sexuality and its intersection with stereotypes about her racial identity – proving the ways creativity can empower marginalized voices.

That said, art can also give the LGBTQ+ community a place of safety and comfort in an often unsafe society.

New worlds for intersectional representation

In an alternate, science fiction universe, a half-Lebanese girl with a secret past and a deceased father is raised by her grandparents – only for them to be kidnapped by her mother.

This is one of the worlds Sage – who requested her last name not be used to protect her identity from those she is not “out” to yet – has created through her writing. She herself is part Lebanese, which intersects with her

queer identity along the aromantic and asexual spectrums, she said.

Sage's intersecting identities come out in her writing through representation in her characters, like the half-Lebanese protagonist. She said representation of multicultural LGBTQ+ people – particularly with Middle Eastern and North African communities – is important because there is a lack of it.

“For me, it's about helping young queer people who are Middle Eastern and North African,” Sage said. “Your culture does have a place for you, and you deserve to feel at home in it.”

In Lebanese culture, there is little acceptance of homosexuality and gay marriage is illegal, according to Equaldex. Because of this, Sage said she often feels she doesn't fully belong in the United States or in Lebanon – but writing allows her to create a world that includes her true self.

“It's a place for me to explore that and write about the things I love about my culture,” Sage said. “And not have to hide the parts of myself for being queer.”

The idea of using art as a way to be your truest self is something that Jackson Fryer, front person for Corvallis-based band Onion Machine, can relate to.

Fryer is not a man, but can very easily pass as one, they said. Like Sage, they grew up in a rural area with little exposure to LGBTQ+ people. After moving from Massachusetts to Oregon 10 years ago, Fryer was able to begin their queer journey, in both gender and sexuality – and this is often reflected in their lyrics.

“I feel like a lot of my lyrics focus on identity,” Fryer said. “And the truth behind figuring out that identity.”

One of Onion Machine's songs, “Mutts,” openly discusses a multi-spectrum queer sexuality.

“Pigeons and doves: they are the same thing,” Fryer sings. “Light on love, I'm going gray in the wing.”

Fryer said these lyrics sum up their feelings on love: Love is love, regardless of it being “a pretty white dove or a stinky old pigeon.”

Much of the band – including Fryer – often performs in drag, wearing dresses and makeup. For Fryer, nothing in their life can compare to the feeling of sharing themselves in their truest form.

In their words, it's like riding a storm as a Valkyrie.

“It's euphoric, and simultaneously one of the deepest tragedies of my life,” Fryer said. “Because there's no coming back from that feeling; I feel so muted in the rest of my life.”

As shown through Sage's creation of sci-fi worlds and Fryer's euphoria in performance, art is a place for the LGBTQ+ community to find who they are and find peace in it.

Finding peace through performance

Walking in to the Candy Land event at Spectrum, a local queer bar, a few weeks ago, you may have found a lobster on stage.

Performing to “Rock Lobster” by

the B-52's, drag king Edd Zackly was wearing rubber lobster claws on his hands and a lobster tail on his back. Goofily mouthing the words to the song and dancing in his lobster costume, Zackly entertained the crowd with a comedic performance of gender. In other words, an exaggeration of a male gender persona for the show.

Growing up a cis-gender woman, Zackly said he often felt pressure to be more feminine or pretty and was bullied by other girls for being too goofy and awkward to be feminine. This expectation of a sexualized femininity took a toll on his confidence, he said.

But Zackly said he finds that performing in drag – whether that be a masculine biker man or an oddball lobster – is an escape from societal expectations for women.

“Especially if you identify as female, it's a way of breaking free of the weight of femininity in our society,” Zackly said. “A moment to feel strong.”

Zackly added that performing as a drag king is an outlet that allows him to be comedic and goofy without being sexualized as a woman.

Zackly said performances themselves are empowering, yet he has also found a confidence boost outside of drag as well. The drag community has provided Zackly with the love, acceptance and empowerment that allowed him to explore and find his queer identity.

“The more I was around queer people, I realized that I really fall in line with these people,” Zackly said, adding that being a part of the queer and drag community led into becoming a drag performer himself. “I feel like drag has been the biggest helper in me finding my identity.”

While being a performer has helped Zackly in so many ways, there are also some challenges in it. Drag culture has become so infused with pop culture that sometimes it is not taken seriously as an art form, Zackly said.

Because of a societal lack of understanding about drag, he wants to be clear: It requires just as much dedication as any other performance art, like theater or music.

“We make art like everyone else; we put in the work like everyone else,” Zackly said. “There is no reason to say what we are doing isn't hard work, and that it's not art.”

Across all kinds of art, from performance to visual to written, the LGBTQ+ community finds solace, empowerment and a space to explore who they are. With increasing representation of people all across the rainbow spectrum in the community, art is a growing space for inclusion.

In that spirit, Fryer has one last statement for the queer artists out there that are hesitant to share themselves with the world:

“We love you; there's no time like now,” Fryer said. “And the world needs you.”

Editor's note: Kayla Lockwood worked on the Daily Emerald's design desk last year. Lockwood had no role in the reporting or editing of this story.



Ed Zackly stands on stage in his 80s workout apparel. (Molly McPherson/Emerald)



Kayla Lockwood, a digital artist who focuses on reclaiming and deconstructing stereotypes surrounding bisexuality, stands before the Jordan Schnitzer Museum of Art. (Molly McPherson/Emerald)

(Courtesy Dillon Vibes)

A 50-YEAR FIGHT DRAGS ON

Over 50 years after Oregon's rowing program became a beacon for equitable experiences for women, its female athletes are being denied opportunities to compete in postseason races due to a NCAA rule they say is misapplied.

BY SHANE HOFFMANN • **TWITTER** @SHANE_HOFFMANN

Dexter Reservoir sits tucked off Oregon Route 58 on the Middle Fork Willamette River 16 miles southwest of Eugene.

It's over 1.5 miles wide and 56 feet at its deepest point. The 7-plus miles of surrounding shore hold a trio of state parks, and for 55 years it has been the home of the University of Oregon's rowing program.

In the fall of 1971, Dexter Reservoir served as the platform for a breakthrough in gender equality that permanently shifted the sport's landscape. Now it's become a haunting reminder of how much farther there is to go.



The rule still confounds Hannah Abers.

The University of Oregon junior ascended from women's captain to club president of the school's rowing program this year, and she's using the gravity of her newfound role to take on a long overdue matter – one that jeopardizes the competitive opportunities of her and her female teammates.

After back-to-back seasons where formal competition was, for the most part utterly lacking in the wake of Covid-19, Abers and the team have

relished the return to normalcy.

In the run up to the Pac-12 Tournament on May 15, hosted on Dexter Reservoir, Abers learned Oregon's women's boats would be barred from competition, a NCAA Constitutional stipulation to blame.

Women's rowing is an NCAA sport, while men's rowing isn't. Because women's rowing is subject to NCAA rules, club teams like UO are barred from competing in NCAA-sanctioned events like the Pac-12 Tournament. Hannah Abers says that rule is outdated and unfair to women's club teams that work just as hard as the varsity teams but aren't allowed to compete.

Countable Competition, Statute 31.3.3.1: "For NCAA team-championship selection purposes, competition is countable only when the teams played are varsity intercollegiate teams of four-year, degree-granting institutions that conduct a majority of their competition in that team sport against varsity intercollegiate teams of United State four-year degree-granting institutions."

Except Oregon's male rowers, which account for roughly 20 out of the 50 athletes, were granted the opportunity to compete. Men's rowing is governed by the International Rowing Association. The IRA has no rule that suspends competition because of a club

program's participation.

The NCAA's statute disproportionately affects female athletes. It's robbing them of equal treatment, Abers said.

"I still think that there is this unspoken idea that women are somehow less competitive and less noteworthy," Abers said. "And I think that this is even more true for club women."

In 2018, one year before Abers joined the program, the Oregon women competed at the site of the Pac-12s at Lake Natoma, California, one day before the sanctioned tournament's kick-off. The Ducks paid their competition fees, and while disheartened they couldn't complete the following day, they planned to support the men in their endeavors. But NCAA officials wouldn't even let them off the bus. For over 45 minutes, the women were forced to sit and stew in the hot vehicle – all because of an NCAA rule.

"I hate that there's this insinuated fear of losing associated with us, when in reality, the women want the same opportunities to go out and do their best against the best that the men have," Abers said.

Since learning of the NCAA's law in the winter, Abers has mobilized UO's rowing program toward a full fledged push for change. Members have

attempted to raise awareness. Some made fliers and crafted press releases, while others reached out to local news organizations.

"We are one team; there is no women's Oregon rowing and men's Oregon rowing," freshman rower Elise Haverland said. "We're all together."

Former Oregon rower and current head women's coach Zach Hedeon added: "I've just been kind of being a cheerleader in a lot of ways... [Abers] is someone who has a really strong vision for what the team is and what the team can be."

The men's side has made it their issue, too.

In early January, Abers enlisted Don Costello – UO's rowing coach in the early 70s turned attorney and part-time mentor for the current rowing team – to help pen their complaints to the UO General Council. UO responded within hours. But aside from garnering support from the University itself, it's been challenging to get the ball rolling, especially given Oregon is one of only three Pac-12 teams with club women's programs.

In April, Abers met with Tammy Newman, a representative from the Pac-12. According to Abers, Newman conveyed frustration at the program's "threat of litigation," noting that she felt the team "went over her head." Yet, Abers and Costello said no part of the statement expressed or implied any reference to litigation. Abers and her teammates just want fair play. They're willing to fight for it.

"Knowing how capable [Abers] is of pushing for something like this and how much she cares, the only right thing to do felt like supporting this venture and trying to make it happen," Hedeon said.

The Pac-12 has frantically moved away from the "trigger words" of gender inequality. Costello and Abers suspect the Pac-12 and the NCAA have their guard up after the slew of gender inequality and fair play based complaints and protests in recent years such as the efforts of Oregon's own Sedona Prince.

"They're trying to create a narrative in which we are being ungrateful and threatening them with lawsuits and all of these things, when in reality, we're really just asking to be treated equally," Abers said.

Despite the strides in college sports' gender equality prompted by Title IX, it's common for universities to remain behind the times.

A recent report from USA Today indicates a host of high profile colleges have yet to fully meet Title IX requirements. It outlines how several universities have used roster manipulation in an attempt to meet criteria. USA Today finds that rowing specifically has been, and continues to be, used as a way for universities to boost the number of active female athletes. According to the report, at least 838 female rowers filled "unnecessary" roster spots across the nation. With the NCAA overseeing female rowing, it's provided some schools a loophole to patch up Title IX requirements.

Even when the Pac-12 conference has been cooperative in working toward a solution for UO women's rowing, it's been saddled with a standoffish tinge.

At the end of March, the conference offered Oregon its own event, the Pac-12 Invitational on April 15. Hosted at Dexter, the event would include Pac-12 referees and officials. But the conference tasked Oregon with filling out the field. And given the two-week timeline, not a single one of the 25 programs Abers and her team reached out to accepted the invitation.

While programs stayed home because of complications with the last-minute logistics, travel costs and fears of drama surrounding the Pac-12's standards, the Ducks raced alone. They were set up to fail. Abers considers the invitational honorific at best.

When May 15 arrived and teams flocked to Dexter, the women looked on, again unable to compete.

"Given the attitudes of the head Pac-12 officials and their treatment of us this season, I think next year we might be looking to take a more hardline stance," Abers said.

Costello was drawn to Abers from the start.

"She's not one to settle," he said. "That's what makes a great athlete. It's not winning."

Her relentless drive is akin to that of his first female pupil.

In the fall of 1971, back when Costello ran the show full-time and the program was briefly a varsity team, a fearless freshman showed up at the reservoir and forever altered the face of women in rowing.

Crew was a male sport. Women had no place in the 20-plus foot boats, much less heading one up as a coxswain, the sport's most crucial position.

Victoria Brown (now Victoria Lindsey) acted like she belonged, then backed up her fearless display by finding her way onto the team and later the team's top boat.

She wouldn't settle, so neither would Costello. He added her to the team roster, stuck her at coxswain and watched the ripples.

Coaches across the West Coast were up in arms. No way a woman should coxswain a male boat.

Most schools refused to race Oregon. Costello once brought his team up to Seattle to compete with Washington on the promise of a race between the school's top boats. When Oregon showed up and Lindsey revealed herself, the Huskies refused the once promised opportunity and wouldn't allow Oregon in the boat.

However unlikely it once seemed, within two years, most programs had a woman coxswain in their male crew. The sport was fully integrated by 1973, Lindsey's courageousness and Costello's decision to thank.

"Oregon was out front and making a change," Costello said.

Just over 50 years later, Costello finds himself battling the same thing he thought he'd once remedied in the world of rowing: equal opportunity for female athletes.

They've been treading water, but if the Pac-12's

blowback indicates anything, nothing more. The band aid is beginning to peel off.

Lindsey's story picked up traction locally. It became national news too. Sports Illustrated's Kenny Moore once did a feature on her. That's the type of story that gets noticed: the victories. Lindsey won when she showed her face at Dexter that morning in 1971.

Abers and the program will keep fighting. They aren't chasing a win, not in the sense you imagine when thinking of college sports. They'll have succeeded as soon as they step off the bus at the Pac-12 Tournament not as onlookers, but as competitors.

The results couldn't matter less.

For decades, crew was as white a sport as it was male – as rich, too.

It's moving in the right direction of integration, albeit slowly, but rowing remains lucrative as ever. The pricey nature has brandished a highbrow veil over the sport.

"I think that this kind of elitism comes from the introduction of money into programs, and it takes away a lot of the elegance of the sport," Abers said.

Top Division I programs across the nation have millions of dollars behind them. At the University of Washington, one of the nation's premiere crew programs, there's a multi-year waitlist for the opportunity to donate a boat to the team.

Newer Pocock boats – a go-to manufacturer stationed in Seattle – can cost up to \$60,000.

While Oregon has had a modicum of success with alumni fundraising, there's certainly no waitlist for boat donations. The distinction between a club and a varsity program doesn't help either.

"There seems to be this negative connotation around the word 'club' that somehow we're not taking it seriously[ly]," Abers said. "We're not taking our training seriously. We're not taking the sport seriously. It's kind of treated as the downgraded version of a varsity sport, when in reality, the only difference is money."

A group of alumni helped put together a "Friends of Oregon Rowing" branch of the Alumni Association and held an alumni dinner April 16 to support fundraising efforts for the team.

The steep costs for boats and other equipment is compounded when factoring in plane tickets for competitions throughout the season. Hedeon estimates the program spends up to \$20-30,000 per year on flights to nationals alone.

Each athlete is responsible for paying approximately \$350 per term in addition to another round of dues to help support travel to nationals. Hedeon believes the fees are on the lower end. He's heard of club programs charging closer to \$500-600.

As long as Hedeon has been around the program, the team has worked with students who can't afford dues, instituting payment plans, dues reductions and on rare occasions entirely waiving a student's fees for a term or longer.

"It's really important to us because we know how powerful the rowing experience is, and we know what it means to really be a rower," he said. "Money is the last thing we want to have get in the way of someone's passion for rowing."

It's why he's never once questioned if the time and energy Abers' has put toward the fight for more equitable racing experiences is justifiable.

"The initiative and the commitment to getting this going and seeing it through that Hannah has exhibited really speaks to the strength of character that rowers have," Hedeon said.

And it's why Abers feels so insulted by the fact they aren't included in races because of an innate belief a club team won't be competitive with varsity programs.

They pay their dues just like the rest.

To learn more about UO's rowing program or to donate, visit the team website.



(Courtesy Dillon Vibes)

COSSETTE: NOT ALL SEX POSITIVE MEDIA IS FEMINIST

BY SOPHIA COSSETTE · TWITTER @SOPHIACOSSETTE



(Savannah Zerbel/Emerald)

Our generation has worked hard to push acceptance and normalize sexual expression for all genders. This attempt to update social mores, labeled the sex-positive movement, has been primarily led by women, who have successfully advocated for becoming more sexually liberated and erased the stigma of publicly celebrating and discussing their bedroom escapades.

While the movement has helped leave behind the era of slut-shaming and other double standards, it isn't without issues in its approach. Sex positivity has been labeled part of the current feminist movement, and this is where the problem lies.

Many media outlets have capitalized on the female push toward sex positivity, with a slew of women-lead podcasts discussing and dishing out sex advice. But despite the girl power marketing these podcasts receive, not all sex-positive media is inherently feminist.

The main issue is that while the media is geared toward women embracing their sexuality, it still essentially benefits men in the long run. The sexual relationships these shows discuss are predominantly heterosexual ones and take a "this is what you have to

do to keep your man happy" stance. Layla, a woman who runs the well-known Instagram account for sex advice @lalalaletmeexplain, agrees that, while she supports the movement, it isn't without drawbacks.

"Sexual liberation is great, but in some ways, we ran with that, and then ended up in a model of sex that has been created by men," Layla said in an interview with the Guardian.

Call Her Daddy, the most popular of these "sex-positive" podcasts – and the number four Spotify-exclusive podcast overall – is a prime example of this issue. Host Alex Cooper uses the traditionally masculine locker room-like jargon to promote sexual boldness to her women listeners and reclaim female sexuality.

In one of Call Her Daddy's most infamous episodes, titled "If you're a 5 or a 6, die for that d-ck," Cooper argues that if women are rated lower on the attractiveness scale they need to be more sexually adventurous to make up for it. In another, Cooper jokingly tells her audiences they are "just a hole," insinuating that we shouldn't expect the men we hook up with to respect us. Both of these sentiments are things you could have heard a shock jock radio DJ say 15 years ago, they don't suddenly become feminist when a woman says them.

While many of the show's listeners appreciate the openness of Cooper's sex advice, we can't continue to pretend this show is "for the girls." First, Call Her Daddy is a part of the larger Barstool Sports company, whose own president, David Portnoy, has been quoted "joking" that, while he doesn't condone rape at his parties, "if a chick passes out that's a gray area." Of course, legally and morally speaking, there's nothing gray about it, and I'm not sure what's funny about the "joke." Further, in addition to being a part of a company that doesn't support feminist values, the podcast is clearly oriented toward the male gaze.

The entire essence of Call Her Daddy is telling girls how to please men sexually. Episodes detail how to give the perfect blowjob and send nudes to men, but do little to cover how women themselves should gain sexual confidence and pleasure, let alone demand that their sexual partners treat them like actual human beings.

This isn't uncommon within the sex-positive movement, but it needs to change. Too much of the media coverage embracing female sexuality doesn't actually tell women how to enjoy sex more

for themselves. Podcasts like Call Her Daddy and Cosmopolitan articles titled "Top Ten Sex Tips that Drive Men Wild" do nothing to push the narrative of female pleasure and thus the feminist movement. Far from being feminist works, these texts reinforce the traditional and heteronormative role of women as sex objects for men.

Sure, maybe it's not that deep and raunchy sex podcasts like Call Her Daddy should be taken with humor, but I argue that degrading and objectifying fellow women to numbers based on their attractiveness isn't all that funny.

Additionally, young women are huge consumers of this media as they try to navigate the new sex-positive culture in the internet age. With this, we must ask what message it sends when almost all these young women see the media telling them embracing their sexuality is essentially about pleasing men.

If media creators want to continue to push sex positivity, that's fine. But we must resist the notion that they are preaching feminism alongside it. Feminism treats people of all genders as fully realized people. It doesn't reduce them to numbers or objects for other people's sexual gratification. This isn't to say it's impossible for sex positivity and female empowerment to coexist. Shows like Netflix's "The Principles of Pleasure" do just that, as the female hosts teach fellow women how to embrace their bodies and gain pleasure. So, next time you are looking to embrace your sexuality through some sex-positive media, think critically on who it is truly benefiting.



Sophia Cossette is an opinion columnist for the Daily Emerald. She is a second-year student and proud Oakland native, majoring in journalism and geography. Sophia writes most passionately about issues of social justice and intersectionality.

EDITORIAL CARTOON: Brain Fog BY GREEN JOHNSON



Green Johnson is a first-year editorial cartoonist for the Daily Emerald. With a major in Art and Technology, they love to analyze trends through the lens of drawing. He will take any opportunity to talk about his favorite cartoons, so be warned!




**HOUSE
OF
RECORDS**

**BUY & SELL
NEW &
USED
CD'S,
LP'S, &
CASSETTES**

**258 E. 13th AVENUE
EUGENE, OREGON, 97401
342-7975 • houseofrecords.wixsite.com/store**

Do you like variety? Being outside? Do you like working with people AND alone? Then consider us. We're a 3,000 acre family farm growing grass seed (the not for smoking kind), grains, and specialty crops. We farm about 30 acres of Oregon Tilth Certified Organic crops and 2,700 acres of conventional farm land. There are three full time and about 8 seasonal employees. The work ranges from operating giant combines to shovels, and you can count on something new every week.

We're looking for both seasonal help and possibly long-term minded people to come work here, learn and if suitable, advance in the operation. If you're interested, please email me at jkhunton@gmail.com



START RAISING THE BAR.




Army Officers inspire strength in others. Make Army ROTC part of your college experience and be eligible for a full-tuition scholarship. Join the team that makes a difference.

Call Darren McMahon at (541) 346-7682 or email mcmahond@uoregon.edu

To learn more, visit goarmy.com/bfs0



©2018. Paid for by the United States Army. All rights reserved.



HERBIVORE. CARNIVORE. LOCAVORE.

Tacovore

tacovorepnw.com
541.735.3518
12pm-9pm daily
530 Blair Blvd.
Eugene OR 97401

Sudoku

			4			7		8
6	7							
			5	3			4	
		6						
						8		3
3		1		9				
1		9	6		4			
		5	3	8				
7	8							9

THE ORIGINAL NORTHWEST SUSHI BURRITO



SUSHI BURRITOS
AND BOWLS
STARTING AT
\$8.50



SūBó
Gourmet Sushi Burritos



TRY OUR
FAMOUS
GARLIC & CAJUN
CHICKEN

Order online at eatsubo.com for exclusive Specials



Burrito sized sushi rolls
Delicious Bowls and salads
Famous House made sauces

3 LOCATIONS
TO SATISFY YOUR
CRAVINGS

SPRINGFIELD
42nd and Main

EUGENE
3rd and Van Buren

NEW LOCATION
2568 Willamette