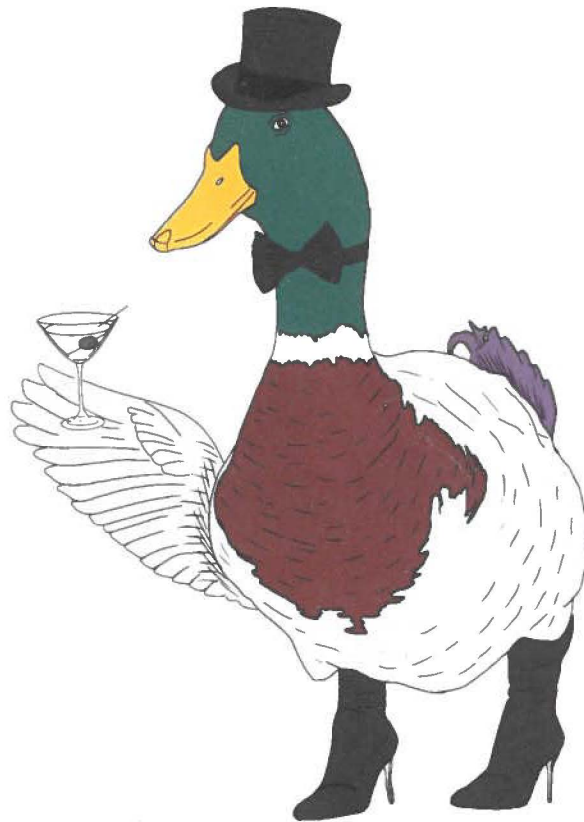


# *The* Collegian

Willamette's Independent Student Newspaper since 1889

*Your College, Your Paper, Your Stories*



## ***In this issue:***

### News

Marion Square Park encampment near campus 'swept', displacing residents (pg.1-2)

GRAC secures funding and searches for new director (pg.3)

Dramatic Vocal Arts Builds Performance By and For Students, Following Sudden Departure of Professor (pg.3)

Student Affairs Restructured; Assistant Dean Position Created (pg.4)

### Lifestyles

Professor Profile: "Birdman" David Craig hosts bird watching safari (p.8)

Musicalia works to build community, bring music and arts to WU (pg.9-10)

Theater Department explores timely themes in "Wayfinding" (pg.10)

Choir struggles with Zoom rehearsal issues, makes best of it for in-person winter concert. (pg.11)

### Photojournalism

Return of the Black Tie Affair (pg.7)

### Opinions

Review: Willamette 24 Hour Theatre (pg.12-13)

Opinion: It should be easier to live off-campus (pg.14)

### Sports

NCAA updates policies on trans student athletes (pg.12)

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**Mission Statement:** The *Collegian* is the independent student newspaper of Willamette University. It strives to represent the diversity of perspectives on campus, publishing news and opinion on subjects of concern and interest to all members of the Willamette community. The *Collegian* is dedicated to educating its staffers on best journalistic practices while producing content of quality. It is dedicated to handling all matters accurately, transparently and impartially.

## Marion Square Park encampment near campus ‘swept’, displacing residents

**Julia Trujillo**  
Contributing Writer

Before Thursday, March 3rd, Marion Square Park was the site of an encampment for approximately 120 people experiencing homelessness. The park is located just four blocks northwest of Willamette’s Salem campus. Signs were posted a week prior warning that the park would be under maintenance on Wednesday, March 2nd. This maintenance took the form of a complete encampment eviction, displacing all residents.

Most folks living on Salem’s streets are all too familiar with sweeps like this. Trevor Smith, Public Information Officer for The City of Salem, described the sweeps as a “standard cleanup.” He said, “Unfortunately many of these people have been forced to move from other parks in the past, so the routine is very similar.” Smith continuously framed the goal of the sweep to be simply to eliminate trash in order to make the park safe and usable to the public. The city regularly sweeps encampments multiple times a year. When the community is displaced from one encampment, they set up in another spot that will inevitably be swept as well. The cycle is endless.

Salem’s unhoused community spent Wednesday preparing for

the sweep. Police cars were seen as early as 6 a.m. in the park, but the sweeps themselves didn’t start until the following day. On Wednesday morning, one woman known as Momma T, and her friends fervently discussed their anger over the situation in their tent, taking cover from the persistent Oregon rain. “I’m to the point where I don’t give a fuck about the city of Salem,” she exclaimed. “They just got \$400 million donated to them. I can show you on my phone from [Statesman Journal where all that money is going]. They’re building pallet houses when they should be building affordable apartment buildings and homes, not pallet houses. I think the government’s totally crooked.” Momma T described herself as the encampment’s mother figure. Others regarded her as a highly respected unofficial leader. She came to Salem in 2006 and has been in and out of housing for over a decade. She explained the effort she put into trying to prevent a sweep by encouraging people to clean their trash and discouraging people from fighting or openly using drugs on the property as much as possible. These efforts weren’t enough to stop the sweep from taking place. Momma T’s disillusionment with the local government and the lack of sustainable solutions for individuals



Photo by Melissa Baskin.

experiencing homelessness was shared among many living at the encampment and among volunteers, alike.

There were around 15 volunteers from Salem and beyond at Marion Square who were unaffiliated with any formal organization. In the weeks leading up to the sweep, local activist groups circulated requests online for community members to show up as non-confrontational observers. These calls to action drew much of the younger crowd who showed up to offer assistance at the sweeps. Willamette students, Celeste Ferguson (22) and Grace Crookham-Guy (22), both came down to volunteer after learning of the sweeps via Instagram accounts including @cherrycitycollective, @freefridgesalem and @manicdirteater. Addressing the very small WU student presence, Ferguson remarked, “Most people I know at Willamette don’t really know a lot about Salem because

[they just] come to school and didn’t grow up here. And in any place that you go, you should get to know the unhoused community because it’s a big part of the city.”

Two volunteers from Stop the Sweep Corvallis spent Wednesday morning cooking and serving hot meals. They described themselves as “just a group of community members that care about our unhoused neighbors doing mutual aid and advocacy.” The various community members set out tables stocked with bottled water, snacks, hand warmers, hand sanitizer, masks, bungee cords and other donated supplies. On the day of the sweep, many of the same faces assisted individuals in sorting through, packing and moving their belongings.

Shortly after 8 a.m. Thursday morning, city employees, park staff, a massive team of hired contract workers and the Salem police department showed up at Marion

Continues on page 2



Cover art by Minna Zhou

Continued from page 1

Square Park to begin the sweep. The encampment eviction was not a simple endeavor. The city brought in big dumpsters and excavators to aid in discarding tents, possessions and trash. Police went from tent to tent to ensure that the sites had been abandoned before the contract workers came in and stuffed peoples' belongings and garbage alike into trash bags to throw away. For the larger abandoned tent sites, the city employees used the excavators to break down and transport entire tents to dumpsters.

While those checking on sites and engaging with unhoused individuals are supposed to be educated on trauma-informed strategies, there was a lot of hostile shaking of tents and less than gentle delivery of orders. Multiple volunteers reported witnessing one worker scream, "Don't fucking talk to us!" at an unhoused woman who was vocalizing her frustration over being "thrown around and treated poorly," in the words of a witness/volunteer. There were few confrontational altercations, however, as most of the park's residents realized their lack of power to stop the city's plans.

There was a combination of established nonprofits and organizations as well as unaffiliated community members present on the scene offering assistance and resources to support the unhoused community through their forced relocation. Among the established groups were representatives from The ARCHES Project, the Recovery Outreach Community Center (ROCC) and Be Bold Street Ministries (BBSM).

The ARCHES Project is the housing and homeless service branch of the Mid-Willamette Valley Community Action Agency, and its day center is located directly across the street from Marion Square Park. The project aims to connect unhoused individuals with services to help build self-sufficiency and connect them with safe, stable housing. ARCHES volunteers handed



Photos by Melissa Baskin.

out tarps, blankets, and tents in exchange for bags of collected trash on Wednesday and Thursday. Day center coordinator Robert Marshall discussed how they try to relieve as much trauma as they can but recognize this to only be a band-aid on a far larger problem. "I can't tell somebody that's being displaced today from Marion Square Park, 'Hey, you can go here and you're going to be safe. You're not going to have to worry about being moved.' And really, the only solution is better access to housing, better access to low-barrier shelters," he explained.

Other organizations like Be Bold Street Ministries (BBSM) assist Salem's unhoused population by helping people access support and resources in a way that's more rooted in religion. For some people, receiving assistance with their spiritual, as well as physical, needs is transformative. Before he was BBSM's Executive Director, Matthew Maceira lived unsheltered in Salem for over a decade. "The Lord got a hold of my heart and now I get to love and genuinely care for everyone no matter what their situation, circumstances or

choices are. We want to take as much burden off our neighbors as possible because they're our neighbors. Most of the folks that are out here, I know from my old life when I was on the streets," said Maceira.

However, for others, the religious component that's often incorporated into shelters and programs' messaging is unnecessary and inappropriate for their personal needs. John "Rock Polisher" Gassaway, a Salem local who just moved into a pallet structure after spending nine years unhoused, said that he didn't find the faith aspect to be helpful in his transition to shelter: "Actually it was more of the resources and the kindness. They teach us to be self-reliant and nudge us in the right direction," he said. In addition to religious affiliation, an obstacle that prevents many folks from seeking help and finding placement within a shelter is the otherwise strict guidelines. Many Salem shelters such as Union Gospel Mission, commonly referred to as UGM, often impose curfews and restrictions on drug and alcohol use that deter people who are seeking shelter but are still

battling substance use disorders. Making the transition to a disciplined, supervised lifestyle isn't easy for many who have become accustomed to their lives on the streets.

The encampment sweep wrapped up around 3:30 p.m. on Thursday afternoon. The park was nearly unrecognizable. Where the community had gathered in solidarity with their struggling, unhoused neighbors, sharing meals and conversation only a few hours prior, it was abandoned and desolate. The people who used to call the park their place of residency have a difficult road ahead of them. Most of those displaced went to Wallace Marine Park, Cascade Gateway, under Center Street Bridge or spread out along the downtown corridor, where police are not allowing encampments but are permitting people to sleep on sidewalks away from businesses. This won't be the last time most of them endure this brutal practice. In the words of 21-year-old "Shoes," who has lived unhoused in Salem since he was 15, "We're just going to go to the same spots. There is no just kicking us all out, we're people."

## *Dramatic Vocal Arts Builds Performance By and For Students, Following Sudden Departure of Professor*

**Will Bertellotti**  
Contributing Writer

Every year, students in Willamette's Dramatic Vocal Arts (DVA) program gear up to participate in a musical performance that showcases both their musical and theatrical talents—except this year, when an unexpected wrench was thrown into the process of staging the DVA performance. The chair of the DVA program, Professor Katherine Skovira, mysteriously departed the school, leaving students in the program such as Ella Stringer ('25) in the dark. "We don't really know what happened, we got a lot of different answers," Stringer said of Skovira's sudden absence, emphasizing that none of the students in the program were clearly told whether she was fired or quit on her own volition.

Originally titled "Feminine Endings," the Spring 2022 DVA musical performance was

going to consist of individual vocal performances, a group song, art showcases and instrumental numbers. Stringer said that the three students in the planned DVA showcase were assigned pieces "composed or chosen for us by an outside composer," and that the performance was originally going to be online. "Feminine Endings" was plagued by structural and planning issues from the start—a last minute pivot from an online to an in-person format left students feeling worried and disorganized, since they "already had the days we were going to film and record voice parts planned out," Stringer said.

Though Skovira's departure left students wondering what they were going to do and "basically threw an entire semester of work down the drain," Stringer believes that the program's students "are all pretty excited about the change." Now that the DVA performance is an entirely stu-

dent-led venture, she said that they now have the "freedom to take charge and make it a really cool show." One reason for this excitement is a general air of disagreement with Skovira's leadership of the DVA. Stringer said that Skovira "would say a lot of offhanded things that were inappropriate" and that "it was obvious sometimes that there was a lack of experience with directing" in Skovira's instruction of her students.

One unresolved issue is that of student compensation for those who earn money for their work in the DVA, as Skovira was the one who approved their hours. Stringer felt reassured that "the music faculty is still figuring it out" and that the change was "pretty sudden so we're giving them all a lot of grace."

Despite these setbacks, Stringer insists the DVA students are "glad to be moving in a different direction" because "a lot of us felt like what

we were doing before in DVA didn't represent us truly." As a solution, the DVA students are now putting hard work into creating their new performance: the "Show Us You Cabaret," which is tentatively planned to happen around the end of April.

Perhaps the most significant departure from the format of "Feminine Endings" is that the performance is now open to any Willamette student who would like to perform, allowing singers and instrumentalists to "perform any song that makes them feel good." Stringer is "looking forward to more collaboration" that comes from bringing more of the student body into the fold. She seemed optimistic about the pivot away from the depersonalized mode the DVA performance was operating in prior to its pivot towards student leadership: "We're trying to change that so people can 'show us the real you' and shift it into something positive."

## GRAC secures funding and searches for new director



Graphic by Anushka Srivastav

**Amaya Latuszek**  
Staff Writer

The Gender Resource and Advocacy Center (GRAC) is a crucial resource for LGBTQ+ students on Willamette's Salem campus. In the last year, there has been some uncer-

tainty surrounding the center's funding as the federal grant given to Willamette to fund the GRAC will run out on Sep. 30, 2022. The university has decided to take over funding for the GRAC once the grant expires and will be hiring a new director, and is currently in the process of developing an annual budget for the GRAC.

A hiring notice for the director position for the GRAC has been posted, and a hiring committee is being formed with hopes to have someone in the role by the end of the semester. Andrea Doyle Hugmeyer, the current director of the GRAC, will be holding the new position of Assistant Dean for Community Care and Inclusion in Student Affairs once the new direc-

tor has been hired. A search committee has been created to start looking for stakeholders, which Hugmeyer was involved in creating. Overall, Hugmeyer said the hiring of a new director in her place is a "move towards a more sustainable center." The director will be hired as a full-time position, and will be able to oversee and continue all of the work that Hugmeyer and student volunteers and employees have built in the last four years.

Hugmeyer stated that "for someone who started in a very part-time position four years ago, where I worked 10 hours a week doing direct advocacy services, and then we obtained a federal grant in hopes of building capacity for a more sustainable program that supports

victims and survivors on campus... seeing that through as intended" is "the most exciting and most rewarding aspect of this change." No new positions have been created within the GRAC for the time being, but there is an awareness that it would be helpful to get an assistant director or a coordinator that would enhance work for the LGBTQ+ community.

The GRAC provides crucial resources for the Willamette community. Students can access free chest binders and breast forms through Binders and Breast Forms 4 Bearcats (B4B), contraceptives and the Sexual Assault and Response Advocates (SARAs). Marginalized students can also access specific hours and resources in Sparks Fitness Center through the Lift Up project.



## Student Affairs Restructured; Assistant Dean Position Created



Photo of Andrea Hugmeyer, courtesy of the Willamette website

### Amaya Latuszek Staff Writer

An Assistant Dean of Community Care and Inclusion position has been created in Willamette's Department of Student Affairs, which will be held by Andrea Doyle Hugmeyer. Hugmeyer was previously the director of the Gender Resource and Advocacy Center (GRAC), where she will remain until the University hires a new director at the end of the semester. In an interview, Hugmeyer said she is in, "learning and observing mode rather than taking [on] additional duties," as she is still overseeing the GRAC.

Hugmeyer's new position will include coordinating the Students of Concern Committee. This committee manages the Campus Assessment, Response and Evaluation (CARE) reports, which are available to the Willamette community to submit if there are concerns surrounding a student's well-being and to offer that student support. Currently, Student Care and Conduct Manager Tori Ruiz manages these reports. The position will also include managing bias reports and the university's response to them. "So I will work one-on-one

with students for the CARE reports, whether it's academic issues, grief, medical concerns, or experiences with interpersonal violence bias. So in a lot of ways, my work as an advocate and my training around trauma-informed practices will help in that capacity; it will be beyond issues of interpersonal violence."

Hugmeyer will also remain responsible for

meyer said, "We have access to this awesome training, but haven't used it to its full potential, so that'll be incorporated." There are also additional modules specific to returning students, graduate students and student athletes.

Hugmeyer will also become a deputy Title IX coordinator, and will work alongside several other deputy Title IX coordinators throughout

new director of the GRAC will be in charge of receiving and managing Title IX reports. She will also make sure support measures (no contact or restricted contact orders, safety planning, conflict resolutions, etc.) are being coordinated for students, and aim to understand what the desires or preferred outcomes might be for the student that has been impacted as well as

"I will work one-on-one with students for the CARE reports, whether it's academic issues, grief, medical concerns, or experiences with interpersonal violence bias. So in a lot of ways, my work as an advocate and my training around trauma-informed practices will help in that capacity; it will be beyond issues of interpersonal violence."

-Andrea Hugmeyer

violence prevention education efforts. This includes managing EVERFI training, which are the mandatory online training modules that first year students are required to take, as well as analyzing the answers to survey questions and other data. EVERFI is a company Willamette partnered with to give students access to training and education surrounding drug and alcohol abuse, diversity and inclusion. Hug-

the Willamette College of Arts and Sciences (CAS), as well as the College of Law and Pacific Northwest College of Art (PNCA). Title IX of the Education Amendments of 1972 prohibits discrimination based on sex, including sexual harassment and sexual violence in education programs that receive federal financial assistance. Hugmeyer along with the Dean of Students, other Title IX coordinators, and the

ensure a fair adjudication process.

Over the last several years, Hugmeyer said there has been a "collapsing of positions due to staff turn over, perhaps being fiscally responsible at times" in Student Affairs. Hugmeyer said she thinks "we're in the state where the restructuring [in Student Affairs] was necessary to ensure things are able to get done in a meaningful way."



# Farmworker Overtime Bill Passed in Oregon



Graphic by Anushka Srivastav

## Amaya Latuszek Staff Writer

On March 3 2022, Oregon passed House Bill 4002, which would allow farmworkers to be paid overtime wages. Oregon has become the eighth state to give overtime pay for farmworkers. Farmworkers and domestic workers were excluded from the federal overtime bill that was created in 1937, and to this day, that has never changed. Overtime pay will slowly be instated over the next five years. Farmworkers will earn time and a half starting in 2023 for agricultural work over 55 hours, then 48

hours in 2025, and eventually 40 in 2027.

Oregon's farmworker union, Pinos y Campesinos Unidos del Noroeste (PCUN), sponsored the bill. PCUN's website says it is "focused on building a stronger voice for all Latinx working families in Oregon, from farmworkers to young folks, so that we can collectively improve their well-being and increase prosperity for all." PCUN is Oregon's first farmworker union, founded in 1985. More information on PCUN can be found here. PCUN gathered support from both farmworkers and farmers to provide testimonies. The Statesman Journal provided some

of these testimonies in their article on the bill. One of the workers, Angelica Ortiz, said, "They call us essential workers but we have no right to overtime pay." Ortiz added, "It is unjust that owners do not want to invest in their workers. I urge you to vote to approve overtime for farmworkers."

Willamette Professor of Sociology Janet Lorenzen is teaching a new course called Climate Justice Workshop, which explores how social change happens by examining climate justice politics, policies and activist tactics in Oregon and the city of Salem. The course focused on a few bills throughout the semester, but the main bill they focused on was the farmworker overtime bill. Students in the class attended three different events discussing the bill and held their own online informational event, inviting the two main coalition organizers, Liz Marquez Gutierrez and Willamette alumnus Ira Cuello-Martinez, to come and give more information. Professor Lorenzen said "the online event was the students' idea to get the Willamette community involved." The class submitted written testimony to the legislature on two separate occasions and sent emails to their legislators, expressing support of the bill. They also tabled outside Goudy in hopes to get more students involved and provided information on how students can reach their legislatures.

The bill failed to pass in the 2021 session. Senators were worried about the bill putting small farms out of business, as the farmers may encounter financial

strain paying the workers overtime wages. According to The Oregonian: "Opponents, however, said the overtime exemption for agriculture makes sense because of farming's highly seasonal labor needs. They said overtime pay would lead to fewer shifts — and therefore less pay overall — for Oregon's estimated 174,000 farmworkers and could put small, family-owned farms, which already operate on thin margins, out of business." The current bill provides a tax credit to farmers over the next six years which will offset the increased costs. This was a big factor in getting senators that previously voted no to switch their vote and getting the bill to pass.

According to a publication by professor of Anthropology at University of Oregon, Lynn Stephen, in collaboration with PCUN "Oregon has more than 100,000 farmworkers, 98 percent of which are Latino, primarily of Mexican origin" Marion county is Oregon's leading agricultural producing county and the Willamette Valley produces 170 different crops alone.

Maggie Malley ('25) is a student in Professor Lorenzen's class and provided a comment to The Collegian via email: "It is such a relief that the Farmworker Overtime bill has passed and that Willamette students supported it so readily when introduced. At the tabling event, a simple conversation would lead to the majority of students supporting the cause. A true letdown and racist exclusion of farmworkers has finally been withdrawn."



# Car part and bike thefts hit across campus



Graphic by Jennifer Antonson

## Adam Doyle Contributing Writer

Recently, a spate of bicycle and car-related crimes has wreaked havoc on the student body. Students and staff members have reported thefts of their personal bikes on campus repeatedly over [the past year]. Students have also reported their bikes being cannibalized for [parts]. According to eyewitnesses, the perpetrators typically appear to be non-students.

According to the Director of Campus Safety, Ross Stout, this can be a tricky situation to contend with. "Cable locks can be cut in seconds," said Stout, after which the thief usually leaves the scene, often on the vehicle in question. Even if there are bystanders near-

by, it is unlikely that they can do anything to stop the crime due to the relative speed of the entire process. Complicating this, there is little recourse to track down a stolen bike; whereas a stolen car can be recovered by the police and returned to its owner using its serial number, bicycles lack such regulations.

This issue can be helped by registering your [bike] with Campus Safety. Doing so is free and offers some hope for the bike's return. According to Campus Safety, "If a suspicious person with a bicycle is stopped on campus, Campus Safety can quickly determine the owner of a registered bicycle."

In addition, Campus Safety also gives out U-locks for bikes. Stout highly encouraged students

with bikes on campus to come pick up locks, free of charge, from Campus Safety's office in the University Services Building. U-locks, he explains, are harder to cut than cable locks. U-locks, Stout admits, are not unassailable, but to break through one is "difficult, time-consuming and rare." A would-be thief will likely be deterred by this impediment.

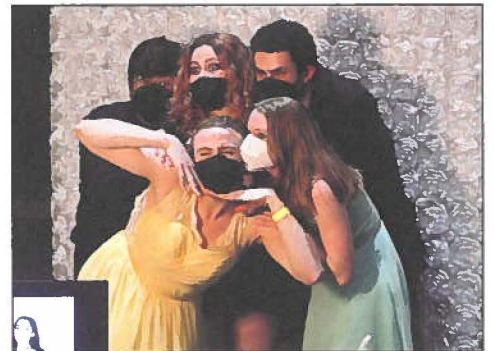
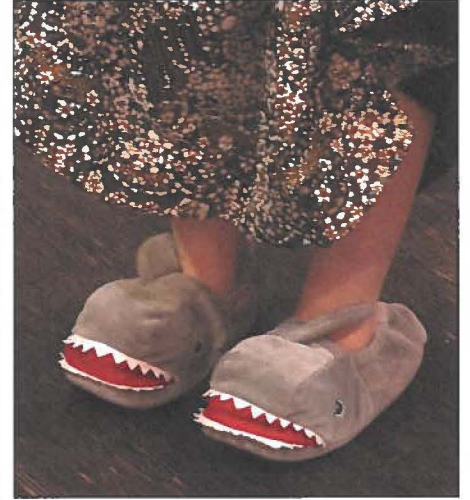
Stout also suggests that students ensure their bikes are secured at all times, even if they're only being left unattended for short periods of time. Sometimes, a few seconds can be enough time for someone to run off with a bike. Stout added that a bicycle is not necessarily safe even in a residence hall: "It's the unfortunate reality of the situation."

Along with the deluge of bike thefts, several catalytic converters have been stolen from cars in the University parking lots. Undergraduate Lily Fessenden had the misfortune of being one such case. Following a period of not driving, she entered the school parking lot to find her car had disappeared into thin air: "When I went to drive, it wasn't there," she explained. After reporting it stolen, it was eventually returned to her by police after being found miles from campus - minus one catalytic converter. Stout said, "the catalytic converter [theft] issue is statewide. Nationwide." Selling catalytic converters is a quick source of significant income for people in particularly desperate situations. "It's a good payoff," Stout noted. "If you steal a bike you might get 25 dollars. For a converter, it could be hundreds of dollars." The fact that there is no reliable way to track a stolen component of a car only exacerbates the already difficult issue at hand.

Affordable, specialized saws can cut a catalytic converter from a car within two minutes. This process is discreet if done well. After that, the converter is typically on its way to a junkyard, where the precious metals contained within can fetch a small fortune, according to Stout. As of 2022, a new [law] in Oregon will attempt to ensure that only the documented owner of a car can sell its catalytic converter. The state legislature passed this as an ostensible solution to the emerging black market for catalytic converters; however, there is nothing to stop someone from simply driving the converter to a nearby state to sell it.

Campus Safety recommends that students regularly check on their vehicles to ensure that everything is where it should be. If your catalytic converter has been stolen, your car may be significantly louder than usual. There are also a variety of anti-theft devices available for sale.

## Photojournalism: Return of the Black Tie Affair



**Anushka Srivastav**  
Staff Photographer

On Feb. 27, 2022 the Willamette Events Board organized an annual formal dinner and dance for the students. The event was held at the Salem Conference Center with a dinner at 6:00 PM and a dance at 8:00 PM. People could also take pictures at the Photo Booth that was provided. WEB brought back the event with the theme "Roaring 20s".

## Professor Profile: “Birdman” David Craig hosts bird watching safari



Photo of Professor Craig, courtesy of Willamette's Website.

**Melissa Baskin**  
Staff Writer

Those that have spent any time walking around the science buildings or the bird feeders on campus probably know Professor of Biology David Craig, colloquially referred to as the “Birdman” due to his extremely apparent love for said animals. Craig recently brought a wonderful opportunity to our campus, The Great Backyard Bird Count, a national event held annually for four days in February which allows for the ‘everyday Joe’ to add to scientific discov-

ery. On Feb. 18, Craig hosted a bird walk open to all students, partly as a way to encourage the broader Willamette community to get involved with it. Craig stated that the Bird Count was easy for everyone to participate in, and that he enjoyed seeing science and non-science majors alike participate in ornithology this past month.

Craig explained that counting the birds of a certain area is important not only for overall scientific discovery purposes but also to add to the existing information in regards to climate change. “The cold months are where we are seeing a majority of the climate change. And the people that are documenting the common birds today are going to be contributing to climate change studies in the future,” he stated. He also said that bird counts help us learn about how well a certain area’s ecosystem is doing: “when we have diversity in groups as well as among groups, then the ecosystem is doing okay and good” - and that he thinks bird counts can help us understand how students’ efforts through environmental projects are actually impacting the wildlife

around campus. “When students are doing things in community gardens or to make the campus better, they [often] ask, how do we know it’s better? We see things like, ‘there are more hummingbirds this year’...this is a way I think counting the birds can be good.”

Craig further stated that bird walks and Annual Bird Counts are good not only for the betterment of scientific discovery, but also for the individual’s mental health. “The bird walk is good for mental health, [and this is] particularly true during the pandemic. Getting to watch and understand a non-human’s life that is wild and out there is a really great moment to get out of your head and say, ‘wow.’” Essentially, these moments are helpful to be able to get us out and away from the same walls that we stare at day after day. Not only was it an excellent super great way for students to do something new and exciting, but it was also done within the confines of campus, which, in comparison with hosting somewhere off-campus like downtown, was a great way to mitigate the risk of students being

exposed to COVID-19.

When asked what kind of birds we typically have around campus, Craig said that in addition to the [iconic ducks often seen milling about], “we also have generalist seed-eaters like the song sparrow and the juncos, and then we have the specialist insect-eaters like the brown tree creepers and two kinds of nuthatches and two kinds of chickadees. We have three kinds of woodpeckers (the sapsucker, flicker and downy woodpecker).”

Craig’s Great Bird Walk was conducted on the Willamette Salem Campus on Feb. 18. Starting at the Hatfield Fountain (also known as the Chicken Fountain), the group began by walking around and looking at some scrub jays, continuing on through campus in a big loop until eventually ending up back where they started to enjoy some donuts, camaraderie and coffee. Throughout the walk, we were able to see many species of birds, including not only the scrub jays but also some nuthatches, sparrows and more.



# Musicália works to build community, bring music and arts to WU



From left to right: Sofia Albawani-Curiel (she/hers) '23, Andrea Griffin '23, Cristina Chapa '22, Oakley Phoenix, Kohana "KC" Fejeran '21, Vanessa Hernandez Barron '24, Joselyn Molina '24'. Photo courtesy of Andrea Griffin.

## Oakley Phoenix Copy Editor

*Disclaimer: One of the organizers interviewed in this piece, Andrea Griffin, also works for The Collegian as Media Content Manager.*

If you haven't already heard of Musicália, you're in the right place. And if you have already heard whispers of a new arts, community, and music festival taking place on campus this coming April, you're about to learn so much more: exactly what Musicália is, why we as a community need it, and what you can look forward to in less than two months time.

Cristina Chapa ('22), the Event Operations Director for Musicália, shared that they'd heard about a previous music festival at Willamette, during their Bearcat Days in the spring of 2018, and subsequently realized that it wasn't going to happen again during their first year...and then COVID-19 created more and more roadblocks from there. Chapa decided to take matters into her own hands and began working on a preliminary Com-

munity Action Fund for Equity and Sustainability (CAFES) grant proposal.

This was where Sofia Albawani-Curiel ('23), Musicália's Community Relations and Volunteer Coordinator, joined the process, after hearing Chapa share her proposal in class, "Cristina brought it up in our Education and Advocacy class, and it sounded like a joyful experience. I feel like, a lot of times, BIPOC communities or spaces are centered around shared trauma, as opposed to having a good time together, or experiencing our culture, music, and art, and just laughing...[I] wanted to add to the vision."

Andrea Griffin ('23), the Strategic Planning and Talent Outreach Coordinator for Musicália — and the Media Content Manager for The Collegian, was the final addition to the Executive team. They recalled "[bumping] into Cristina at the Bistro" and hearing her say that she was "doing a music festival, so I told her to count me in."

CAFES Chair Mira Karthik ('24), was serving as a CAFES proposal consultant when Chapa initially

began planning Musicália at the beginning of the 2021-22 school year, and she met frequently with both Chapa and Albawani-Curiel to answer their questions and provide support. For those unaware of CAFES' structure, it is a student-led program and committee that provides funding for projects and programs that advance on-campus equity and sustainability through an optional \$25 semesterly student fee. Karthik explained that the Musicália grant was on the larger side of what community members can ask for, which meant that the CAFES team needed to take a more hands-on approach to ensure that Musicália was well-thought-out and justified in its expenses: "When projects come in, we all sit together, we review them, and make sure that we're able to see the vision for different projects, such as Musicália, and that we have a clear understanding of where the money's going to go because we want to make sure that whatever we're funding is in the best interest of the student fees that we're getting money from."

When asked to provide an elevator pitch for the festival, Griffin replied, "Musicália is a CAFES-funded, student-organized event that is founded on an ethic of love, collaboration and care. It's special because it's not only about the music, but also about the identities that people are bringing into their art, and the collaboration amongst the student organizations that [is also going] into this event."

Chapa provided more context from there, explaining that they "wanted to create a space that opened up doors and platforms for marginalized students on campus" and were hoping to have "a community-building space such as a music festival". Griffin clarified that Musicália "is

not centered around the same values that the majority of the music industry is; it's centered around supporting young people and people with marginalized identities that aren't necessarily valued or prioritized in the industries that they're trying to make it in."

Karthik noted that "since 2020, we haven't had a collective space to be together, to build community and connect in a large capacity" — and first-years and second-years, specifically, haven't ever gotten the chance to experience Willamette at its full capacity. Karthik affirmed that Musicália is both a response to that longing and to the greater "need for social justice, equity and representation [that's] being answered by a musical, community-based performance event[, which] is so exciting because...it's a more fun approach."

With that in mind, students can expect to see underrepresented, up-and-coming musicians that are mostly Oregon-based, some Willamette student performers, tabling from various EDI-focused student organizations, zines, games, giveaways and other activities as well. Albawani-Curiel emphasized that "people can bring whatever they'd like [to Musicália] — whatever [they'd] like to contribute or see."

When asked what they hoped the Willamette community would take away from Musicália, Chapa's answer was profound: "I want first and second-year students, students of color, first gen[eration] students, queer students — I want them to see what's possible for them to do at a predominantly white institution that wasn't made for them...and to use the University's money, that we all pay, to celebrate their existence and resistance on campus." Albawani-Curiel's succinct response

Continues on page 10

## Theater Department explores timely themes in “Wayfinding”



**Eleanor Hu**  
Staff Writer

From Feb. 13 to Mar. 27, Willamette’s Theater Department streamed “Wayfinding,” a play that incorporates magical elements into an exploration of how people deal with loss and other trials of life. The performance, directed by guest artist Lava Alapai, was recorded (instead of hosting live performances) in response to the increase of COVID-19 cases due to the Omicron variant.

“Wayfinding” is aptly named, as the plot centers around Jane, a woman dealing with survivor’s guilt, and couple Les and Harrison as they struggle with the implications of their upcoming marriage. The three are brought together by a plane crash and a magical forest that allows them to reexamine what they want out of their lives.

The performance certainly lends itself well to the recorded format, largely due to the number of dramatic scenes that benefit from added sound and

other editing effects. Additionally, changes in angles give the audience the impression of the characters being precariously balanced high above the audience, deep within the panic of flames, tossed around in a falling airplane and being surrounded by a swarm of news reporters.

Spike Iverson (’23), who plays Les, stated that the transition to video presented some challenges for the actors: “We really thrive off the audience reactions to [know that] something is funny or a really impactful moment. The knowledge that people are there watching us...it’s often a big motivator for continuing to give it your all.”

The differences between stage acting and performing for a camera were also difficult. Iverson added, “When you’re on stage...you have to make it so the furthest person in the furthest row back can see and hear you. Everything is a lot more exaggerated than it is on camera...A lot of us, coming from a stage acting background, were having to kind of adjust to being smaller and not having to worry about filling a stage with our presence.”

Nevertheless, the final results of the play are certainly impressive. Brady McDevitt (’22), who plays Jane, was very pleased with the recording: “We

watched [Wayfinding] and my housemates actually forgot it was Willamette students and watched it like it was a movie, which made me really proud. It felt real to them.” Indeed, when one watches the performance it’s easy to be swept up in the dramatic imagery and suspenseful moments.

The somewhat fantastical plot of “Wayfinding” is certainly also a factor that helps to capture the audience. Alapai described the supernatural element of the show as being a big draw for her: “[The script] had that sort of [magical-realism] bend to it...I really kind of came into it in a way like ‘Oh this a show about the little decisions that you make in life [that] really steer you in one big path or another,’ and I think that’s really what spoke to me at first.”

However, despite the fantasy elements of the performance, “Wayfinding” also explores serious themes that McDevitt called “really intense.” She added, “I’ve never personally played a character like Jane [who has] elements of suicidal ideation and loses all these people in her life, which I think is something a lot of people can relate to right now...it’s a story that is relatively relatable for people going through hard times during COVID.”

Continued from page 9

was to “let students know that there is space to take up.”

Griffin spent a bit of time in quiet thought before she answered. Her response was two-part. First, she talked about how we “need a space for students to take a break from whatever other work they’re doing and enjoy music and being together”. Griffin referenced last semester’s house shows as a similar opportunity for students to enjoy performances and shared space without necessarily being in a ‘party environment.’

The second piece of her answer centered around offering a bit of wisdom to the student body: “I hope we can be an example to the students that you can do something that’s meaningful and valuable without it having to be some sort of petition or call to the Willamette administration. It can be something very simple – but very powerful as an artistic event and also something that involves collaboration amongst the students.”

Karthik envisioned Musicália leaving its mark on the Willamette community because it’s a “pro-

gram that people will remember”, “setting a precedent for work like this to continue” and showcasing the “need for more programs like this”. Karthik hopes that Musicália will mark the beginning of a new era where work focused on equity and empowerment will be at the forefront of what we show up for on campus.

The final question the Musicália Exec team answered was how the Willamette community could get involved. The three leaders offered up a small laundry list of ways to show support including: an opportunity for

community members to bring forth their ideas and discuss what they’d like to see, starting to think about how to keep Musicália going after this year, informing students with marginalized identities that there is space for them in the planning process, letting allies know that there is space for them in Musicália’s day-of-event support needs, and lastly, showing up to Musicália and enjoying it!

Musicália will take place on April 16, 2022, on the Quad, and it will be drug and alcohol-free per university regulations.

# Choir struggles with Zoom rehearsal issues, makes best of it for in-person winter concert.

**Clara Nithiwaran**  
Staff Writer

The Willamette University Music Department presented a Winter Choir Concert on Feb. 19 at Hudson Hall. Conducted by Director Chris Engbretson and accompanied by Pianist Honey Wilson, it featured performances from both Voce and Chamber Choir. The treble voices of Voce, who meet to practice for one hour three times a week, performed Daniel Gawthrop's "Sea Visions" collection consisting of the pieces "Dawn," "The Sea Bishop" and "Night," as well as Eric Whitacre's solo piece "The Seal Lullaby," and finally an arrangement of Marc Shaiman's "Hail Holy Queen." The soprano, alto and bass voices of the Chamber Choir, who meet to practice for an hour and a half three times a week, performed segments 1-4 and 6 of Caroline Shaw's "To The Hands," Erik Esenvald's "Stars," and a fascinating arrangement of "Luk Luk Lumbu" by Budi Susanto Yohanes.

A lot of the concert was practiced during the quiet period, and Willamette's choristers never found an ideal form of practice during that time due to some of the students being in Hudson Hall while several others joined via Zoom. This hybrid model created a challenging environment which Engbretson described as "students spread all throughout the hall...they can't actually hear each other really well. Synchronicity is really challenging, and all of those joining remotely are getting the audio that's going through Zoom which means it's always a little dicey." [These comments are highly reminiscent of ones he made for a previous The Collegian article last year during the height of the pandemic.] Engbretson also noted that for the DAS (Distinguished Artists Series) concert, before Caroline

Shaw arrived they had nine rehearsals planned, two of which were canceled because of [MLK events on campus], and the other seven were performed in a hybrid model. The on-campus rehearsal held on Jan. 31 with Caroline Shaw was the first time the entire choir was able to be together this semester.

The winter concert featured Shaw's "To the Hands," and some highlights of that collection were the third and the sixth movements in particular. The third, titled "Her Beacon-hand Beckons" included gasps of air, which Shaw depicted as both a formation and accumulation of energy that arrives at a sort of explosion, which is a form of word-painting "that's evocative of that emotion," stated Engbretson. Engbretson also mentioned that he and the students had never seen that notation before, that it wasn't a technique they had ever used, and that "it was very powerful to evoke that feeling of just desperation and energy that you [sort of] don't know...what to do with it." The sixth movement "I Will Hold You," as prefaced by Engbretson at the concert, is a very meaningful one regarding suffering in the world. When asked about this, Engbretson noted that the choir, unfortunately, couldn't perform the 5th segment at the winter concert because it didn't work with the piano and other technicalities, but that the 6th segment is a smooth follow-up to the 5th which, as seen in the DAS concert, included the choir reciting statistics of displaced people around the world during the height of the Syrian refugee crisis as well as them generally singing the piece. He elaborated that Shaw paints this "world of real suffering, pain, uncertainty and violence and then it's immediately followed by this cocoon of sound...it's really effective com-

posing." The text later on, in that same movement, states "ever ever will I hold you, ever ever will I enfold you," and Engbretson commented that she cleverly enables all these notated rhythms underneath the words to "fold over each other...a really effective form of word-painting."

"Stars" by Esenvalds was a very creative highlight of the concert which featured the use of wine glasses to make sound by running one's fingers over the rim. Engbretson noted that the choir had only 6 rehearsals to memorize "Stars" and "Luk Luk Lumbu." When asked about how the idea behind "Stars" came about, Engbretson noted that the students had practiced it prior to the pandemic with his predecessor (Wallace Long former Director of the Chamber Choir) and said that because Engbretson and the students have, "great dialogue back and forth," when he asked them if there were any pieces that they would like to perform, there was a resounding desire for the Stars piece—especially considering it is his last semester at Willamette University. Engbretson mentioned that Long went shopping for these wine glasses and even tested them out at the store. The students took sharpies and wrote a rough line around the wine glasses, and when it came to his job of tuning the glasses, it was a matter of getting to the drawn line, then using a tuner to empty and fill it until it had the right kind of intonation.

The chamber choir's final performance, "Luk Luk Lumbu," was a song written in the language Osing from the Banyuwangi region of Southeastern Java. Engbretson noted that it's evocative of the gamelan techniques which is a "cool instrumental ensemble in that part of the world" that uses a metal malleted instrument, something similar to a marimba or xylophone but made of metal

alone, and it has a "really beautiful shimmery sound which is a result of very deliberate quarter tuning of the instruments." In learning "Luk Luk Lumbu," Engbretson noted that there were two big challenges. When dealing with foreign languages, they use transliteration (the process of transferring a word from the alphabet of one language to another) and also incorporate the IPA (International Phonetic Alphabet) which "was a really valuable learning experience for the students because IPA is a language that we use in the professional world all the time...used universally even in speech pathology or linguistics," he stated. The next big challenge was the rhythmic components, given that it's a highly rhythmic piece that involved "unpacking what looks very intimidating and realizing that it's a lot of pattern and repetition." He chose the song because he thinks "it's a piece that isn't performed enough...it's exciting" and also because he was thinking of the programming perspective, where he always wants to build, "something that's artistically satisfying and fun to do, but also has some sort of pedagogical benefit" and that for this particular piece, it not only provides his students with a better chance to "brush up on rhythm and get better at reading IPA," but also gives him a way to "train the students so they have these skills that when they go out into the professional world such that, for example, if they sang with a professional choir and they got a list of IPA for a piece written in a different language, they would feel comfortable reading it."

Despite some of the challenges they experienced at the beginning of the semester, choir is back to practicing and performing in-person. Their next performance is entitled "Crossings" and will be held on Sunday, April 24 at 3:00 p.m.



# NCAA updates policies on trans student athletes

**Jett Star**  
Contributing Writer

The NCAA board of governors updated the [Transgender Participation Policy] at their meeting on Jan. 19 following public outcry after a trans woman from [Pennsylvania University's] women's swim team began dominating her division. The policy change coincided with the rewriting of the NCAA constitution, but was actually a decision made by the NCAA board of governors. The constitution was voted on by heads of various athletic departments across the nation, while the new policy was a decision not made by vote. "This was not something that was voted on. This was a decision made by the NCAA board of governors and the NCAA so we will have to follow it," said Leslie Shevlin, Willamette's associate athletic director. The NCAA board of governors is the highest committee in the NCAA and oversees association-wide issues. The new plan comes in three phases: phase one is almost exactly the same as the current rules at the conference level, but it calls for more testing of hormone levels and paperwork

before the national championships held this academic year. Phase two will begin Aug. 1, 2022 and is a mixture or doubling up of the old protocol and the new protocol governing what trans athletes need to do to participate. Phase three, which begins Aug. 1, 2023, is when the new rules will be fully implemented. Full implementation will see a switch from a universal testosterone level across all sports to sport specific rules. Soon the national association of each sport will make the rules for their respective sport. An example is that the US Soccer Federation will have their own Trans Athlete Participation Policy with their own required hormone levels and the NCAA will follow that policy.

Phase one is in compliance with the [Transgender Participation Policy] passed in 2010. This policy states that an athlete who is transitioning must have "one year of testosterone suppression treatment." The rest of phase one is that they will have to "document a one-time serum testosterone level that falls below the maximum allowable level for the sport in which the student-athlete is competing" (NCAA). This

means that, to compete in a national competition, you will have to test and prove your testosterone levels. The rules determining the maximum allowable testosterone levels will be decided by the national federation for any given sport. If a student is only competing in conference play, almost nothing changes. However, to compete in a national competition, all of this documentation must be submitted four weeks prior to the event.

Phase two is when the plan affects the regular season, thus affecting all trans athletes. This will again be in compliance with the 2010 policy that requires a year of testosterone suppression. The difference is that all trans athletes will have to submit documentation proving that they meet the required testosterone level for their sport. They will have to prove this again six months later. They won't have to prove their testosterone levels for the entire prior year, only for when they start their sport. On top of that, they will have to submit this documentation four weeks prior to the national championships if they make it.

By phase three, we have left the 2010 rules about hormone suppression entirely behind. Trans athletes will have to prove their testosterone levels twice annually. The levels they have to meet will vary based on the sport they play.

It is hard to say what this new plan will look like considering it changes per sport. Not every sport even has a Trans Athlete Participation Policy drawn up yet. "Now every governing body, if they didn't have a transgender student athlete participation policy, I think that they are going to have to have one now." said Shevlin. So this policy is dependent on more work being done by national sports federations. We are waiting to see how it will play out sport by sport. Chris Olivia, the LGBTQ+ resource coordinator for the GRAC, brought up a couple concerns regarding the change. "It makes it more inaccessible... with a lot more testing and a lot more time [spent]" said Olivia. A second concern brought up by Olivia "is whether medical privacy is preserved or not." These are things we will have to watch for as the new policy unfolds over the next couple of years.

## Review: Willamette 24 Hour Theatre

**Kathleen Forrest**  
Editor-in-Chief

On March 13, in the smaller black box of Putnam Theater, a full audience was warned that the following programming was to include (among other things), "satanic themes, roofies...gunshots and fake blood." The audience whooped merrily in response. All were gathered there to watch the "24 Hour Theatre" Festival run by, written by, directed by, and acted in by their fellow Willamette students. On March 12, the

playwrights had been presented with actors already dressed in costumes, given the requirement of including a 'plant', and from 8 p.m. to 7 a.m. they were able to write an original script. On March 13, they met again at 8 a.m. and rehearsed until 5:30 p.m. when they ran through the technical elements of the short plays (Blaze Newman handled the lights and Devon Patterson was 'run crew'). And then at 8 p.m. it was show time.

The first play, *A Wild Feminist* written by Savannah Stark and di-

rected by Brady McDevitt, opened with a muscle-tee clad figure, their shirt printed with the words 'wild feminist.' The hero (played by Mikey Alongi) stands atop a black box and gives a speech about their dedication to their cause as the superhero 'Feminist Fellow' whilst a beleaguered assistant, Janice (played by Danny Davis) takes notes. The one-act proceeds to trace their troubles in getting calls on their tip line ("You're being robbed? By a MAN?!"), and getting to the crime scenes before "a prepubescent arachnid"

and others that don't have to deal with the troubles of being a "lower budget hero." To work in the plant, the titular hero almost gets got by Poison Ivy (played by the director) who is thwarted by a plant being thrown at her. The play closes with a mirror of how it ended, this time with the hero and their assistant standing atop stage furniture, blanket capes tied around their necks, and the spark of social justice in their eyes. The whole endeavor is self-aware

Continues on page 13

Continued from page 12

and tongue-in-cheek about savior complexes, but still sympathetic to those with good intentions. It was exactly the kind of idea a one-act is good for, as any kind of full-length piece would have overplayed the concept.

The second play, *Damn Good Party - A Murder Mystery?* written by Elise Fashimpaur and directed by Olle Wurtzel opens with two actors (Ella Stringer and Grace Kline) in cocktail dresses in awkward silence. The first says: "Other than that I thought it was a great party!" To which the other responds, "Someone died!" It soon develops however that neither actually knows who that body in the trunk is, though they comment that he "kinda looks like a Chad" and is referred to as such thereafter. The two try to retrace their steps, unsure if they actually threw a party and if the ominously lit plant in the middle of the room actually was a housewarming gift or if they've had it all along. As their memories unravel, they become self-aware that there is an audience watching them, and, as they look in horror at the scripts in their hands, that they are mere players. Eventually, they sit and "wait it out" until the lights go down and the story ends. It leads one to wonder if the author had that arc in mind all along or if they simply grew bored halfway through writing and decided to go meta, but either way it's thoroughly entertaining. Both of the actors were clearly enthusiastic in their roles, and the chaotic, meta nature of the script lent itself to any fumbles or stumbles they encountered.

Whereas the first two were fairly lighthearted, the third piece *Delenda Est* written by David Flanagan and directed by Izzy Levine, was a more dramatic piece with some comedic elements. The audience is introduced to an undefined war, as tense characters speak back and forth regarding evacuations, civilian casualties and the Geneva Accords. While all the actors are masked, the fast-paced dialogue in *Delenda Est* makes a particularly difficult

task for its two actors. The central character (played by CJ Bradford), has a back and forth with one of the three characters played by Elise Fashimpaur, in which they argue about what is an acceptable action, and by extension what an acceptable number of civilian casualties are. The soldier played by Bradford goes on to interrogate a member of the opposing side, leading to an intense back and forth regarding ideology, identity and the weaknesses of action or inaction. It culminates in the soldier shooting the prisoner of war (POW) point blank. In the end, other intelligence that the soldier gained is considered enough to make up for the loss of information from the killed POW, and they get off with a 'first and final warning.' However, the soldier seems far more disturbed by that than relieved. Through no fault of the script or the execution, the piece does lose the audience a few times throughout. Comedy is a much safer crowd pleaser for a short and snappy one-act play, and it's harder to build drama and nuance. Any fumbles from lack of rehearsal also blend more gracefully into a comedic framing. *Delenda Est* was still interesting, with good dialogue and good acting, but this project did not seem like the ideal vehicle for the story being told.

Next was *A&H Paranormal* written by Anna Burns and directed by Sophia Leonard. A buddy cop paranormal investigation, it's funny both to the skeptic and the believer. Early on it is revealed that the two investigators are a vampire (played by Ives) and a demon (played by Kendall Morrow), and hijinks ensue. After attempting to use an EMF reader and a spirit box, they eventually decide to do a seance. When the demon says that they have to hold hands across the table for it, the vampire worries it will make things weird, to which the demon quips, "it's only weird if you make it weird." Eventually, they resolve things not with holy water or exorcisms, but by the demon investigator pulling rank on the infesting demon.

Throughout *A&H Paranormal* are quips about the difficulties of supernatural life and simmering romantic tension between the demon and the vampire. The demon gives the newly turned vampire a pep talk, the vampire gives them a hug, and the vampire also drops trow to reveal a pair of booty shorts saying 'BITE ME' in gothic print across their posterior. It was incredibly fun, seemingly as much for the actors as it was for the audience, and begs for its own television show that becomes stale once the two investigators actually resolve their tension.

Last in the line up (though not in our hearts) was *Killer Cowboy* written by Brooke Cox and directed by Grace Goodyear. With a jaunty country tune playing, Cliff the Cowboy (played by Anya Jones) danced around on stage in cowboy boots and hat, with a leather jacket and a bandana around their neck, and a Patrick Bateman shirt. There was a great deal of hip swinging to many audience cheers. A story then unfolds in which the cowboy is revealed to be a bartender, and the only other person in the bar is 'Jen,' (played by Tori Purpura) an unfortunate soul seemingly ghosted by their friends. The cowboy offers them an alcoholic drink but when they turn out to be under 21 gives them water instead... though the water is laced with (as the cowboy pronounced to more audience hollering) "DRUGS!" It's then revealed that the bar, the Killer Cowboy, is in fact a front or recruiting mechanism for a satanic cult. While Jen runs around trying to escape and eventually seems to evade the clutches of the cult, the audience is fairly smoothly inducted. Some lights come up and the cowboy calls upon all to stand and repeat back, "My Satan is an awesome Satan. He reigns down below with sex, debauchery and lies." The audience, myself included, dutifully repeated and subsequently received praise for "spreading the good word of the big man down below." All were encouraged to join the cult's



Ives recreating the iconic moment post-show. Photo by Kathleen Forrest

mailing list. Despite the eternal damnation, it was thoroughly enjoyable and did achieve a sense of community amongst the audience. Maybe the real demons were the friends we made along the way.

The spontaneous and unpolished aspects of the plays were in many ways their greatest strength. The scripts clutched in the actor's hands and the knowledge that this was all thrown together in a weekend made it feel like the suspension of disbelief wasn't even necessary. It was unpretentious and unpredictable, and embraced the ephemeral nature of theater wholeheartedly in its concept. My main opinion to come from this project was that I want more. While there probably won't be another 24 hour play festival this semester, there will be other things in the same spirit: oddball, low budget, student-run, passion projects. Even for those that don't partake in putting them together, they are definitely worth supporting.

# Op: It should be easier to live off-campus



Belknap, location of the housing office. Photo by Grace Shiffrin.

**Bella Montalvo**  
Staff Writer

Housing was the deciding factor when I chose Willamette. Overwhelmed by the high tuition and housing fees (and limited college savings), I was met with an ultimatum: either stay home and commute, or don't go to college at all. After weeks of negotiating with Financial Aid and Housing, my petition was approved, and since then I have been commuting 45 minutes every day to and from school. Non-traditional and transfer students are often unaccounted for in current policies, and although some of these policies are currently changing, these changes cannot come soon enough.

Willamette University requires two years of living on campus, a policy adopted by the university in order to set up Willamette students for success. But this policy complicates the lives of non-traditional and transfer students. A two-year housing policy creates difficult situations for students already with unique circumstances (not already covered in the list of circumstances for students to circumvent the two-year policy). Additionally, the policy stating that prior to the start of the academic year students "over the age of 21" are allowed to live off campus, doesn't make much sense. The policy

directly impacts non-traditional and transfer students as they are likely to be older entering their first or second year, and finances are a huge part of making these decisions. If someone is already 21 prior to spring semester, having to pay for another semester of housing (nearly 7,000 dollars) can heavily impact the decision to stay at Willamette or choose another route.

If a student wants to circumvent the requirement to live on campus their first two years at Willamette, they are required to meet one of the following criteria. The current housing policy for circumventing the two year [housing requirement] at Willamette as of 2021 is:

"(1) married, in a civil union, or in a domestic partnership (must provide documentation); (2) over the age of 21; (3) have dependent family under their care (child or parent); or (4) are living with parent(s)/legal guardian(s) within a commutable distance of 25 miles or less."

For transfer students, the policy remains similar except that starting in the 2022-2023 academic school year, due to student feedback, only two years of college experience is required to sidestep the housing requirement as Justin Leibowitz, associate director of residence life and housing as of late July 2021, explained. Leibowitz further clarified that "there is a waiver

review process for the unique circumstances that arise." Although Housing did clarify that these policies are always up for review and reevaluation every year, specifically from the Residence Hall Association (RHA) and other student contributors, it is important to understand that the current Willamette Housing policies are vague and can disproportionately impact non-traditional students and students in lower economic brackets.

The transfer student live-on housing requirement did not change up until this year (the changes should be present for the 2022-2023 school year), meaning that transfer students have either had to deal with living on campus after already being in another institution for one to two years or will have to go through the process of overriding the requirement either by the circumstances listed above or through the waiver process. Students who enter their first year at age 20 and turn 21 during their first year cannot evade the housing requirement, possibly putting those students in awkward situations where they are housed with 18 or 19 year olds. Socially, this can be difficult, but it's also important to acknowledge the finances in these conversations. On-campus housing is extremely expensive and non-traditional students who chose to take a gap year or transfer exist in an in-between, which for most people means the emergence of adulthood and a seeking of independence, financial and personal. Requiring folks to live on campus who fit these specific circumstances can be emotionally draining, and fighting it and going through the waiver process is never a certainty. Students who don't have on-campus advocates to help with the process may not have as strong of a chance at getting their housing requirement appeal approved, preventing them from being able to move

off-campus. Our housing department aims to be as inclusive and equitable as possible, but it does not always ensure these principles in their policies.

These specific problems outline an overall problem with housing requirements in general. Tuition prices are rising and with that so are housing rates, for a school that prides itself on being an economically diverse campus, these policies are not reflecting the alleged pride of the university. Despite reaching out to several nontraditional students for comment, I wasn't able to take student comments. That said, I know from my own experience that I am frustrated with housing, with the pressure of having a "college experience" but not having the funds to do so and being told that, statistically speaking, students who live at home or off-campus during their first two years don't do as well socially or academically (this info was given to me by Housing, but no source was provided).

All this is to say, the Housing Department is very open, welcomes complaints and student input, and has proven that they will make changes if they see fit. However, it is our responsibility as students to hold our institution accountable and raise questions. Students deserve policies that are clear and detailed to understand them, while simultaneously allowing for wiggle room - on-campus housing is too expensive for the average student, and students should not be penalized for not wanting to go into debt for housing. More importantly, we need to open up these requirements to more flexibility. The current changes in the Housing policies for transfer students reflect an effort by the university to evolve with student needs, but a school that watches as students continue to slip through the cracks has a long way to go until real change is achieved.

# MUSICÁLIA

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 CHAINSAW GIRL ◦ BETTY MASENCO  
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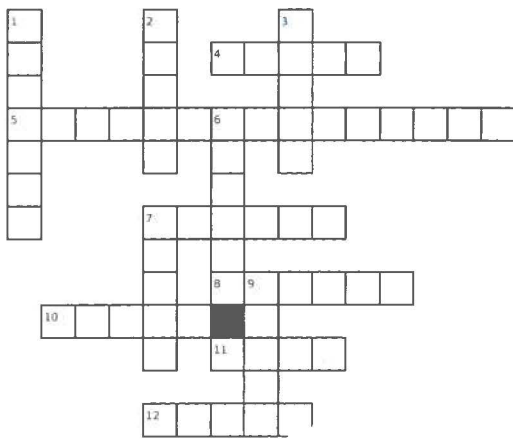
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## Crossword Puzzle



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- binturongs
- our feather
- home of the
- furry friend
- on campus
- Willamette's
- "Leafs and..."

