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Public commentary at 'ASWU and Admin' event prompts further changes to student demonstration policies

Karmen Zhao • Staff Writer • Oct. 5

On Oct. 3 from 3 to 4 p.m., the Associated Students of Willamette University (ASWU) coordinated an "ASWU and Admin" event with Lisa Landreman, the vice president of student affairs, in the Bistro. The event allowed students to provide commentary and feedback about the new campus demonstration policies.

In this meeting, student public commentators questioned many of the restrictions addressed in the policies, such as the restrictions of student demonstrations on athletic fields. Landreman explained that this policy was not intended to restrict student demonstrations on the field, but was meant to allow athletes to freely practice and compete. Landreman stated that the policy will be nuanced to better explain that student demonstrations on athletic fields would lead to National Collegiate Athletics Association (NCAA) consequences first before university or athletic department administers consequences.

When questioned by Zander Huston ('24), a member of Willamette's Students for a Democratic Society (SDS), about the purpose of Willamette's demonstration policies, Landreman expressed that the policies were put in place to "allow people to make informed decisions and to protest feely with their voices heard without risk of arrest." She communicated that while the university recognizes that there are rights and opportunities for people to express their voices through protest, "it cannot interfere with students' rights to get to class, their rights to sleep, their rights to study, their rights to eat," or "normal activ-

ities" as addressed in the policies.

ASWU senator Mitchell Septoff ('26) voiced a concern in reference to last year's Palestine and Gaza protests, bringing up the point that many students chose not to participate because of the concern that the university would find them in violation of a policy they were not aware of.

In response, Landreman clarified that no student at Willamette has yet lost their scholarship due to participation in student activism. "There's not those kinds of consequences. We don't remove people's scholarships ... but we can more clearly state that [in the policy]," Landreman said.

Landreman also stated that it will no longer be a requirement to give the Office of Student Affairs a 48-hour notice before student demonstrations. Regarding posting policies, she clarified that individuals who want to post posters must drop them off at the distribution office located in the SEAL office to be sent through the distribution route. Registered student organizations are allowed to post their content without needing to go through that process. Students are also able to post on their own doors but not the doors of others. Additionally, sidewalk chalking will be allowed but will be washed away if it violates any university policies. Finally, she



WU students marched around campus during the protests in May 2024.

Photo courtesy of QUINN CARBERY

added that students are allowed to hand out flyers, but they should be mindful of not creating an intimidating or hostile environment for passing students.

The meeting concluded with Landreman stating that she will summarize the public feedback from the ASWU meeting and will discuss possible changes with the university leadership team made up of academic deans.

Inéz Nieves ('25), an active voice in student affairs, said, "This was probably the most productive discussion on campus that I've ever been involved in, but that isn't possible without the work of admin trying to understand students." She hopes that the university administration will be able to understand that students have put in genuine work trying to ensure that campus culture is less reactionary and more productive. Septoff also provided an end statement, saying, "The university always has power to do what they want. Students are the ones that are hurt by passive policy."

The weekly ASWU senate meeting met in the same afternoon at 7 p.m. in Montag Den and feedback was debriefed from the ASWU and Admin public commentary from earlier that day.

As of Oct. 18, in an update interview with Landreman, she stated that she was nearly finished reviewing and making changes to the posting policies based on all the public commentary feedback received. However, certain changes would have to be further discussed with "staff that oversee posting and the leadership team" because not all these decisions could be made unilaterally. Most of the changes made were minor clarification changes, and according to Landreman, she was about to begin reviewing the campus demonstration policies after the posting policies were complete.

In the interview, Landreman clarified that the posting policies did not begin as a university policy and that it had lived within the SEAL office. It was not until PNCA merged with Willamette that the policies became a university policy instead of a department policy. "This isn't a new policy. It's just one we're bringing out from a department into university light," said Landreman.

Regarding how long the final policies will take to be announced, Landreman said, "This process is really important and takes time, so I certainly want to give it our due diligence." There is no estimate of when these final policies will be published.

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WEMS delayed with ASWU funding, planning to go back on-call by early November

Amelia Hare • Staff Writer • Oct. 30

Willamette Emergency Medical Services (WEMS), the university's student-run emergency medical service, has not been taking calls since Sept. 30. They are off-call due to delays in funding from the Associated Students of Willamette University (ASWU), along with contract negotiation issues with Salem Health. However, the group is hoping to return to on-call status by early November or, at the latest, before the fall semester is over.

WEMS was founded in 1997 as a way to support students and uplift the community and is one of several confidential resources on campus for students. Staffed by EMT-certified students, WEMS had plans to expand their service going into this year to be available daily from 5 p.m. to 8 a.m., before determining they would be unable to practice medicine at all.

Lane Lyman ('26) and Aspen Perry ('25), the two executive directors of WEMS, explained the legal contracts between WEMS and Salem Health that resulted in their off-call status. Like most student-run organizations, WEMS is funded by ASWU, but they work with Brian Clothier, a physician and director at Salem Health. "We have a contract with [Clothier] that we renew annually, but we need a certain amount of money to do that," Perry explained.

Normally a contract renewal would not impact WEMS to this extent, but "it was a matter of renegotiating the contract to adjust for inflation," Perry stated. These complications with both ASWU and Salem Health have led WEMS to be unable to take calls until funding can be sorted out.

One consequence of WEMS being off-call is a decrease in support for the community, as well as one less emergency resource for students. Because WEMS takes calls from Campus Safety and assesses situations depending on severity and students' needs, it is an important resource for student support and advice.

WEMS is now trying to negotiate wage increases with ASWU and needs those numbers to renew WEMS' contract with Salem Health. "I'm sure other club leaders have been dealing with the same delays as we are with round one," Perry said. This funding from ASWU is what keeps WEMS operating as a club and a business.

These delays are causing Lyman and Perry to focus on other aspects of WEMS as a club and an education service, with both assuring that they are still taking measures to keep their employees sharp. "A silver lining has been lots of time to get up to speed," Lyman said. Despite not being on-call, WEMS still partici-



A red telephone labeled WEMS ringing.
Art by BASIL ALLEN

pates in weekly meetings and communicates with the Willamette community through their Instagram.

Lyman and Perry hope to focus on community outreach whilst waiting for these issues to be resolved.

The Bistro struggles to make profits, turns to ASWU for assistance again

Amelia Hare • Staff Writer • Oct. 28



Students waiting in line at the Bistro.
Image by IRIS MCCLURE

The Bistro is a student favorite "third space" and a beloved coffee shop on campus. However, the business is already at a negative balance of \$13,000 since the beginning of the 2024-25 fiscal year. The Bistro is planning on asking the Associated Students of Willamette University (ASWU) for more money this year, which if provided, will add up to more than \$73,000 in monetary support from ASWU over the past four years.

Lisa Holliday, the associate dean of students & director of Student Engagement and Leadership (SEAL), works with both ASWU and the Bistro. She explained that the Bistro essentially "starts from ground zero" each year, and its profits all get reinvested into the business. With minimum wage increasing along with the price of goods, it is understandable that the Bistro

would be struggling, even though the coffee shop does not pay rent or utilities. In past years, Holliday shared, the Bistro used to make enough profit to provide a "nest egg" that helped support them during the COVID-19 pandemic.

However, once that money was used, the Bistro struggled to break even in terms of profit. Madeleine Montanye ('25), the Bistro's general manager, emphasized that "the plan was to not go back into more debt, but unfortunately, it's been tough."

Since the debt accumulation started, the Bistro has combated the vicious cycle of needing money each fiscal year to pay for materials and to have employees on payroll. However, they then struggle throughout the year to break even. "All of that money is going back into the business," Holliday explained.

If the Bistro is unable to make that money up in profits, it leads to a deficit at the beginning of a new fiscal year. This cycle leads the Bistro to seek funding elsewhere, such as from ASWU.

ASWU President Anastasiia Lemesh ('26) emphasized that it is up to senators to decide where endowment funds should be allocated. "We [ASWU executives] understand the importance of the Bistro, but the decision maker in this situation is the senate," Lemesh explained.

Last year, senators voted unanimously to clear the Bistro's \$42,000 debt, adding to a previous \$18,000 granted in 2020. Lemesh reiterated ASWU's interest in helping the Bistro again this year. "We are ready to connect senators and help them understand how the Bistro will benefit everyone," she said. Montanye is visiting an ASWU meeting on Nov. 7 to speak to senators about

the Bistro, hoping to connect with some younger senators.

Ultimately, it seems that if the Bistro can legitimize their reasons for ASWU to continue to give them funding, the senators would decide to do so. However, this can also depend on other campus organizations senators believe funds should be allotted to. Holliday and Lemesh both expressed desires to be as communicative as possible about plans for both ASWU and the Bistro. Lemesh noted interest in agreements between ASWU and the Bistro to provide monetary reports each semester. "We just want to help," she said.

Montanye claimed, "We are looking to do more of a partnership with ASWU." Lemesh also hopes to continue to communicate their plans with students, along with being transparent about where funds are going on campus.



Image by IRIS MCCLURE

The RAM closes its doors after 52 years of service

Karmen Zhao • Staff Writer • Sept. 12



RAM Restaurant and Brewery sits vacant across the street from Willamette University on Oct. 18th, 2024.

Image by CARAMIA CHRISTENSEN

The long-beloved Salem restaurant and brewery, the RAM, known for its warm, American pub food and lively Pint Nights has been closed since June 18, 2024, leaving a vacant building in its wake. Located a crosswalk away from Willamette University's soccer field, the RAM had welcomed generations of university students and faculty, along with long-time regulars, new visitors and local Salem families.

Outlined on the official RAM website's about page, The RAM is a family-owned chain restaurant, serving "warm pub food and cold

beer." Starting out as a "Deluxe Cavern" and the "Ram Pub" in 1971, the RAM blossomed within seven different states and as of today, has over thirty restaurants.

In an article from the Salem Reporter written a day after the closure on June 19, 2024, it was announced that the RAM is actively looking for a new location to reopen in Salem and ideally, would be able to rehire former employees that worked at the old RAM. Only a week after that article was published, the Salem Reporter released another article that dove deeper into the rea-

sons for the RAM's closure, stating that the restaurant laid off nearly 40 employees unannounced, leaving some in distress and frustration.

The article went on to explain that the structure of the building had been aging poorly since the early 2000s, but on March 25, 2023, the ceiling of the kitchen collapsed in on itself, nearly injuring an employee working in the kitchen. This prompted the Occupational Safety and Health Administration (OSHA) of Oregon to write up a citation for the location.

Additionally, after undergoing a Marion County Environmental Health inspection in December 2023, it was found that the ceiling was still crumbling months after the incident. Records in the City of Salem had obtained a permit to allow the water damage restoration company SERVPRO to fix water damage to the ceiling in 2019. However, there is no record of completed construction.

Unable to keep the restaurant open for a final week of celebratory farewells to its loyal Salem customers, the RAM's sudden closure brought reminiscent memories back to the students and staff of Willamette University and other small communities that utilized the RAM as a space for festivities and special occasions. Craig Milberg, a university librarian at Willamette since 2016, has been to the RAM on and off for the eight years he's been here. "It was probably the first restaurant I ever

went to once I started working here as a colleague took me," Milberg recalled. "Both my kids have been involved in music and [the RAM] used to support the music programs in schools around Salem."

In spring 2024, the RAM hosted the Sprague High School Orchestra one last time, one of many musical collectives in Salem that the RAM had invited to perform in their Salem restaurant location. The restaurant had been actively participating in the promotion and support of schools and small communities within Salem throughout their 52 years of service. Milberg's son, Kevin Milberg ('27), a current student at Willamette and a driven musician in Willamette's concert band, symphony orchestra, Jazz Collective, and pep band, expressed his remembrance of the restaurant: "I always used to go out for dinner with my parents and family after concerts and since the RAM was so convenient, we would just drive across the street."

Since its closure, the Milberg family's late night post-concert celebrations have changed slightly. "Last concert, we had to drive all the way to Applebees just to get chicken tenders," Kevin Milberg explained.

The closure of the RAM also became a frustration for locals who looked forward to their weekly Thursday night Pint Nights from 9-12 p.m., where the RAM served happy hour food and \$3 pints of beer. Since they closed their doors this past summer, the Willamette Heritage Center's Taproot Cafe announced on their Instagram page on Oct. 15 that they are now hosting Pint Nights running on the same schedule that the RAM once had. Taproot Cafe is now offering \$4 pints.

From Odesa to Willamette, Kommuna Lux inspires through music and resilience

Violeta Basenko • Staff Writer • Oct. 31

Hudson Hall came alive with joyful, mesmerizing music as the Pearl of the Black Sea, Kommuna Lux, a band from Odesa, Ukraine, performed at Willamette University on Oct. 23. A blend of musical genres including Balkan and Ukrainian folk filled the hall with an energetic, cheerful and lyrical sound, sparking the atmosphere of the old and cozy streets of Odesa. Of course, the band's journey began long before its evening at Willamette, and its current mission is far more global in nature.

In 2023, Kommuna Lux went on its first charity tour in the United States, performing mainly on the East Coast. This year, beginning in June, the band expanded its geography to the West Coast, where it is currently playing shows. Next up, the band will head to Canada, with plans to finish its tour in Europe. Part of the money goes to Rotary International, a global humanitarian organization with which the band cooperates. The Kommuna Lux band also has a non-profit organization; it aims to support the Ukrainian nation by donating money and goods to agencies and people affected by Russian aggression.

Kommuna Lux consists of six talented musicians: clarinetist Volodymyr Gitin, accordionist Oleg Vasyanovych, trumpeter Serhii Zhuravel, trombonist Yaroslav Besh, drummer Serhii Poltorak, and frontman Bagrat Tsurkan. Though each band member comes from a different city in Ukraine, they all met

while studying at the Odesa National Music Academy. There, they discovered a shared passion for music and decided to form a band.

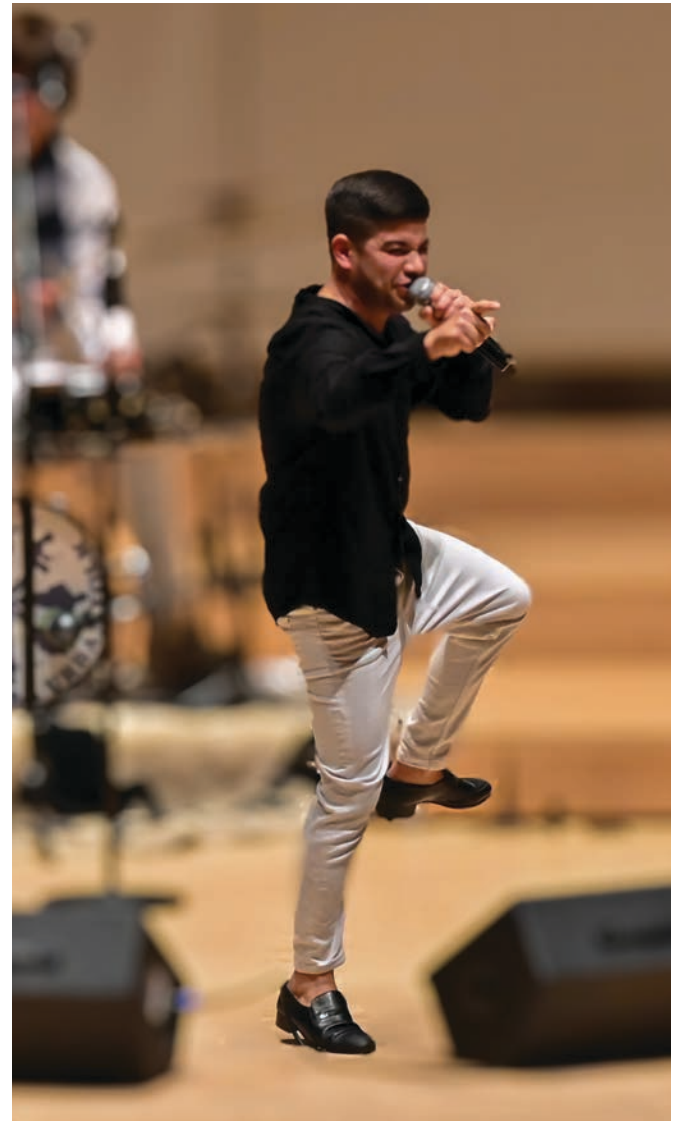
After the Russian invasion of Ukraine, many musicians wondered if they could still perform as they once had. Clarinetist Volodymyr Gitin shared, "In the first period, everyone was trying to figure out how to live in this new situation." Emotions were unstable, and stress was high. But, as Gitin noted, people in Ukraine, especially in Odesa, needed the comfort of live shows. The performances helped them feel stronger and braver, offering a boost to their moods during difficult times.

In Ukraine, Kommuna Lux brought their music not only to civilians but also to soldiers, lifting their mood in a challenging time. For the band, seeing the soldiers' joyful reactions was a powerful reminder of music's impact. The band's performances highlighted how music can inspire resilience and bring moments of relief, even amid hardship.

Willamette's students joined Kommuna Lux's performance and were thrilled. "It was extremely fun because I grew up with Klezmer music in a Jewish family, so I already have a deep love for it," said Ava Saidi Litvak ('27). Litvak explained that the band knows it's doing well "when people in the crowd start to dance or look like they want to dance." Although the concert was set up as a sit-down venue, she and her friends couldn't resist getting up anyway. "There was a little bit of

space on the floor, so we just went down," she shared. "It was genuinely so exciting and heartwarming that so many people got up to dance with us. It was just such a fun event!"

Kommuna Lux's performance brought to Willamette University a piece of Ukrainian resilience, culture, and community. The band's unique blend of Klezmer, Balkan, and Ukrainian folk music fascinated the audience, bringing a joyful energy that united everyone in the room. As they continue their tour across North America and Europe, Kommuna Lux carries with them a message of hope and strength, showing that music has the power to uplift even in the most challenging times. Willamette students left Hudson Hall with smiles, memories and inspiration from the energizing performance.



Kommuna Lux performs in Hudson Hall on Oct. 23.

Image by MAC CHILDERS



Image by MAC CHILDERS

Who are you to your professors?

Ike Turman • Staff Writer • Oct. 24

The dynamic between students and professors lives at the heart of the college experience. For the students, professors seem so singular and unchanging. Each semester brings a brand new crowd to the classroom, but the professors remain. In that rotating mob, who are we to our professors?

“Students seem very singular to me,” shared Erin McNicholas, professor of math. “I bet students would be surprised how much we do remember you.” This was the consensus amongst professors; even across the years, students stand out as individuals, each with their own identity and contributions.

“I’m sure that this is a very typical response, but I really think the students are the best part of this job,” said Annette Hulbert, professor of English and Writing Center director. “Even students I’ve had seven to 10 years ago, I still remember comments that they made. ... And it goes both ways. It’s meaningful in both directions. Every single semester, there will be a couple classes that just blow my mind in terms of the kinds of conversations that we’re having.”

For students, professors occupy a unique position between the classroom, the academic field and the university as an institution. For the university, they are the “conduit,” as Meredy Goldberg-Edelson, pro-

fessor of psychology and women’s and gender studies put it. “There’s the stuff the students see and then there’s stuff behind us that they don’t see,” she described, speaking on the complexities of administration and university infrastructure. “Other layers which affect what our curriculum is, and where we get our money, and what we prioritize.” Professors play a crucial role in making these resources accessible, which are fundamentally meant to help service the students’ academic experience. In the academic field, they are more of a “tour guide,” in her words. Emphasizing this point, professor Goldberg-Edelson’s teaching philosophy paraphrases Galileo: “I can’t teach you anything, I can only help you to find out stuff for yourself.”

Self-motivation is key. In the students’ curiosity lies the reciprocity of the relationship. “I get a lot of energy and benefit from that ... capacity for exploration, and hope, and the naiveness, because I was that way,” said professor of biology David Craig. “Compared to other folks from my era ... they’re much more cynical and sometimes jaded, and I’m not. I’m meeting all these young folks who believe stuff is changeable and doable.” The power that comes with that passionate optimism can serve as the fuel to a professor’s work. “I can meet folks who will live another 40 years into the

future from wherever I finish, and the oak trees we plant and the things that we save and the ideas we champion and the art that we celebrate or help make — all those things go on.”

Professors see the college experience on a different timescale, but that is exactly what makes students stand out as individuals. “One thing I love about teaching college is you’re teaching young adults,” said professor McNicholas. “Their whole life is before them, but the starts of what they will be are there.” In fact, my interview with her was briefly interrupted by a visiting alum, returning to catch up with his former professor. Professor McNicholas reflected on how the student-professor relationship changes over time. “I can look back and think about who he was when he was a student and see who he is now. I can see that he was that person then, but I couldn’t have known all the adventures and the things he would do.” Playing a role in shaping that trajectory is what defines the professor’s role, and the trajectory is built on the student as an individual.

“You’re working through some important personal identity issues,” said professor Craig. “Sometimes somebody’s health and well-being or their growth stage just isn’t aligning with the time.” The influence of personal circumstances can never be ignored. Forces outside

both the students’ and professors’ control always play a part, varying in scale from the personal and mundane to the global and overwhelming. However, seeing those circumstances overcome — and supporting students along the way — is exactly what a professor is here to do.

Professor Craig recounted confessions from former students and how he views them, saying, “I know you didn’t read the book, and I know I gave you a B+ on the paper and you felt like you got away with something, but it was enough at that time.” Though the semesters come and go, the lives keep getting lived, lessons stick around and changes happen in both small and big ways. Professor Craig continued, “Students have asked me to officiate their weddings, and I said nope. I won’t officiate anybody’s wedding until everybody can get married. And now I’ve officiated six weddings.”

“[Seeing] where students find themselves has been one of the real joys of this experience,” said professor Hulbert. “When people check back in with me, where they find themselves in a couple of years, and where they find themselves a couple years after that It’s really lovely to think about the idea of shaping somebody’s trajectory.”



Erin McNicholas, interviewed by Ike Turman.
Image by IRIS MCCLURE



Annette Hulbert.
Image by IRIS MCCLURE

From dawn to dusk: The 24-hour theater showcase

Aubrey Tuttle • Staff Writer • Oct. 30

One and done! In case you missed it, Friday, Oct. 20 was Willamette's fall 2024 24-hour theater showcase. Writers and actors arrived at the theater at 8 p.m. on Oct. 19, just 24 hours before the play was to be performed in front of an audience of their peers. The writers picked actors and had until 6 a.m. to take inspiration from their costumes and make a play. Directors arrived at 7 a.m. to choose the scripts, and actors arrived an hour after that to begin a long day of rehearsals. The product? Five short plays created and performed in just 24 hours.

Opening the show for the night was "Planet Monk" written by Arlo Craft ('26) and directed by Caleb Lute ('27). Introducing the audience to two new contrasting earths within the multiverse, the play is set on Earth Y, and the plot revolves around Earth Monk, an earth populated by bisexual monks that are stirring up chaos on Earth Y. Ava Hultquist ('28) and Xander Taschioglou ('27) portrayed lovers from each of these respective worlds. At first, it is unknown to both the audience and Hultquist's character that her lover is a bisexual monk. When this is revealed, despite the discourse between their universes, they unite, celebrating their love by dancing with a rainbow slinky.

The second play of the night posed a modern dilemma in a medieval setting. In "Relationships are easy (better thyself)," written by Vincent Tzu-wei Shillings ('26) and

directed by Blue Kalmbach ('27), a maiden, played by Talulah PB ('28), is plagued with a slew of disappointing portraits from suitors. A newly sentient doll, Elise Fashimpaur ('25), presents her with an eligible bachelorette looking to sweep her off her feet: Baba Yaga, a cannibalistic witch from Slavic folklore, brought to life by Amelia Woolsey ('28). Attempting to make the courtship work, the doll puts together an unhelpful but entertaining relationship workshop for Baba Yaga. During these lessons, the maiden does find affection, not for Baba Yaga, but for the doll. Ultimately, no one is happy, as the doll's heart belongs to another.

After that came "Don't you forget about me, the prom queen," written by Mia von Haam ('26) and directed by Isabel Huh ('28). Audience members won't forget the prom queen or her hilarious grandfather



Students perform in the 24-Hour Theatre showcase on Oct. 19.
Image by MAC CHILDERS

in this short play, during which Izzy Cornelison ('27) and Andrew Henne ('26) dove into the complexities of teenage life, prom and popularity. Gramps follows along for most of his granddaughter's ramblings about prom, but loses her at times, at one point cutting in with "Jellybean, I'm gonna be so real with you,"

to share that he had turned his hearing aid off at some point in the conversation. This power duo eventually gets to prom, only for Grandpa's little girl to slaughter her peers, taking the prom queen crown for herself.

"Cirque Curieux," written by Anna Burns ('25) and directed by Caz Janei ('26), took to the stage next with a content warning of clowns. The clown in question is main character Valentina, despite the ringmaster's insistence on calling her Popsy, who is trapped in the ringmaster's expectation that she will amount

to nothing. Cordelia Roberts ('28) played the clown and Ike Turman ('26) — the only actor in the production who needed no microphone — played her demented ringmaster. This grueling story told a tale of neglect, hardships and murdered mothers, ending in Valentina's need for revenge and eventual killing of her master.

Finishing off this production was the play "Medieval Proportions," written by Savanna Starks ('25) and directed by Ella Noel ('25). Giving a whole new importance to respecting minimum wage workers, actors Grae S-R ('26), Naomi Wurtzel (Puget Sound '26) and Olle Wurtzel ('25) take on the task of bringing to life a medieval restaurant. At this restaurant the waiter leads the two customers through a set of challenges, supposedly ending in a grand prize. For each challenge, the waiter transforms into an otherworldly creature for the customers to slay. On the third challenge, however, there is no monster, and the customers accidentally kill the waiter. This results in the customers taking the waiter's place and continuing his legacy as unenthusiastic minimum-wage waitstaff.

As the plays concluded and the curtains closed, the crowd hooted and hollered for their peers that had just spent the last 24 hours putting on the production. This year's showcase came and went leaving audience members waiting until next term for another taste of what their peers and fellow students can accomplish in one short day.



Image by MAC CHILDERS

Not so pretty in pink: Why Victoria's Secret's progressive rebrand will never be successful

Maisy Clunies-Ross • Staff Writer • Oct. 29

After a five-year hiatus, the Victoria's Secret fashion show finally returned on Oct. 15, 2024. The runway was awash in pink, the angels' wings were huge, every eye was smokey, and every garment was shiny and sheer. In some ways, the show was a classic return to form, with its bright sparkly visuals and iconic angels like Adriana Lima and Tyra Banks. However, in other ways the show was groundbreaking. 2024 included the show's first all-female music lineup, featuring fan favorite first namers: Lisa, Tyla and Cher. The show was also more diverse than ever before, including trans models for the first time, a wider variety of sizes and body types, older women, and women of color with natural hair. All of these elements seemed to set the show up to be hugely successful; it was carefully crafted to appeal to young audiences and older fans alike. All of the models looked beautiful, all of the performances were breathtaking. And yet, the show seemed to be primarily met with skepticism. Why?

For one, it appears the quality of the show was largely irrelevant and public response would have been somewhat negative regardless. In the past few years, the brand has been plagued by controversy, including a New York Times exposé detailing harassment within the company and a Hulu series documenting the company's connections to sex offender Jeffrey Epstein. Models and other employees were frequently body shamed at work and forced to maintain unhealthy and unrealistic body standards in order to keep their jobs. The models were sexually harassed and exploited; models were also encouraged to pose nude, often without pay, in the hopes it would help their careers or standing within the company. For years, there was no recourse for these women. It was simply accepted: this was the culture of the company, this was just what you had to go through to be a star.

Since the news broke, many people have turned against the company, demanding justice and regarding its sickly sweet exterior with disgust.

In order to distract from the now well-known horrors the company perpetrated and regain some

women want still provides monetary benefit to the corporation.

Some people are excited about the company's new direction and hope for more positive change to come. Unfortunately for the brand, most people are fed up. Vic-

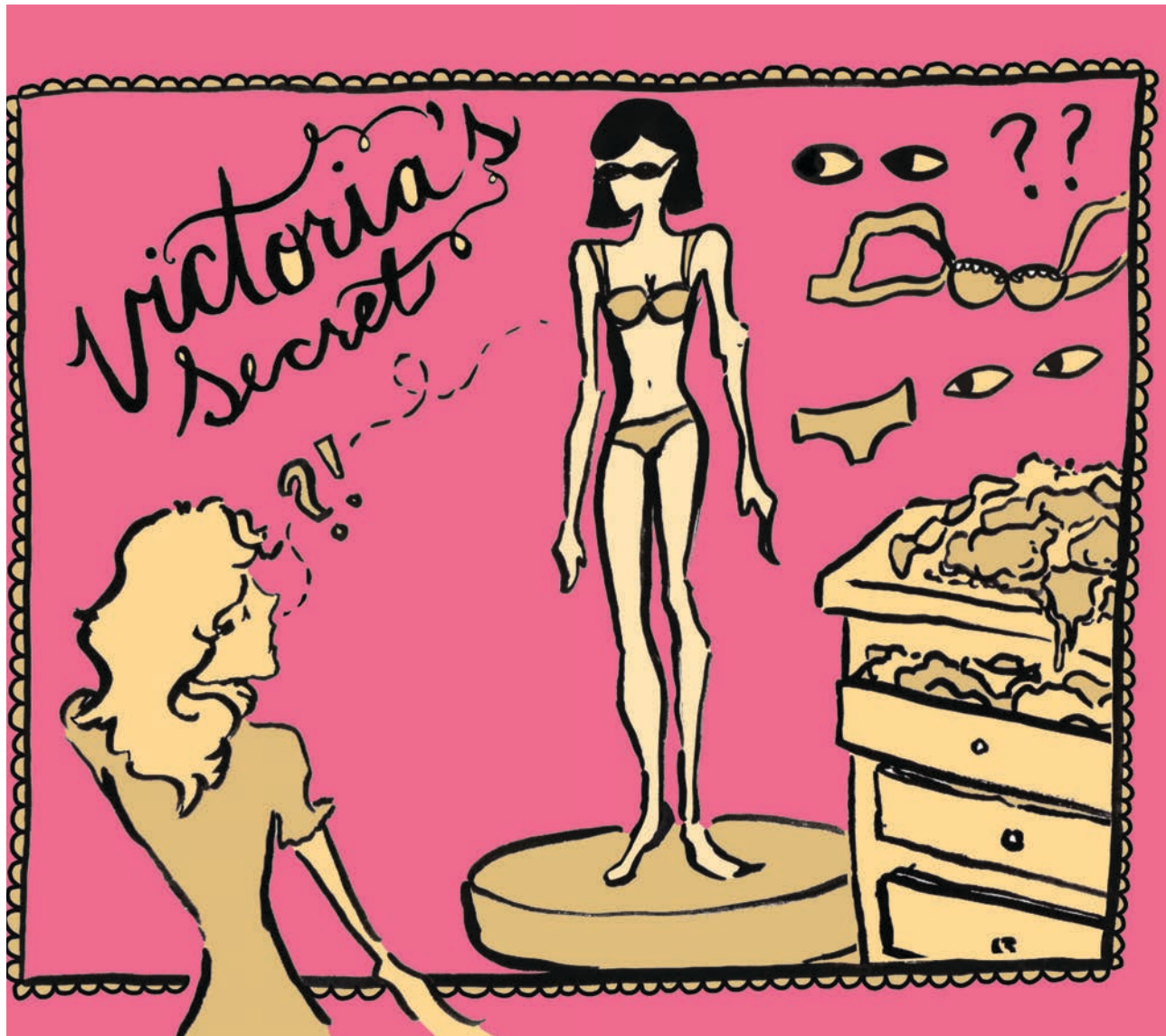
around. This does a disservice to more diverse models by depriving them of the beautiful, gaudy excess their thin white counterparts had access to, thereby implying femininity is reserved for thin white women. There is a place for models who

look like real people in casual clothing and comfortable lived-in looks, but that place is not Victoria's Secret. The execs at Victoria's Secret seem to have come to the conclusion that the issue people had with the brand was its aesthetics, more so than its business practices. In their attempt to capture a new market, the brand has lost sight of what made it iconic in the first place.

Many modern women still want the glitz and glamor Victoria's Secret used to be known for. Holding liberal beliefs hasn't turned everyone into angry, burning, sex-hating feminists. Many feminists still want to wear bras, sometimes even scratchy synthetic push up bras. In fact, the current pop culture landscape shows people want horny hyperfemininity more than ever. Two of the biggest pop stars right now are Chapell Roan and Sabrina Carpenter, who sing openly about sex while looking unabashedly over the top. Victoria's Secret, on the other hand, is more reminis-

cent of Katy Perry. Once the platonic ideal of womanhood, both have fallen from grace due to their connections with abusers, both have had the authenticity of their progressivism questioned, and both have had their attempts to regain stardom rebuffed.

It's not that people don't want fun, campy seduction. It's that they no longer want it provided through corrupt, corporatized means. For years, Victoria's Secret and the men behind it decided what was sexy. Now, they don't have that power anymore. People still want to be sexy, but they want it on their own terms. Victoria's real secret is ... she'll never be able to give them that.



A woman reflects on the state of society, Victoria Secret's role in upholding impossible body standards, and which bra will go best with her top.

Art by ALYSSA DIGGDON

of their profits, Victoria's Secret did what they could: a "woke rebrand." The company replaced their typical advertisements (featuring thin white women in tight lingerie) with photos of women of all skin tones, in nude underwear, holding each other and smiling at the camera. The brand purports to be embracing inclusivity and putting women in control. They started a podcast called "VS Voices" and created a fund for women's cancer research. They ran an ad campaign featuring queer soccer star Megan Rapinoe as if to say, "Look, gays! These bras aren't just for the male gaze. You can buy them too!" The rebrand is all about embracing what women want, as long as what

toria's Secret is just one name in a long list of brands co-opting social movements for profit. Consumers are now recognizing how disingenuous the messaging behind most liberal marketing is, and they're no longer buying it.

It doesn't help that most of the brand's new promotional materials feature drab color palettes, boring pieces, and that many of the runway show's models sported flat lifeless hair instead of gravity-defying curls and blowouts. This isn't to imply any of the models are ugly; they're all stunning. Nevertheless, their styling is so far removed from the traditional hyper femme aesthetic the company used to be built

Opinion: Fans are not entitled to celebrity endorsements of political figures

Mari Kauffman • Staff Writer • Oct. 1



Chappell Roan and Taylor Swift singing.
Art by SAMANTHA LANG

As Election Day came and went, big-time celebrities endorsed candidates through social media, with fans eager to know where their icons stood on the political spectrum. Chappell Roan and Taylor Swift, two of the most influential music artists right now, were swarmed by overzealous fans as they expressed their political standpoints and views with their communities. Because they are public figures, they have had no control over the criticism they've received. Through an Instagram post, like Swift, or in Chappell Roan's case, a TikTok video, they articulated their concerns and reasoning. However, these artists are just as ordinary as we are and should not have to explain the reasoning behind their endorsements. They are entitled to have privacy when it comes to politics, but because they are public figures, they lack that privilege.

"The Childless Cat Lady," Taylor Swift's adopted moniker, posted an image of herself and one of her cats after the second presidential debate of 2024 concluded. After years of staying silent on the matter, Swift opened up about her political beliefs after Donald Trump was elected, saying in an interview

with the Guardian in 2019, "It's really shocking and awful. And I just wanna do everything I can for 2020. I wanna figure out exactly how I can help, what are the most effective ways to help." As a public figure, Swift was expected to share her private political beliefs with the world because of her influence — in a way, having to take unfair responsibility for the political decisions of her fans.

This year, Swift only decided to announce her endorsement of Kamala Harris after Trump shared an AI-generated image of her endorsement to his site. In the image, Swift wears a cowboy hat with the American flag displayed on it, Swift pointing her index finger toward the viewer. The words "Taylor wants you to vote for Donald Trump" are written above and below the image. "It really conjured up my fears around AI, and the dangers of spreading misinformation," Swift said in her Instagram post. "It brought me to the conclusion that I need to be very transparent about my actual plans for this election as a voter." But Swift and other known artists shouldn't be the only ones that need to be aware as voters. While it's time-consuming to read the dense voter pamphlet, it's necessary for voters to fully compre-

hend the topics candidates are focused on.

In order to "combat the misinformation," Swift wrote in her second-to-last paragraph, "I will be casting my vote for Kamala Harris and Tim Walz in the 2024 Presidential Election ... because she fights for the rights and causes I believe need a warrior to champion them." Swift concluded her post by saying, "I've done my research, and I've made my choice. Your research is all yours to do, and the choice is yours to make."

Humans analyze situations based on what we perceive and what knowledge we possess, and use that information to guide the choices we make. Research is a significant part of the voting process. People need some kind of knowledge to better understand the candidate before filling in the circle, and we shouldn't exclusively rely on celebrities to tell us how to think.

Chappell Roan, a queer-identifying artist — whose unique fashion taste and epic synth-pop music helped win her the 2024 VMA for Best New Artist — has a different stance on endorsing Kamala Harris, or in fact, endorsing anyone. In her three-minute, 27-second TikTok video, she commented on how she

refuses to endorse anyone, as she disagrees with both left and right policies. Throughout her statement, she pounds her intertwined hands or fist against a marbled desk to enunciate the different points she tries to explain.

Roan begins the video by saying, "Endorsing and voting are different," and later comes back to that idea by somewhat defining endorsement: "If someone is publicly endorsing a political figure, that doesn't even mean that they're gonna fuc*ing vote for them." Her tired and "I'm-done-explaining-myself demeanor," as well as the turned-off comments section, illustrates the demand from her fans for a more in-depth answer on where she stands on the political spectrum and the fact that she's done having to clarify her views because of her choice to not endorse Kamala. She later admits to "voting for fuc*ing Kamala."

Taylor Swift and Chappell Roan are not the only public figures that have outwardly announced their support for a certain candidate, and it's certainly their right and choice to not have to publicize which side they are supporting. The gruesome part of being an artist or a public figure is dealing with fans that are too eager for information, such as their favorite artists' political beliefs. Someone who is famous should not be forced to explain their views because their fans believe that they are entitled to that kind of information. Moreover, they should not be held responsible for their fans' political decisions, and rather, fans should make their own informed decisions based on research. Overall, celebrities should not have to be so public with their endorsement of political figures.



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Opinion: Do students have to pick a side in the on-campus coffee war?

Mari Kauffman • Staff Writer • Oct. 1

Caffeine consumption is a necessity for most students as a way to get through the day and to stay attentive to their studies. They may decide to venture off campus and grab Dutch Bros with their friends or stay on campus because that 15-minute window in between classes is not enough time to obtain a Caramel Apple Rebel or a Cookie Butter Latte. When on campus, they must also decide whether to hastily run to the Bistro for this week's seasonal drink or to Rick's Cafe for a sweet treat. Some students, like myself, choose to go to both places; the Bistro serves exceptional energy drink concoctions, while Rick's has great coffee and croissants.

Many differences influence a student's decision to open the doors of Rick's or the Bistro. One is that Rick's accepts both flex dollars and credit cards, while the Bistro is far more limited with payment options. For students like Molly Joyce ('27), the usage of flex dollars "feels different from spending real money." She asserted her preference for Rick's, although she did state that the irregularity of their hours was a drawback and mentioned that she sometimes stops at the Bistro because of this. Chloe Maki ('28), who regularly goes to the Bistro for a hot matcha latte with oat milk, mentioned that the "Bistro has reasonable prices compared to other coffee shops."

A variety of other factors influence students' preferences besides reasonable prices and acceptance of flex dollars, though; the aesthetic of

the environment is important, too. Rick's is located in the Truman Wesley Collins Legal Center. Its interior has a simplistic look to it, the polar opposite of the Bistro. Rick's modernity feels more suited to completing 20-page readings, rewarding oneself with a 16-ounce iced caramel latte, and then proceeding on to the next assignment.

The Bistro's space is disparate from Rick's; once the door is opened, there is a clear down-to-earth aesthetic accompanied by the warmth of indie folk tunes and the simultaneous conversations going on within. Bistro social media manager Lexie Burns ('25), who has been working there for three years, described the working environment as "peer-oriented."

When it comes to unique styles of drinks, the Bistro is not afraid of advertising its new specialties to its social media. At Rick's, one has to get up to the counter to see what the week's specialty drink is. However, this difference in presentation likely will not factor for most students' preferences, as many have go-to orders at the Bistro or Rick's. While open-mindedness can play a role in selecting drinks, students like Maki usually stick to their favorite because they fear disliking something new. For others, like Joyce, they sometimes choose to risk trying a new drink.

It's needlessly argumentative to exclusively endorse Rick's or the Bistro, as both places bring something that the other does not.

Additionally, if a student only goes to the Bistro and hasn't set foot in Rick's, they can't reasonably claim that the Bistro is better. While both shops share the same goal of satisfying students by giving them caffeinated drinks and pastries, their small quirks — like the usage of flex dollars versus a credit cards-only policy — persuade students into getting a coffee from the Bistro or Rick's. In addition to taste, the aesthetic of the environment plays a role in prefer-

ence, as humans in general are constantly — subconsciously and consciously — judging things that are in sight.

Bearcats tend to have a preferential liking for one or the other because of the apparent differences between Rick's and the Bistro, but because they amplify their styles in different ways, one is not necessarily better than the other. I continue to frequent both places because they both have great matcha lattes!

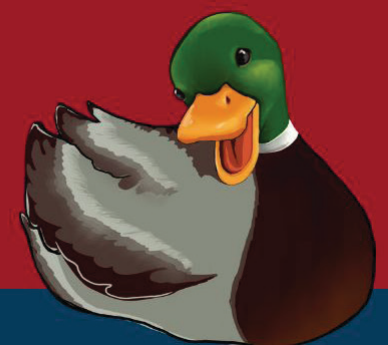


Willamette students discuss how The Bistro and Rick's Cafes' payment methods and seasonal drink offerings influence their purchasing.

Art by ELLIE STARR

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Nina Krassner-Cybulski is putting her best foot forward

Arlo Craft • Staff Writer • Nov. 3

After suffering a two-win season in '23, the women's soccer team has brought home wins from nearly half of its conference games this season and is in contention for a top-four finish.

Kicking them into success is Nina Krassner-Cybulski ('25), whose recent streak of nine goals in eight games (including four game-winners) has earned her name a consistent place on the schedule next to that elusive green W.

Krassner-Cybulski, a sociology major and WGS minor, is set to graduate from Willamette's undergraduate program at the end of this year. Her last year here is also her first year at the MBA program across the street.

"I've always been interested in equity issues," she said. Her studies so far have focused on equity advocacy, sustainable development and community engagement. She also takes this work out of the classroom as a project advisor for Willamette's CAFES program (Community Action Fund for Equity and Sustainability). "With the MBA," she said, "I wanted to apply that knowledge ... to actually make practical change in areas of interest for me."

Krassner-Cybulski cited her career as a striker as teaching her to "[take] opportunities to speak up," particularly in a male-dominated field (she referred to some of her classes across the street as some-

thing of a "bro-space"). "I was put in sports and all of a sudden I became a more extroverted person. ... That has traveled throughout my life," she said.

This year, however, is the last in which she's eligible to play for the women's soccer team. "It's going to be odd watching them go through everything and not being a part of it," she said of the 2025-26 season, in which she'll have completed her transition from the soccer team to the cohorts of the Atkinson Graduate School.

Krassner-Cybulski said soccer is what gets her through her work and classes. "I get to see my best friends, I get to see my coach, I get to play with them. ... That's what gets me through the day, honestly. I'm going to miss that aspect a lot."

She's been playing soccer since the age of four, and some of her biggest growth spurts — personal and athletic — have occurred during her times as a Bearcat. She was one of two Bearcats named Northwest Conference Women's Soccer Student-Athletes of the Week in mid-October. But while it's her name in lights, it's all about the team for Nina.

"We would be nowhere without our defensive line," she said. "But they never get recognized because they don't score the goals; they don't have the stats. So when I get something like that, when I

win something, when I'm noticed for something ... that's a reflection of my team."

Even her lifelong soccer career, she said, wouldn't have been possible without the support of others, especially her family. Speaking of Senior Day, where fourth-years are celebrated for their accomplishments, she said, "My parents are the ones who should be ... celebrated, not me. ... I would not be here without everything they've done for me."

"You have so few opportunities to be great," Krassner-Cybulski said of the forward/striker position, "So you really have to take those and run with them, literally." It's clear she's in the right position — both on the soccer field and

Photo courtesy of JEFF BORNGASSER

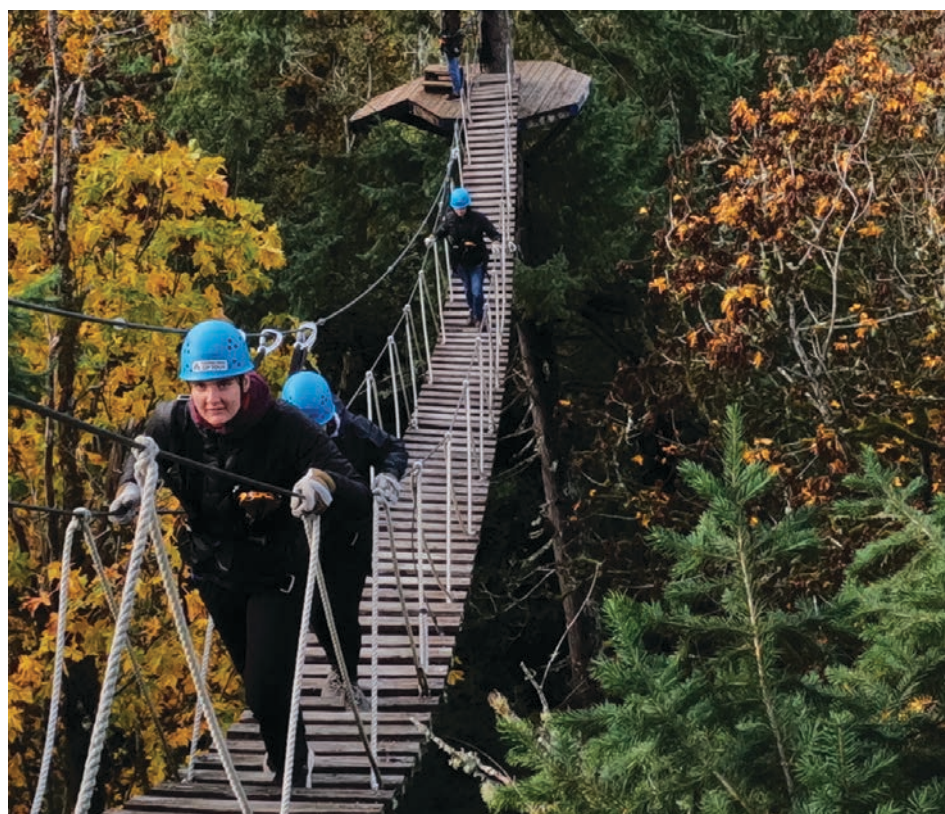


the leafy sidewalks of AGSM.

The 'Cats host Pacific Nov. 6 and face Linfield away Nov. 9.

New gear, new bikes and more ODP for fall semester

Ruby Hampton • Staff Writer • Oct. 17



With the breeze getting cooler and classes getting harder, the outdoors has never looked so appealing to a broke college student. The Outdoor Program (ODP) has implemented some internal changes in hopes of improving program access and quality for WU students.

Funding from ASWU has allowed for a ton of new camping, hiking and cold weather gear to be given to the program, and new managers have prompted a fresh direction for the 2024-25 season. The "@WU_outdoors" Instagram is a new outlet this year, helping to spread the word about trip opportunities and events that the ODP is hosting.

Kira Grimes ('26), the coordinator for the Outdoor Program, stated, "We are working on improvements in terms of how food systems

are working and how that food is going out on trips, so students can definitely look forward to that in the coming semester."

Gear rentals are still free and available Monday through Friday in Montag, with the front desk open from 3-6 p.m.

The Bike Shop, which has seen hard times in recent semesters, is in the process of fixing bike rentals to be ready for use. Be on the lookout for Jason Lehman ('26), the ODP bike shop manager and technician, if you are in need of any sort of bike repair or a bike rental.

Upcoming trips include the Little Belknap Crater Hike on Nov. 2 and the Pumpkin Ridge Zip Lining on Nov. 3. Ski and snow trips, like Cosmic Tubing, will be available in the spring semester.

Kaneko Karnival's edge-of-your-seat ping-pong tournament

Ruby Hampton • Staff Writer • Nov. 1

At this year's Halloween Kaneko Karnival on Oct. 26, clubs from around campus ventured to Kaneko to contribute to some spooky entertainment. The night was filled with face-painting by the ASWU club, a "guess-the-bird" game hosted by the WU Bird Nerds, and classic carnival games run by the RAs of the Kaneko building.

Amidst all the Halloween fun, nothing could beat the excitement for the long-awaited ping-pong tournament. Held on the third floor, this CREC-run tournament combined friendly competition with

practiced skill.

Sadie Glaser ('27) claimed a friendly victory over Nicole Mesita ('27) early in the tournament, putting Glaser in a good spot for the semifinals. Elliot Earles ('27) battled Malachi Washington ('26) in round 2, with Washington sealing his position at one of the two semifinals.

Throughout the night, the competition increased and rallies got longer. The semifinals, which featured Glaser and Shouvik Ahmed Antu ('26), was intense and brought a crowd to witness the players display their skill. This round concluded

ed with a swift win (25-15) from Antu. "He's just that good," said a fellow ping-pong competitor.

Antu, a resident advisor and colloquium associate by day and ping-pong legend by night, remained undefeated against Washington in a thrilling best-of-three set final.

The Kaneko's Karnival brought together skilled individuals who shared the passion for ping-pong and quality time with their Willamette student body. As holiday break looms near, more ping-pong practice is soon to be here.



Read the "Fast Break," Willamette's premier uni athletics column ... or else. New issues Tuesday mornings.



Malachi Washington ('26) and Elliot Earles ('27) gave spectators an exciting scene. A thrilling game was played and it showed in the score (25-20).

In the end, Washington snatched the win.

Image by RUBY HAMPTON



Shouvik Ahmed Antu ('26), tournament champion, returns a shot.

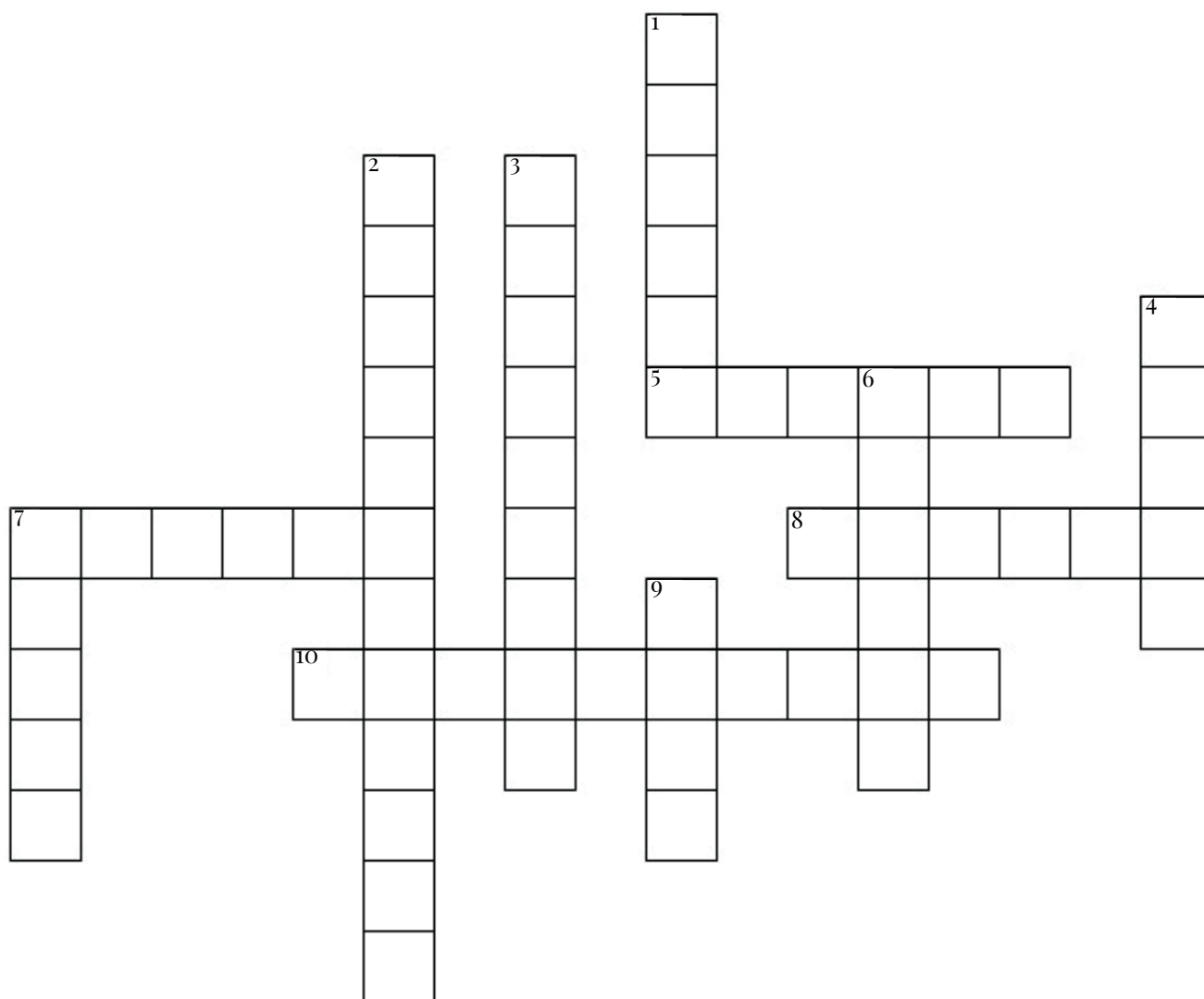
Image by RUBY HAMPTON



A competitor warms up against their friends. Hours upon hours of recreational play take place within the walls of Willamette University; the joy that emanates from the players is evident to whoever is watching.

Image by RUBY HAMPTON

Season's Eatings!



Across

- 5. A group of turkeys.
- 7. A spice found in pumpkin pie, apple cider, and eggnog.
- 8. The day after Thanksgiving.
- 10. They complement the main dish.

Down

- 1. To eat quickly.
- 2. A US and Canadian holiday celebrated in October in Canada.
- 3. The name of the ship that docked in Cape Cod in the fall of 1620.
- 4. Who's Thanksgiving Day Parade?
- 6. A festive holiday meat, usually served overdone and dry.
- 7. _____ the turkey.
- 9. These are popularly made with apple or pumpkin around this time of year.



Comic by WES MOWRY-SILVERMAN

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