

## BUT HER LYRICS... EPISODE 002

SHOW NOTES: This episode of But Her Lyrics... tackles "Milk and Blood" the second song on War On Women's album 'Wonderful Hell.' Shawna interviews author and activist Carol J Adams on the overarching theme of the song, the intersections between sexism and meat-eating. Shawna reveals a personal experience connected to the lyrics, and chats with each band member to hear their thoughts.

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### EPISODE TRANSCRIPT:

[intro music plays]

**Shawna:** Welcome to But Her Lyrics! Wait, let me go again. Welcome to But Her Lyrics! But Her Lyrics. I don't know. Anyway, welcome to But Her Lyrics, the show where we delve into the meaning and the politics behind each song from the new War On Women album Wonderful Hell. I'm Shawna Potter, singer and lyricist for War On Women and your host. This is episode two. We're tackling Milk and Blood, track two on Wonderful Hell. Have you listened to it yet? Actually, have you listened to episode one of this podcast? Don't go out of order, don't skip songs, okay? They're all gonna be good. I have great

guests. Great guests like Brooks, Sue, Dave, Jenarchy, of course, but also cool experts like historian Mike Dash who spoke with me about the fucking legend of Aqua Tofana on the last episode. And on this episode, I am so excited to bring you an interview with Carol J Adams who wrote the book, literally, on the intersections of feminism and veganism.

Now, whomst among you has already tensed up upon hearing the V word? Relax, okay? I'm not here to push my views on you, but this song is about the connection between the feelings we have of entitlement and ownership over animals and those same feelings of entitlement and ownership over women. And don't you listen to War On Women knowing full well we might present a point of view that's different from yours, something you haven't thought about before? Full disclosure, not everyone in the band is vegan. We cannot claim to be a vegan band. And I'm actually a bad vegan. [laughs] I still have freegan tendencies. Like at a wedding, I will absolutely devour some fancy cheese horderves cuz they've already been bought and they're on that tray. And they're just staring right at me, right? But, can I ask a small favor?

While listening to the rest of this episode try to keep an open mind, okay? Understand that someone else's choices are not a judgment on yours. And if that tension, those feelings of defensiveness and anger come up, ask yourself: Where are those feelings coming from? Where should they be directed? And why is the episode that focuses on not eating meat the only episode I'm going to feel compelled to ask my audience to keep an open mind and not get angry? That says something about the culture we have around eating meat in this country, don't you think? Well, let's dig into the song. It's a pretty easy one to summarize. My buddy, Katy Otto, contributed a chapter to a book called Defiant Daughters. It's an anthology of essays by people influenced by the seminal book, The Sexual Politics of Meat by Carol Adams. Katy is a legend. She runs Exotic Fever Records which put out WOW's first recording ever-- Improvised Weapons. Actually, Exotic Fever just celebrated their 20 year anniversary in 2020. And to help celebrate, we did a repress of Improvised Weapons on emerald green vinyl. So if you need an excuse to check out their website, maybe that's one. So anyway, I bought Defiant Daughters because my buddy was in it. I read it cover to cover but I never actually read the book it was based on if you can believe it. Obviously, it sparked my interest. Now at the time, I was already trying to work on some lyrics for this catchy riff that Brooks had showed me. And I had some one- liners about general sexism in my lyric book I was trying to work with. Frankly, my entire lyric book is sprinkled with general sexism one- liners, but nothing was really working for the song. The lyrics went through many, many versions and a lot of it was just really cheesy. It was just really obvious. I don't know - it was just not clever at all. Now it got a little better, but nothing really clicked until I started using my notes from Defiant Daughters, right?

I needed a thesis to tie everything together and to help me fill in the gaps. And the connection between feminism and veganism became that thesis. For all the episodes of the podcast, I'm going to be sharing images of my lyric book to patrons only. So if you want to see my terrible handwriting and the terrible original versions of songs, become a patron by heading over to [patreon.com/shawnapotter](https://patreon.com/shawnapotter). And just like in the last episode for Aqua Tofana, instead of me reading off the wiki page about the subject of Milk and Blood, what if we talk to an expert instead? But this time you guys, the expert is the author herself.

[music] Interview time!

**Shawna:** Carol J Adams, thank you for agreeing to this interview. So for anyone that doesn't know, give us a summary... Introduce yourself to people listening.

**Carol:** I'm an activist and a writer. I've been in the feminist movement for 50 years. And for 46 of those years, I've been vegetarian and then vegan. And the minute I became vegetarian, I started seeing connections between feminism and vegetarianism and realized, "Hey, something's going on here." But it took me about 15 years to write the book that came out in 1990 called *The Sexual Politics of Meat*. That is showing how our consumption of animals and the food from female animals like eggs and mammalian milk are all happening within a patriarchal world and that we need to look more closely at that because there's connections between women's oppression and animal's oppression. I struggled with how to write that book for many reasons. One was I had to learn how to be a writer. But secondly, I hadn't thought through how to tell what the theory was, all right? I guess I should back up and just say, how do you theorize something that seems unrelated. And I put the book aside and became an activist in upstate New York, started a hotline for battered women, we sued a local city for racism working with a local NAACP, started a soup kitchen, and did community organizing for about 10 years. And during that time, my understanding of interlocking oppressions just became so much clearer because I was living life very close to the ground. And so in 1987, we decided to move to Dallas. And it was actually on the way to Dallas that how to write the book which was now like its 10th draft came to me.

[Shawna laughs]

**Carol:** When the book came out-- *Sexual Politics of Meat*-- within days people started sending me images. I remember thinking, "Oh, now what will I do?" [Shawna laughs] I've done this topic. So 30 years later, I'm still writing on that. I also have written about domestic violence, tried to train the clergy to not

make as many mistakes as they do when they're dealing with woman battering, worked on anti-racism work and worked with a homeless state shelter here providing vegan food and supporting homeless artists, like writing an introduction to a book of poetry by homeless artists, and trying to just stay close to the ground.

**Shawna:** Your life and activism is really inspiring. And your book, *The Sexual Politics of Meat* is a must-read for anyone interested in either veganism or feminism. Why did you agree to this interview?  
[laughs]

**Carol:** Well, you wrote about yourself, too. So, I think, you wrote about the work you're doing to try to stop sexual harassment and educate about sexual harassment which is a very important thing. You had indicated that there was a track on your new CD that was meditating in a sense, or responding to ideas that came from reading *Defiant Daughters* which is a collection of writings by younger feminists who were influenced by *The Sexual Politics of Meat*, I felt like, "Oh, what's not to like about this?" [laughter] I'm gonna learn.

**Shawna:** Oh.

**Carol:** I think that's part of it.

**Shawna:** That's what we hope to do.

**Carol:** I think one of the things I did not know as a non-writer in the 80s and I felt so sad for myself that I hadn't completed this book. I mean, I was like 10 years into the process. What I didn't know then was that my book would go out into the world kind of like grown up kids. And instead of them writing home, people I've never met write to me. And they're letting me know how the books doing in the world. And they're giving me a glimpse of all the ways lives are lived engaging with consciousness about oppression. So, I feel also that an interview was an opportunity for me to grow and stay in touch with what's happening as these ideas kind of filter, or disperse, or generate. The book is giving me a gift. And so I did listen,

**Shawna:** I totally--

**Carol:** I'm sorry, go ahead.

**Shawna:** I totally identify. No, I just totally identify with that playing music. Obviously, we're missing out on that immediate feedback that we get from playing shows. But anytime we get messages about what our music means to people, it's really a gift. That's a great word for it. It's incredible to know what you've done can take on a life of its own when once you're finished. And actually I know that I'm not the only person to find inspiration in your work like you're saying. A good friend of mine, Katy Otto--

**Carol:** Oh! [laughs]

**Shawna:** --is who turned me on to that book of essays written by people inspired by your book, called Defiant Daughters. And you know Katy cuz she interviewed you, yes?

**Carol:** Yeah.

**Shawna:** So, Katy has an essay in the book. For anyone listening, she's a former band mate of mine. We were both in a Bikini Kill tribute band called Rah! Rah! Replica for a couple years. And she owns and operates Exotic Fever Records that put out our first 10-inch Improvised Weapons. So for me, as a lyricist I find it very natural to have a back and forth with other artists or mediums finding inspiration and other things and then putting it into song form. And I'm sure no doubt over the years people have shared with you things that have inspired-- your work has inspired them. Do you have any favorite pieces of work that have been inspired by your books?

**Carol:** What a wonderful question. Each one is such a gift. I remember that when the book came out, one of the other things that happened within 2 weeks was that I heard from one of the band members of Consolidated, an industrial rock band, and they wanted to record me talking and then they'd create a song around it.

**Shawna:** Very cool, very cool.

**Carol:** That's on my website. But at first I thought I have missed some generations of rock because I don't know what industrial rock is. I had been raising kids in the 80s too and it was like... I don't know. So they came to Dallas, interviewed me, I came down to a concert down in Deep Ellum which is a place where lots of new bands play.

**Shawna:** Oh yeah.

**Carol:** So, that was a wonderful experience. There's another book by the same publisher who did Defiant Daughters and it's called The Art of the Animal. And it's artwork that was inspired by a group of feminists inspired by The Sexual Politics of Meat. And there was an opening in LA a few years ago of much of the artwork, the art of The Sexual Politics of Meat I think it was called, and I could send you a link to an interview that shows some of the artwork. I was blown away by that. I felt like I was at a birthday party, a Christmas thing, [Shawna laughs] Every possible thing all at once. It sort of flooded my senses to look at all the different ways feminists took the ideas and made it their own. And I think that's the important thing. I'm not the only one writing on this, and I'm not the only one articulating this. There are so many ways to explore and articulate the sense of what it means to live in this white supremacist, patriarchal, oppressive culture. And I guess for me, it's incredible that the theory I worked so hard to develop does have this life that can help be a catalyst for others who make it their own and then it's something else. So, it sort of proliferates not through repetition, but through creativity.

**Shawna:** Yeah, it seems like a natural growth which is lovely.

**Carol:** And you'll see I did not answer the question. [Laughs]

**Shawna:** No, that's good. We got that industrial band we have to check out now in our show. That's good. [Laughter] So, let's dig into that theory a little bit. What is your elevator pitch? For someone that doesn't know much about the connection between eating meat and feminism, right? How is veganism and feminism such a threat to a patriarchal society?

**Carol:** Well, those are two different things. I just actually was trying to work on that elevator pitch this morning because I show a slideshow, and I'm constantly updating it and I woke up this morning and here's what I wrote: "In *The Sexual Politics of Meat*, I set the killing and eating of animals and the consumption of eggs and mammalian milk within the patriarchal context in which they operate." I also theorized the connection between anti-racist feminism concern for the other animals and vegetarianism and veganism in literature, history and activism. And I guess the third point is I tried to show how the oppression of women and the oppression of animals is actually interacting so that we end up with animalized women and feminized and sexualized animals through representations and double entendres, and the whole patriarchal world that becomes a wallpaper that's normalizing and naturalizing it simultaneously.

**Shawna:** Can you be feminist and eat meat?

**Carol:** Well, in those earlier drafts of *The Sexual Politics of Meat*, I found that I was very angry. I found that I wanted to constantly say, "What are you doing? Why are you doing this? Why are you a feminist and eating animals?" And I remember having debates. I was on the governor's commission on domestic violence, Governor Cuomo, the father, back in the 80s. I was with all these wonderfully high-powered feminists from all over New York State and I just remember we'd be out to dinner and say, "Really, how can you do this, how?" And they'd all look at me. Well, of course, it was in 1982 or '81. It was [Laughs]

**Shawna:** I can't imagine. [Laughs]

**Carol:** So, and I thought, "Well, this isn't the way to do it. This is not good." [laughter] So then I thought my responsibility to my anger is to figure out how to convey what makes me angry without telling people how they're supposed to feel. I see right now a lot of sort of mainstream vegans discovering feminism so that they can sort of beat feminists over their head about why aren't they vegan? And it's kind of like, well, there's a book that, that you could send them to. [Shawna laughs] You are creating a dynamic here of the white men to the rescue again rescuing feminists, or rescuing veganism from feminists. It's just very oppressive dynamic. So--

**Shawna:** And frankly, I'd like to see the numbers on how many feminists are vegan and how many vegans are feminists.

**Carol:** Right.

**Shawna:** Feminists might have the better odds there. [laughter]

**Carol:** Yeah, because we don't know. And sometimes we're not as loud as others. [laughter] I believe that the theory I wrote-- this feminist vegan critical theory-- exists to help feminists consider that when we examine oppression from a feminist point of view, we are not just looking at gender dynamics in the human species. And that if we're analyzing how patriarchal violence works, we have to look beyond patriarchal violence against the human species. Once we recognize that feminism can be as influenced by human centeredness or anthropocentrism as non feminist, we at least have a different place to stand to have that conversation which is, why is our culture human centered? And what's the relationship between being human centered and being white and man centered? And aren't those all part of a certain identity? Not identity politics as it's been reduced, but the identity politics that created the Western world in which whiteness-maleness, and humaneness all were linked together as who's the philosopher? Who's the person who can vote? Who's the citizen? So, we were already placed outside that protected human identity. There are multiple human identities that just get disregarded once you've got a sort of the word anthropomorphism which is a imputing a human shape or form or feelings to someone who's not human. But the first group that was anthropomorphized were humans! We were anthropomorphized to think that white males and white Christian males are property owners, that that was the human. And so this whole diversity that exists outside of that has been working-- And sometimes it works to say, "Well, look, we're human, too." But why do we want to accept that like the feminist button that says, "Feminism is the radical notion that women are human?" Well, I don't know if I want that human. [Laughs] If that human is being defined as meat eater, white supremacist, all this stuff that we see going on with the whole election this year. Which was the threat to white men, the bloc of voters for a narcissistic sociopath, but they see something. That's the identity politics. It's deadly in our culture.

**Shawna:** Mhm. Mhm.

**Carol:** Well, I've gotten a little away from [laughs]

**Shawna:** Don't worry. I listened to that interview with Katy Otto, I knew what I was getting into.

[laughter] I'm just kidding. [laughter]

**Carol:** Yeah, I've listened to you singing so I knew what I was getting into, too. [laughter]

**Shawna:** Yeah, yeah, yeah. [laughter] Feel free to curse, get angry, get passionate, that's what this is all about. No worry.

**Carol:** Anyway, I think that the point of the book is to empower others to figure out how they feel. So I decided that-- I threw away like 10 drafts that were angry and that kind of saying why don't you see this? And I just thought, "Well, the thing is make my points and then trust that the reader can figure out how to respond and stop trying to position myself as though I've got the definitive answer. But let me just show you what I see here. And what I see is happening. When animals are posed as females in bikinis, you don't want them to be consumed. Or what's happening when women are shown with their bodies kind of with meat, this is woman hating. This is really hatred of women. It's all around and so naturalized that until you step aside and say, "Yeah, that is really what's going on there." This dead animal who is presented as a sexy pig in a bikini [Shawna laughs] is saying, "Come consume me." And what's interesting about that is the only time meat eaters and dairy and egg-eaters say that the animal has feelings, or desires, or will everything that we're trying to claim animals actually have, is when they're dead and they want to be consumed by the meat eater. So talk about creating a sort of--

**Shawna:** Wow!

**Carol:** --aggressive approach.

**Shawna:** Yeah.

**Carol:** But it's not enough that they say, "Oh, yes, I thank the animal for the sacrifice." And I'll often say, "Well, how do you know the animal would have picked you?" [Shawna laughs] But it's that this animal is then shown sexualized as a female wanting to have sex or to be raped and the fact is instead of truthfully saying we are eating butchered bodies that suffered their whole life, were killed by undocumented immigrants because no one else wants the job and they were not protected working in the slaughterhouse-- and they're sent back if they try to unionize-- and the animal died bit by bit, piece by piece as many people have shown. Instead of being able to honestly say, "We're not courageous people eating these poor herbivores." We not only imply that meat is very masculine and causes virility, but we also make that meat female desiring consumption. So it's like a layer upon layer of lies just to keep people--

**Shawna:** It's a lot.

**Carol:** --from what I call the absent referent, the animal who disappears.

**Shawna:** Yeah, I love the conclusion that you say you eventually got to, of realizing that-- the way you put it is so beautiful-- that your responsibility to your anger is to figure out a way, basically just to communicate what you want to communicate. And that's something I've certainly learned through



therapy, right? Just basic good communication skills. Do you want to win someone over to your side or do you want to be right? And you don't always get to do both. [Laughs] And sometimes it takes a little patience. And especially when we're talking about-- When I talk about veganism with people, I find that they get incredibly defensive even if I didn't bring it up. They're asking me something and I just tell them what's happening or I just say, "Oh. Oh no, I can't eat that. But thank you." And they say, "Well, why?"

**Carol:** Right.

**Shawna:** I'm happy to not talk about it actually so we can get through the meal, but they get so defensive that it really seems like I'm personally challenging them that that--

**Carol:** You are. [Laughs]

**Shawna:** What are your thoughts on those kinds of responses for people that eat meat?

**Carol:** Well, I did a whole book called *Living Among Meat Eaters* that tries to explain that and it took me a while. What happened was a friend came to visit us from New York. We were living in upstate New York then. And I went to dinner with all these professors of English from a local college and they would not stop. "This is why we have civilization from meat eating." It was like a tennis game in which I'd be having 10 tennis balls thrown at me at the same time or--

**Shawna:** Yes, and it's fun for them. That's a game for them and it matters to you.

**Carol:** Right. And when we left, my friends said, "Do you go through this every time you eat with meat eaters?" And I thought about it and I realized I had. So, I thought I'm being played. So, what do I do? Well, one thing it was very fun is I describe a meal in the sexual politics of meat in which they're making me-- It's like the hunt that I have got to be defeated especially if there's meat on the table. I had a lot of fun with that, so I started that up. But I also realized that until people realize you're a vegan, nobody is identifying whether they eat meat or not. When we say we're vegans, we have now defined everybody else as non vegans.

**Shawna:** Ah.

**Carol:** So the cultural conspiracy sort of, or cultural acceptability that the agreement that we're going to say meat eating is okay, can exist as long as there's no one who points it out. And you're pointing it out simply by not participating.

**Shawna:** That's another default.

**Carol:** Right.

**Shawna:** The default is, of course, you're an omnivore. And so to challenge that... I'm not an omnivore, or I'm not a man, or I'm not cisgender, I'm not white. All of a sudden, you have to identify yourself whereas you were just you.

**Carol:** But they were just them. They were not ever having--

**Shawna:** Yeah, that's what I mean.

**Carol:** --to think-- Right. But the other thing is I think that non vegans are blocked vegans, and even

**Shawna:** Explain. [laughs]

**Carol:** Let's just say, perhaps I'm wrong, maybe they're not blocked vegans. But if we look at them as blocked vegans, then what we decide to do is hear their responses to see what they're anxious about. So for instance, you know, I've missed my hamburger, all these things that are just really not thought out there. There's some of the stupidest comments you could ever hear. [Shawna laughs] And I've heard them at conferences. I was at the American Academy of Religion and I heard the same arguments from scholars of religion that I've heard when I've been on talk radio here in Texas from Good Ole Boys. But the fact is it's like you've got it, you've been given a deck of cards of reasons to eat meat. And you've never really looked beyond that. You've always accepted it. Also, you were lied to by your parents and the whole culture. So you might or I might be one of the first people who come along and say, "Yeah, everybody lied to you. No, animals are not happy being eaten and yes, they try to run away and it's suffering and yes, the environment, and the slaughterhouse workers, and yes, the land and climate change, and violence is not good." You know?

**Shawna:** Yeah.

**Carol:** However we develop it, we're taking that deck of cards and showing that it's much more complicated and sort of they have to reconfigure not just who and what they're eating but everything they were told in the past. They're going to just get it out with you. They're going to say, "Yes, but this. Yes, but that. Yes, but this." It's like trying to not fall off of a rock. [Shawna laughs] And each thing is them reaching up saying, "No, no! Don't throw me off the rock of the meat-eating world." So the more you answer, the more angry they get. And then at the end of the conversation, not only is your delicious vegan food not consumed, but they walk away [Shawna laughs] and think, "Boy, Shawna and Carol are really angry."

**Shawna:** Yeah. Yeah.

**Carol:** So, we end up helping them perpetuate the protection they've-- So, sometimes I won't participate or sometimes I'll just say, "Do you really want to know while you're eating a dead animal, why I don't eat a dead animal? [Shawna laughs] Just make them aware of what they're asking. Or name it or have one soundbite that you just repeat, because everybody else at the dinner table is going to be very grateful to you for not getting sucked into the dynamic of the defensiveness. So, whether the thing as well, I just think as a feminist, it's wrong and I'm not going to change, or I learned what happens to animals and I

thought, I mean, you just have a broken record approach. Because what it reminded me of was when I was in college, and I was taken to a dinner with all these fancy trustees and stuff, and the trustee next to me just kept hounding me about feminism, "Well, do you think my wife wants to be a bra burner?" I mean, it's 1971. [Shawna laughs]

**Shawna:** And you're like, "I don't know, ask her."

[Shawna and Carol laugh]

**Carol:** Later, I said, it's the same pattern. Don't I want to marry? Don't I like men? I just remember thinking these are really ludicrous. It's that same pattern. You couldn't defeat this challenging embodiment of a theoretical understanding of the world, which is what is unique about activism. Is that we are embodying theoretical understandings. They've got to just destroy us often or minimize us, or mock us, which is also tied to the other part of Sexual Politics of Meat, which is that whole thing that men need to eat meat. And so, any man who's not eating meat is objected, is seen as gay or... all these terrible things that are said, especially now on social media. Back when the book first came out, I'd collect things, but social media has just proliferated the insults to male vegans who raise issues. And I think that that's all part of being blocked vegans. If they could acknowledge first of all, that the gender binary is false and there's no one kind of maleness that's defined anyway. That's how the sexual politics is used to uphold these retrograde gender notions. But if they could get past that and just embrace someone else's humanity, we'd be doing a lot better.

**Shawna:** Did you get a chance to listen to our song Milk and Blood?

**Carol:** I did, yes. It's very powerful.

**Shawna:** You obviously don't have to like it. But I was wondering what your take on it was. What did I get wrong?

**Carol:** I would never say that. No. [Shawna laughs]

**Shawna:** That's my self-deprecating humor so that people then tell me it was great. Don't worry about it. [Shawna and Carol laugh]

**Carol:** One of the things that happens to someone like me is I'm a very literal person. I think lots of vegans are probably because we see the literal animal being consumed. We start at the literal level. It's very, very powerful. The music itself is powerful and the lyrics, the words allow us to hear and then free-associate from those. And "we all start on all fours". I've never thought about that. It's beautiful.

**Shawna:** I don't know if I lifted that directly from something in Defiant Daughters or not, but I remember just thinking, "Well, that's the thing." You know?

**Carol:** It's beautiful. And I don't remember reading it, and I've read all of Defiant Daughters. It's just so powerful. I was very moved listening to it.

**Shawna:** Thank you. Oh, that's great. Well, I haven't been able to read it yet, but I'm really intrigued-- coz you have a lot of books, [Carol and Shawna laugh] so it's hard to get through them all-- But I'm really intrigued by what's listed as your most recent book on your website, Even Vegans Die. Can you tell us about that?

**Carol:** Yes, and I also have to update my website.

**Shawna:** Okay. [Shawna laughs] It's not the most recent book, I guess. [Shawna and Carol laugh]

**Carol:** Even Vegans Die. My concern there was that there is a part of the vegan movement that promotes veganism for health reasons. And once we claim if you become vegan, you're not going to get cancer, if you become vegan, your cholesterol is going to go down because there's no cholesterol in plant foods, you're going to get skinny. There's two issues there. One is, even vegans die, even vegans get cancer, [Shawna laughs] even vegans have high cholesterol, even vegans can die running of a heart attack. And secondly, body shaming. And what's the norm of the body? The norm of the body is this white, thin, almost truly reinforcing anorexia in the images of vegan women and how much weight vegans lost as though it's okay to be fatphobic. But the result is that when a vegan gets cancer or is not feeling well, she or he, they might postpone going to a doctor because they think it's just being tired or something because they've bought the elevator pitch, the health elevator pitch.

**Shawna:** Huh? Well, that's not something I've really come across but then again, I run with a rock and roll crowd [Carol laughs] who drinks a lot of beer and knows that we're not super healthy all the time. [Shawna and Carol laugh]

**Carol:** And the other thing is that vegans who- say they have a colostomy bag or something, have not always felt welcome at vegan meetups, or vegan potlucks, or vegans with acne, because they don't appear to represent the body type that veganism is supposed to be promising. So, the first effect is misunderstanding how health works, that could impede our own healthy bodies because we're not interrogating when it's not feeling well. And then there's this shame that happens-- and some vegans are terrible at this-- If I were to say, to meet a vegan and they didn't know who I was and I said, "Well, I have breast cancer, I have uterine cancer," or whatever. How many do you think would pause before they say, "Have you tried veganism?"

**Shawna:** Uh, right.

**Carol:** That is so insulting. Like veganism could have saved that person from getting cancer? Who knows? We have no right to do that, and we empower people to think we have that right. It's really, really unethical. Or if somebody just died, were they vegan?

**Shawna:** Yikes! [Shawna laughs]

**Carol:** And we called it *Even Vegans Die* because we were going off of Michael Greger's very successful bestseller-- he lives in Philly-- *How Not to Die*. We are good friends. And Michael, he said, "Well, I didn't write *How to Not Die*. I'm not implying people aren't going to die, but this is how not to die." [Shawna laughs] So, we have a picture of him holding my book and me holding his book. [Shawna laughs] But then, we also in that book, talk about caregiving. Because once you acknowledge that we all get ill, we all have the potential to get ill, then let's look at caregiving because many, many people become vegans and animal rights activists because of caring about the animals. And one thing our movement hasn't done well is to show how that's a theoretical position. A feminist theoretical position. And so, we talk about the ethics of care. And then finally we talk about, have you written a will? Do you have a will? Why should you have a will? Have you identified what's going to happen when you die? Have you thought about those things? [Carol laughs] And then I have written an afterword-- I have two co-authors, Virginia Messina and Patti Breitman, they're just wonderful people-- but I had written a more theoretical afterword that talked about this theory that fear of death is tied to how we look at animals.

**Shawna:** Really?

**Carol:** So, if we were to liberate animals sufficiently so they're not suffering under this human-centered world, would we not change how we view death? And so, how do we exemplify that we have transformed how we look at animals if we don't also, as vegans and animal rights activists, transform how we talk about death?

**Shawna:** Interesting. Well, I'm really interested in that book. I'm very interested in the compassionate and practical transition from life to death. I have a friend who's a death doula, which I greatly admire. I'm jealous of cultures that just normalize stuff versus glorify it or sexualize it. [Shawna laughs] And yeah. So, yeah, your book interests me. I will have to get it. And frankly, for anyone listening, Carol's got a lot of books. [Carol and Shawna laugh] A lot, a lot, a lot of books. There's an angle for you, and whatever, your vegetarianism or veganism is or even if you're just vegan curious, she's got something for you. [Carol laughs]

**Carol:** Can I just plug Protest Kitchen because that's the book that came out right after Even Vegans Die, but we wrote it, I had the idea for it right after Trump was [Shawna laughs] granted the election because we don't go with the popular vote. We originally were going to call it The Anti-Trump Diet.

[silence]

**Shawna:** We don't even need his name at all. [Shawna laughs]

**Carol:** That's right. And that's what the publisher said.

**Shawna:** I don't want to think about him.

**Carol:** But you know what? [Shawna laughs] The publishers back in 2017, they said, "Well, he's probably not going to be around long, so let's call it something else." And I laughed because it's the only time my book has suffered from optimism. [Shawna and Carol laugh] But we did do-- way before he got impeached-- we had a wonderful impeached cobbler. We had some resistance meals in the bag. We also had Seitan a L'Orange, with oranges. [Shawna laughs] But the book was trying to show progressives why veganism is part of a progressive movement. If you care about food justice, veganism is addressing that. If you care about climate change, my God please stop eating those hamburgers, for goodness sake.

[Shawna laughs] If you care about democratic principles, look at the history of racializing species, about how white supremacy tied people of color and Africans being taken in to be held as property as animals, and how animalizing people has always been an alibi for oppression. And then misogyny and how a vegan diet can help with stress. And when you're living in a time in which someone's trying to replace a democracy with autocracy, [Shawna laughs] you all have some stress, so veganism could help us during that time. So, that's that book, Protest Kitchen.

**Shawna:** Yeah, good to plug that. Everyone, grab it. I do have a few more questions if that's okay. You got time?

**Carol:** Yes. Yes, of course.

**Shawna:** All right. So, I know you have a couple of rescue dogs. What do you feed your dogs?

**Carol:** I have gone back and forth on that. And one of them has some special needs, so I'm going to say I am troubled in trying to do the right thing.

**Shawna:** Yeah. Oh, we're all just out here doing our best, right?

**Carol:** Yeah.

**Shawna:** Yeah. Well, if anyone is out there wondering what they can feed their dogs, I've started feeding my very new rescue dog, Wild Earth brand, vegan dog food. She also just loves food in general and doesn't really care when I put in front of her, so that helps. But she loves Wild Earth and it seems to be working for us so far just fine--

**Carol:** What kind of a rescue dog is she?

**Shawna:** She is a Pit Bull Terrier, probably a mix, but she's very much a Terrier. She'll grab a toy and just [Carol laughs] you can just tell if she had a rat in her mouth, its neck would be broken instantly. She's just like, "Ra, ra, ra" [Carol and Shawna laugh] So yeah, she's sleeping in her little crate next to me right now. And if I don't say it at another point in the podcast, you people will definitely be hearing my dog sigh and maybe get up and shake [Carol laughs] and give a little growl because she hears a weird noise outside, so she'll be very present in the entire podcast.

**Carol:** I think that's wonderful. If my dogs weren't sleeping right now, they'd be up here with me. [Carol laughs]

**Shawna:** What has changed for you since the original publication of *The Sexual Politics of Meat*?

**Carol:** Many things. One is, I know I'm part of a community who gets it and I-

**Shawna:** Did you feel like you were alone when you were writing the book, like it was you against the world?

**Carol:** I didn't feel that because as an activist, I was already [Carol laughs] aligned with people around activism, but I was in Upstate New York, I wasn't in a feminist community with just a huge number of people. I did feel alone. I often call that my wilderness years. I remember a few years ago I was in Portland with this whole group of very powerful feminists like PDX women and I just said, "I would like to go back to the '80s and tell that Carol, "Don't worry, your perseverance is going to result in great vegan meals with feminists around the world." So that's changed. Great vegan meals. We don't even know what is possible with veganism. There in Philadelphia, you've got Veg which is just delicious and so many other talented cooks, chefs, visionaries around this, that's changed.

I would say because of social media and because of a changing sense of what's sexually free, what was pornographic in the '80s is now popular culture advertisements now, and that is dangerous if the pornographic model celebrated death and eroticized death. Because now, what's happened ostensibly, it's a pig's death. It's eroticized, as she's saying...she's beheaded, but she says, "Come and get me or whatever." [Shawna laughs] But the culture is getting away with being woman-hating without being honest because oh, yeah, it's just happening to animals. It's not about women.

So, one of the things in my newest book, *The Pornography of Meat: New and Updated*, which has like 340 images, is trying to juxtapose an ad that was about a woman, and would have a man standing over her and she's lying [down], and it's advertising clothes. And then the same position for an animal lying, advertising dead chickens or something... but the man's removed because of course, that would hint too much of bestiality. So, they've got the same frame, but one thing is changed. So as the representations

change or evolve or become worse, become freer in expressing their misogyny, I have to keep up with that. [Shawna laughs] And the other thing that's changed is creative artists. Milk and Blood, you, [Shawna laughs] the artists I've been talking to, Katy Otto. The world of resistance, feminist vegan resistance is beautiful.

**Shawna:** I agree. Now, I'm actually really curious what you might say to someone that listens to this interview, and starts to think, "Well, hold on, hold on, hold on. Are you saying I can't watch porn?" [Shawna laughs] And because maybe that has nothing to do with the argument that you're trying to make in these books, right? And someone just wants to feel okay about looking at naked people when it's time for sexy times, right? Is there a response that you've had to... again, an elevator response you've had to get ready for when *The Pornography of Meat* came out, or a common concern that comes up in that arena that you have an answer for?

**Carol:** I'm often asked that on college campuses, too. Susanne Kappeler back in a book in the 1980s called *The Pornography of Representation* said the problem isn't pornography, it's representation. Anything that's creating a subject-object relationship instead of a subject-subject relationship and that the top-down approach of subject looking at an object. She was recoiling from an image of someone who had been killed in South Africa, and it prompts her meditation. Then there's the old work of people like John Berger, who said, "Men look at women and women look at men looking at women." And one of the things I see in *The Pornography of Meat* is that this is still true, and that part of what they're showing us is they're showing us men looking at women so that we're aware that our body is scrutinized all the time.

Within that context, how pornography works? I don't think MacKinnon is wrong when she says that pornography is sex with an object. And I would like to see inter-subjectivity achieved and equality. And again, I know MacKinnon is very controversial, but she did say that one of the consequences of pornography is that it makes inequality sexy. So, if we focus on the kind of pornography that makes inequality sexy, I would say, yes, let's talk about that. Because if it's eroticizing violent dominance, then can we explore that issue? I know that it's very complicated and I'm not I know I have been....[Shawna and Carol laugh]

**Shawna:** I'm sorry for even asking, really. I know it's complicated. You can't give a full answer in this format. [Shawna laughs]

**Carol:** Okay. Let me just say this, though. Some feminists, labeled me as anti-pornography. And I think, "Why aren't you labeling me as anti-violence?" Because the work I do has not been focused on legislating about pornography. It has not been about taking anybody's pornography. It's been about how



does violence work in our culture? And if we don't talk about it, within pornography, how can we talk about it everywhere else? All my examples are from popular culture that's taken some of these tropes and celebrates the misogyny of it. I think that's dangerous.

**Shawna:** Well, Carol, that's the end of the interview. I want to thank you so much for joining me today and taking all this time out of your day to talk with me. I really appreciate it. And I've just been so excited to speak with you about feminism and veganism, so thank you.

**Carol:** Well, Shawna, I want to thank you for your artistry and for taking on these topics through performance. And I watched the Brooklyn one I think about sexual harassment, and it was very powerful, and it made me think of how that connects with *The Sexual Politics of Meat* because women are so frequently fragmented and all, but I won't go on that tangent [Shawna laughs] because I just wanted to congratulate you that it's a very powerful form and you've really achieved and very accomplished in what you do, and just thank you for that.

**Shawna:** Wow, thank you.

**Carol:** I really feel honored to be part of your podcast. Thank you.

**Shawna:** Oh my gosh, yay. Yay! Well, I'm honored you're here. So, everyone, [Carol laughs] go by all Carol's books, please [Carol and Shawna laugh] to thank her for having this conversation with me. Thank you so much, Carol.

**Carol:** Oh, you're welcome. And thank you.

**Shawna:** Now, I didn't find out until after our chat that Carol donated to my local Hollaback! chapter. So, I want to thank her publicly and praise her sneakiness. In the donor message section, she wrote, "Our wholeness and safety should not be sacrificed to someone else's entitlement and oppressive actions or viewpoints." Here here! We talked about so much in that interview that I could not include it all in this episode, so please join my Patreon to hear the upcoming bonus interview content. We answer fan questions submitted on Instagram, one about abusers restricting the diet of their victims. And I actually asked Carol for some help coming up with a music video idea for this song. My ideas are terrible. Anyway, I think lyrically, *Milk and Blood* is pretty straightforward, right? No need to dissect it line by line, especially after such an in-depth interview with Carol. But the last line of the last verse is something that's been rattling around my brain. It goes, "When you're dead still, you're beautiful."

Now I moved to Baltimore in 2002 and a couple years later, I had an old friend visit me. He was a guy that I had hooked up with a lot, I had a weird friendship with. And turns out, he was not a great guy. Luckily, I figured all that out before anything real bad happened but... Anyway, he came up to visit and we were in my tiny apartment watching TV and for whatever reason, I just wasn't very talkative that

night, I was pretty quiet. And at some point, he looked over at me, and he said, "You know what? You look really pretty right now." And I could never shake the feeling that he only thought I looked pretty because my fucking mouth was shut. That he could do all the talking, that I was just there for him, and I wasn't a living being with my own thoughts and feelings that he had to concern himself with. And I think about animals that way sometimes. How they can't tell us their thoughts and feelings. So, we have to actively empathize with them. Which is really hard to do in a society that's based on rampant capitalist consumerism, you know?

Okay, enough soapbox. I just wanted to bring that up. How about we find out what the band thinks about Milk and Blood? Sue, what do you got?

**Sue:** Are we allowed to say what the point behind the music of that song was [Sue laughs] or is that a Brooks question?

**Shawna:** You can say whatever you want and if I don't like it I can cut it out.

**Sue:** Okay, great. So, Brooks was like, "I'm going to write a song that's like Smells Like Teen Spirit. It's going to be exactly the same structure." [Shawna laughs] And then he did. And it was awesome.

**Shawna:** I'll see if he wants to leave that in or not. [Shawna laughs]

**Sue:** Okay.

**Shawna:** That might be his little secret. [Shawna and Sue laugh]

**Sue:** Well, it's a good thing this isn't live then. [Shawna laughs]

**Shawna:** Yeah, exactly.

**Sue:** But I was like, "Oh, this is great." And I feel like nobody would ever know that until you told them and then if you tell them, they're like, "Holy shit!"

**Shawna:** They can't unhear it. [Shawna laughs] Yeah.

**Sue:** There's one vocal thing that you do that I really like, but I can't remember what it is right now.

**Shawna:** Is it when I say the F word? [Shawna laughs]

**Sue:** I don't know.

**Shawna:** Because that part's cool. [Shawna laughs]

**Sue:** I don't know. It's just a little melody you do. I can't remember what part it's in though right now, but there is treasure in that vocal melody somewhere. [Shawna and Sue laugh]

**Shawna:** Is it when I was like, ["Consume and suck..."Shawna sings along to Milk and Blood]

**Sue:** No, no, no, no, no, no. It's [Sue sings along to Milk and Blood]. That part. That's the best.

**Shawna:** Oh [Shawna sings to Milk and Blood] Yeah, in the chorus.

**Sue:** Yeah, in the chorus. That's one of my favorite vocal parts on the album.

**Shawna:** Oh, yeah. Thank you. Cool.

**Sue:** Come on, you knew that was good. Yes. Yeah.

**Shawna:** [Shawna sings to Milk and Blood] “All of the fear and pain you ingest” Yeah. Yeah. [Shawna laughs] I was like, “What are the fucking words?” [Sue laughs] I don’t know because we haven't been playing these songs every night.

[Sue and Shawna laugh]

**Sue:** So weird.

**Shawna:** Milk and Blood

**Dave:** Is also very fun to play. So, this is the one with the Nirvana bass, right? [Shawna laughs]

**Shawna:** Shh. Shh. Shut up, Dave.

**Dave:** Okay, I won't give away the secret. I'll just say ‘Nirvana’, okay? [Shawna laughs] Yeah, Milk and Blood is super fun. It's just like a straight..rocker. This was like one of the first ones that we were working on if I remember, right? This was a basis for where we were going with the album, and then it split off into a million different ways. But yeah, it's just like a straightforward rock and roll song as far as the drums go. I'm speaking mostly from... We can talk about your lyrics too if you want, but--

**Shawna:** No, that's understandable. I got plenty of time to do that on my own time. [Shawna laughs]

**Dave:** --Yeah, I'm most familiar with the drumming, obviously, in these songs.

**Shawna:** And that's what we want to hear about.

**Dave:** Yeah.

**Brooks:** Milk and Blood. So, this came about because I was thinking...well I was having a discussion with a friend of mine, Mitch, who used to work with me who's a really good guitar player and a very educated scholarly guitar player like he went to school for guitar. And we were talking about how in different jazz styles, some styles favor fifth intervals more and some styles favor fourth intervals more, and we were just talking about how parallel fifths are so strong in rock music. If you just invert a fifth, it becomes a fourth in music. And why that sounds different. Because it's technically the same two notes, right? C to G as a fifth, and G to C is a fourth so playing a C and a G above it sounds different than a G with a C above it even though they're the same notes. So, I started thinking about writing a rock song with fourths as the basis instead of fifths which is like every Black Sabbath song is. Like [laughter] parallel

fifths. And so that's where Milk and Blood came from. So that opening thing is sort of stacked parallel fourths. I'm sorry, stacked fourths. And then that figure moves in a parallel motion.

**Shawna:** Oh, and that was the kind of the name of the song when it was still in demo mode, right? Stacked Fourthths. We always have a funny, weird name to call a song by until there's lyrics.

**Brooks:** Yeah, so actually the name of the song was Smells Like Stacked Fourthths. [Shawna laughs] And the reason there is because when I wrote this little thing I was like, I like it. I like the stacked fourth thing and I have this idea, but what do I do with it? It was a little bit different of a feel of a song for me and so I didn't really know what to do with it. And I remember I have a distinct memory of-- So the last time we played Pouzza, which was not this year, obviously cuz there's no shows. But last year, when Ben Jones was still playing drums for us, the day after Pouzza Fest, we played in Ithaca, New York with anti-flag. And it was in a cool club. I wish I could remember the name of it, but it was like on a river. I don't know if you remember that.

**Shawna:** Yeah.

**Brooks:** I remember sitting in the greenroom looking kind of out at this river and just playing that riff over and over and thinking about... that's where I came up with the idea of... So the opening riff is fourthths, right? [humming to the song Milk and Blood] But then like I said before if you flip fourthths over, then they become fifthths. And so that's when I came up with a [hums to the song Milk and Blood] right? So the fourth riff that opens and the chorus riff are actually the same riff, one is just the other upside down. And I remember that really well thinking that that's cool and really simple and an interesting way of basically playing the same riff but making it different. So then I started thinking of songs that are very simple where it's the same riff through the whole song but somehow have been successful and catchy. And so Smells Like Teen Spirit was the first thing I thought of. And so I sort of modeled the form of Milk and Blood off of Smells Like Teen spirits. So the working title was Smells Like Stacked Fourthths. [Shawna laughs] So that's how that song came about.

I think it was a success because it is essentially the same progression through the entire song. But, I don't feel like the listener gets tired of that because of the way that we sort of gave it different layers and textures in different sections.

**Shawna:** Yeah, the challenge there is how do you keep that interesting for the entire 4 or 5 minutes?

**Brooks:** Yeah. And so Smells Like Teen Spirit was kind of the inspiration for that. Even though I was never a huge Nirvana fan, I don't think anyone would argue that that song was very successful.

**Shawna:** I have this memory of you telling me-- maybe I had left the studio that day or something-- and then later on you told me at some point J. Robbins who was recording and producing a lot of it said, "Wait, is this the same riff the whole time?" [laughs] Is that true? Did that actually happen?

**Brooks:** Yeah, yeah. He was like-- No, he said

**Shawna:** At what point in the process did that come up?

**Brooks:** He said "You know this song has almost the same riff through the entire song." And I said, "It is actually the same riff through the entire song." And so that's a credit to the fact that the song works if the guy recording and producing the record hadn't even noticed until halfway through the [Shawna laughs] recording process. Oh, can I say one more thing about Milk and Blood recording-wise?

**Shawna:** Sure, yeah.

**Brooks:** And again if I'm talking too much about all these, just let me know. But A: Number one, this song I thought made the largest improvement between tracking and mixing of all the songs. For some reason, it was really hard to sort of hear the song coming together. Take Aqua Tofana, last song we talked about. When we did the basic tracks, it was there. The feeling was there. The parts were there. We just had to add a few overdubs, record vocals and we knew how the song was gonna end up. Milk and Blood was different. It wasn't presenting itself I don't think in the same way until the mix process. I think it benefited the most from being mixed, and maybe because it's a little bit of a different song for us style wise.

**Shawna:** Do you think that that would have been a difficult song to hear the final product no matter what just because it's different for us writing-wise?

**Brooks:** I don't know.

**Shawna:** Cuz it sounds like a pop song basically.

**Brooks:** A couple things, so I had made a really good demo that I was happy with. And it had a lot of like layered guitars and so I think the raw tracks just weren't living up to that. What I was happy with about the demo, which happens a lot. But also, I think this song is so driven by the lyrics and the vocals versus some of the other songs, right? So without the vocals there yet, it just didn't seem like it had a direction or... Because, you know, some of the guitar stuff I do can be sort of melodic. Even if it's like a riff, it's a little melodic and you can follow along with the song before even the vocals are recorded.

**Shawna:** Mhm.

**Brooks:** But Milk and Blood on the other hand, it's really like the background tracks are really like the bass that the vocals ride on top of in this particular song. I will say I'm very happy with the way it turned

out in the end, and that's a credit to J. Robbins, but yeah, I wasn't-- Halfway through the recording I wasn't even sure this song would make it on the record.

**Shawna:** Oh, wow. Having doubts.

**Brooks:** Yeah.

**Shawna:** Yeah.

**Brooks:** But when we started recording vocals, I got encouraged again because I thought you did such a good job and I liked the lyrics. And I know you and I worked and re-tried... Especially the first line of the song we tried it a few different ways. And then when we added sort of the harmonies at the last chorus and in the last pre chorus, it just really really came into its own, you know?

**Shawna:** Yeah, I remember that feeling of if this gonna be a catchy song, we got to make good. It's got to be perfect.

**Brooks:** Right, and we just--

**Shawna:** It is harder for-- or it's not harder, it's just it is different for us to write something kind of that straightforward. And so I kind of had to get my bearings a little bit on what's gonna sound good vocally? What's gonna actually hook people so that they keep listening?

**Brooks:** Yeah, and I remember having a discussion you and I like, well, should you sing this really pretty?

**Shawna:** Right.

**Brooks:** Should it be tough? Should it be shouted? Like Aqua Tofana, it's such a War on Women type song that you just went in and did it and it was like, "Yep, that's how it should go."

**Shawna:** Yeah.

**Brooks:** Whereas this song it's kind of a little more alternative rock sounding--

**Shawna:** Right. [Shawna laughs]

**Brooks:** -- so it's like how should you sing? Where should it be in your range? We even had a couple different versions of demo vocals that we just trashed cuz they just didn't work. And it's funny because I think for a lot of bands, these are the types of songs that are easy to write.

**Shawna:** Not for us. [laughs]

**Brooks:** But, I think because it's more simplistic, we had to think a lot about how we wanted to present it so that it would be us.

[silence]

**Jenarchy:** Milk and Blood. Well, yeah. As I said, loved that song since the first time I heard the riff. I thought that's something a little bit different from us. I think we could play it when we open for Foo Fighters. [Laughs]

**Shawna:** Is that the magic that you're talking about that you're gonna manifest a tour with Foo Fighters?

**Jenarchy:** Yeah.

**Shawna:** Okay.

**Jenarchy:** Yeah. [laughter] So, I think that's just a jammer cuz it has that repetitive-- I feel like-- So one of the things that we end up doing sometimes when we're lucky is playing in front of a bigger bands crowd on a tour with them. And so that's people who maybe haven't obviously there's our crowd is there. And then there's some people that did listen to the album and check you out before they get there. But if you're playing a show with like 5000 people, few thousand of them have never heard your song. They're hearing it only live for the first time. So that song for me I feel like is really going to translate to the general music lover hearing it for the first time in the live setting. Even when things are chaotic, I think that could grab them and give them something to hold on to.

[music]

**Shawna:** Thanks band. All right, it's time to shout out our sponsor. First Defense Krav Maga outside DC in Virginia. Another shout out to Meatheads Melissa and Lauren, and Recruit Stephan. Melissa actually had a couple questions that I'm gonna answer on air. She asks, "What's your favorite book and why?" Well, that's fucking tough, Melissa. What the hell? The book I've read the most is Valley of the Dolls. I was basically on a constant cycle of reading and rereading that book throughout high school. Some of the most helpful books I've read would be the New Rules of Marriage and Radical Candor. One of the most validating books I've read is We Were Feminists Once. The hardest book I've read, well, the hardest book is the hardest book I've written. It's my book. Books are hard to write. And I'll give a couple other shout outs to the 1984 which I love, Ender's Game. And the book I'm currently reading and that I've been trying to read for the last six months with a pandemic brain is Conflict is Not Abuse by Sarah Schulman. And it's great so far. Melissa also asked, "If you had the same meal every day for the rest of your life what would it be?" Easy, the answer is always sushi. Vegan of course, but sushi. I fucking love sushi.

[music]

**Shawna:** All right. That was episode 2 of But Her Lyrics... I'm gonna have fun with that for the rest of the season. Keep listening to hear the song Milk and Blood in full. In the next episode I'll be speaking with activist, musician, and fellow Baltimorean Ryan Harvey about burnout and the conversation we had at a kid's toy drive benefit show that inspired the title track Wonderful Hell. Wonderful Hell is available on vinyl from Bridge Nine Records, digitally from Bandcamp, and streaming in all the usual places. Thanks to Brooks Harlan, WOW guitarist and engineer extraordinaire for the editing help and for chopping up our song Her to create the podcast theme song. If you'd like to support the podcast and this band, there are lots of ways to do it. Share, subscribe, and review this podcast. It really does help. You can buy WOW merch from B9store.com, from ShirtKiller, and in the UK and Europe you can buy stuff through Coretex and LHPmerch. You can also buy my book Making Spaces Safer on akpress.org or from your local independent bookstore. And if you need a tube amp built or fixed, check out Big Crunch Amplifier Service and Design, Brooks Harlan's shop. And join my patreon to help me keep this pod going. You can join in at the Seeds level at only \$1 a month or donate more to help me reach my first goal. You can check it all out [patreon.com/shawnapotter](https://patreon.com/shawnapotter). Thanks so much for listening. Stay tuned to hear Milk and Blood.

[Milk and Blood plays]

The adults are left to ripen and rot  
Suffocate on all their little thoughts  
A continuation of a birth  
They give you milk but you want blood  
Consume and suck and eat and fuck  
You're desperate to feel  
Something you lost, but  
All of the fear and pain you ingest  
Will eat you out till there's nothing left  
You're not superior  
We all start on all fours  
So scared of a little witch hunt  
When you're the one hiding the blood lust



It's all meat on the chopping block  
We give you milk but you want blood  
Consume and suck and eat and fuck  
You're desperate to feel  
Something you lost, but  
All of the fear and pain you ingest  
Will eat you out till there's nothing left  
You're not superior  
We all start on all fours  
This womb just another wound  
These heels and paint, another trap  
Let's make it difficult to move  
When you're dead still, you're beautiful  
Consume and suck and eat and fuck  
You're desperate to feel something you lost, but  
All of the fear and pain you ingest  
Will eat you out till there's nothing left  
You're not superior  
We all start on all fours