

The Compassion Arts & Culture and Animals Festival



Featuring the World Premiere of *And the Hummingbird Says . . .*
by Mihoko Suzuki and Martin Rowe

Leonard Nimoy Thalia Theater
at Symphony Space

2537 Broadway, New York City

Saturday October 21, 2017: 1:45–3:45 pm and 7:30–10:30 pm
Sunday October 22, 2017: 1:45–5:30 pm and 7:30–11:00 pm
plus an art exhibition: Friday 5:00 pm–Sunday 6:00 pm at 208 E. 73rd St.

Art Show: *Beasts of Burden*
Our Complex Relationship with Animals

Featuring art by Jo-Anne McArthur, Moby, Jennifer Wynne Reeves, Jane O'Hara, Karen Fiorito, Nancy Diessner, Wendy Klemperer, Tony Bevilacqua, Denise Lindquist, Gedas Paskauskas, Ariel Bordeaux, Adonna Khare, Raul Gonzalez III, Julia Oldham, and Moira McLaughlin.

O'Hara Projects. 208 East 73rd Street
(Off Third Ave at TUF Gallery)

FRIDAY OCTOBER 20

5–8 pm: **Art Show: *Beasts of Burden* Reception**

SATURDAY OCTOBER 21—AFTERNOON

11 am–6 pm: **Art Show: *Beasts of Burden***

O'Hara Projects. 208 East 73rd Street.

1:45 pm: Introduction and Welcome

2:00 pm: ***And the Hummingbird Says . . .***: Composed by **Mihoko Suzuki**, with words by **Martin Rowe**. A song cycle based on the life and ideas of Wangari Maathai, the Kenyan environmentalist and 2004 Nobel Peace Prize Laureate. Featuring Elaine Lachica (soprano), Hai-Ting Chinn (mezzo), Michael Steinberger (tenor), and Steven Moore (baritone). With Tim Cramer (sound).

3:00 pm: Signing of *Hummingbird* CD.

3:45 pm: Break

SATURDAY OCTOBER 21—EVENING

7:30 pm: Introduction and Welcome

7:40 pm: ***Tom Regan: A Life*** by **Dale Jamieson**

8:00 pm: **Reflections on *Beasts of Burden***: Singer-songwriter **Joy Askew**, artist **Jane O'Hara**, and poet **Gretchen Primack** weave song, spoken word, and art to express our complex, tragic, and indispensable relationship with other animals.

9:00 pm: Break

9:15 pm: ***Captive***: Canadian photojournalist **Jo-Anne McArthur** discusses with **Martin Rowe** her images of animals in the human environment, and introduces *Captive* (her most recent work, launched in NYC this evening): photographs of animals in zoos and aquaria.

10:00 pm: Booksigning

10:30 pm: End

Festival Schedule

Performances

Openings

Events

SUNDAY OCTOBER 22—AFTERNOON

11 am–6 pm: **Art Show: *Beasts of Burden***

O'Hara Projects. 208 East 73rd Street.

1:45 pm: Introduction and Welcome

2:00 pm: **The Music of Michael Harren**: a multi-media performance blending humor with candor to convey the importance of keeping all animals safe from harm. With string quartet.

3:00 pm: Break

3:15 pm: ***Kedi*** (2016): dir. by Ceyda Torun, about the street cats of Istanbul.

4:45 pm: **Discussion** between **Ayten Alkan**, a Turkish academic who's explored the lives of stray dogs in Istanbul, and **Yanoula Athanassakis** of NYU's environmental humanities department.

5:30 pm: Break

SUNDAY OCTOBER 22—EVENING

7:30 pm: Introduction and Welcome

7:45 pm: ***Sanctuary: A Radio Play***: John Yunker's radio play on fraught relationships over Thanksgiving dinner is recorded live by the members of Our Hen House.

8:45 pm: Break

9:00 p.m.: ***The Journeys of Abu'l Abbas and Al-Hindi***: **Radhika Subramaniam** traces the story of the elephant given to Charles the Great by Caliph Harun al-Rashid, in an examination of the relationship between human and animal, Europe and Asia, and human and animal migration.

9:45 pm: Break

10:00 pm: ***Food-Chain Re-imagined***: Singer-songwriter **Ellie Sarty**, spoken-word artist and curator **Donald Vincent**, and others offer music, video, and performance on social justice, animal advocacy, and kinship.

11:00 pm: End

Welcome!

Compassion Arts and the Culture & Animals Foundation (CAF) welcome you to the Compassion Arts & Culture and Animals Festival: a weekend of song, artistry, and discussion on our multifaceted relationships with Earth and the animals with which we share it.

As well as the artists we present, we're honored to host the world premiere of *And the Hummingbird Says . . .*, a song cycle on the life and ideas of Wangari Maathai. You can read about Wangari, the cycle, and more on pages 3–10.

We thank Symphony Space, Monica Broadman, Jeff Goad, and associates in the sound, lighting, and projection departments for their assistance. We appreciate the commitment, artistry, and knowledge of all who are presenting and performing. We thank Laurie Johnston and Two Trick Pony; Cyrus Mejia for “Encounter,” the painting on our program cover; Mike Crehore and Patricia Sarty; Marisa Miller Wolfson for em-ceeding; and Jane O'Hara and O'Hara Projects for organizing the art show. We're grateful to the volunteers, advertisers, and sponsors who made this Festival possible. We also thank CAF's board: Mia MacDonald, Nancy Regan, Jo-Anne McArthur, Kim Stallwood, Martin Rowe, Marion Bolz, Gary Comstock, and Mylan Engel.

The Festival is raising funds for two charities. Proceeds beyond costs from the sale of CDs of *And the Hummingbird Says . . .* will go for scholarships to students at the Juba Diocesan Model Secondary School (JDMSS) in South Sudan. We've already raised enough for a child to attend JDMSS for all four years. To see how you can help other students, see page 6.

For the remainder of the Festival, all proceeds after costs go to CAF, which provides grants for artists and scholars who wish to advance our understanding of, and compassion for, animals

About the Festival Co-Presenters

Compassion Arts Festival



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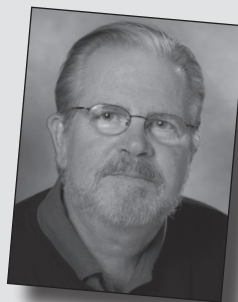
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Tom Regan (1938–2017)



This Festival honors the life and legacy of the late Tom Regan—CAF's co-founder, and one of the most important voices in the modern animal advocacy movement. Tom was the author of the groundbreaking *The Case for Animals Rights* (1983)

and many other books on animals, philosophy, and social justice. With his wife, Nancy, he founded CAF in 1985. For 23 years, CAF organized the International Compassionate Living Festival (ICLF) in Raleigh, where Tom was a professor of philosophy at North Carolina State University, and where the Tom Regan Animal Rights Archive is now housed. Much like this festival, the ICLF brought artists, academics, and activists together to learn from and be inspired by those opening the doors to our knowledge of other-than-human animals. Tom was a giant in the animal advocacy movement and he will be much missed. This festival is in his honor and is a continuation of his work.

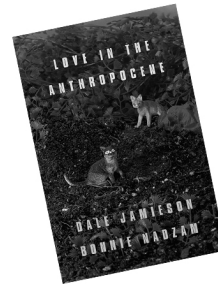
cultureandanimals.org ♦

through intellectual and artistic expression. For more information on CAF, visit the sites in the box on this page. We hope you'll give what you can to help these organizations continue to educate and challenge the next generation of changemakers and leaders—in Africa and throughout the world.

Martin Rowe for the Culture & Animals Foundation and **Ellie Sarty** for Compassion Arts Festival. ♦

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Dale Jamieson

Professor of Environmental Studies
and Philosophy, NYU

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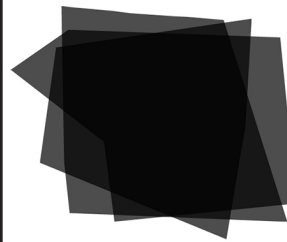


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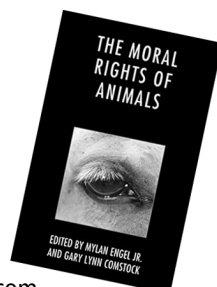
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**THE MORAL
RIGHTS OF
ANIMALS**

Edited by Mylan Engel Jr.
and Gary Lynn Comstock



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And the Hummingbird Says . . .

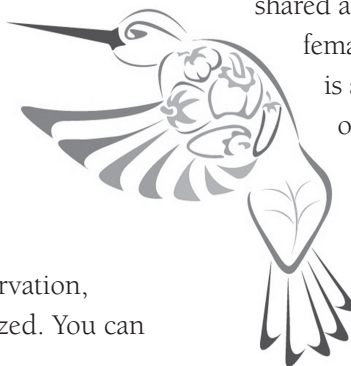
Conceived by Mihoko Suzuki and Martin Rowe

Music: *Mihoko Suzuki* Words: *Martin Rowe*



Saturday, October 21—1:45 pm

A*nd the Hummingbird Says . . .* is a song cycle based on the ideas, words, and life of the late Kenyan environmentalist and Nobel Peace Laureate, Wangari Maathai (1940–2011)—seen through the lens of the five classical Buddhist Japanese elements (earth, water, fire, wind, and void). Mihoko Suzuki and Martin Rowe were inspired by Maathai’s humanity and her commitment to conservation, social justice, women, and the marginalized. You can read about Wangari Maathai on page 10.



The title of the song cycle refers to a fable told to Maathai by a Japanese scholar, about a hummingbird who tries to put out a forest fire with only the water in its beak. In the face of ridicule and despair and passivity from the other animals, who point out how insignificant it is and how futile are its efforts, the hummingbird replies, “I’m doing what I can.” A synopsis and libretto are on pages 7–9.

Martin writes: “Our verbal and sonic influences are varied. The effect is at once clarity and purity of line and a collage of sometimes conflicting voices that reflect Maathai’s complexities and the difficult, sometimes tragic choices facing colonized peoples, environmental activists, and people of conscience.”

Mihoko writes: “My challenge as the composer is exactly how much ‘ethnicity’ to bring to the music. As the life of this extraordinary woman was deeply rooted in Kenya, I, who grew up on the other side of the world in Japan, needed to figure out ways to respect and honor her and her culture through my

own musical language. Loss of cultural identity, I think, is a fear that many of us non-Westerners have shared at some point in our lives. Wangari’s role as a female politician in a world dominated by men is another aspect I could relate to, since I’m often labeled as a ‘woman composer’ instead of ‘a composer.’ You won’t necessarily hear what you imagine to be the sound of ‘Africa’ in this song cycle, but I try to convey its spirituality and richness through polyrhythm and polymeter in overlapping or juxtaposed sonic patterns. With the words, the interwoven harmonic timbres explore a poetry of sound drifting in and out of tonality like a wandering soul.”

Mihoko writes that she and Martin were drawn to Wangari Maathai because of their shared commitment to conserve the planet and the other species who share it with us. Mihoko writes: “It’s so hard to express one’s feelings about the disappearance of so much biotic life: the subject is so vast and impersonal. But Wangari’s struggles—as a non-Westerner, as a post-colonial survivor, as a campaigner for democracy, and as a passionate defender of Mother Earth—embodied its importance for me.”

The aim of *And the Hummingbird Says . . .* extends beyond one woman, place, or time. It aspires to take the audience from earth to void in a journey that offers the ultimate release from suffering, the transformative power of action without ego, the recognition of impermanence as the deepest expression of the natural cycle, and a call to repair the world in the face of devastating climate change. ♦



Mihoko Suzuki conceives and composes multidisciplinary works including opera, music-theater, ballet, film, and sound-art installation. In her dramatic works, Mihoko explores the complex and often contradictory relationship between humans and the natural world; “Litany for the Animals”—a multimedia opera/oratorio; “This World”—a song cycle with live audio manipulation of amplified water; “To the Dogs”—a visual-auditory ritual dedicated to 33 death row dogs at NYC Animal Care Center. Mihoko has also collaborated in dance works such

as “Sideshow by the Seashore”—with choreographer James Sutton, which won the Columbia Artists-National Choreography Competition; “Jessica Finds Her Way”—a dance film with cinematographer Valerie Barnes, starring Jessica Saund (American Ballet Theatre), which featured at Les Instants Vidéo festival in Marseille. Mihoko’s latest film score, “Desert Widow”—a performance art video by Jil Guyon, has won an Accolade Film Award and the Best Experimental Film at the Women & Fashion Film Festival. The video work has also been featured at Migrations Dance Film Festival, U.K, Cinedanse Quebec, Canada as well as San Francisco Dance Film Festival.

In 2011, Mihoko was honored to contribute a piece for the memorial ceremony of Wangari Maathai. Her musical setting of Alice Walker’s poem “We Have a Beautiful Mother” was performed by Musica Sacra under the direction of Kent Tritle at the Cathedral of St. John the Divine in New York City.

Mihoko is a recipient of the 2013 New York Foundation for the Arts: NYFA Fellowship in music/sound and Shelley Pinz Professional Development Award. Her piece for piano 4 hands “Ode to Number 14” was featured in The NYFA Collection CD last year, celebrating the thirtieth anniversary of its Artists’ Fellowship Program. ♦



Elaine Lachica (soprano) has performed as a soloist with the New York Collegium, Early Music New York, Montreal Baroque, Waverly Consort, Opera Omnia, Ensemble Caprice, Mark Morris Dance Company at Lincoln Center for the Mostly Mozart Festival, Montreal Baroque Festival, and The Tague Alter Musik Festival in Regensburg. As a new music soloist, Elaine sang David Lang for Ann Hamilton’s *Event of a Thread* at the Park Avenue Armory and John Adams’s *Grand Pianola* with Timo Andres and David Kaplan. She is a winner of the first Bruce Haynes International Competition for the rhetorical singing of the music of J. S. Bach. Elaine is also a winner of a 2016 JUNO for Classical Album of the Year (vocal) at the Canadian Music Awards as a member of L’harmonie des Saisons for their recording *Las Ciudades de Oro* released on ATMA Classique.



Hai-Ting Chinn (mezzo-soprano) performs in a wide range of styles and venues, from Purcell to *Pierrot Lunaire*, Cherubino to *The King & I*, J. S. Bach to P. D. Q. Bach. She was featured in the revival and tour of Phillip Glass’s *Einstein on the Beach*, performed at venues around the world from 2011 to 2014, and she is currently singing the role of Belle in Glass’s *La Belle et la Bête*, also on tour. She has performed with New York City Opera, The Wooster Group, OperaOmnia, the Orpheus Chamber Orchestra, Israel Philharmonic, Orchestra of St. Luke’s, and the Waverly Consort; and on the stages of Carnegie Hall, the Mann Center in Philadelphia, the Edinburgh Festival, the Verbier Festival, and London’s West End and Grimeborn Festival. She has premiered new works by Amy Beth Kirsten, Tarik O’Regan, Stefan Weisman, Du Yun, Conrad Cummings, Yoav Gal, and Matthew Schickele. In April 2016, as an Artist in Residence at HERE Arts Center in New York City, Hai-Ting developed and premiered *Science Fair: An Opera With Experiments*, a staged show of science set to music.



Michael Steinberger (tenor) was featured as soloist on the Clarion Choir's new recording *Passion Week* (Maximilian Steinberg), and in October 2016 joined the choir for their tour to Moscow, St. Petersburg and London to give the Russian and British premieres. It went on to be nominated for Best Choral Performance at 2017's Grammy awards. Other recent recording credits include: *Four Quarters of Jerusalem*, a recording by the Cathedral Choir of St. John the Divine under the direction of Kent Tritle (2015); *Requiem for the Innocent* (*Contemporary Choral Works, Vol. 1*) with the NY Virtuoso Singers; Bobby McFerrin's *VOCABuLarieS*, which received three Grammy nominations in 2011; and Pomerium's *Music for the Tudor Queens* (2015). Michael and Pomerium just completed work on their next recording, *Musical Games, Puzzles, and Riddles of the Renaissance* in February, which features Michael in several quartets and trios in addition to the full ensemble pieces. Well known to New York area audiences, Michael's appearances run the gamut from preeminent early music ensembles like The Waverly Consort, New York Collegium, Artek, and Pomerium to features in modern masterpieces like Arvo Pärt's haunting *Stabat Mater* with Musica Sacra (a work he reprised at the Cathedral of St. John the Divine on Good Friday), and Kurt Weill's *The Seven Deadly Sins* with Audra McDonald and the New York Philharmonic. Other collaborations of note include Voices of Ascension, Hudson Shad, Anonymous 4, Lionheart, Amor Artis, Toby Twining Music, and The Western Wind Vocal Ensemble.



Steven Moore (baritone) is at home on the concert stage as well as the musical theatre stage having performed leading roles throughout the USA, Canada, and Europe. In London, Steven appeared as Randy Curtis in the Royal National Theatre production of Kurt Weill's *Lady in the Dark* (directed by Francesca Zambello) and he can be heard on the original cast recording. He was the Phantom in the Maury Yeston/Arthur Kopit *Phantom* in Germany. In recent years, he has played the role of Emile de Becque in several productions of *South Pacific*. Recent opera productions include *Le Grand Macabre* with the New York Philharmonic Orchestra; *The Grapes of Wrath* at Carnegie Hall; and *Les Huguenots*, *Der Ferne Klang*, *Die Liebe der Danae* and *Le Roi Malgre Lui* at Bard Summerscape. Mr. Moore has been a soloist with the American Classical Orchestra, Omni Ensemble, Musica Viva, New York Virtuoso Singers, American Symphony Orchestra, Musica Sacra, and New York Concert Singers. He also appears regularly with New York Choral Artists and the New York Concert Chorale.



Martin Rowe (words) is the author of several works, including *The Elephants in the Room: An Excavation*, a memoir of his time with Wangari Maathai. The co-founder of Lantern Books,

Martin is also co-vice president of the Culture & Animals Foundation (CAF). Martin published Maathai's first book (*The Green Belt Movement*) in the U.S. He and his partner, Mia MacDonald, worked with Maathai on her autobiography (*Unbowed*) and two subsequent titles: *The Challenge for Africa* and *Replenishing the Earth*. Martin lives and works in Brooklyn, New York.



Tim Cramer (sound design/production) is a composer, cinematographer, architect, and exhibit and media designer. He has staged exhibitions (including "Hello Japan," a traveling children's

exhibit for the Children's Museum of Manhattan), and at Geffen Hall, the Museum of the City of New-York, and other venues. He has been an adjunct professor in digital sound at The Cooper Union. Tim's work encompasses sound design and mixing, dialogue editing, and film and audio recording and post-production. Tim divides his time between upstate New York and Manhattan.

**Support Education at the Juba
Diocesan Model Secondary
School, South Sudan**

Wangari Maathai was educated in religious schools and credited the nuns who taught her with affirming her own culture's values of service and love of the earth, as well as her passion for learning and science. To continue Maathai's legacy, we're committing a portion of the revenues of *Hummingbird* to sponsor scholarships in South Sudan, currently experiencing civil war and famine.

The Juba Diocesan Model Secondary School (JDMSS) opened in 2007 with 80 students. Today, there are 800, half of them girls. The school provides girls with a safe environment and equal opportunities, and exam results show boys and girls getting equally outstanding results. The girls' boarding house is full, with a waiting list. Maathai visited Juba in 2008.

Wangari Maathai worked to empower women to take leadership roles at every level of society. It costs only \$700 to educate a child at JDMSS for four years. By supporting JDMSS you provide an opportunity for these young people to become leaders based on the values that Maathai cherished. We hope you will offer your support.

To support JDMSS in the United States, make a check payable to Brighter Green, 165 Court Street #171, Brooklyn, NY 11201.

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Synopsis: *And the Hummingbird Says* . . .

1: Earth—Kirinyaga

Mixing English, Kiswahili (Kenya's national language), and Kikuyu (Maathai's native tongue), "Earth" explores the cultural, spiritual, and social fragmentation that followed when Christianity and colonization arrived in East Africa. Voices plead for rain from Mt. Kenya (known to Kikuyus as Kirinyaga, or Place of Brightness) and from God. A Kiswahili hymn is interwoven with a British propaganda film, Maathai's own rendition of the hymn, and thoughts on how a people strayed from the earth that gave them life, and the subsequent loss of culture and animals.

2: Water—A Tree of God

"Water" uses two stories from Maathai's life: how as a child she played in a stream that dried up when a sacred fig tree was cut down; and her sadness at the felling of a 200-year-old sapele in front of her. She recalls the water and growth cycles of the natural world and her own place within the stream of time.

3: Fire—*And the Hummingbird Says*

One of Maathai's favorite stories is of a hummingbird who tries to put out a forest fire using only the water she can carry in her beak, while the larger animals are fearful and mock her, telling her she's too small and ineffective. She replies, "I'm doing what I can." The song sets Maathai's retelling of the fable amid voices of fear of, or opposition or indifference to, climate change.

4: Wind—*Three Sorrows*

"Wind" focuses on the burdens women carry and their struggles to confront men in power. It draws its inspiration from the protests by mothers of political prisoners in Kenya that Maathai joined, and other demonstrations in which women stripped naked. The song reflects the misogyny Maathai experienced, and that all women are subject to every day.

5: Void—*Dark Matter*

Maathai chose to be cremated in a coffin of hyacinth (an invasive species), papyrus, and bamboo (both renewable resources), rather than wood. "Void" explores the life-giving properties of womb-like soil and the cosmic material that is most of the known universe. Reflecting on how we as individuals, as a species, or conscious life can make a difference, the song rests in the ambiguities of *sunyata*, or "void"—wisdom from emptiness; emptiness from wisdom. ♦

Libretto: *And the Hummingbird Says . . .*

1: EARTH—KIRINYAGA

Kirinyaga. Place of Brightness:
Whose sacred slopes no shoes could tread upon;
Shrouded in mist, you shyly hid your face from us.
“God does not live on the mountain.
God lives in heaven.”

Kirinyaga,
We felled your trees,
Slipped silt into your streams.
Sliced curves of turf over the open lips of gullies.
Stained tears into your skin;
Now you turn your face from us.

Hakuna mungu kama yeye
(No God like Him, not like Him)
Hakuna upendo kama wake
(No strength like His, not like His)
Hakuna nguvu kama zake
(No love like His, not like His)

Nime tembea kote, kote
(I walked and walked all over.)
Nime zunguka kote, kote
(I turned and turned all over.)
Nime tafuta kote, kote
(I searched and searched all over.)
Bwana, ambopo ni wewe?
(Where are you, Lord?)
Hakuna hata kuwepo?
(There is no one like Him.)

We are no longer what we were.
We have forgotten what we knew.
We do not know who we are now.
We once knew where God was; but now He is not there.
We've lost what we never thought we had.
We've gained what we did not think we'd need.
We gave away what was not ours to give,
And took what was not ours.

This place is changed,
No longer earth,
The country empty before us.
A string that keeps sounding,
Broken within us.

“What is your name?
What is your true name?”

Kirinyaga. Place of Brightness:
Let your veil descend.
Clothe your naked slopes in green.
And send us rain.

Echoes of elephant cries,
A rhino horn still warm,
Wander like the last cheetah on Earth.

“Where are you, Lord?”

2: WATER—A TREE OF GOD

Taste
Of the fresh mountain water.
Frogs' eggs
Slip through fingers,
Dipping into the spring.
Her roots dive deep and hold:
Her memories, her land,
Herself.

“A tree of God,”
My mother used to say.
“We don't use it, we don't cut it, we don't burn it.”

Two hundred years:
Through the storm, the flood, the drought;
Breathing, always breathing;
Open each flower;
Unfurl each spray of green;
House the lick and flick of tongue;

Let a wing fling itself
Into the shadows of an endless wood.

Frail.
Frayed. Flayed. Flailed.
Fail. Felled. Fall. Falling. Fallen. Floored.

Frogs' eggs, vanished.
The riverbed, dry.
A withered trunk. A stump.
My memories, my home, myself, gone.
"Don't cry, Wangari.
There are millions of other trees."

A seedling in the palm.
A root, moist. A shoot. A life.

Hope.

Wind and sun.
Clouds rise up the mountains.
Rain seeps into the ever-grateful soil.
Streams belly up from a swollen earth,
Slide through green hills.

Sea, sun, wind, cloud, rain, soil, stream, sea.
Root, tree, breath, shoot, hope.

Many saw this river before me.
Many will see it after me.
I may not see it again, but the river will flow.
The river will flow.

3: FIRE—AND THE HUMMINGBIRD SAYS

A story of a hummingbird told by Wangari Maathai

4: WIND—THREE SORROWS

We till the ground.	We harvest fruits.
We fetch the water.	We churn the milk.
We gather wood.	We load the mules.
We plant seedlings.	We go to market.
We grow vegetables.	We carry groceries.

We plumb the wells.	We birth the baby.
We knead the dough.	We breastfeed the infant.
We mill the grain.	We teach the first word.
We cook the meals.	We sing for the child.
We compost scraps.	We braid the hair.
We scrub the pots.	We pinch the cheek.
We wash the dishes.	We hug and we kiss.
We clean the toilets.	We manage the household.
We sweep the floors.	We pay the bills.
We wring the clothes.	We knit the family.
We air the linens.	We calm the rages.
We fold the sheets.	We salve the wounds.
We mend the seams.	We nurse the sick.
We weave the baskets.	We attend the dying.
We tweeze the wire.	We mourn the dead.
We do this. We do that.	All day, all night.

We lament for our sons.
We long for those who died in war.
We cry for those who are held in prison.
We reach for the heavens and plea for mercy.
We chain our arms, stand in silence without food.
We lift our voices, speak our minds, blink away tears.
We hold our ground, confront power, demand the truth.
We resist: the hand on our thigh, our throat, over our mouth.
We persist: against your threats, your scorn, your guns.
We insist on a heart that is open.
We want to be heard.
We want justice.

We are mothers.
We are daughters. We are sisters.
We are wives. We are widows. We are mistresses.
We are what you desired us to be.

"Be ladylike.
Be charming.
Be caring.
Be affectionate.
Be obedient.
Don't act too smart.
Don't have an opinion.
Don't age. Stay young forever . . .
And smile."

Three Sorrows of Women,
Our grandmothers called it.
The day of circumcision,
the night of our wedding,
and the birth of a baby.

“Do not mess with this body.”

This is us, this is our body.
This is where you came from,
Where it all began.

We will not be broken.
We will not be silenced.
We will not stop till we are heard.
We will remain unbowed.

“Do not mess with this body.”

Take everything we have.
Rain down your blows.
Rile up the crowd.
Pour hate upon us.
We will remain unbowed.

5: VOID—DARK MATTER

Hyacinth for sorrow.
Papyrus for endurance.
Bamboo for she who bent
Yet would not break.
Accept these woven threads of dedication.

Purify
This bone-house in the flame:
Flesh and skin,
Hair and teeth,
Recompose
Within the dark matter of soil.
Let cells divide,
Multiply,
And bring forth life.

In emptiness is wisdom.
In wisdom, emptiness.

Beyond our grasp
Is Darkness so dense it embraces all:
All wind, all water, all fire.
All that was and is.
All that will ever be and never be.
Before us
And after us.
With and without us.

Coming and going.
Leave no trace.
Follow no path.

We rise.
We walk. ♦

Thank You

Mihoko and Martin would like to thank the following for making the recording and performance of *And the Hummingbird Says . . .* possible: NewMusicUSA and The Cheswaty Foundation; Diana Cohn and Anna Lappé at Panta Rhea; the Lower Manhattan Cultural Council; the Shelley Pinz Professional Development Grant for New York Fine Arts (NYFA) Affiliated Composers; and Mia MacDonald and Brighter Green. Gratitude also to: Christine Sarkissian and The Cooper Union for the use of the Great Hall for the recording; Jai Jeffryes for allowing us to use his recitals to workshop an early version of “Kirinyaga”; the Culture & Animals Foundation and Compassion Arts Festival, as well as all the team at Symphony Space, for the opportunity to present the work; and to all who contributed to the crowdfunding campaign. Mihoko and Martin would like to give a special thanks to Tim Cramer for all his support, enthusiasm, and expertise. ♦

Photo Credits (pp. 3–10)

Hai-Ting Chinn: Austin Hughes, Kate Milford—**Timothy Cramer:** Timothy Cramer—**Elaine Lachica:** Kevin Blumenthal—**Wangari Maathai:** (p. 3) Brigitte Lacombe; (p. 10) Martin Rowe—**Steven Moore:** Joshua South Photography—**Martin Rowe:** Martin Rowe—**Mihoko Suzuki:** Mick Cantarella—**Michael Steinberger:** Michael Steinberger



Wangari Maathai
(1940–2011)

Wangari Maathai was born in the Central Highlands of British Kenya. She was educated in religious schools in Kenya, received a bachelor's and master's degrees in science from U.S. universities, and became the first woman in East and Central Africa to be awarded a Ph.D., from the University of Nairobi, at which she subsequently taught. In 1977, she founded the Green Belt Movement, a grassroots, women-oriented, tree-planting organization established to confront deforestation, desertification, soil loss, and food insecurity among rural communities.

Maathai's efforts to raise awareness about the poor governance and land-grabbing that contributed to environmental degradation brought her to the attention of the government, then under one-party rule. In her campaigns to protect public space, free political prisoners, and to stop politicized communal violence, she was vilified, beaten, jailed, and received death threats. In 2002, she was elected to parliament under a new government, and served as an assistant minister. In 2004, she was awarded the Nobel Peace Prize for her commitment to peace, democratic rights, and the environment—the first African woman and first environmentalist to be so honored. Until her death, she worked tirelessly for environmental protection, social justice, and equity.

Wangari Maathai felt a strong connection to Japan. Following a visit to that country in 2005, she was inspired by the concept of *mottainai*—roughly the equivalent of “do not waste”—to initiate campaigns in Japan, Kenya, and elsewhere to highlight how our cultures have become mindlessly consumptive and throwaway. Mihoko was touched by this revival of an ideal that had gone out of fashion in her native Japan and began to follow Maathai's work. Mihoko adapted her musical version of Alice Walker's poem “We Have a Beautiful Mother” for Maathai's memorial ceremony in New York City, in November 2011. ♦

For More Information

The Artists

Hai-Ting Chinn (mezzo): hai-ting.com

Tim Cramer (sound/production):
newmusicusa.org/profile/timmy-c

Elaine Lachica (soprano): elainelachica.com

Steven Moore (baritone): bach-cantatas.com/Bio/Moore-Steven.htm

Martin Rowe (librettist): <https://martin-rowe.com>

Michael Steinberger (tenor):
amorartis.org/soloists

Mihoko Suzuki (composer):
<http://mihosuzu.wixsite.com/music>

Music

And the Hummingbird Says . . . is available
from [www.indiegogo.com/projects/
and-the-hummingbird-says-africa/x/229472](http://www.indiegogo.com/projects/and-the-hummingbird-says-africa/x/229472)

Ode to Number 14: [amazon.com/
Innova-Ode-to-Number-14/dp/B017ALJ2U0](http://amazon.com/Innova-Ode-to-Number-14/dp/B017ALJ2U0)

Preposterous Pomes and Dotty Ditties by Martin Rowe
and Tim Cramer: [https://store.cdbaby.com/cd/
martim](https://store.cdbaby.com/cd/martim)

Wangari Maathai

The Challenge for Africa (Vintage, 2008)

Green Belt Movement International:
greenbeltmovement.org

*Replenishing the Earth: Spiritual Values for Healing
Ourselves and the World* (Doubleday Image, 2010)

Taking Root: The Vision of Wangari Maathai (dir. Lisa
Merton and Alan Dater): <http://takingrootfilm.com>

Unbowed: A Memoir (Knopf, 2006)

*Wangari Maathai: Visionary, Environmental Leader,
Political Activist* by Namulundah Florence
(Lantern, 2014)

Wangari Maathai Foundation: wangerimaathai.org

The Supporters

Brighter Green: brightergreen.org

Lower Manhattan Cultural Council: <http://lmcc.net>

New York Foundation for the Arts: nyfa.org

New Music USA: newmusicusa.org

Panta Rhea Foundation: pantarhea.org

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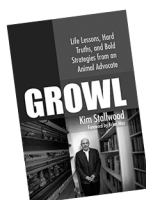
Gretchen Primack
gretchenprimack.com

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www.animalsandsociety.org

Kim Stallwood



Animal Rights Consultant
Author, *Growl* (Lantern Books)
www.kimstallwood.com



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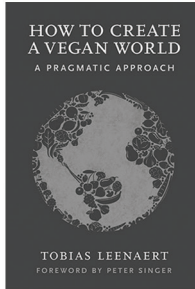
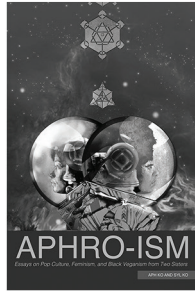
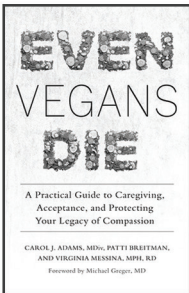


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Compassion Arts & Culture and Animals Festival

Saturday, October 21—Evening

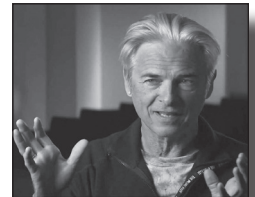
Tom Regan: A Life

Dale Jamieson

7:40 pm

Dale Jamieson, Professor of Environmental Studies and Philosophy, Affiliated Professor of Law, and Director of the Animal Studies Initiative, at New York University, reflects on the legacy of Tom Regan, author of *The Case for Animal Rights*, as a philosopher and supporter of the arts. Dale is an author of many books, including a short-story collection *Love in the Anthropocene*, co-authored with Bonnie Nadzam (O/R Books 2015), which explores climate change, the natural world, and relationships between humans and other animals.

as.nyu.edu/faculty/dale-jamieson.html



Reflections on Beasts of Burden

Jane O'Hara, Joy Askew, and Gretchen Primack

8:00 pm



Animals have played an important yet complex role in our lives. Humans have hunted and bred animals for food, feared them as predators, revered them as spiritual beings, enlisted them as laborers, sacrificed them in scientific experiments, and prized them as pampered pets. With their innate curiosity and unselfconscious joy in life, animals can be enlisted to fill the void in our lives where human interaction and connection to nature are inhibited. Their beauty and otherness have inspired multiple reactions—pure appreciation, and the desire to own them, mold them, steal their horns and hides, and train them to entertain us. In this multimedia presentation, Jane O'Hara presents her paintings that hold these contradictions, collectively known as *Beasts of Burden*, accompanied by the music of Joy Askew and the poems of Gretchen Primack.

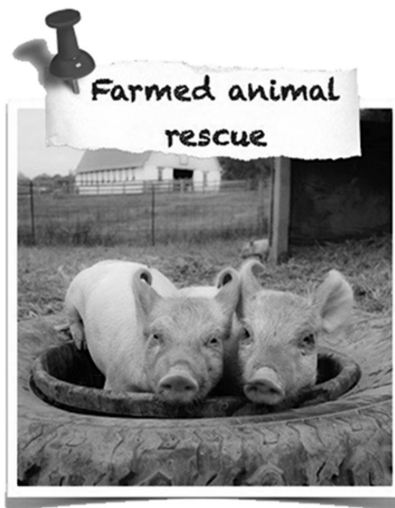


Jane O'Hara (top) has mounted solo exhibitions at the South Rotunda Gallery, Hynes Convention Center, Boston and Gallery 55 in Natick, MA. In 2014, O'Hara curated the exhibit *Beasts of Burden* in Boston where she joined 12 artists using the animal as subject. She divides her time between Rhode Island and Florida. janeohara.com



Joy Askew (center) is a musician, singer, composer, and animal lover. Her songs have been featured in movies, most notably *Peaceable Kingdom: The Journey Home*, and she recently released her latest album, *Queen Victoria*. joyaskew.com

Gretchen Primack (bottom) is a poet, editor, and teacher living in the Hudson Valley. She's the author of two poetry collections, *Kind* (Post Traumatic Press 2013) and *Doris' Red Spaces* (Mayapple 2014), and a chapbook, *The Slow Creaking of Planets* (Finishing Line 2007). gretchenprimack.com



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Compassion Arts & Culture and Animals Festival

Saturday, October 21—Evening

Captive

Jo-Anne McArthur and Martin Rowe

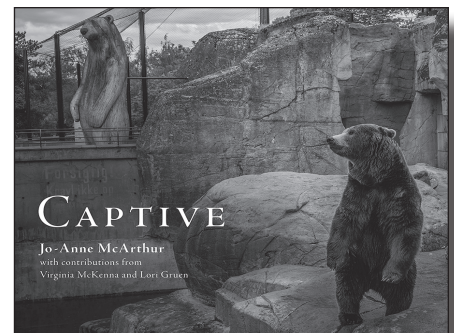
9:15 pm

In recent years, the role of zoos and aquaria as centers for conservation, education, and entertainment has been placed under scrutiny. From the controversy surrounding the confinement of orcas at SeaWorld to the killing of Harambe the gorilla at the Cincinnati Zoo, questions have been asked about the place, if any, of zoos and aquaria in a world where so many animals need resources and protection in the wild and many other means of learning about the natural world exist. For more than a decade, Canadian photojournalist **Jo-Anne McArthur** has turned her forensic and sympathetic camera on those animals whom we've placed in zoos and we animals who look at them. Jo-Anne's aim is to invite us to reflect on how we observe or ignore one another through the bars, across the moat, or on either side of the glass. In this discussion with publisher and writer **Martin Rowe**, Jo-Anne explores the world of captivity, based on the photos taken for her latest book, *Captive* (Lantern 2017), to challenge our preconceptions about zoos and aquaria, animal welfare, and just what or who it is we think we see when we face the animal. The presentation will be followed by a book signing.



Jo-Anne McArthur is an award-winning photojournalist, author, and educator, who's been documenting the plight of animals on all seven continents for over a decade. Her internationally celebrated archive, *We Animals*, has enabled over one hundred animal organizations to benefit from her photography. Jo-Anne's work has been featured in many books and publications, such as *National Geographic*, *Elle Canada*, *Canadian Geographic*, *DAYS Japan*, *Helsingin Sanomat*, *Photolife*, *PDN Online*, *Huffington Post*, *Earth Island Journal*, *Point of View*, *Alternatives Journal*, and *Canadian Dimension*. Jo-Anne is

the subject of Canadian film maker Liz Marshall's acclaimed documentary *The Ghosts In Our Machine* (www.theghostsinourmachine.com) and her first book, also entitled *We Animals*, was published by Lantern Books in 2013. A four-time grantee of the Culture & Animals Foundation, Jo-Anne recently joined CAF's board. She lives in Toronto, Canada. weanimals.org



Martin Rowe is the publisher of *Captive* and *We Animals*, as well as *The Art of the Animal* and *An Art for the Other*. He is also the author of *The Polar Bear in the Zoo: A Reflection* (Lantern 2013), which is a meditation on Jo-Anne McArthur's photo of Kunik the polar bear in the Toronto Zoo in 2006 (see left). He lives in Brooklyn, New York.

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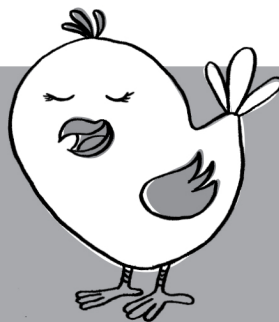
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Compassion Arts & Culture and Animals Festival

Sunday, October 22—Afternoon

The Music of Michael Harren

1:45 pm

Composer, activist, and CAF grantee **Michael Harren** performs his music on piano and electronics with his all-vegan string quartet in a program that moves us to look more deeply at our relationships with other animals. The performance features the premiere of new works inspired by his recent tour, which included animal sanctuaries on the West Coast, and shares selections from his multimedia theatre piece *The Animal Show*, written during his residency at Tamerlaine Farm Animal Sanctuary in Montague, New Jersey. Michael's distinctive artistry leads the audience on a journey that opens the heart and mind to thinking differently about all kinds of animals and ourselves. This performance features Brian Ford and Brian Thompson (violins), Karen Waltuch (viola), and Anastasia Golenishcheva (cello).



Michael has toured as pianist with Sandra Bernhard, is the musical director for Cabaret for a Cause, and has performed at Dixon Place, (le) poisson rouge, Joe's Pub, Judson Memorial Church, Manhattan Theater Source, The Duplex, Don't Tell Mama, The Laurie Beechman Theater as well as numerous venues around the country. michaelharren.com

Kedi (dir. Ceyda Torun, 2016)

Followed by discussion with Ayten Alkan and Yanoula Athanassakis

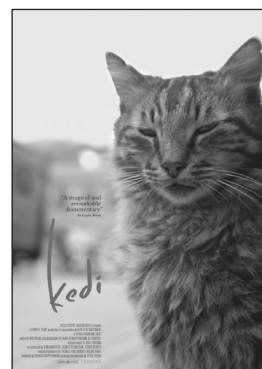
3:15 pm

The festival is delighted to show the documentary film *Kedi*, about the lives of street cats in Istanbul. After the film, **Ayten Alkan**, a Turkish academic, 2017 CAF grantee, and expert on the stray dogs of that city, talks with **Yanoula Athanassakis**, cofounder of the NYU Environmental Humanities Series, about the challenges of academic freedom in an authoritarian political environment, the "problem" and politics of "stray" dogs and cats in Turkey and Greece, and the literal and metaphorical privatizing of public (green) space.



Ayten Alkan (left) is a political scientist who has conducted extensive research on the history and lives of dogs in Istanbul, Turkey. In September 2017, she joined the Institute for Advanced Study at Princeton University. **Yanoula Athanassakis** (right) is Assistant Vice Provost for Academic Affairs at New York University, and Instructor in Comparative Literature and Environmental Studies. Her research and teaching interests

include the environmental humanities, animal studies, gender studies, and environmental justice. She is the author of *Environmental Justice in Contemporary U.S. Narratives* (Routledge 2017). yanoulaathanassakis.com



Compassion Arts & Culture and Animals Festival

Sunday, October 22—Evening

Sanctuary

A Radio Play by John Yunker

7:30 pm

The Festival is delighted to present a live recording of a new radio play by John Yunker, for the award-winning *Our Hen House*, the podcast cohosted by CAF grantees Mariann Sullivan and Jasmin Singer. The synopsis: Richard and Lisa have retired early to a small town. Lisa, a new vegan, offers their guest studio to her new animal-activist friend Meg and decides to celebrate Thanksgiving *sans* turkey. Richard, in the hopes of forcing Lisa to capitulate, invites their exterminator Charley to Thanksgiving dinner. The resulting tensions soon push relationships over the edge. ourhenhouse.org



John Frusciant (*Richard*) graduated in Theater Studies from Montclair State University and served as the Artistic Associate of the Upright Citizens Brigade Theatre. In 2015, he toured the United States as the star of the one-man show “Men Are From Mars, Women Are From Venus Live!” based on the book. twitter.com/johnjfrusciant



Michael Harren's (*Charley*) biography can be found on the previous page.



Eric Milano (*Narrator*) is an Emmy Award–nominated sound designer and voice-over artist based in New York City. He works out of Love Loft Studio, where the films and television he has done have won or been nominated for Oscars, Emmys, Golden Globes, Independent Spirits, and a Peabody. twitter.com/ez1e



Jasmin Singer (*Meg*) is the author of the memoir *Always Too Much and Never Enough* and Senior Editor of *VegNews Magazine*. In addition to being the co-host and co-founder of *Our Hen House*, Jasmin was named a “40 Under 40” by *The Advocate*, and recently debuted her Tedx talk, *Compassion Unlocks Identity*. jasminsinger.com



Mariann Sullivan (*Lisa*) is a lawyer and Lecturer in Law at Columbia Law School, who has served on the board of Farm Sanctuary, and currently serves on the board of Animal Welfare Trust and Animal Welfare Advocacy. She is cohost (with Jasmin Singer) of the *Our Hen House* podcast, and host of the *Animal Law Podcast*. law.columbia.edu/faculty/mariann-sullivan



John Yunker (author) is a writer of plays, short stories, and novels focused on human/animal relationships. He is the editor of the anthology *Among Animals: The Lives of Animals and Humans in Contemporary Short Fiction*, and co-founder of Ashland Creek Press, an independent press devoted to environmental and animal rights literature. johnyunker.com



Compassion Arts & Culture and Animals Festival

Sunday, October 22—Evening

The Journeys of Abu'l Abbas and Al-Hindi

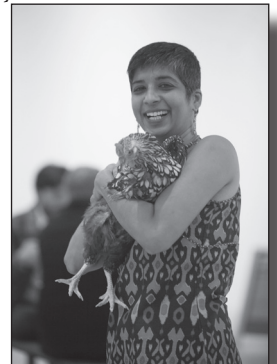
Radhika Subramaniam

9:00 pm



Kuja. Photo: Radhika Subramaniam

Radhika Subramaniam reconstructs the story of Abu'l Abbas, the Asian elephant given to Emperor Charles the Great by Caliph Harun al-Rashid in the ninth century, and the *mahout* who probably accompanied him. Following, occasionally quite literally, in the footsteps of Abu'l Abbas, Radhika traces the profound complexities of the relationship between human and animal, the Indian Ocean and the Mediterranean, and the experiences of migration that this elephant's journey reveals as well as the challenge of telling stories across species.



Radhika Subramaniam is a curator, editor, and writer with an interdisciplinary practice that deploys such platforms as exhibitions, texts, and public art interventions as conscious forms of knowledge-making. She's interested in the poetics and politics of crises and surprises, particularly urban crowds, cultures of catastrophe, and human-animal relationships. The

Director/Chief Curator of the Sheila C. Johnson Design Center (SJDC) at The New School, she teaches in the School of Art and Design History and Theory at Parsons School of Design in New York City. She is presently working on an experimental narrative nonfiction titled *The Elephant's I*. newschool.edu/parsons/faculty/Radhika-Subramaniam/

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Compassion Arts & Culture and Animals Festival

Sunday, October 22—Evening

Food Chain Re-imagined

Donald Vincent and Ellie Sarty

10:00 pm

Compassion Arts closes the Festival events with a multi-arts performance collage, featuring songs from founder/director Ellie Sarty, with video, special guests, and a presentation of readings by educator and poet-activist, Donald Vincent, founder of Mr. Hip Presents. This music-and-spoken-word narrative of transformation, kinship, and mercy reflects on the intersections of our treatment of animals, Earth, and each other, through the artistry of works by Mr. Hip, juxtaposed with a vegan chorus of singers and readers performing excerpts from *Food Chain Re-imagined*, a Compassion Arts theater work in development.

Ellie Sarty is the founder of Compassion Arts. She is a past Culture & Animals Foundation-grant recipient, a published songwriter with the late producer Phil Ramone, and a singer. Her music has been featured in films and documentaries, and on her CDs *Top of the Food Chain* and *Constant As The Sun*. She was a NYC-based performing artist for twenty years, and among the first U.S. artists to perform in the former Soviet Union at the Concert for the Children of Chernobyl. She has been devoted to animal rescue, animal advocacy, and humane education outreach for three decades. She is the composer, lyricist, and author of *Food Chain Re-imagined*, to be launched on stage and CD-release in October 2018.



Donald Vincent is an educator, poet-activist, spoken-word artist, and founder of Mr. Hip Presents, a project that brings together creative artists for readings, poetry, “Conscious Rap,” and other works, in combination with music performances by jazz and blues artists, at Boston art galleries. A former freelance journalist for Boston newspapers, he was also the editor of an online literary magazine *Write From Wrong*. He recently launched That’s So Vegan, a project merging creativity and education on plant-based foods and products, with uplifting online videos and partnerships for information on vegan living. Donald Vincent lectures and teaches in Emerson College’s award-winning First-Year Writing Program.



About the Culture & Animals Foundation

CAF is the only all-volunteer organization exclusively dedicated to intellectual and artistic expression to raise awareness of animal rights. CAF accepts donations, and hopes you’ll consider contributing to enable us to continue our work.
cultureandanimals.org

About Compassion Arts Festival

Compassion Arts Festival is an all-volunteer creative arts education program held annually. The Compassion Arts Festival does not accept donations but we welcome contributions in the form of sponsorship, services, volunteering, or being a presenter. compassionarts.org

Compassion Arts & Culture and Animals Festival

Sunday, October 22—Evening

Mike Crehore is a music producer, guitarist, bassist, recording engineer, composer, former co-founder of Dubway Studios, owner of Tilamy Publishing, and partner of SongCraft Presents. He brings his multitalented artistry to *Food Chain Re-Imagined* as the project's music director and band leader. Mike's distinctive work in music spans more than thirty years and features an expansive and diverse discography of recordings on CD, film, television, NPR, and live production. He has collaborated in multiple music projects with Ellie Sarty since 1987.



Alfee Westgroves is a regularly featured guest on WCUW's Vegan Nation, with Alfee's Vegan Parenting Tips. A singer, dancer, actor, and a vegan of sixteen years, she is the single mother of two and a native Mississippian who now resides in Massachusetts. She works as a substance-abuse counselor for women in recovery, and is currently creating, producing, and performing a concert series in tribute to the music and stories of empowered women in popular culture such as Beyoncé and Tina Turner. Alfee views singing as a gift—a gift she is honored to share.



Cindy Sarty is a passionate and devoted animal advocate, dedicated to the work of rabbit rescue and the care of animals in crisis or with special needs for more than two decades. The numerous animals she has cared for have been featured in books by veterinarians, journals, and Tufts calendars. A vegetarian for almost forty years, she is also a gifted singer, who brings her singular artistry to join in the workshop development of *Food Chain*.



Rachael Cobb is a pianist, singer-songwriter, and the Director of Music for Unity of Worcester. She is a music teacher of both piano and voice, and is also a contributor to collaborative music programs for trauma survivors of domestic violence. Her powerful voice and inspirational songs can be heard on her CD *I Am, We Are*.



GUEST MUSICIANS – A very special thanks to our guest musicians **Tate Overton** on bass and **Jim Mussen** on percussion, of “the balboans” band. For more information about them and to hear their music, visit thebalboans.com. We also wish to thank **Alexandra Jordan**, who is accompanying Donald Vincent on trumpet.

Photo Credits (pp. 13–21)

Ayten Alkan: Gazete DuvaR.—Yanoula Athanassakis: Brock Johnson—Jane O'Hara: Gedas Paskauskas—Joy Askew: Steph Woman—Michael Harren: Diana Bezanski—Jo-Anne McArthur: Lesley Marino—Gretchen Primack: Deborah Degraffenreid—Jasmin Singer: Derek Goodwin—Mariann Sullivan: Derek Goodwin—Radhika Subramaniam: Conway Liao—Ellie Sarty: Ellie Sarty—Donald Vincent: Donald Vincent—Mike Crehore: Mike Crehore—Alfee Westgroves: Alfee Westgroves—Cindy Sarty: Cindy Sarty—Rachael Cobb: Rachael Cobb



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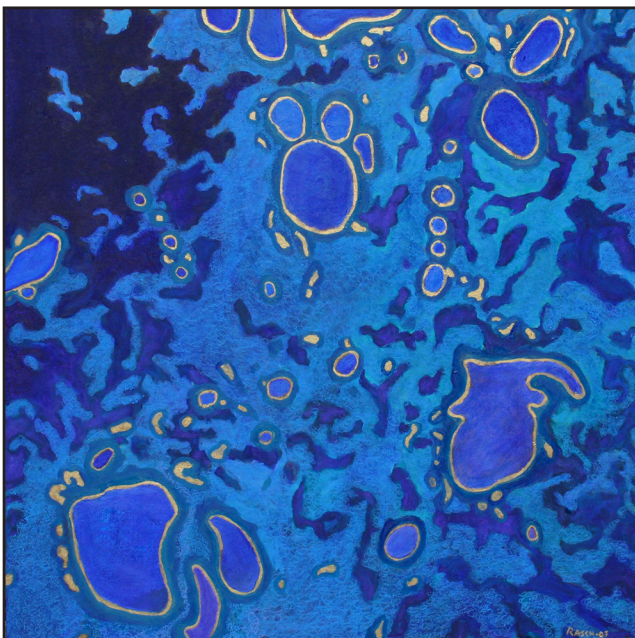


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Jody Rasch

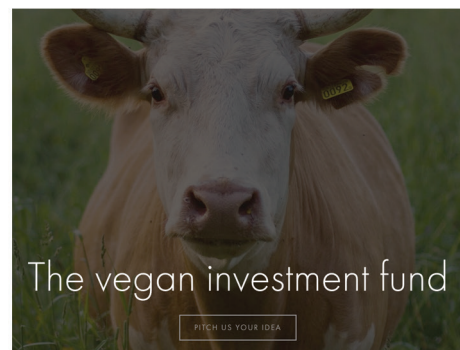
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