



FEMINISTS FOR ANIMAL RIGHTS

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A POLITIC OF SYNTHESIS: ECOFEMINISM AND BIOREGIONALISM

by Michelle Summer Fike

As I complete the final revisions of this paper, I am sitting near my woodstove on a cool spring Nova Scotia evening, reflecting on the farm chores completed today and the many more that await me tomorrow. I am an organic farmer, an herbalist, and a community organizer and educator. My academic life and my political rural life come together around the interconnections between ecofeminism and bioregionalism, and I offer you the lessons I glean from pursuing my animal rights, environmental, and feminist lesbian work from this ecofeminist-inspired, bioregional framework.

Bioregionalism and ecofeminism are two streams of the contemporary environmental movement which provide related, yet distinct, frameworks for analysis of environmental and social justice issues, as well as offering visions of alternative, more sustainable ways of living with Earth. Seeing the linkages between feminism,

environmentalism, animal rights, anti-racism, gay liberation, peace and justice work, and all of the other struggles for freedom and true democracy is critical to our work as community activists, organizers, visionaries, and educators. Because bioregionalism is a theory and way of living that is based on place-specific realities, a single definition is inherently impossible. At its most fundamental, however, bioregionalism looks to redefine the way we perceive ourselves in a manner which would hold our connectedness with Earth and other life as the most important factor of our existence. It asks us to make the transition from living *off* the land to living *with* the land; from exploiting resources for short-term gain, to understanding and working within the limits of our regions; and from seeing an imaginary ladder of ecological importance with humanity at the top, to recognizing our role as one species among many, all of whom are

valued equally. (1)

Bioregionalism asks us to reacquaint ourselves with the planet on which we live and to recognize, as a vital premise of our individual and societal existence, that Earth supports not only our lives, but all life. It is only by understanding this concept that we can build a truly sustainable future.

The bioregional model calls for economic and political decentralization and diversity, participatory and small-scale democratic decision making, regional self-determination and control of resources, and a physical and spiritual reconnection to life on Earth that would allow industrialized humans to regain the knowledge necessary to live wisely and sustainably. We must begin to appreciate the contributions that the species with which we share the planet make to our lives. We must redefine our notion of community to include both the human and the nonhuman

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An Interview with Sudie Rakusin

by Savannah Rose Scarborough

One unseasonably cool afternoon in early May, Lisa Finlay and I set out to visit artist-activist Sudie Rakusin at her country home in North Carolina. Shrouded heavily in a deep gray mist, we meandered for miles through vast open fields, small farms, green pastures with horses, and beautiful old trees. Sudie's long gravel driveway first led us past the main house. Expansive and modern-looking, it sat back quietly among the trees, surrounded by large perennial gardens. Further down, Savannah Blue (Great Dane) and Josie Louise (Great Dane - Lab mix) excitedly announced our approach, as Sudie stood on the porch of her small live-in studio. The oldest dog, Zezebel

(mixed Irish Wolfhound), who had been abused by a previous caretaker, safely kept her distance.

It quickly became apparent that Sudie, who grew up in a Jewish middle-class family and was classically trained as a painter at Boston University, belongs in the country, living close to the land with her beloved dog sisters and other nature spirit friends. "I feel more non-human than human," Sudie admits; she sometimes wishes she had a tail, long, furry, and black.

Sudie is well-known for her paintings and pen and ink drawings featuring fanciful, empowered images of women and ani-

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The *FAR Newsletter* represents a plurality of opinions. The articles do not necessarily reflect an official position of the publication or of FAR. Submissions of manuscripts and graphics by women are welcomed. Manuscripts should be typed and double spaced. FAR reserves the right to edit manuscripts received for length, clarity, and grammar.

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EDITORIAL:

Acting Out: Solstice Revolutions

by Lisa Robinson Bailey

Summer is upon us, bringing long, languid days of sun, and for some of us, more leisure time. Magazines and newspapers abound with summer reading lists, suggesting myriad books to fill those free moments. With so much wonderful literature produced by ecofeminists, it is tempting to cocoon ourselves in the rich words of our sisters, sealing ourselves off from conflict. And the animal activist's life is rife with conflict: between ourselves and those who profit from animal exploitation; between ourselves and our families, who may not share our convictions; between ourselves and the patriarchy which wishes we would just shut up. There is even conflict between ourselves and those members of our own movement who fail to see the import of ecofeminism to the animal liberation movement. So much more the reason to immerse ourselves in ecofeminist writings, where we can find solace with others who share our vision of a world free of animal and human suffering. But while words provide the knowledge and inspiration, they can also lull us into believing that the necessary activist work is being done without us. We need to see the words as the seeds of an alternative reality - our perspiration and nurturing cause them to germinate and thrive.

Feminist witch Z. Budapest claims that Midsummer Night, the Summer Solstice, "is a great opportunity to cast spells over men who have bothered you this year." As if we could accomplish *that* in one night. Sorry, just joking. But seriously, rather than focusing on individual men - bear in mind our many wonderful, pro-feminist male comrades - we should seize the opportunity to cast our activist spell on the collective patriarchy, and to rededicate ourselves to activism on behalf of other animals, other people, and Earth. Ecofeminist activism does not have to dwell on conflict: there are a number of proactive, positive ways to advance the cause.

In her article, "A Politic of Synthesis: Ecofeminism and Bioregionalism," Michelle Summer Fike discusses the many ways we can bring our activism home to

our local communities: by producing our own food and buying produce from local organic farmers; by getting to know our neighbors and building community through shared responsibilities such as child care; and by supporting local businesses and grassroots organizations, to name a few. "With global thoughts and local actions," Summer reminds us, "we can give our very best" as we strive to realize the vision of ecofeminism.

Sudie Rakusin shares with us another medium for activism - art. Through her beautiful drawings and paintings, Sudie has provided positive, empowered images of women and animals - as companions and equals, not as the objects of a common male predator (see Brian Luke's "The Erotics of Predation: An Ecofeminist Look at *Sports Illustrated*"). While Sudie's current art moves in new directions, it still flows from the wellspring of her ecofeminist beliefs.

Our activism can take any form. Our daily lives are filled with opportunities for a hundred little revolutions. Every meal we reaffirm our beliefs. Our clothing, our personal care and household products, our mode of transportation - each choice we make is a chance to act for animals and Earth. And we can share those choices, through creating library displays, making presentations to community groups, forming action-oriented study groups, teaching a community cooking class. Every action can be a rededication to ecofeminism, a reminder that we are making a difference.

To help all of us stay motivated, we have compiled a Top Ten list of ecofeminist actions for the summer. Some have potential for confrontation; our two favorites, "guerrilla graffiti" - or is it "grrrr-illa?" - and yarning, as discussed in the review of *Ecofeminism Now!*, may be somewhat extra-legal but both bring a new creativity to protesting. Simply arranging a showing of the documentary *Ecofeminism Now!* at a library or for a group of friends is a great way to inspire others to action. The important thing is that we just keep acting.

In FAR spirit, Happy Solstice!

LETTER TO OUR READERS

Hello FAR members and friends. Greetings from our humble headquarters,

As this Newsletter goes to press, we have no money to pay for it. When our bill comes a couple of weeks after the printing, we will pay for it with profits from the sales we generate at the upcoming March for the Animals and the National Alliance for Animals conference in Washington, DC., but as I'm sure you'll agree, this is no way to run an organization. I want to apprise you of our financial status, and to ask for your help.

In the past several months we have been forced to borrow over \$1000 to pay our bills. Most of this is on loan from Batya Bauman, FAR's past president. We now need \$1700 to pay for the printing and mailing of this Newsletter.

The FAR Newsletter has earned a reputation as a cutting edge publication — some have even called it "the best publication in the animal rights movement." It is an essential outreach tool to the feminist, animal rights, and environmental movements, as well as a way of maintaining community among our members. It is one of our most important investments. It's also one of our most expensive. The last Newsletter cost \$1646 to print and send.

We have other expenses as well. So far this year, these have included: my salary of \$100 per week, which including federal and state employer taxes and accounting fees comes out to \$1904 per quarter. (However, I have not paid myself for April, nor will I be able to for May.) Additional expenditures have been phone bills (\$491.30), postage (\$377.05), office and (mostly) computer expenses (\$840.73), and merchandise ordering and conference costs (\$2105.71). So far this year we have spent \$6941.62. We have taken in \$4872.60 in memberships and merchandise sales, but as you can see, our income and expenses do not balance out.

This is a critical time in the evolution of FAR. As the only organization that works on the issues we confront, our work must continue. We have had excellent exposure in the last year or so through our web site on the internet and through widespread coverage of the CARE pro-

gram, among other things, and we receive requests for information on a daily basis. Clearly we're filling a need for many people. BUT, though we are on our way to becoming a self-sustaining non-profit organization, we are not there yet. We need a more consistent source of funds to establish a sound financial base. This means we need more members, and this is where you come in.

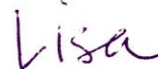
The most important thing for friends and members to do is OUTREACH — to your friends, to the animal rights activists and environmentalists you know, and to our sister feminists and pro-feminist brothers. We have a small individual membership of 600 and we need that to GROW. Please make a personal commitment to spreading the word about FAR and encouraging those you know to become members.

In addition to becoming membership reps, consider also doing some fundraising. While you're doing your spring (okay, summer) cleaning, take all

that "junk" out to the front yard and have a yard sale for FAR. Or, for teens and twentysomethings who know all the local musicians (or who *are* the local musicians), how about organizing a benefit concert and donating the proceeds to FAR? We'll send you brochures, Newsletters and other literature to distribute — at a benefit or anywhere else.

If these ideas don't appeal to you but you want to help, I'm sure we can think of something. I'd love to hear from you with any ideas you have or about any contributions you'd like to make. Please help further FAR's vision by contributing whatever you can. We're counting on you.

With sincere thanks, and
in the spirit of FAR,



Lisa Finlay
FAR Director

Top 10 Ecofeminist Actions to Take This Summer:

10. Donate a copy of *The Sexual Politics of Meat* or another personal ecofeminist favorite to your local library.
9. Wear a vegetarian t-shirt to a company picnic and provide a generous amount of vegan food.
8. Teach a class in vegan cooking at your local food co-op.
7. Keep a supply of fresh water in your yard for thirsty neighborhood critters.
6. Plant an organic garden.
5. Set up a Premarin table at your local grocery store and take Premarin brochures to your gym.
4. Create a library display on ecofeminism or arrange a showing of *Ecofeminism Now!* (see review on page 14).
3. Get a tattoo of the FAR logo (somewhere you can see it!).
2. Using magic markers, correct misogynist and speciesist ads. (See review of *Ecofeminism Now!*)
1. YARN, YARN, YARN! (See review of *Ecofeminism Now!*)

LETTERS



Dear FAR wimmin,

Here is my renewal. Your newsletter is my favorite feminist newsletter or newspaper – because it does the best job in my mind of tying together the profound interconnectedness of all things.

I've loved your articles on PETA and pornography. Thank you, and please do more in this vein.

Cathleen McGuire's article is the best I've read on Beijing – again, because she has an understanding of the interconnectedness of struggles/concerns/realities.

Thank you for your hard, persistent work at a time when more and more, lesbians and "feminists" are putting out too little substantial activism and media.

Theo

Hi – Have you ever considered starting a "dialogue" in *Lesbian Connection*? That publication is received by thousands of women, wimmin, womyn, or is it wombyn? At any rate, they should all be exposed to FAR's philosophy and good writing – you might even pick up a few new memberships and needed money.

There are many women's festivals scheduled this year. Perhaps some FAR members who live near a particular festival site could

staff an information booth.

I agree with Ms. Bailey's assessment of PETA and the glitzy media campaign they've created. PETA is in danger of becoming so mainstream they'll lose their clout.

And Ms. Koplrow was right on in describing the pet food dilemma.

Here's my cash for another year's membership in FAR.

Louise Mariana
Mendocino, CA

Editor's response: Louise makes some great suggestions. If you're going to a festival, call the Chapel Hill office and we'll send you brochures and other relevant literature.

Dear FAR:

Your newsletter came just in time. I had my membership renewal for PETA all set to go, sealed and stamped, but somehow "forgot" to take it to mail.

When I returned, I read Lisa Robinson Bailey's article about PETA's affiliation with Playboy, and promptly voided my check, steamed open the envelope, wrote on the renewal form the reason I was not contributing at this time, and made a new check out for the same amount to send to FAR. I only wish it were possible to contribute more.

Elaine Chilton

Dear FAR,

I work for FARM and I read the article in your last newsletter about PETA's affiliation

with Playboy. I couldn't agree more! I'm sick of women's sexuality being sold as a commodity, and while I respect PETA's animal rights work, I cannot respect this approach!

Please put me on your mailing list and I will share it with my friends.

Beth Fiteni

Editor's note: We have received a considerable amount of mail regarding the PETA "naked" and organ donor campaigns. In fact, all the mail we received in response to the last issue made some mention of it. Since the Kimberly Hefner ad, PETA has ventured onto the Penthouse homepage with another "I'd rather go naked than wear fur" ad – this one featuring the highly-touted "first male" Todd Oldham, bare shoulder and all, groping the breasts of actress Kathy Nijimy from behind, in a Christmas "naked elves" anti-fur ad.

PETA has also staged Premarin protests featuring a nude "Lady Godiva" riding through New York, Washington and Paris on a live horse.

Ingrid Newkirk has requested that FAR retract the allegation in the guest editorial of the Winter 1996 Newsletter that she "snickered" when dismissing Linda Lovelace's charges that Hugh Hefner tried to force her into having sex with a dog. After reviewing a tape of the 1994 NAA Conference, I'll concede that "snicker" was, perhaps, too strong a word. Apologies to Ingrid on that one.

Thanks to CAREing Businesswomen

The Women Life Underwriters Confederation recently made a generous contribution in support of the Companion Animal Rescue Effort. Following is a letter to FAR coordinator Carol Dunn from WLUC Treasurer commending CARE's good work.

Dear Ms. Dunn:

Enclosed is a check for \$431.20 that I would like to present to CARE on behalf of the Women Life Underwriters Confederation Toledo Chapter. This check represents 50% of the net proceeds from our Christmas Auction/Cocktail Party.

We are happy to support such a worthy organization as CARE. Much continued success to you in the assistance that you provide to others.

With warmest regards,
Julie Shanks, Treasurer, WLUC

Response from FAR's Carol Dunn:

Dear Ms. Shanks:

Thanks you for your very generous support of our program. It will make a difference in the quality of life for both women and their critters. I assure you that we will use it wisely.

You will be interested to know that since I was a guest at your Christmas auction we have had two cats in our custody who have now been returned to their family – both have been altered and immunized. Their "owner" has separated from her husband, has applied for AFDC, and sounds serious about getting her GED since she dropped out of school at age 14 due to a pregnancy which resulted in twins.

Currently we have a macaw in foster care. His owner fled from another part of Ohio to the shelter here. She had placed the bird (safely, she thought) with a friend who also has a macaw but that bird tore all the tail feathers from the little guy and he

looked battered. The night he arrived in Toledo was spent at the shelter with his mom, sleeping under the covers all night! His foster mom is a recently divorced woman who is undergoing chemotherapy for ovarian cancer. The bird is like a ray of sunshine at a time when things seem grey and overcast. "I love you" are the first words she hears in the morning and I can tell by the big grin on her face that it feels great!

We've met some nice critters through foster care and so I've taken the liberty of enclosing several application forms should anyone in your group choose to offer foster care. Not every animal goes back home; sometimes the owner just can't make it happen – but they did get the animal to a safe place and that means a lot.

Thank you for thinking of your sisters.

Sincerely,
Carol Dunn

FAR Regional Coordinator, Toledo

One Comfy Cat

by Cathleen McGuire

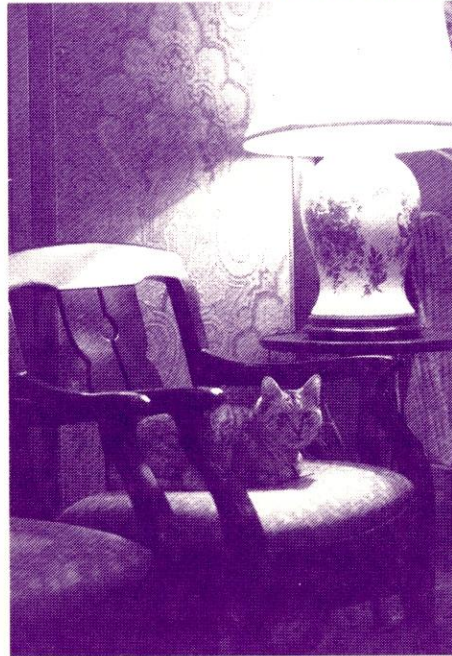
The phrase "literary lion" usually refers to some poobah from the world of books. There is, however, another "literary lion" that wouldn't know a classic from pulp fiction. Her name is Matilda, and, every bit the lioness, she holds court at that legendary Manhattan literary landmark, The Algonquin Hotel.

In the 1920s, writers and critics including Dorothy Parker, Edna Ferber, and Robert Benchley lunched daily at the hotel, sharing quips and one-upping each other with their witticisms. The group became known as The Algonquin Round Table, and its erudite legacy endures to this day. In addition to being somewhat of a haven for writers and artists, The Algonquin Hotel has also long enjoyed a reputation as being welcoming to women. Some of its illustrious guests have included Simone de Beauvoir, Gertrude Stein, Marian Anderson, Eudora Welty, Nadine Gordimer, Edna O'Brien, Maya Angelou, Catharine MacKinnon, and...Matilda, the house cat.

Matilda is sixth in a line of (unrelated) felines who have presided over the Algonquin lobby since the late '30s. The first cat was christened Hamlet, an apropos name given that the hotel is located in the heart of New York City's theater district. Hamlet—a.k.a. Rusty—used to greet hotel guests and could be found meandering around the cocktail lounges. He was a beloved fixture of the hotel for many years. Each successive resident cat has assumed the name Hamlet, but inevitably ended up with their own unique moniker. So it is that Hamlet VI is known by all as Matilda.

Matilda is about ten years old and is your basic alley cat—a stray, in fact. The Algonquin adopted her from Just Strays,

Inc., a nonprofit, all-volunteer animal shelter in New Rochelle, New York. The management of Just Strays was certain Matilda would fit in at The Algonquin because she never seemed to enjoy the company of other cats. She's more a "people person." From day one when she was let out of the cat carrier, she made herself right at home. She can usually be found nestled in one of



Matilda - in the lobby of the Algonquin Hotel

the overstuffed chairs in the hotel's elegant Edwardian lobby, surveying her domain, and often as not, holding an audience with guests.

Everyone loves Matilda. She receives fan mail from all over the world. Barbara McGurn, a manager of the hotel, feels that a cat on the premises evokes a less sterile environment. For the world-weary traveler, the familiarity of a cat can remind them of their own home. Children, she said, adore Matilda. They dote on her end-

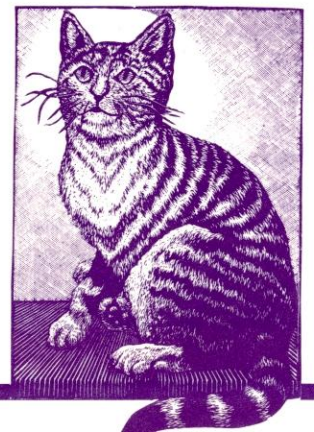
lessly and often send her pictures of their own cats. There is even an endearing storybook for young people by Val Schaffner called *Algonquin Cat*.

The Algonquin staff is equally solicitous of their acclaimed resident. The General Manager greets her each day, the Bell Captain watches out for her, and Housekeeping sees that she is well fed and that her accommodations are clean and in order. Her "bedroom," behind the concierge's station in the lobby, is a miniature of a hotel room, complete with a four-poster, canopied bed—cat-sized, to be sure. She loves to perch herself on the overhead shelving in the entranceway where she can survey all who arrive. Every once in a while she'll step outside for some fresh air and a warm bath in the sun.

Matilda loves big parties. According to Ms. McGurn, "the livelier the event, the more you can expect to find her in the middle of it." She is beside herself with joy at Christmas time when the flurry of decorating and the spirit of the season permeates the air. The Oak Room, the hotel's reknown cabaret, is also a favorite haunt; she loves listening to the sound checks.

Matilda has the air of an "old soul," one who in another life probably had discriminating tastes for culture and the arts. In this day and age when hotels all seem franchised and plastic, it's wonderful to know that The Algonquin has kept alive such an animal-friendly tradition.

Cathleen McGuire is an ecofeminist, vegetarian, and animal advocacy activist, as well as a frequent contributor to the FAR Newsletter. In her next life she wants to be The Algonquin's resident feline, and curl up on the laps of all visiting feminist writers.



THE EROTICS OF PREDATION: AN ECOFEMINIST LOOK AT SPORTS ILLUSTRATED

by Brian Luke

Misogynist bow-hunter and rock star Ted Nugent once quipped to sexologist Dr. Ruth Westheimer that "life is one big female safari." This quote is emblematic of the intersections between sport hunting, sexual domination, and Western imperialism that I will outline in this article.

As Marti Kheel has shown, big game hunting is an erotic activity (see "License to Kill" in *Animals & Women*, pp. 89-92). I have sampled the hunters' self-descriptive literature (books, magazines and videotapes) and found many depictions of hunting as sensual, as well as frequent comparisons and identifications between hunting and heterosexuality. A few examples suffice to communicate how these men experience and understand their hunting. After shooting a boar to death with three arrows, Rex Perysian stood astride the boar, lifted his head by the ears for the camera, and said to his friends "I'll grab it like I grab my women." Perysian then "bellowed into the woods, boasting that the kill had sexually aroused him" according to the *Philadelphia Enquirer* (2-2-96). A hunter stated in John Mitchell's book *The Hunt* that "You see the animal and it becomes a love object. There is tremendous sexuality in this. ...All quests, all desires, are ultimately the same, don't you think?" And one southern hunter explains that :

Deer huntin' is like the fever. It builds up all year long and then has to be released. It's like buildin' up for 'a piece.' Once ya laid one, you move onto the next one that may be harder (Stuart Marks, *Southern Hunting in Black and White*, p. 150).

The link between hunting and heterosexuality that allows sportsmen to identify the two is the erotics of power difference. Hunting is obviously a display of power over another, but so is heterosexuality, as it is commonly constructed under contemporary patriarchy. Just as the words "fuck" and "screw" simultaneously connote sexual intercourse and hostile domination, so now the word "sexy" is coming to be synonymous with "violent" or "dangerous" (for example, a reporter recently told me his story on military research at the local university was not "sexy" enough to be pub-

lishable because the researchers were not doing work that was manifestly outrageous). According to Sheila Jeffreys, contemporary heterosexual desire "originates in the power relationships between the sexes and normally takes the form of eroticising the subordination of women. In heterosexual desire our subordination becomes sexy for us and for men" (*Anticlimax*, p.2).

In this context we can understand why the hunt is so often characterized as "romantic" (as in book titles such as *Romantic Adventures in Field and Forest* and *The Rifle, Rod, and Gun in California: A Sporting Romance*). As Andree Collard analyzed it, romance is eroticized power difference:

A romantic removes the "love object" from the reality of its being to the secret places of his mind and establishes a relationship of power/dominance over it. There can be no reciprocity, no element of mutuality between the romantic lover and the "love object." The quest (chase) is all that matters as it provides a heightened sense of being through the exercise of power (*Rape of the Wild*, p. 48).

Hunting and predatory sexuality are both institutions of man's sexual violence. Their structural similarity allows each to be used to describe the other, as in the following examples of nineteenth century romantic poetry and twentieth century rock lyrics: "O let my love sing like a thrush/In the greenwood's blossoming crown/And leap away like a fleeing roe/So that I can hunt it down" (L. Uhland, 1893); "First you're gonna fall/Then you're gonna bleed/For the glory of it all/That's that story of love (Jon Bon Jovi, 1988).

In pornography women are often posed as animals, with animals, or dressed in animal print lingerie (see the FAR slideshow for examples). This is done in part because both women and sexuality have been identified with animalistic nature by Western patriarchy. But it is also done because the point of pornography is to sexually stimulate men, and men find hunting arousing. Women are often imaged specifically as game animals, in order to symbolically

position them as objects of the male viewer's predation. This increases the feeling of relative power the male viewer already experiences by virtue of the nature of pornographic imagery (i.e., exposed, accessible women confined to the page).

The *Sports Illustrated* (SI) swimsuit issues are recent examples of this cross-imagery between erotic sport hunting and predatory heterosexuality. In the February 20, 1995 issue of SI, five different models are posed so as to blend in with the tropical vegetation of Costa Rica (See also GLEANINGS on "Supermodels of the Rainforests"). One woman is placed on a large piece of driftwood, which the caption calls her "perch." And three different pictures show women waist deep in natural pools, apparently emerging from the water toward the male viewer. This is significant because the feature immediately following the swimsuit pictorial is a story, also set in Costa Rica, in which white men attempt to find fish and trick them into biting down on a hook so they can be pulled out of the water to die of suffocation and become trophies.

SI took their promulgation/exploitation of the erotics of predation further in the January 29, 1996, swimsuit issue. Again, women are blended with natural settings such as water, sand, rocks, trees and animals. But this year many of the models are dressed in animal print bikinis (leopard, tiger, cheetah, lion, zebra, butterfly, and penguin). The women are photographed in South Africa, and the swimsuit pictorial is adjoined by a feature describing a private South African game park, where according to one caption, "big game is so abundant ... you can order a longneck (giraffe) anytime you want." The story about the game park immediately precedes the swimsuit pictorial, but SI has edited the magazine so that it is difficult to tell where one story ends and the other begins: both features are listed under a single title in the table of contents ("Hot Spots"), and the first photo in the series of stories shows a female model in a bikini and safari jacket sitting next to a white man surveying the

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(Luke continued from previous page)

landscape with binoculars. The article is studiously vague about sport hunting at the game preserve – all the tourists mentioned in the story are there to photograph the wildlife. This emphasis on photographing the animals actually strengthens the magazine's identification of the wild animals with the female models who are also there to be viewed. Even with hunting downplayed, violence against animals remains a major theme of the story, as the sight-seers repeatedly put themselves in positions where they must consider shooting various wild animals in "self-defense."

Identifying the swimsuit models with the animals targeted for violence fits into a more general pattern of female disempowerment at *SI*. Lynda Truman Ryan analyzed *SI* in 1993 to determine which women were awarded cover shots and the reason for the cover story: Monica Seles (stabbed in the back), Laurie Crews and Patti Olin (widows of two Cleveland Indian pitchers), Mary Pierce (stalked by her father), Nancy Kerrigan (clubbed on the knee), Vendela (swimsuit model). No other women made the cover. Women in sports have always been a problem for patriarchy, as the prospect of strong, capable women athletes threatens to undermine stereotypes of feminine incapacity. Clearly *SI* is going out of its way to counter this threat by reconstructing women athletes as victims and potential victims.

Race is heavily exploited in the *SI* pictorials. There are five pictures of women of color in the 1996 issue, and in each case the model is dressed in an animal print bikini and/or a suit with a native African motif. The white women are sometimes posed wearing items of African jewelry, such as a necklace or bracelet, and the metal rings used to constrict and elongate the necks of women in some African cultures are featured prominently in several photographs, thus fetishizing the mutilation of women. In this feature women, animals, and people of color all share a common status as objects placed on display for the white male viewer's erotic entertainment. I say people of color rather than women of color because immediately following the "daring safari" and the "swimsuit tour," *SI* has placed a story on the "search for promising young athletes" in Soweto, South Africa. Mirroring practice within the U.S., success in sports (a major form of viewing enter-

tainment for white men) is here presented as the most suitable path out of poverty and oppression for black men.

The *SI* pictorials are ritualized/erotized displays of white male dominance over women, animals and people of color. They also serve the process of capitalist accumulation. The assigned function of the Third World under global capitalism has been to serve European and North American investors by providing raw materials, cheap labor, and markets for dumping excess commodities. The service function of the Third World has also included acting as recreational getaway settings for affluent whites. The *SI* features are structured to present Costa Rica and South Africa as alluring vacation spots, places where white men are catered to in heroic desires to shoot wild animals and/or have sex with exotic women or children (the Costa Rica swimsuit feature begins with the header: "our raven-haired beauties add to the exotic flavor of Latin America's hottest new destination"). This is not new. In his 1925 travelogue *The Royal Road to Romance*, Richard Halliburton proclaimed: "The romantic – that was what I wanted ... I wanted to ... make love to a pale Kashmiri maiden beside the Sahlimar, ... hunt tigers in a Bengal jungle" (p. 4). While for the mass readership of *SI*, safaris, tropical trophy fishing and sex tours abroad remain a fantasy indulged in only vicariously, affluent white men are increasingly able to experience such "romance" for real. Exploiting the indebtedness and relative poverty of the Third World, affluent white men abet local elites in developing hunting preserves and prostitution networks to attract North American, European, Australian and Japanese men and their hard cash. In this way the indigenous animals, women, and children are made available to affluent white men for their erotic diversion through domination/penetration. For the rich white man, life is indeed one big female safari.

This article includes material excerpted from an unpublished manuscript available from the author on request.

Brian Luke lives in Dayton, Ohio, where he teaches philosophy, co-parents two boys, and works with the local animal rights group.

TOP 10 WAYS *SPORTS ILLUSTRATED* DISRESPECTS WOMEN

10. *Sports Illustrated* DISRESPECTS women through sex-discriminatory coverage of women's sports (Only 5% of *Sports Illustrated* pages are devoted to women's athletic achievements.)

9. *SI* DISRESPECTS women by displaying demeaning stereotypes of female sexuality. The swimsuit issue features women models posed not as athletes of strength, skill, and endurance, but as playthings—in costumes no one could possibly swim in competitively.

8. The *SI* swimsuit issue DISRESPECTS women by showing women's primary value to be their value as sex objects.

7. *SI* DISRESPECTS women by photographing their bodies as if they were merely body parts—breasts, buttocks, and crotches.

6. *SI* DISRESPECTS women by encouraging boys and young men to view women as sex toys and by turning voyeurism into a sport.

5. The *SI* swimsuit issue DISRESPECTS women by imitating an idea of women that originates in pornography. Mimicking magazines like *Playboy* and *Penhouse*, *SI* spreads out women's bodies on the page for male readers to ogle at.

4. *SI* DISRESPECTS women by numbing men to women's humanity.

3. *SI* DISRESPECTS women by exhibiting women to men as the "other"—as if women were a different species from the "real" athletes who are men.

2. *SI* DISRESPECTS women by sending a message to girls and young women that no matter how much they excel in athletics, all that matters is how they look to men.

1. The *SI* swimsuit issue DISRESPECTS women by directly contradicting Time-Warner's corporate hype, which claims the magazine stands for serious sports journalism and respects the ability and dignity of women and girls in athletics.

by MEN AGAINST PORNOGRAPHY

(Scarborough, continued from page 1)

mals. Her drawings have appeared frequently in the FAR Newsletter, and have been published in the Wemoon calendars, on greeting cards, and in Mary Daly's *Websters' First New Intergalactic Wickedary of the English Language*. Sudie collaborated on her own 1995 Lunar Art Calendar, creating thirteen drawings for the thirteen lunar cycles.

Sudie stopped painting, though, soon after losing her most beloved angel dog, Willow. "I realized," she said, "that if I put one more stroke on that painting, it would be just like the last stroke, and just like the next stroke, and so I just stopped." Brushes cleaned and paints put away, Sudie closed the door for good on art as she'd known it.



Jezebel, Sudie, Josie L. and Savannah

After a long hiatus, during which she remembers doing little more than "sweeping the floor and being," Sudie began searching for her medium, eventually arriving at paper-mâché. More real than fanciful, Sudie's sculpture is of creatures who are dogs, but more than dogs; who are cats, but more than cats. From rather small to several feet high, these wildly expressionistic figures are embellished with lace, semi-precious stones, crystals, bells, and paint. During our conversation, Sudie shared her thoughts on the creative process behind her drawings and paper-mâché sculpture and how her ecofeminism informs her art:

Images started filling the pages of my sketchbook; womyn with animal parts, womyn with animal companions. Some had big wings. Some had the scales and tails of lizards. Others had fins and still others had the horns of rams...Detailed pen and ink drawings with patterns and textures ... were taking shape as separate entities. What connected them? What collective noun would gather this group of creatures and make them one? Early one morning in the tender dream time ... I heard a voice say, 'You are making a tribe.' Yes. I experienced this world and its inhabitants as real. It does not seem out of the realm of possibility to have a tail or wings. Actually, being an Aries, carrying horns on my head would be quite natural.



1993, from the Lunar Art Calendar

I believe that demonstrating and going to marches is really important, that visibility is really important, but that's not something that I do, it's not my nature. And so, what I've come to understand is that every action I take in my life is a political action. That I recycle, that I love my dogs. That I live with creatures and that I take care of them. I'm always on turtle patrol, driving up and down the road. If I see an animal that is being abused, I will call the human on it. Many times I have tracked down somebody who has left a dog in a car without the windows open wide enough.



I know those are little things, but they feel like righteous acts that further the cause. I'm a vegan, and that feels like a political act. I'm a vegetarian for ethical reasons, because I can't eat a creature. When I look at 'meat' I see the brown eyes of a cow. I can't help it ... I cannot do it. I can't eat flesh.

I also believe that we go as far as we can go. I wear leather shoes, and I don't feel great about it, but I tried wearing shoes that were man-made, and they hurt my feet. So I had to make a choice. It's not anything that I feel proud about, but I believe we all do as much as we can.

When I was doing my paintings and drawings for all those years—from graduate school to when I stopped—that was twenty years—I felt I had a mission, that I had a message. What it was about was harmony, the empowerment of women, their bravery, their strength, and their beauty in all sizes and shapes. And their deep connection to the earth and to animals.



After I stopped painting, and then started doing these creatures, I began thinking more about how much joy they give me, how beautiful these creatures are, and how Other they are. Somehow, their own strength, and their own power, and their own Other-ness, is what I think about I don't believe in heirarchy. I don't believe that cows are here to make hamburgers. I believe cows are here to have calves, to chew grass, and to love the sky and be happy in their day, and not to be grown. It's such a bizarre concept to me that people 'grow' animals.

So, maybe what this [art] is about is giving these creatures their due. Glorifying and celebrating non-humans. That they are here because whatever we want to call the Universal – God sounds too male to me, but I haven't found a better word for it. Deepak Chopra calls it the Creative Mind of the Universe. Someone the other day told me that in the Bible that God was described as Mother Eagle. So it's from that Energy up there, who put us all here, that we all have a purpose ... It's to run free and find out who we are.

That's what these creatures are to me. It's like the next step. I'm taking them, and separating them from humans, and I'm giving them their rights, their right to just be beautiful. I am a seeker of beauty, that is true. And these creatures are beautiful to me. I love forming them, touching them; in all the stages, they come to life. I do all I do in full passion. It is my blessing and my gift.

(Fike, continued from page 1)

inhabitants of an area. We must understand that the strength of our own connection and responsibility to the land and the species with which we share it is a significant determinant of the viability and strength of this greater community.

Bioregionalism asks us to commit fully to the place in which we live. It asks us to find out about the people, plants, animals, land forms, and the history of our regions, and to know them and care for them in such a way that our activities are ones that logically follow from a desire to respect and preserve the place that sustains us. Bioregionalism includes riding our bicycles more, shopping in locally-owned stores, growing gardens in the city, putting our money in local credit unions, trading or bartering, buying veggies from local organic farmers, visiting the green spaces where we live, giving to local charities and environmental/social groups, volunteering, having parties to meet our neighbors, and setting up community babysitting arrangements. It encourages taking the time to learn where our water comes from and where it goes when it leaves the tap, supporting native land claims, protesting animal suffering, planting trees, befriending someone of another race or sexual preference and really listening to their experiences, as well as singing or knitting or somehow making our creative wheels spin.

I feel that ecofeminism and bioregionalism share many fundamental ideas and beliefs, and that they hold many central principles in common. (2) For example, bioregionalism and ecofeminism are both committed to restructuring power, and to challenging unequal power relationships. This is connected to their mutual goal of suggesting new and radically different economic, political, and institutional structures, and supporting change that is transformative rather than reformist.

Both emphasize a reevaluation of the "natural," physical dimension of human beings. Bioregionalists tend to focus on reconnecting and grounding ourselves in a place, and ecofeminists tend to focus on the reevaluation of the body as a moral agent. The common theme of both is to recognize and celebrate - not deny - the physicality of human beings as creatures of Earth.

Both bioregionalism and eco-feminism strive to ground theory and analysis in

action for the defense of threatened areas and oppressed groups, and both call for a redefinition of relationships between human beings, and between humans and the rest of the natural world. Part of this is also a common emphasis on broadening our definition of community, and working towards appropriate and sustainable human lifestyles involving all aspects of our daily lives.

They share a commitment to recognizing the value of diversity that is both place-specific and person-specific, and adapt their action and understanding to this diversity. Bioregionalists recognize the need for place-specific politics, economics, and lifestyles, which are flexible and adaptable to the needs of a particular region. Ecofeminists, similarly, emphasize the need to value the diversity between groups and individuals, and strive to evolve structures that respect and celebrate difference, without universalizing one type of experience to represent what it is to be human.

Ecofeminism and bioregionalism understand that *how* we make changes is as important as *what* changes we make, and are thus committed to establishing new processes for making decisions and for living together. As Audre Lourde said: "The master's tools will never dismantle the master's house." (3)

Both ecofeminism and bioregionalism understand that there is no separating the personal from the political. Not only do political decisions directly affect our personal lives, but our stands on local and personal issues have global and political ramifications as well. There can be no fundamental division between the household, the community and the planet: all must be understood as home.

Bioregionalism and ecofeminism both recognize the importance of spirituality, as well as the diversity of individual spiritual expressions. While both movements contain people who are actively looking to new and traditional forms of Earth-based spirituality, there is no single spiritual basis to which all bioregionalists or ecofeminists must subscribe.

Finally, both understand that human beings are multidimensional, and that a solution that speaks only to one side of our being is not as effective as one that acknowledges all of our diverse needs and creative abilities: physical, emotional, in-

tellectual, spiritual or otherwise. Judith Plant, a bioregionalist and ecofeminist from British Columbia, calls this holistic approach "thinking feelingly" and it is critical to both movements.(4)

While there is clearly great overlap and agreement, I also believe that there are a number of critical points at which bioregionalism needs to incorporate the radicalizing influence of ecofeminism, in the same way that it must consciously work against racism, homophobia, animal abuse, and other forms of discrimination. I feel that a combined ecofeminist/bioregional politic can then provide a locally-focused, comprehensive framework for pursuing our animal rights work and other political endeavors. Ecofeminist analysis adds a critical ingredient to the bioregional recipe, and provides the comprehensive understanding of gender and other social issues that we need to formulate effective and holistic social change.

For example, let's look at the notion of restructuring power. Bioregionalists and ecofeminists both believe that the current power structure must be redefined and that control and decision making must be decentralized, in order to empower both individuals and communities. Power must become non-hierarchical, and one person gaining power must not be premised on the assumption that another will lose it. Indeed, what Starhawk calls "power with" is a shared, mutually-reinforcing power that grows from co-operation, and an understanding of win-win rather than win-lose solutions to problems.(5)

Bioregionalists agree that power can and must be shared, and individuals must be accountable for the power that they hold. However, ecofeminists argue that none of these new forms of power can be realized without addressing the very real power imbalances that women are faced with every day. We must make visible and then challenge the ways that power functions in male/female interactions before we can effectively create new political, social, and economic power structures. We cannot speak of changing our relationships with Earth and each other without understanding that they are interconnected.

Ecofeminism and bioregionalism must go hand in hand. Work to encourage local economic self sufficiency will ultimately

be undermined if we do not also address the fact that the women are paid significantly lower wages than men for work of the same value, and that families supported by single mothers are some of the poorest. Protecting agricultural land and supporting local farmers solves only part of the problem if farmers are assumed to be male, and if women and girls are not encouraged to learn how to use a cross-cut saw and till a potato field.

Bioregionalism and ecofeminism share a commitment to non-violence, both in methods of resolving conflict, and in our day-to-day dealings with each other and the planet. One cannot, however, talk about the evolution of a non-violent society without first recognizing the gendered and racial nature of much of the interhuman violence that occurs today. Ecofeminism, in examining the links between the treatment of women and the treatment of Earth, holds that we must explicitly examine and challenge violence against women, other oppressed peoples, animals, and nature in order to fully achieve our common goal of a non-violent society.

Finally, and perhaps most importantly, my analysis of ecofeminism and bioregionalism brings us to the concept of home. The revaluation of home is a critical component of both movements, but as bioregionalists, we must be careful exactly how we define that home. Judith Plant points out that, historically, "home has been a very isolated place for women." She goes on to say that:

To be different from this traditional situation, home, as such, needs understanding, valuing, and redefining. Here a partnership between feminism and bioregionalism can provide fertile ground for deep societal changes. For both perspectives value "all our relations" – with nature and with humankind – and both value home... We have to put our own house in order. Our relations with the earth reflect our relationships with each other.

In patriarchal society, both women and home have been devalued, and the construction of home as women's place has made these devaluations both self-supporting and mutually reinforcing. The linking of women and the domestic sphere as dis-

tinct, separate, and less important than the masculine, public sphere is an example of the dualistic notions that ecofeminists are challenging. Separating the public and the domestic realms, and then restricting women from access to one, and discouraging men from the other, serves to limit the creative potential of both sexes, and thus of the entire society.

As a bioregionalist, I am calling for a revaluation of home, and as an ecofeminist, I am calling for its redefinition. Home must be appreciated as a physical place that is larger than the structure we actually dwell in, and as one which includes the local community and the other beings we share that community with. Home needs to be understood as a set of relationships, a series of contextual experiences.

Ecofeminists agree that we must strengthen our connections to home, and that it must be understood as a place of connection—a broadly conceived, grounded, positive space—which includes the place one feels emotionally connected to, the place where one physically lives, and the community of people and other beings that one feels at home with. Ecofeminism deepens that analysis, however, with the understanding that we must also change the definition of home. Ecofeminism works to consciously establish new patterns for relationships within our homes, to create a space where women and men are equal, and where both contribute to important, life-sustaining functions. Home needs to be associated with both masculine and feminine roles and responsibilities, and should not be seen as existing in opposition to 'the public sphere,' but rather as on a continuum with it.

If bioregionalism does not incorporate ecofeminist concerns, there is a danger of "revaluing a home" that is no different from the one that limits so many women's lives today. To expand the scope of what we understand to be "home" without addressing issues of gender privilege and power differentials does not solve the problem. If the new home is one which continues to isolate women, which continues to remove men from roles of nurturing and caring, and in which women continue to carry the burden of "homemaking," a bioregional vision is incomplete.

Ecofeminist insights offer more to

bioregionalism than just a radicalizing element—they offer a whole different way of seeing the world. Bioregionalism values decentralization, community, home, and relationships, and already shares, in many ways, an ecofeminist critique of current social, political, and economic realities. To further this, in the words of ecofeminist Ariel Salleh, "If women's lived experiences were recognized as meaningful and were given legitimization in our culture, it could provide an immediate 'living' social basis for [such an] alternative consciousness." (7)

An alternative consciousness is exactly what we are striving to create as we work towards a world free of animal suffering, sexism, meat-eating, racism, homophobia, capitalism, patriarchy, war, and the multiple other expressions of exploitation. The important lesson of literally living locally, and all that it entails, is provided to us by bioregionalism. We must embrace this in our political work and our daily interactions with the world. With global thoughts and local actions, we can give our very best. The important lessons of seeing, knowing, and acting out against the interconnected oppressions of women, nature, and animals is provided to us by ecofeminism. Combined, we are blessed with a rich revolutionary ideology and politic. May we go forward in this spirit.

Author's note: This piece is a re-write of an original paper first co-authored with my wonderful colleague Sarah Kerr. [Fike, Michelle Summer and Sarah Kerr. "Making the Links: Why Bioregionalism Needs Ecofeminism." *Alternatives*. Vol. 21, No. 2. 1995.] I want to thank Sarah for her continued inspiration and friendship, and to acknowledge that much of this piece was written through our shared vision.

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(continued on page 12)

Footnotes

(1) For more background on bioregionalism, see Van Andruss, Christopher Plant, Judith Plant, Eleanor Wright, eds. *Home! A Bioregional Reader*. Philadelphia: New Society Publishers, 1990; *New Catalyst* (quarterly journal). Gabriola Island, BC: New Society Publishers; Plant, Christopher and Judith Plant. *Turtle Talk: Voices for a Sustainable Future*. Philadelphia: New Society Publishers. 1990; *Raisethe Stakes* (biannual journal). San Francisco: Planet Drum Foundation; Sale, Kirkpatrick. *Dwellers in the Land: The Bioregional Vision*. San Francisco: Sierra Club Books. 1985.

(2) See also Judith Plant. "Searching for Common Ground: Ecofeminism and Bioregionalism" *Home! A Bioregional Reader* Ibid. pp 79

(3) Lourde, Audre. *The Master's Tools Will Never Dismantle the Master's House* Sister Outsider Trumansburg, NY: Crossing Press. 1984

(4) Plant, Judith. Ibid.

(5) Starhawk. *Dreaming the Dark: Magic, Sex, and Politics*. Boston: Beacon Press. 1982.

(6) Plant, Judith. "Revaluing Home: Feminism and Bioregionalism" in Van Andruss, Christopher Plant, Judith Plant, and Eleanor Wright, eds. *Home! A Bioregional Reader*. Philadelphia: New Society Publishers. 1990.

(7) Salleh, Ariel Kay. "Deeper than Deep Ecology: The Eco-Feminist Connection" in *Environmental Ethics*. Vol. 6, Winter 1984, p. 340.

BOOK REVIEWS

When Elephants Weep: The Emotional Lives of Animals. By Jeffrey Moussaieff Masson and Susan McCarthy. New York, Delacorte Press, 1995

Reviewed By Marjorie Cramer

This is a well-documented, scholarly book about animal emotions—human and otherwise. Dr. Masson is a well-known, albeit iconoclastic, psychoanalyst, and since he has taken on the psychoanalytic establishment in the past, it should not be surprising that he has a well-developed ability to rethink scientific truisms critically and objectively. For example: "Experimental evidence [i.e. "controlled" in the laboratory] is given almost exclusive credibility to a degree that seems almost religious rather than logical."

The authors start by pointing out that there is a chasm between animal lovers, who know from their experience that animals have feelings, and the official scientific viewpoint which holds that attributing any emotion to animals is scientific heresy and scathingly dismisses observations about non-human animal emotions as "anecdotal evidence." They point out that scientists who study animal behavior tend to speak of it in terms of reflexive and conditioned responses, and that there has not been any serious study of animal emotions per se. Clearly this is related to the way in which scientists have themselves been conditioned to think, namely that there is a hierarchy among animals with humans at the top: they often speak of "sub-human" animals. This mind-set is reinforced by the way in which scientists almost never refer to animals as individuals or name them, and use language which depersonalizes them (e.g. "displays of aggression" rather than "anger.") They make the comparison of white domination over people of color and of men over women. The authors are sensitive to ecofeminist thought, and give

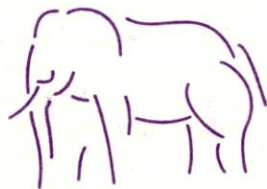
credit to Marti Kheel, the co-founder of Feminists for Animal Rights, in the acknowledgement section. They point out that, in fact, women are discouraged from being field biologists because they are thought to be too likely to empathize with the animals and then "anthropomorphize" them. And yet, as the authors point out, to ascribe emotions to animals is only an error if we know for certain that animals do not feel emotions.

The body of the book is a rich recounting of all manner of emotions in non-human animals: from grief, love and rage to more difficult areas such as compassion, altruism, and the aesthetic and religious. It is presented in a convincing, well-researched manner, by drawing on the authors' own experience and by skillful use of material by others. The authors make strong statements throughout the book, and especially in the closing chapter, against animal captivity and exploitation of any kind: whether it be in a circus, zoo, laboratory or on a factory farm.

I would urge everyone to read this heartwarming book, and then keep it to re-read again and again in those moments that most of us experience, when the amount of animal exploitation and suffering in the world seems overwhelming. Then we can believe with Masson and McCarthy that: "When animals are no longer colonized and appropriated by us, we can reach out to our evolutionary cousins. Perhaps then the ancient hope for a deeper emotional connection across the species barrier, for closeness and participation in a realm of feelings beyond our imagination, will be realized."

From *When Elephants Weep*—captive chimps exhibit tenderness for a wild animal of another species:

When a young sparrow crash-landed in the chimpanzee cage at the Basel Zoo, one of the apes instantly snatched it in her hand. Expecting to see the bird gobbled up, the keeper was astonished to see the chimpanzee cradle the terrified fledgling tenderly in a cupped palm, gazing at it with what seemed like delight. The other chimpanzees gathered and the bird was delicately passed from hand to hand. The last to receive the bird took it to the bars and handed it to the astounded keeper. (p.117)



Animals as Teachers & Healers: True Stories & Reflections. By Susan Chernak McElroy. Troutdale, OR. NewSage Press, 1996

Reviewed by Lisa Finlay

As part of an exercise for a women's group she belonged to in 1992, Susan Chernak McElroy described in her journal what she saw at the time as her life purpose. She wrote:

I will acknowledge the profound and continual role of animals in my life as angels, teachers, and healers. I will repay this special gift by caring for, writing about, and speaking on behalf of animals throughout the course of my life. I will work to heal the relationship between people and animals by fostering an awareness of the sacredness, specialness, and spirituality that is a natural component of the animal kingdom. (p. 15)

A result of this commitment is her wonderful new book *Animals as Teachers and Healers: True Stories and Reflections*. When I picked up the review copy and began reading her introduction, I was prepared for a compilation of stories about people and their experiences with other animals: entertaining but unspectacular. Her book does include a unique collection of stories, but it is much more than that. It is a document that captures the essence of the human-nonhuman animal bond, and the gift McElroy gives to these stories is in weaving them together with her own prose, creating a rich and moving testimony to this relationship.

In the book, McElroy recounts her own experience with cancer and the role that animals played in her healing and recovery. She writes of the inspiration she received from her angel and soulmate, Keesha, a German shepherd-malamute mix, who fell victim to cancer and died several years earlier. Keesha's cancer started in the same place that McElroy's began. They shared the same symptoms and followed the same treatment regimen, and it was to Keesha that McElroy went to discover how to live what was left of her life. Until the end, Keesha lived with "remarkable zest and enthusiasm," and McElroy's memories of her provided inspiration for her own recovery. In McElroy's recounting of this experience, she shares with us the many wise and sensible lessons she learned

from Keesha about living. (p.24)

Though McElroy doesn't identify herself as an ecofeminist, ecofeminist readers will find themselves in harmony with much of her philosophy and worldview. In describing her vision of our place in the scheme of things, she imagines:

... a large, round table where all the earth's creatures sit side by side in natural communion. In this sacred circle, no one presides over another. The empty seat at the table is ours—the seat we will take when we understand that participation, not domination, is the true path to our soul's home. (p.16)

Later, in her chapter on dying and death, McElroy writes about the grief she as a child experienced at the death of an animal and says that she made no distinction between different kinds of creatures. Whether the dead was human, frog, or bird, she noted the death solemnly with prayer and ceremony. (p. 132) Small children, she says, do not create hierarchies or categories of lesser and greater, but are desensitized over time to believe in such things. Eventually, our hearts are trained to accept the oppression of others, the result being our ability to substitute one "lesser being" for another: dog, kid, woman, Jew, Black. "Perhaps," McElroy writes, "the greatest tragedy for humans is that at this point in our evolution, we still cannot accept and respect various members of our own species, let alone those of the animal kingdom." (p. 132)

There were many other discussions I thought particularly relevant, and many times I found myself nodding in agreement. Her words on the domestication of animals and extinction are memorable for me, but it's a book that is sure to provoke deep personal responses in each reader. This book should be read by both those who have had relationships with other-than-human animals and those who have not: all will find words in this book that will speak to them. McElroy's eloquent writing and powerful stories have created a book that is big in substance, and will be delightful and inspirational reading for all who pick it up. I recommend that you do.

Ecofeminism On-Line

Looking for ecofeminist sites on the world wide web? So are we. A quick Yahoo search yielded only one site under the key work "ecofeminism." From the homepage of Communications for a Sustainable Future (CSF), you can click your way to an ecofeminist discussion list. The site contains complete archives of previous discussions and features some "interesting threads," including discussions on vegetarianism and animal rights. The URL for the list is: <http://csf.colorado.edu/mail/ecofem/>

For those interested in finding out more about bioregionalism after reading Summer Fike's article (see "A Politic of Synthesis: Linking Ecofeminism and Bioregionalism"), the CSF also features a related site at: <http://csf.colorado.edu>

As for ecofeminism, there is at least one other fabulous web site—the Feminists for Animal Rights homepage. If you haven't paid a visit there, you don't know what you're missing. The FAR homepage provides background information on the organization, as well as membership and merchandise information and a gallery of Studie Rakusin's art. In fact, FAR's homepage is so provocative that it often receives "fan mail," typified by the following post: "You people are sick. Why don't you get a life. Gotta go now, my steak dinner is ready that my wife cooked for me. BM.y" (jerry@valleynet.com)

Stop by yourself at: <http://www.envirolink.org/arrs/far/>

Other cool web sites: www.women.org Search Directory, a you-name-it clearinghouse of information on the arts, women's history, working women, community and government, lesbian visibility and more: <http://www.women.com/>

FILM REVIEWS

Ecofeminism Now! By Greta Gaard. Medusa Productions.
37 minutes. \$15.95 (Available from FAR)

Reviewed by Lisa Robinson Bailey

The junction of feminism and ecology can be a tough one to explain. Many activists are drawn to ecofeminism not through its theory, but through feelings of connectedness that are often difficult to put into words. Now Greta Gaard has provided a means to share ecofeminism's vision in an accessible way with the video *Ecofeminism Now!* This 37 minute documentary, set against the backdrop of the 1994 Women and Ecology Conference in Vermont, features a diversity of activists describing their personal journeys to ecofeminism, as well as a visual presentation of ecofeminist theory.

Gaard uses footage of potter Martye Allen shaping clay interspersed with interviews of prominent ecofeminist theorists and activists as a visual analogy to propel the program and to illustrate how the women's environmental movement and feminism have shaped ecofeminism. Many of the interviewees will be familiar to those already acquainted with ecofeminism through anthologies and conferences - Karen Warren, Charlene Spretnak, Ynestra King, Judi Bari, Marti Kheel, and Carol Adams, for just a sampling - but the diversity of ecofeminist views presented will help the newcomer integrate the overlapping philosophies of the different camps of ecofeminism as well as understand the importance of a feminist analysis of ecology.

In order to provide a synthesis of these different camps, Gaard employs a chart entitled the "Ecofeminist Range," which presents ecofeminism as a lake fed by streams of activism, spirituality, and theory trickling down from a mountain range of radical feminism, womanism, socialist feminism, and anarchist feminism. Through this visual aid, even viewers without much background in feminism should get a basic understanding of feminist thought and how its application can benefit the environmental movement.

Three of the streams Gaard fords are those of social ecofeminism, animal

rights ecofeminism, and activist ecofeminism. Karen Warren, Vandana Shiva, Chaia Heller outline social ecofeminism, and others discuss the importance of examining hierarchical social structures in understanding the exploitation of women, other animals, and nature. Warren, in particular, makes a strong case for ecofeminism as a shared beliefs movement, echoing bell hooks' premise that a shared experience movement is an ethnocentric movement. Warren maintains that because a shared beliefs movement is inclusive and membership is based only on common ideology, men are not exempted from participating in restructuring society since, although men cannot be female, they can, and are obligated to, adopt ecofeminist beliefs.

Also contributing to Social Ecofeminism is Womanism, a form of feminism developed by women of color to address their particular experiences and concerns. Activists Lourdes Arguelles and Winona LaDuke discuss how environmental injustice particularly affects the poor and people of color and how these people are victimized by the proximity of toxic dumps and toxin-producing companies to their communities.

The documentary also explores the controversy over the relevance of spirituality to the ecofeminist movement. Margot Adair reminds viewers of the important role played by African-American churches in the civil rights movement and the centrality of Native American spirituality in the struggle for indigenous peoples' rights.

Under the theme of Activist Ecofeminism, Gaard outlines ways in which women can act to effect change: by building community, fighting oppression, and bringing awareness of the interconnect-edness of various forms of oppression. Colleen MacGuire provides some wonderful examples of ecofeminism in action as she recalls the group EVE (Ecofeminist Visions Emerging), co-

founded by Colleen and twin sister Cathleen MacGuire. In addition to regular study group meetings, EVE members formed a "guerilla graffiti" group, transforming anti-woman and anti-animal advertising around New York City with their "magic markers."

Former Earth First!er Judi Bari elaborates on "yarning," a delightful ecofeminist action developed by women of the 1992 Albion Uprising, to protest Louisiana Pacific's cutting of one of California's few remaining watersheds. Yarning emerged as a form of protest specifically suited to women who, because of responsibilities related to work and child-rearing, are not able to risk arrest or appear at weekday protests. Bari describes how yarning - weaving intricate yarn webs through trees and around earth-destroying equipment - slows the destruction and provides a feminist defence to the macho whack-and-stack element of logging.

Feminists for Animal Rights is well represented under both Animal Rights Ecofeminism and Activist Ecofeminism, and, indeed, the two categories seem inseparable in this context. Marti Kheel describes the animal liberation and feminist movements as "movements of compassion" which are naturally compatible, and Carol Adams explains ecofeminism as an "act of resistance" against the exploitation and killing of both humans and animals.

Pleasant images of the pottery-making and the beautiful landscapes of Walden Pond, the Grand Tetons, and Humboldt Redwoods State Park, paired with Gaard's quiet, even narration and electronic background instrumentals, can be a bit lulling at times, but mirror nicely the compassion and humaneness of ecofeminism's vision. MacGuire and Bari's accounts of creative protests liven up the placid video considerably and provide ample inspiration. Viewers will appreciate Gaard's successful endeavor to illustrate the interdependence of theory and activism in the ecofeminist movement. *Ecofeminism Now!* is a must-see, the first significant documentary to provide a history of ecofeminism and to assimilate all the ideologies informing ecofeminism - perfect for public presentations and study groups.

Gunblast: Culture Clash. A film by Eddie Becker.

Distributed by The Fund for Animals

Reviewed by Lisa Robinson Bailey

Eight years have passed since animal advocates first began protesting the Fred Coleman Labor Day Pigeon Shoot in Hegins, Pennsylvania, bringing this wanton abuse of animals to the attention of the rest of Pennsylvania and the nation. Banning live bird shoots such as this would seem a winnable task: expose the maiming and killing of emaciated, dehydrated birds for sport, and enforcement of state animal cruelty statutes will follow. But while state and local officials squabble over whether or not pigeons are "animals," in the legal sense, the shoot continues, despite the best efforts of The Fund for Animals and some Pennsylvania state legislators. *Gunblast: Culture Clash*, a documentary produced for The Fund by Eddie Becker, examines the community of Hegins and its rationalization of the shoot. If you have not been to Hegins, this video will be a quick and dirty lesson on the hate-fest that is the pigeon shoot and the mindset which condones such cruelty.

Through Becker's interviews with activists and townspeople, it becomes very clear that, while the activists' focus is on the birds, the townspeople's interests are elsewhere. The primary concern of shoot supporters is the \$50,000 it makes annually for the community, a portion of which is spent on upkeep of the park where the shoot is held and on life-saving equipment for the local rescue squad. One shoot volunteer explains, "Here's the point: Killing animals and stuff ain't the right thing to do, but you've got to look at the benefit. A lot [of the money] goes into the rescue truck. So the next time somebody is pinned in a car and they bring in the jaws of life that the pigeon shoot helped pay for, think to yourself, which is more important - the person in the car that's trapped or the pigeon that got shot." For the people of Hegins, the shoot comes down to a lot of one-or-the-other, us-and-them dualisms: fetuses versus pigeons, guardians of good solid Christian family values versus drug-crazed homosexual libertines. Some shoot supporters concede that they could think of other ways to raise money, such

as through craft shows, but none, they insist, would prove as profitable as the pigeon shoot.

Guns are another issue dear to the hearts of Heginseans. What this isolated, rural community fears more than a ban on live bird shoots is a wholesale ban on arms. Capitalizing on this fear is the Ku Klux Klan, who put in an annual appearance in support of the event. Becker captures a rather grotesque exchange between a Klansman and a female activist, which culminates in the Klansman popping out his prosthetic eye and proclaiming, "I've got my eye on you." Although shoot supporters interviewed while signing a Klan petition denied being racist, they made it clear were more than willing to support any pro-gun organization. "I'm not prejudiced or anything," insists one man, "but when they're gonna threaten to take away my guns, no way. I ain't gonna let them."

The most disturbing element of the documentary is Hegins' use of children in perpetuating the shoot and the values behind it. Trapper boys, and a few trapper girls, are employed to retrieve dead and wounded pigeons, and are instructed as to the proper way of killing wounded birds - by pulling off their heads or banging them against the side of a barrel containing discarded birds. The documentary reveals the psychological abuse inherent in the tactics used by shoot officials to desensitize children to the killing: in a meeting before the shoot, one adult warns the trapper boys and girls that "if you mess up and do something that embarrasses you, you will see it again on the nightly news, as will your parents." Other footage of Hegins' children includes a woman putting a KKK ball cap on a toddler boy and trapper boys and girls wearing t-shirts that read, "Shoot pigeons, not drugs."

The documentary also explores the initiation of trapper boys into the cult of machismo and the resultant product: misogynistic, homophobic teenagers and adults. The video opens at a high school football game where a group of teenage boys rave about the upcoming Labor Day

shoot, mocking the "sissy," "psycho" activists who come to Hegins each year with their "ambulance" and "tiny little stretchers" to treat the wounded pigeons. In the estimation of these adolescents, being a trapper boy is a great way to pick up girls: "You meet chicks snapping the heads off pigeons - chicks dig that. You gotta snap it, gotta whip it ... it's all in the wrist. The chicks see that and they come running."

Three teenage girls interviewed describe the air of braggadocio at school the day after the shoot, reporting that trapper boys engage in a contest of one-upping about the number of birds each killed and how the pigeons looked as they were dismembered or bludgeoned. The girls admit to feeling "just a little" sorry for the birds that do not die immediately, and that prowess as a trapper boy is "not really" a quality they look for in a boyfriend.

This identification of women with animals as "chicks," and the eroticized violence against the birds by trapper boys and male shooters and spectators to impress/intimidate women, is about as textbook FAR as it gets. By exposing the sexism, racism, and homophobia which accompany shoot supporters' attitudes about animals, the video illustrates the connections between oppressions that is the fabric of ecofeminism.

The documentary contains, thankfully, a limited amount of footage of pigeons being blasted, maimed and dismembered, and focuses on the conflict between the townspeople and activists. The activists, who at both the 1994 and 1995 shoots have concentrated on bird rescue and humane investigations, for the most part stay clear of the fray and let the townspeople speak for themselves. As The Fund's National Director Heidi Prescott observes, "The whole event spells violence: violence to animals and violence to people." Sad, and, unfortunately, very true.





The following companies sell steel jaw leghold traps. Protest by calling the toll free numbers below. Each call costs close to fifty cents, and with our repeated messages, we can put a dent in their profits.

M & M Fur Co.
Box 15
Bridgewater, SD 57319
(800) 658-5554

Collins Trapping Supplies
515 Vankirk Road
Newfield, NY 14867
(800) 836-4853

R-P Outdoors
507 Polk Street
Mansfield, LA 71052
(800) 762-2706

Funke Tags & Supplies
2151 Eastman Avenue
State Center, IA 50247
(800) 626-2894

-Richard Campbell

Canada is threatening to challenge the European Union's law against the steel jaw leghold trap, and the U.S. Trade Representative offered Canada U.S. cooperation. Write to the newly appointed Acting U.S. Trade Representative, the Honorable Charlene Barshefsky, and implore her to honor the E.U.'s Regulation against steel jaw leghold traps. Tell her about the the horrible cruelty these traps represent, and about the pain and fear animals suffer in these devices. Her address is: United States Trade Representative, 600 17th Street NW, Washington, DC, 20506.

The good news is that Senator Claiborne Pell (D, RI) has introduced S. 1701 to end the use of steel jaw leghold traps. Pleasewrite and thank Senator Pell and urge your Senators to co-sponsor S. 1701. The Senate address is: Washington, DC 20510.

Psychologists for the Ethical Treatment of Animals (PsyETA) wants workers in both human and nonhuman animal settings to become mandated reporters of abuse. The links between domestic violence, child abuse, animal abuse, and other types of violence require cooperative efforts between workers in all related fields. They seek input and involvement. Contact: PsyETA, P.O. Box 1297, Washington Grove, MD 20880-1297, or call Ken Shapiro, 301-963-4751; Manny Bernstein, 518-891-4140; Theo Capaldo, 508-352-8175; Lorin Linder, 310-477-3116.

If you'd like to let Ted Neugent know what you think about his idea that life is "one big female safari," (see Brian Luke's article on page 6), give him a call at Ted Neugent's World Bowhunters: 800-343-HUNT. (The number you call from will appear on his bill, so you might want to call from a pay phone...) The address is: 4133 W. Michigan Avenue, Jackson, MI 49202.

And on the subject of Ted, he's been named archery commissioner for the 1996 Great Lakes State Games for youth. About the competition, Nugent's message to the public was: "Get your kid a bow and arrow and you won't worry about nothin' - except maybe a few dead squirrels. And they're yummy." If you think the Games should promote another image, write:

Governor John Engler
P.O. Box 30013
Lansing, MI 48909
517-373-1280

Great Lakes State Games
1660 Haslett Road, Suite 3
Haslett, MI 48840
517-339-6982

In Defense of Animals is calling for a nationwide boycott of the Make-A-Wish Foundation because of its decision to grant the wish of a 17-year-old boy who wants to kill a Kodiak bear in Alaska.

The Minnesota chapter of the MAWF originally granted the boy's wish, and the charity received intense public pressure to reverse its decision. Despite this pressure, the national board almost unanimously agreed that the wish should go forward.

IDA is asking individuals and organizations to boycott the MAWF unless and until the charity issues a formal statement ensuring that no further wishes be granted that involve the killing of animals for "sport." Contact: Stephen Torkelson, CEO, MAWF of America, 100 West Clarendon, Suite 2200, Phoenix, AZ 85013-3518; 1-800-722-WISH.

HOW TO CONTACT ORGANIZATIONS CITED IN THIS ISSUE

Farm Sanctuary East
P.O. Box 150
Watkins Glen, NY 14891-0150
607-583-2225
P.O. Box 1065
Orland, CA 95963
916-865-4617

The Fund for Animals
850 Sligo Avenue, Suite 300
Silver Spring, MD 20910
301-585-2591

People for the Ethical Treatment of Animals
P.O. Box 42516
Washington, DC 20015
301-770-7444
and, after July 1, 1996,
501 Front Street
Norfolk, VA 23501
757-622-PETA

SPORTS ILLUSTRATED

Mark Mulvoy, Managing Ed.
Sports Illustrated
Time-Life Bldg., Rockefeller Center
NY, NY 10020

Mr. Gerald Levin, Chairperson
Time-Warner, Inc.
75 Rockefeller Plaza
NY, NY 10019
212-484-8000; 212-522-0907

Mr. Reginald Brack, Jr., Chairperson
Time, Inc.
Time-Life Bldg., Rockefeller Center
NY, NY 10020-1393

RESOURCES



The Woman Source Catalog and Review features resources for women covering a wide range of products and services. The 489 page compendium "is a home-grown, grass roots approach to self-reliance in every area of life, from career choices to health care, from recreational activities to relationships." It even contains several pages on "Animal Companions," highlighting FAR and Carol Adams in different spots. The catalog is produced by The Launch Pad, a non-profit women's resource and information organization, and is available through Celestial Arts, P.O. Box 7123, Berkeley, CA 94707. (800) 841-BOOK. The cost is \$19.95.

No Compromise: The Militant, Direct Action Newsmagazine of Grassroots Animal

Liberationists and Their Supporters is a new publication "dedicated to unifying the grassroots animal liberationists by providing a forum where activists can exchange information, share strategy, discuss important issues within the movement, network with each other in an open and respectful format,...and strengthen the grassroots." \$15/year for at least 6 issues. Contact: *No Compromise*, Student Organization for Animal Rights (SOAR), 235 CMU, 300 Washington Avenue, SE, Minneapolis, MN 55455, 612-626-5566 or National Activist Network, P.O. Box 19515, Sacramento, CA 95819, 916-452-7179.

Vegetarian Journal's Guide to Natural Foods Restaurants in the U.S. and Canada Second Edition is being offered by the Vegetarian Resource Group for \$11.95. In its almost 300 pages, the guide lists 2,000 vacation spots, restaurants, camps, and lo-

cal vegetarian group contacts that provide safehouses for vegan diners. Contact: The Vegetarian Resource Group, P.O. Box 1463, Baltimore, MD 21203. 410-366-VEGE.



GLEANINGS



For those who need to feel they're objectifying women for a good cause, BRI Video has released *Supermodels in the Rainforest*, a sort of *Sports Illustrated* swimsuit approach to rainforest conservation. According to Jim Motavalli, managing editor of *E Magazine* and former writer for the *Animals' Agenda* who reviewed the video, "The producers seem to believe Americans will only take their environmental medicine when the pill is coated with cheese-cake. So there are tiny kernels of information shoe-horned in between *Playboy*-style soft-core photo sessions," shot on location in Costa Rica. BRI claims that a share of the proceeds will go to the non-profit Rainforest International. Shame on Motavalli, who should know better, for touting the video as a "guilt-free alternative to the *Sports Illustrated* swimsuit issue." Drop BRI video a line at 2020 Broadway Avenue, Santa Monica, CA 90404, or call 310-829-9497.

-E Magazine

This past winter you may have seen the PETA ads with Melissa Etheridge and her partner denouncing fur. Before making the ads, Etheridge reportedly told PETA that she would pose as long as they understood that she wore leather and ate meat. PETA said this was not a problem. Well now Etheridge says she's not doing any more work for PETA because she has a problem with the work that PETA does. The Foundation for Biomedical Research is applauding Etheridge's interview in the January 23rd issue of *The Advocate* in which Etheridge states that after realizing some "gray areas," she "made a decision not to do any more visible work for PETA." *The Advocate* further quotes Etheridge as saying, "My father died of cancer and I've lost many friends to AIDS - so I believe in animals losing their lives to eradicate cancer and AIDS from our lives. I believe in that." FBR asks vivisection proponents to write Etheridge to commend her principled stand. If you'd like to write either Etheridge or *The Advocate*, here's where you can reach them:

Melissa Etheridge
c/o Elaine Schock

Schock Inc.
629 Fifth Avenue
Pelham, NY 10803

The Advocate
Liberation Publications
6922 Hollywood Blvd., Ste. 1000
Los Angeles, CA 90028

The following "vegan kinship message" was related in the Spring 1996 Farm Sanctuary Newsletter: "The California (Farm Sanctuary) shelter coordinator ... injured her arm while she was in the [cow] barn. Diane didn't feel like moving, so she just sat on the barn floor and held her arm. Though they were not in the barn at the time, within minutes, two of the [cows], Joni and Henry, suddenly appeared. [Cows] have a distinct distress moo and both cried loudly when they saw Diane on the ground. They approached her cautiously, reaching out their noses. Their urgent mooing turned to soft, comforting moos. For over twenty minutes, they stood carefully around Diane, gently licking her face until she felt better."

-Farm Sanctuary

M E R C H A N D I S E

BOOKS

NEW! *Beyond Animal Rights: A Feminist Caring Ethic for the Treatment of Animals* \$24.95 (HB)
Josephine Donovan and Carol J. Adams, Editors

NEW! *Animals and Women: Feminist Theoretical Explorations* \$16.95 (PB)
Carol J. Adams, Josephine Donovan and Suzanne Kappler, Editors

Neither Man Nor Beast: Feminism and the Defense of Animals \$24.95 (HB)
A collection of essays by Carol Adams

Ecofeminism and the Sacred \$14.95 (PB)
edited by Carol Adams. An anthology

The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory \$14.95 (PB)
by Carol Adams

Ecofeminism: Women, Animals, Nature . . . \$19.95(PB)
edited by Greta Gaard. An anthology

Feminist Theory: The Intellectual Traditions of American Feminism \$14.95 (PB)
by Josephine Donovan. New expanded edition

Hypatia: A Journal of Feminist Philosophy, special issue on ecological feminism \$12.95 (PB)

Rape of the Wild: Man's Violence Against Animals and the Earth \$8.95 (PB)
by Andrée Collard with Joyce Contrucci. History of the systematic abuses of nature, women, and animals under patriarchy

Green Paradise Lost \$14.95 (PB)
by Elizabeth Dodson Gray. An introduction to ecofeminist thought

Reweaving the World: The Emergence of Ecofeminism \$15.00 (PB)
edited by Irene Diamond and Gloria Orenstein. An anthology

Healing the Wounds: The Promise of Ecofeminism \$14.95 (PB)
edited by Judith Plant. An anthology

Dreams and Shadows \$15.00 (PB)
by Sudie Rakusin
A personal journal-keeping book

An Unnatural Order: Uncovering the Roots of Our Domination of Nature and Each Other . . . \$20.00 (HB)
by Jim Mason

In Pity and In Anger \$9.95 (PB)
by John Vyvyan. Details early anti-vivisection movement centering on two key women activists

Instead of Chicken, Instead of Turkey: A Poultryless "Poultry" Potpourri \$10.00 (PB)
by Karen Davis
A vegan cookbook

The Perennial Political Palate \$16.95 (PB)
The Bloodroot Collective
A feminist vegetarian cookbook

VIDEO

Ecofeminism Now! \$15.00
by Greta Gaard. 37 minutes

FAR BIBLIOGRAPHY

A bibliography of books and articles related to feminism and animal liberation. (1993-94 edition) \$7.50

BUMPER STICKER

"Feminists for Animal Rights" \$1.00

BUTTONS \$1.00 each

- 1) FAR Logo
- 2) Practice Nonviolence: Don't Eat Animals
- 3) Nonviolence Begins with the Fork
- 4) Vegetarian Feminist
- 5) Veggi Dyke
- 6) Patriarchy/A Threat to All Life on the Planet
- 7) Proud to be Vegetarian and Gay
- 8) Another Gay for Animal Rights
- 9) Another Eco-Feminist Lesbian Vegetarian
- 10) Leather/No Skin Off YOUR Back
- 11) Feminism and Meat Eating/A Contradiction in Terms!
- 12) Animal Research is a Human Disease in Need of a Cure
- 13) Stop the War Against Women, Animals and Nature
- 14) Lesbians for Animal Liberation
- 15) Subvert the dominant paradigm: Be A Vegan!

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FAR Logo on front with Alice Walker quote on back: "*The animals of the world exist for their own reasons. They were not made for humans any more than black people were made for whites or women for men.*"

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Back Issues of FAR NEWSLETTER Available for \$3.50 each (Canada and abroad - \$5.00) postage included

Volume IX, Nos. 3-4 (Winter 1996) "An Ecofeminist Report on Beijing '95;" Book Reviews: *Beyond Animal Rights, Animals and Women, Always Rachel, The House of Life*;" PETA's Dangerous Liason with *Playboy*;" Film Reviews: *The Collector* and *The Silence of the Lambs*;" Ecofeminists Gather in Ohio;" and more.

Volume IX, Nos. 1-2 (Spring-Summer 1995) "If Women and Nature Were Heard;" "Veganism: A Radical Feminist Choice;" "Companion Animal Rescue Effort Update;" Book Reviews: *An Unnatural Order, The Perennial Political Palate, Feminism, Animals and Science*;" "Game Agencies Target Women;" "An Ecofeminist Invitation for Democracy;" plus more.

Volume VIII, Nos. 3-4 (Fall-Winter 1994-95) PETA and a Pornographic Culture: A Feminist Analysis of "I'd rather go naked than wear fur;" "Hunting the Hunters: Women Hunt Saboteurs;" "Mothering, Caring, and Animal Liberation;" "Will the GATT Threaten Animals?" and more.

Volume VIII, Nos. 1-2 (Spring-Summer 1994) "Pharmaceutical Giant Exploits Horses and Menopausal Women;" "Sheltering the Companion Animals of Battered Women;" "EcoVisions Unites, Ignites Sisterhood of Ecofeminism;" Editorial: "Reform, Abolition, or a New Feminist Analysis?" "An Ecofeminist Statement delivered at the Summit for the Animals;" Book Review: "Cooking, Eating, Thinking: Transformative Philosophies of Food;" "A New Life for Tara;" and more.

Volume VII, Nos. 3-4 (Fall-Winter, 1993-94) Special issue on books on ecofeminism: reviews of five books;" Rodeo Women" (Editorial); "Feminist Trafficking in Animals;" "A Feminist Perspective on Cosmetic Testing;" "So, What Do You Eat and What Do You Do (in Bed)?" and lots more.

Volume VII, Nos. 1-2 (Spring Summer 1993) "We're Treated Like Animals: Women in the Poultry Industry;" Carol Adams comments on Marilyn French's book: *The War Against Women*;" Ten Years

Ago, " speech by Sally Gearhart on World Day for Laboratory Animals 1981 in San Francisco; Book Review: *Autobiography of a Revolutionary: Essays on Animal and Human Rights*, by Roberta Kalechofsky, and lots more.

Volume VI, Nos. 3-4 (Fall-Winter 1991-92) "AIDS & Animal Research" "The Silencing of Women and Animals" (the Anita Hill- Clarence Thomas hearings); "Feminists in the Making: Women Activists in the Animal Rights Movement;" "Women, Food, and the Vegetarian Connection;" and more.

Volume VI, Nos. 1-2 (Spring-Summer 1991) "Pornography and Hunting;" "Statement of Opposition to the [Gulf] War;" "Abortion Rights and Animal Rights;" "Of Wimps, Wars, and Biocide;" and more

Volume V, Nos. 1-2 "What's in a Word;" "Finding a Niche for Animals within the Greens;" "Hunting Rabbits, Squirrels, and Little Girls."

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Make check (drawn on U.S. bank or money order) payable to:
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P.O. Box 16425
Chapel Hill, NC 27516

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FEMINISTS FOR ANIMAL RIGHTS

Feminists for Animal Rights seeks to raise the consciousness of the feminist community, the animal rights community, and the general public regarding the connections between the objectification, exploitation, and abuse of both women and animals in patriarchal society. As ecofeminists, we also are concerned about cultural and racial injustice and the devaluation and destruction of nature and the earth. We view patriarchy as a system of hierarchical domination, a system that works for the powerful against the powerless. FAR promotes vegetarianism and is vegan in orientation. FAR is dedicated to abolishing all forms of abuse against women and animals.



Sudie Rakusin