

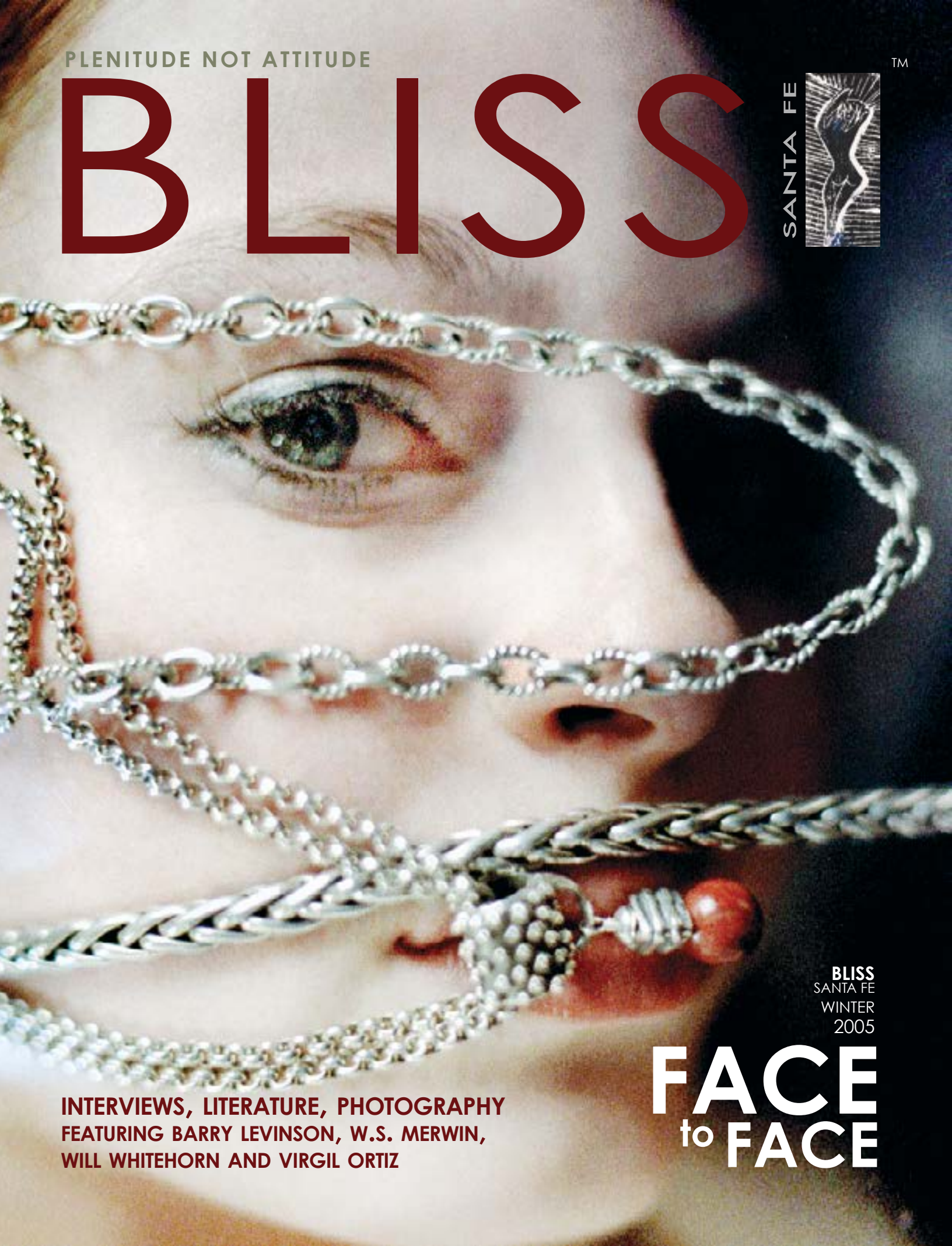
PLENITUDE NOT ATTITUDE

BLISS

SANTA FE



TM



INTERVIEWS, LITERATURE, PHOTOGRAPHY
FEATURING BARRY LEVINSON, W.S. MERWIN,
WILL WHITEHORN AND VIRGIL ORTIZ

BLISS
SANTA FE
WINTER
2005

FACE
to FACE



VIRGIL ORTIZ *presents*
INDIGENE

A NEW COLLECTION OF HANDBAGS,
OUTERWEAR, JEANS AND JEWELRY



VIRGIL ORTIZ *Signature* HANDBAG

AVAILABLE AT AVANYU SPA,
LA POSADA DE SANTA FE RESORT & SPA, A ROCK RESORT
www.virgilortiz.com 505.255.5274.

IT'S A PARTY
707 and BLISS
join together for a
White on White Art Exhibition
and Fashion Spectacle
December 16
6 pm
707 Canyon Road
at the 707 Gallery



O'FARRELL

SANTA FE

WORLD FAMOUS CUSTOM HATS

BY KEVIN O'FARRELL

SANTA FE SHOWROOM

111 EAST SAN FRANCISCO STREET

505 989 9666



© LERAY IMAGES



BLISS *personals*

Wednesday night in the Bamboo Room. You couldn't decide between a Cosmopolitan and a Metropolitan. I dropped an olive under your table and then tried to say something charming—but got all tongue-tied. Wish we had traded numbers. —Pete



BLISS SANTA FE
BLISS # 4
WINTER 2005
FACE TO FACE

BLISS SANTA FE

Publisher, Editor, Designer
Louis Leray
leray@blissantafe.com

Associate Publisher, Editor,
Bliss Lit Editor
Lindsay Ahl
la@blissantafe.com

Associate Publisher, Contributing Editor
Kristin Kuhlman
kristin@blissantafe.com



ON THE COVER,
STERLING SILVER AND SPONGE CORAL
NECLACES BY REBECCA MCNERNY
AVAILABLE AT AZUL GALLERY IN SANTA FE.
135 WEST WATER STREET
505 820 2177
WWW.AZULGALLERY.COM

MODEL lily
PHOTO leray

SPECIAL THANKS TO KRISTIN KUHLMAN
FOR WEB SITE DEVELOPMENT.

SPECIAL THANKS TO PEGGY PFEIFFER FOR GRAPHIC DESIGN CONSULTATION AND
DISPLAY ADVERTISING CONTRIBUTIONS. PEGGY@BADDOGDISEGN.BIZ
SPECIAL THANKS TO MICHELLE AND GABBY AT BADDOG DESIGN.

BLISS Santa Fe is published by Leray Images.
P.O. Box 32444 Santa Fe, New Mexico 87594
lerayimages@comcast.net tel: 505-986-3964
All images and text © 2005 Leray Images.

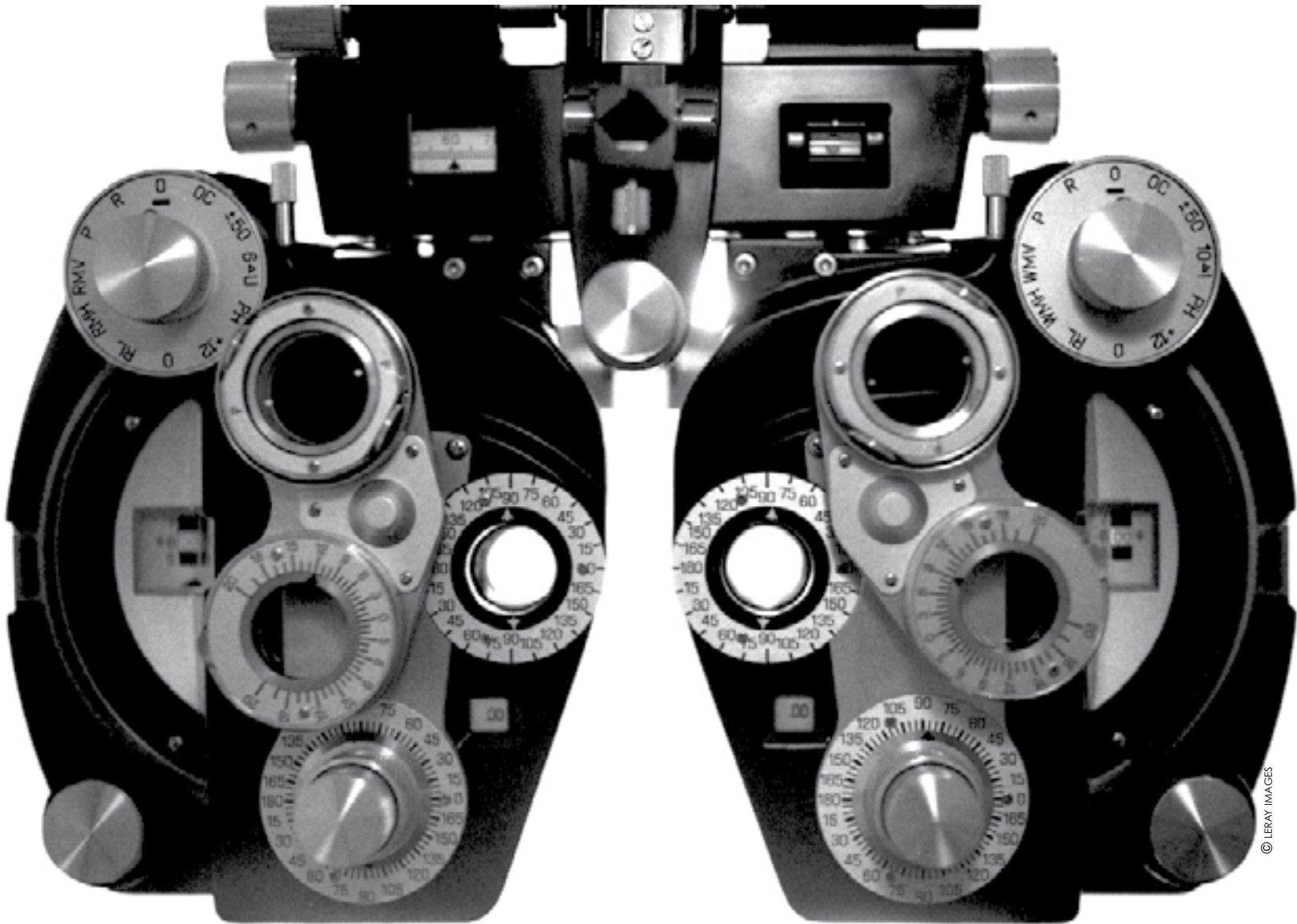
Advertisers appearing in this magazine are NOT responsible
for any BLISS content, other than their own ad.

BLISS Santa Fe is distributed nationally at select locations.

advertising and subscriptions at www.blissantafe.com



SPECIAL THANKS TO TODD M. LOPEZ
OF LOPEZ, SAKURA & BOYD, LLP
WWW.NMFIRM.COM
505 992 0811



© LERAY IMAGES

BLISS

SANTA FE ™

eye to eye
hand to hand
heart to heart
FACE TO FACE

CONTENTS

LETTERS TO BLISS	8
FACE TO FACE	9
FASHION	
CLOTHES TALK BY JAMIE CALLAN	12
INTERVIEW WITH FASHION DESIGNER VIRGIL ORTIZ	14
COUTURE KATY	18
DANCE	
INTERVIEW WITH MYRA KRIEN	25
ART	
INTERVIEW WITH GALLERY DIRECTOR CRAIG LIEBELT	26
INTERVIEW WITH ARTIST ANDREA SENUTOVITCH	34
MARIA IZQUIERDO BY MIRANDA VISCOLI	40
FILM	
INTERVIEW WITH FILMMAKER BARRY LEVINSON	42
SANTA FE BLISS	
INTERVIEW WITH OPHTHALMOLOGIST RENY LEVY, M.D.	49
TALK WITH JAMES GLOVER, THE IDEA GROUP	53
INTERVIEW WITH VICTOR LACERVA, NM DEPT OF HEALTH	54
TALK WITH NANCY NIELSEN	62
BARBARA POWELL BY EUGENIA PARRY	63
INTERVIEW WITH ENVIRONMENTALIST DOUG GUNTON	64
MERIDIAN SIX	67
AZHAR'S ORIENTAL RUGS	68
TALK WITH TAMAR FROM FIRST CONTACT	72
TALK WITH AUTHOR KRISTIN HUMES	73
BLISS VISITS SANTA FE SPAS	74
ENTREPRENEUR	
INTERVIEW WITH WILL WHITEHORN OF VIRGIN GALACTIC	80
INTERVIEW WITH PUBLISHER DAWNA STONE	84
BLISS REMOTE	
NAMIBIA: WILL BUSSEY	86
BERLIN: BRIAN BIXBY	88
JERUSALEM: MARIANNA BORKOVSKAYA	90
BLISS LIT	
EDITOR'S INTRO/CONTRIBUTORS	91
IAN POUNDS	92
JACK DRISCOLL	96
JAMIE CALLAN	98
INTERVIEW WITH POET W.S. MERWIN	100
W.S. MERWIN	103
PABLO NERUDA TRANSLATION BY CURTIS BAUER	104
CAMILLE DUNGY, AMY HOLMAN, MIRIAM SAGAN	106

Forgive me if I don't quite know how to write an adequate fan letter, not having done so before. But I love you. I love your magazine so much that I feel like I would wash your socks for you or cook you a meal at midnight if ever you were hungry. In short, whatever I could do to celebrate you I would, just for having the most beautiful and amazing magazine. Such a gift to us all. Thank you. I am a sucker for a good design, and Bliss has it all. Picked it up at Whole Foods after hearing that the much anticipated Summer Issue was out. That Sam Levinson piece knocked my socks off (where'd you find him?!) and I still have more to savor. Thank you thank you thank you thank you. You definitely bring me bliss.
—Marisa, Santa Fe

FROM LAURI IN HAWAII TO DEBORAH DUVALL, JEWELRY DESIGNER IN HONOLULU
Bliss arrived in the middle of a day after the leaving of one of my wisdom teeth and was not appreciated until several days later. Your pearls and surfboards are very in-sync with the spirit and soul of BLISS and should do well in that venue which promotes the worship of the exalted personal "Me". And in fact, this personal Me could not help but wonder how such a strand would look on this neck, and how much such a strand would cost and whether someday, anyday, I would actually manifest such a thing into my life knowing that I prefer dreaming to getting too stuck in the dream. Yes, BLISS is successful as Santa Fe is successful in what it promotes. A little pretentious and infinitely seductive yet still able to honor the earth. So while espousing that "We are Bliss," BLISS has the audacity to suggest that we can pursue and even purchase bliss. And just as you are starting to question the game, it woos you with beauty and you find yourself desiring that which seems to be outside but is really just simply here without adornment. Yes BLISS plays the game well. I enjoyed it and it pissed me off that I did. Thank you for sending it to me, and may you sell thousands of little ones.
—Lauri, Hawaii

The new BLISS is gorgeous, blissfully edgy, fun. I love it. I love everything about it. Couldn't put it down. BLISS magazine fuses me to Santa Fe before I even get there. I merge with the lifestyle; I want it where I am. BLISS gets me excited about being a better artist, a better communicator. BLISS wakes me up, inspires, conjures. It's my steamy cup of coffee, my organic green tea. I want the artist's lifestyle, which is to say, I want quality, inventiveness, imagination, in everything around me, in everything I do. I spend my money, engage in inquisitive conversations, I eat well. BLISS makes me want to take risks. I am a visual person—photos, paintings, images, design, words transform me and move me to do it better in my life. BLISS makes me see the world from a design and art point of view. I start looking at things, ordinary things, and I think about who was behind that, who's idea was that? The concept of BLISS magazine is everywhere, whether in Santa Fe or not. It's all about culture (which is everywhere), art (which is everywhere), design (which is everywhere), lifestyle (which is everywhere). BLISS brings the creative lifestyle home, wherever you live. Congratulations on what I think deserves to be 'award winning' photo-journalism. Your magazine rocks. —Thea, Denver



LETTERS
TO BLISS
letters@blissantafe.com



© LERAY IMAGES





Charlotte

Ehinger-Schwarz 1876

66 E San Francisco Street Santa Fe, NM 87501
505.860.3614 www.CharlottesShop.com



homefrocks

inspired clothing

611 old santa fe trail

505 986 5800

www.homefrocks.com

OBSESSED

Searching for the Perfect Lipstick Shade

This is how you become obsessed with red lipstick: it starts with watching your mother at her dressing table. She is leaning over the mirror, wearing a red dress. Chiffon. She is putting on the Revlon. The Fire and Ice or the Cherries in the Snow. Your mother—she looks like Marilyn Monroe, all blonde and soft and curvy. She is getting ready to go out to a cocktail party. It is 1961 and you are living in the suburbs where everything is clean and fresh and new. These are the Camelot years. You know for certain that your mother will be home from the party, sometime past midnight, and you will inhale the strange, yet familiar scent of tobacco, the cool night air and stale Chanel No. 5. She will lean over and give you a whispered kiss, leaving a red imprint on your cheek like a smudged rosebud.

The next thing you know, it's 1970 and nude is in. Free love and the sexual revolution. You go down to the Five and Dime and steal lipstick with Henrietta Berman, your new friend, who is from Israel and dark and well-developed for her age and oh yeah, a little bit dangerous. You steal a tube of Misty Nude. It's a no-brand lipstick that comes in a plastic leopard case. You want it for the leopard and you want it for the name. That's what really gets you. Misty. Nude. That's what you'd like to be, only you don't even know it yet. And that's exactly why your mother disapproves. You say, "Why? What's wrong with it?" You put some on your lips and show her. "See, you can hardly tell I'm even wearing lipstick," you say. "That's not the point," she says. "It's the name."

Misty. Nude.

But you know it's more than just the name. It's the idea of something that is so beyond her. Something that is so much more subtle and secretive than the color red. The subterfuge of it. The idea that you could go out in the nude, meet a hippie, make love and run away to a commune. It is subversive, this Misty Nude.

Years pass. You graduate from college and go to London. No, not Swinging London. It's way past that. It's the decadent-you missed the party—we have a hangover London. 1977. You meet a girl named Brigitte. She's a photographer from Vienna. On a fellowship at the St. Martins School of the Arts. She likes to take pictures of you dressed up in vintage, leaning against a lamppost in Highgate Park, near the cemetery where Karl Marx is buried. She photographs you looking soulful with beatnik-style black eyeliner and a black beret. Brigitte wears matte red lipstick. It's from Bebe, because that is the only place to go shopping, unless you just want cheap knickers in which case Marks 'n Sparks is fine. For everything else, there's Bebe's and oh yeah, the flea market in Kensington.

New York City 1978. Someone invented disco while you were away and now you've got some catching up to do. You find yourself searching the Duane Reade for something that shimmers, but your heart isn't in it. You walk the gauntlet at Bloomies letting the beauty advisors spritz you with White Linen. You are in search of the perfect red, but somehow nothing will do. It isn't the era for

red. And by 1984, you're actually wearing white lipstick from Estee Lauder. Studio 54 has closed and your hairdresser is canceling appointments because of a "blood disorder" and there seems like there's nothing to do but move to L.A. and go to film school.

And there in Hollywood, you find Revlon's "Love that Red." In 1992 it's retro and out of style, but you're in your movie star phase and you really don't give a damn. You're obsessed. One night, you come home from a Marilyn Monroe film festival at U.C.L.A. and you get a phone call. Your mother has cancer. And all you can think about is how you have come full circle. You've forgotten about being Misty Nude. You have surrendered to the red, and your mother's kiss, after all.

Last week, you found yourself on a subway in New York City. The number six train. The Lexington line. You are sitting across from a twenty-something girl with bleached blonde hair. She is wearing fishnets and vintage Frye boots, a faux fur coat and yes, bright red lipstick. She is listening to her ipod, not noticing you, but you can't help it—you lean forward and say excuse me, but where did you get your lipstick?

She smiles at you as if she has met the ghost of her future self, and she tells you, Duane Reade. It's really cheap. It's called Radiant Red from Jordana.

You go there immediately. And for a dollar ninety-nine, you buy a little bit of magic.



© LERAY IMAGES

At BLISS we ask, why kill them for shoes when you can wear them as jewelry? Tara accessorizes with Samson, a Burmese Python photographed at Artisan Santa Fe on Cerrillos. Artisan owner Ron Whitmore has recently closed his Canyon Road store and is currently redesigning the Cerrillos store, which will include a new cave for Samson and Delilah, the full-sized Burmese Python who has lived there for the past 7 years. Says Ron: "This albino python, weighing about 10 lbs., is actually the same age as Delilah, who measures 16 feet at 200 lbs. The difference is, Samson was raised in a much smaller space and did not grow to full size." Ron's original store, the Artisan Santa Fe on Canyon Road, has been a landmark in Santa Fe for the past 25 years, catering to all the major artists in the area, including Georgia O'Keefe, Clark Hulings, Gary Niblett, Bruce Nauman and others. "We have a more spacious store on Cerrillos Road now," says Ron, "and we will continue the tradition of providing the best materials in the industry."



LERAY: so is the fashion world opening up to you at this time?

VIRGIL: Yeah. The experience with Donna Karan was crazy but I learned so much from her in a short period of time. Just to hang out with her and go to all her meetings with designers and staff people was great. I was able to see what it takes to put out her Spring line. Her caliber is huge. I went to her corporate offices and sat at her desk and chatted with her and went to all of her meetings. I was there when Bergdorf Goodman came over to buy and place orders. I had my journal and I was writing down everything. **They must have loved you in New York.** It was great. I don't think they knew what to think because the fashion world has not met many Native artists, and has not been exposed to that. The life of the fashionista is New York, Milan, LA, whatever. So when we did the opening with her, she gave me an exhibition at her flagship store on Madison Avenue. It was really awesome. I got to decorate the whole window, the whole store, the mannequins. I took my pottery out there. It was cool to have the pottery right next to the bedding, duvet covers, all the dresses right next to them. The pottery was there with the original patterns, so I could explain where it came from, which patterns were original to pottery. **So making that connection must have been very satisfying.** What was most satisfying at that time is that I got to educate all the people who had no idea about Native American pottery. **Is New York a place where you feel alive, or do you go home for that?** Well, I go and gather all the influences, but then I go back home and realize what I have ... everything is at Cochiti. And I don't really need the other stuff. But I'm lucky enough

to go out and do it. I always remind myself why I am doing it ... it's to help the kids. **Many people in the fashion world would say, "Never mind the past, never mind all these people, I'm moving ahead in this new direction."** At the Pueblo that would not happen. People help other people at the Pueblo. So that kind of turned me off when I saw people say, 'I got this gig and you can be part of it if you want' ... but not really caring either way. **So would you say that white European culture is kind of individualistic and self-serving?** Well, not only them, just a lot of people that are not Native. I don't know. I'm just thankful of what I know and what I can gather all



VIRGIL ORTIZ GAZELLE POUCH

[Springbok hide imported from South Africa]



MEN'S INDIGENE TATTOO LEATHER JACKET

together and give to the people back home. You know the talent that I have is not my talent. It's just lent to me. **Isn't it all your creative energy and vision that got you connected into the fashion world?** The backbone that I have is all the prayer and all the stuff that goes on in the Pueblo so I don't consider it my talent. All the prayers that we do and everything that helps me has been given to me for a reason. **That sounds like a good way to live. Did you transform traditional pottery with your new designs?** A lot of people have said that what I'm doing is innovative, but really it's not. All I'm doing is reviving what was done in the past. **When you started putting your new designs on traditional pottery, did that upset people?** Not really. My parents taught me to do what was around, the traditional story figurines on bowls, and I caught onto that. Then I started making standing figures, and this guy from Albuquerque came around and said, "Where did you get your designs from? How are you doing this?" He asked me if I had ever studied any of the older pieces and I said no. He had a large collection of older pieces from Cochiti from the 1800's with figures three feet tall. Nobody did that in Cochiti at the time. It had died out. So, my connection to that old style was just flowing through me. It happened before I saw the figures. **Are there a lot of rules to follow when making art at the Pueblo?** Yeah. But in the pottery stuff—it's all based on social commentary, so that can be wide open. **You mean it's about political humor rather than spiritual icons?** Well, there is that kind of art at Cochiti, but I don't touch those subjects at all, because no one is to see it except Cochiti people. So there are limitations up to that point. **Are Native people still connected to their spirituality?** Definitely. I was raised a traditional way and I traveled in high school which exposed me to the art world and fashion world. But my roots are always here and I have duties at the Pueblo that I have to stay here for. There is no way that I will leave here. **How is that spirituality different from our religions in the U.S.?** Well, back in the 1800's, when they were being converted into Christianity, all the priests were going into the Pueblos and smashing all the pottery that the artists made and accusing them of false worship. And they had no idea what they were destroying. Instead of accepting that it was part of what we did, they just replaced them with all of their own saints and icons. I had a problem with that for a long time, but once the churches were established they began to work with that. Once

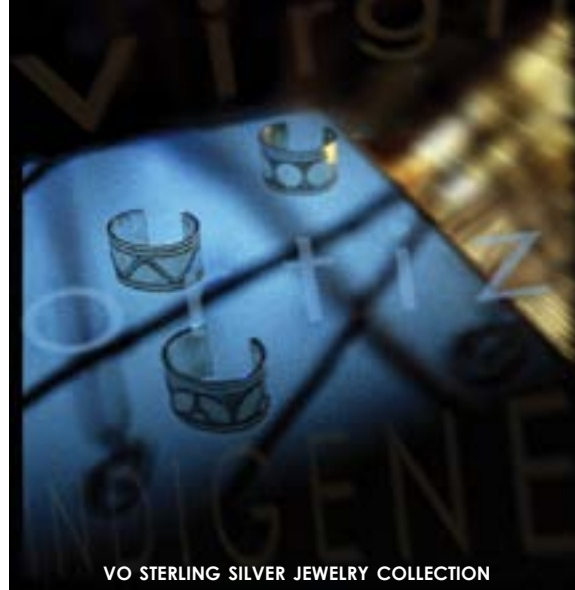


virgil ortiz

CONTINUED



I saw the elders being able to go into the church and pray, that kind of calmed me down. I was raised a Catholic, but I don't really take part in all of that. **Who in your life can you go and talk to anytime without feeling judged?** Definitely my family. We are all there for each other. And I am lucky my parents are still here. My mom just turned 74 and my dad is 76, so they have been through a lot too. **Are they still making art?** Yes. Totally. **Are they proud of you?** Yeah. Sometimes they don't understand the whole thing. Like especially about the fashion shows and all the traveling and interviews. **You mean they want you to be closer to home?** No, they encourage me to do what I'm doing. And the reason I'm trying to push it is because I am trying to work closely with the Youth Language Program at Cochiti, (we're teaching the kids KERES). So I built a 4,000 square foot studio and my goal is to work with the kids during the summer months and show them all the artwork I do, the pottery, the painting, the silk screening and the fashion, and teach them how to get into galleries and how to manage yourself as an artist. Whatever they are interested in, I want to give them a backbone of experience, to know they can do it. **Being so busy now with your new INDIGENE line, when do you get your work done?** I usually work through the night. So around five in the evening I begin working on pottery and go all through the night. It's just more quiet. I've always been a night person. **So, with the fashion stuff, you are working with your hands, but it's not clay. Do you sit at a sewing machine and do the work yourself?** Yes. I make everything myself. **How did you learn that?** Just out of force probably because when we were in high school, we loved clothing and for the women, they could not afford the expensive designers so we just taught ourselves how to sew and make clothes for people. **On your website it says you like Goth.** Yes. That is where it started, for me, Nine Inch Nails, The Cure. That was the inspiration for some pottery and designs. Back in high school. I did the whole leather, vinyl chains, makeup, contact lenses. It taught me how to work with latex and vinyl, a very difficult material to work with. **You have some drawings here, were you the kind of kid who sat through class drawing all the time?** Yeah, completely. Didn't really ever do my work. I was drawing all the time. **Did you go through a graffiti phase?** Actually I did. **And were you a bad kid who spray painted on important things?** Uhm. Only a bad child in cutting up my parents clothing. I altered them. Cut them all up and sewed them back a new way. **Do you think that "Clothes make the man?"** They can give confidence. I've dressed actors who were shy, but once I told them to "wear these



VO STERLING SILVER JEWELRY COLLECTION

big-ass boots, wear these jeans, wear this leather," it changed that. I've seen it happen. **Do you shop in Santa Fe? Where do you find your stuff?** Not really. I never really shop for myself. Everytime I go into a store I think, "Oh this will look good on one of my friends, or I could cut this apart and use it for REZURECT, my line of re-styled clothes. Like these jeans, I bought a while back and just put my designs on them. **So REZURECT is different from Indigene?** Yes. Indigene is all the stuff that we built from the ground up. Like all the leather handbags and jackets. REZURECT is how I take a vintage jacket like this, take it apart and add leather, add studs, silkscreen stuff to it. **Is your REZURECT line available for sale?** It's couture stuff so whoever wants that, they can contact me and I work with them. **It's totally custom?** Yeah. **So INDIGENE, you would call it couture or not?** Well, it's all the original pieces like the handbags. I did all the designing; I sewed all the original ones. And then we go to the manufacturer and have it produced. So it's a bit more high end, way more high-end. That's my



VO SIGNATURE HANDBAG
ALL LEATHER ENHANCED WITH STERLING SILVER HARDWARE

goal: to get Native Fashion into the high end, boutique market. Usually Natives are not fashion designers, but I like to get out of the stereotype ("you're a potter, you're a jewelry maker") and open doors and try new things. **Have you had to fight for that?** Not really. No, not at all. All the designs that I put on my clothing are based on pottery designs. But they are not true pottery designs because the real pottery designs belong to the potter, so I tweak them a bit and also the fashion influences the pottery so I go to a club and see a club kid and make a piece to immortalize that person. **Is your late-night work like therapy?** Yeah. Especially with the clay there because you are touching everything natural and it just heals all the crazy stuff I see outside the Pueblo. **So you're saying that the world out here is kind of crazy?** Well, it is completely different than Res life, yes, because everybody is like a big family at the Pueblo. When I plan my travels, I try to go when we are not doing anything at the Pueblo. We have a lot of scheduled dances and I try to schedule my trips out of state around that. My whole family participates in all of the ceremonies and traditions. **Switching topics a bit, I tend to run into all these people around Santa Fe who are always talking about how the earth is sacred. What does that mean to you, from your point of view?** Anybody who says that reminds me of somebody who is not Native. Like the wearing of Indian jewelry and wearing all kinds of charms for the people who usually say that. You know, it's always been in the Pueblo that of course the earth is sacred. **Does being a fashion designer distract you from that world, where the earth is sacred?** No, because I know what is going to become of it. I know exactly what my goal is and how to



SCRIPT AND CORN CLUTCHES IN EARTH COLORED SUEDES



AVAILABLE AT
AVANYU SPA
LA POSADA
HOTEL

LESLIE
WEARS
VIRGIL
ORTIZ
INDIGENE

control it. It won't work otherwise. People who don't do things with good intentions, it usually doesn't work out. I'm content with what I have in the Pueblo and that's all that I need. But to be able to have the capabilities to go out there and make something happen and take whatever money I get from that and make it work for the Pueblo—it gives me the strength to go do that. **Sounds like it's all coming from a really good place.** Well, that is another reason we are doing it. People who don't know or don't read this, they won't know where it comes from. There is a lot of different meanings in the clothes that I do and all the little markings are prayers. I always say a prayer that whoever puts it on, that they will get a happy thought.

FOR MORE INFORMATION ON VIRGIL ORTIZ'S FASHION AND POTTERY WORKS,
GO TO WWW.VIRGILORTIZ.COM 505.255.5274

INTERVIEW AND PHOTOS BY LOUIS LERAY

Jewels, belts, handbags, clutches, barrettes, scarves, verbosity, perfume: I am an accessory girl. I did not take heed of my mother's advice. I pack for France, and I don't pack lightly. I buy leather-circle rhinestone-studded holster belts, Versace shades, market-made bangles, gold shot glasses. On the balcony overlooking the Côté D'Azur, I accessorize my waistline with fresh fruita de mar served in a two foot skillet, Nuetella gelato, Bordeaux, Champagne, prosciutto wrapped melon, salade de tomate et motzerella avec pesto, hot red grapes, escargot, anchovy stuffed olives with sautéed mushrooms. I shoot back espresso and sip Pellegrino. I tan my face. I don a French manicure and pedicure. I sparkle with my "show-off" eye shadow and "Flamingo Fancy" self tanner. For two days, I speak all but a few words fearing my American accent to infringe on the intimacy of this European vacation mecca—my manners to fall short in their foreign behavior. I do not want to be there and have to speak for Americans, so I stay quiet. Songs in my head sing script for my movement. The words choreograph my walk. The songs become an accessory to this place—I will hear them again and be back on this rocky beach. This song becomes an access to memory—but I acquire the best accessory on the second night in the Ruhl Casino. A French man makes himself a person in my life. The only bar in the casino

is the American Cafe and I cringe. At the bar a single man sits and introduces himself in French. My response, "Bonsoir. Je suis Kayte. C'est mon plaisir pour vous rencontrer." His response, "Ah, you're American." He explains he hardly knows English and I apologize for my shortcomings in French. He interrupts me and says, "Don't worry we'll just speak from our heart." For a half-hour he tells me about Monaco, Nice, and other places he has lived. He shares stories of his family and friends, not politics, not religion, education, nor finance—just parts of his heart. He says he just wants to talk because, though we've only been together a few minutes and will probably never see each other again, he wants to add an American at the American Cafe in Nice to his memory. I am an accessory to his memory book—his mind, and he to my own. He will travel and so will I. We will think of each other and possess a larger world. I think, what made him want the experience of meeting me? Perhaps it is part of a dream he holds. In high school, I painted my dreams to a song on repeat. The place I painted was the French Riviera. So I am here now and the next day I will shop—not for material things, but for adventure, for people, for the memories and accessories of life. —Kayte Hughes

ENJOY LUXURY

CHAPARE
SANBUSCO MARKET CENTER
505 982 3902



EMILY age 15

disco ball helmet = FORM + FUNCTION + FASHION



ON MAKE-UP:

I'm morally opposed to make-up. The chemicals. Why would people put chemicals on their skin? It's degrading. It degrades self-esteem, and it's so acceptable to wear make-up that it's almost required. A lot of girls feel like they have to wear make-up to be beautiful, but it's really the opposite. They are beautiful without make-up. Make-up is a mask."

ON CLOTHING:

I think a lot of clothing is designed to make you look thinner, or more big bosomed. A lot of girls at my school wear padded bras, and even their personalities can be like a mask. It's not their true essence they're expressing, but a mask they put on so society can see how great they are, but it's not their true selves. But the individuality in each person is.

ON HER HELMET:

It's not for protection, It's a fashion statement. But I also ride my bike with it. The helmet is from a Bali Sale from Darci Alice, which is kind of like a garage sale but she sells stuff at her house.

Azulito Boutique & Naked Cafe

ESPRESSO AND TEA ROOM
RESALE TO UPSCALE CONSIGNMENT CLOTHING
FEATURING JEWELRY, DESIGNER LABELS,
BOOTS, SHOES, JACKETS,
DRESSES, PURSES, LINGERIE,
AND LOTS OF OTHER SWEET STUFF
THE BEST PRICES IN TOWN,
A VERY STYLIN' BOUTIQUE.
1412 2ND STREET 505 986 0368

ZANDRA, A COMMERCIAL AIRLINE PILOT
AND OWNER OF SOLSCAPES LANDSCAPING,
CHILLS OUT AT AZULITO BOUTIQUE'S NAKED CAFE.





SOCCER MOM

CHUPAROSA ELEGANT LADIES APPAREL
227 DON GASPAR 505 988 4116

BY CHUPAROSA



Articularions

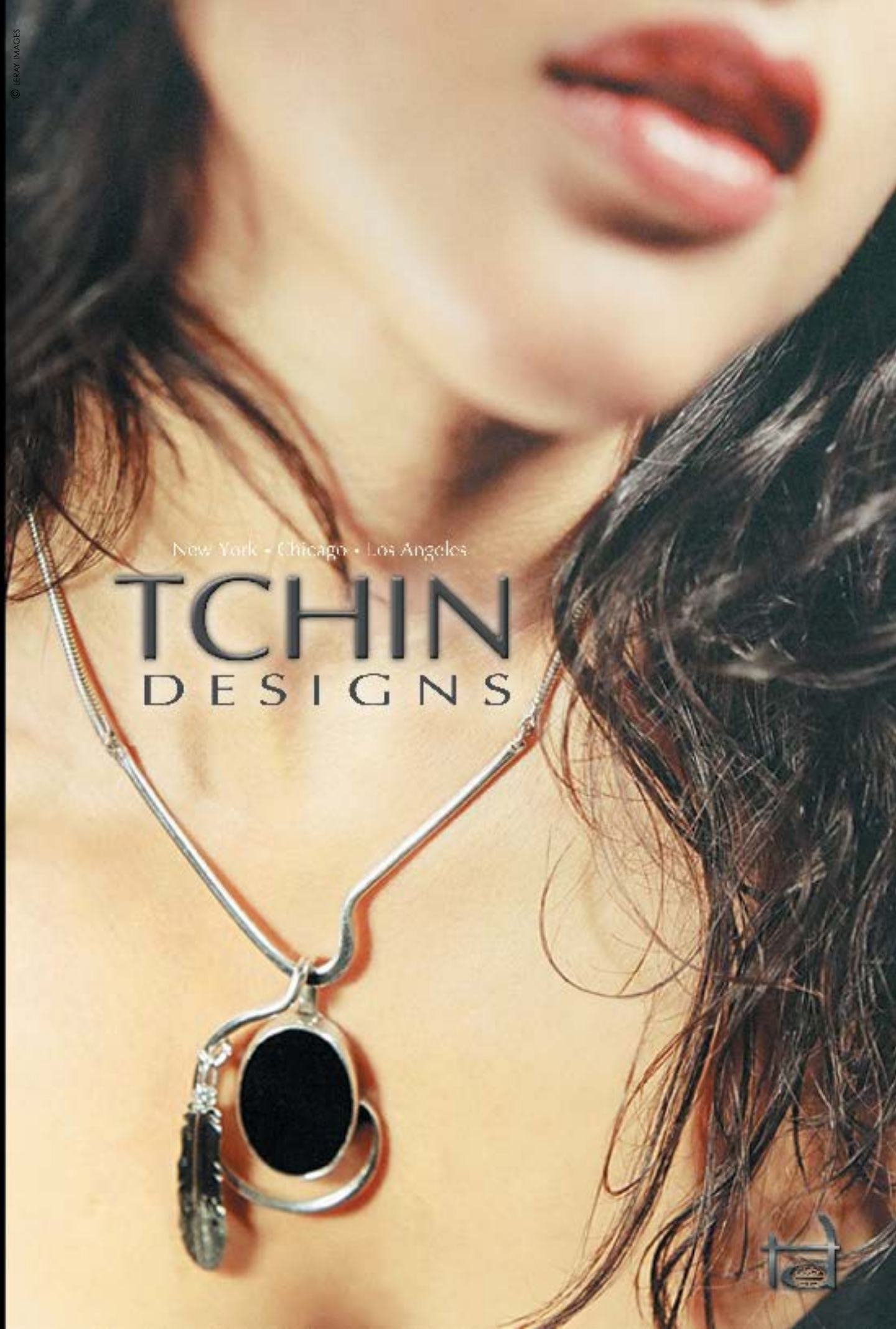
SONDRA TUDOR
& JERRY SPENCER

555 W. SAN FRANCISCO ST.
SANTA FE, NM 87501
TEL 505 466 3246
FAX 505 466 7818
SANDRA@TUDORARCHER.COMCASTNET



TCHIN DESIGNS

© LERAY IMAGES



New York • Chicago • Los Angeles

TCHIN
DESIGNS

www.tchindesigns.com • 609.371.7123



THE POMEGRANATE STUDIOS' MOSAIC DANCE COMPANY

TRIBAL AND EGYPTIAN STYLE BELLY DANCE



MYRA KRIEN, LITA OVALLE AND CHRISTINA TEJCHMA OF THE POMEGRANATE STUDIOS' MOSAIC DANCE COMPANY
535 CERRILLOS AT PASEO DE PERALTA PHONE: 986.6164 WWW.MOSAICDANCE.NET

PHOTOGRAPHED AT SWIG
BY LOUIS LERAY AND LINDSAY AHL



Chadwick Dean Manley
pure
photographic images, sanded glass
60" diameter

downtown
tadu
110 West San Francisco
Santa Fe, New Mexico
505.992.0100



Ashley Collins
Imagination
Mixed media on wood panel
4' x 6'



Marc Katano
Opening (detail)
acrylic on canvas
48" x 40"

contemporary art
taducontemporary.com

Myra Krien's Pomegranate Seeds Dance Program

About the Seeds Program

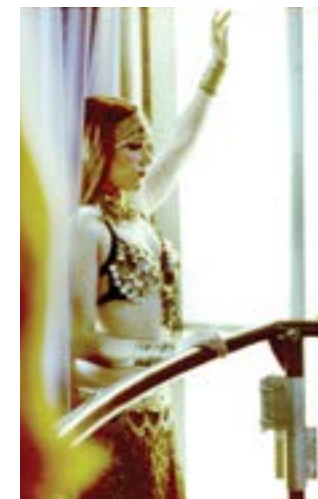
A Personal Take

BY LINDSAY AHL

Right about the ages of 14 through 17, I believe I formed the identity and self-knowledge that became and informed who I thought I was for many years. I was hungry, open to anything I liked, and imprinted on whatever was delivered to me in the right packages — for me, it was a poetry teacher in a black leather jacket who smoked unfiltered Camels and read Pound, Eliot, and Wallace Stevens. He became an image of the world I wanted to enter. It was really not until I was in my late 20's and early 30's that I could fully step back and redefine who I thought I was or who I thought I wanted to be. I say this because I really believe that young girls aged 14 to 17 or so, are forming their identity in such a way that it will shape the rest of their lives. I wish that in addition to my wonderful male-mode poetry teacher, I had met Myra Krien. Myra is running a dance program called Seeds, a program for young girls. It's not at all only about dance, but about life, and how to live it. Within a few minutes of meeting Myra, you know you are in the presence of a different kind of poet, a body poet, a woman who teaches you how to enter the world in every way, using your mind, certainly, but also your heart, your soul, your rhythm. Myra and her assistant, Lita Ovalle, have been teaching girls not just dance as dance, but how to dance in life—how to balance a checkbook, how to handle money, earn money, take care of themselves, value themselves and others, how to not compete with other women but nurture and support them, as friends, as our immediate community. She meets with the girls three times a week, for an hour and a half each time. Her Seeds program is a sanctuary, a community, a school, and a very necessary part of these girls' lives. Seeds is a 501c. If you would like to find out more about the program, please call 505.986.6164.



MYRA KRIEN, DIRECTOR
POMEGRANATE STUDIOS
MOSAIC DANCE COMPANY



Pomegranate Studio and
Bliss Magazine would
like to thank Swig

A talk with Myra Krien

Lindsay: Why did you start the Seeds Program?

Myra: I had a hard time as a teenager. My background was very confused. I came from a famous intellectual and artistic family surrounded by wealth, and yet my immediate family lived in poverty. My parents divorced when I was six, I started working when I was nine, living on my own at fifteen. I was overweight and constantly told I would never be a dancer, but dance was my love, my sanctuary, and oddly enough, is now my profession. By sharing my experience with these girls, being able to listen with compassion, offering them a place to be, offering them an appropriate container for their blossoming womanhood and giving them tools, I hope that they will have a better future, better self-esteem, economic stability, and a feeling of personal success. This program and these girls are my “stone in the pond.” I may not be destined to affect politics or the state of the world today, but I can have an effect on the people who come through my door. I have devoted myself completely and utterly to this one aim.

Over the past five years we have had many young women come through the studio. It is my profound hope that they have left with a better sense of themselves, their own beauty, self-worth, that they are honest and authentic with themselves and therefore more at peace with the world, that they can care for themselves and each other, equipped with problem solving skills, economic literacy, and a greater ability to articulate their own mind and heart and that they can feel a sense of success in their own unique way. They also receive a powerful experience of community. The bonds these girls make with each other run deep. It is a rich experience of friendship and intimacy, diversity and tolerance.

What are your thoughts on Tribal Dance? What is it about, how does it communicate?

When I first saw Tribal I was mesmerized by its power, strength, fluidity and elegance, its depth and subtlety. I feel that its unison, when performed at its best, serves to expose the unique beauty of each dancer. There is something so profound in that visual statement, it all at once holds the duality that is our human state. It is an illustration that we are all connected, the human race and yet each uniquely ourselves, perfect in our flaws and ultimately beautiful. When I saw the film, *Migration*, the feeling it gave me was similar to the feeling I have enacting Tribal. There is an exhilaration when we dance together that then can melt into a deep state of meditation, the sensation of doing this together is incredible. The form is improvisational and completely non-competitive, each member takes a turn leading and following. I have personally experienced some of the most ecstatic and spiritually profound moments of my life during the performance of this particular form.



CRAIG TADU

BLISS TALKS TO GALLERY DIRECTOR CRAIG LIEBELT OF TADU CONTEMPORARY
ABOUT TRUE ART, REAL ARTISTS, GALLERY BUSINESS, AND OTHER STUFF THAT
MAKES WORKING IN THE ART WORLD A WONDERFUL SPIRITUAL JOURNEY
INTERVIEW AND PHOTOS BY LOUIS LERAY

Leray: Do you think artists need to know the history of art?

Craig: My immediate answer would be no. If they are speaking and creating from their own inner voice, being true to their authentic selves, simply no. A lot of artists don't like to be influenced by other people's work. However if they want a larger view of the art world, to see how/where their work does fit in, and how unique/original they are, it is good to know some history or what is happening currently with their peers.

Leray: How about gallery directors?

Craig: My personal opinion about gallery directors is that they should have some knowledge of art history (that does not mean a degree in it necessarily,) and be aware of what is happening in the art-markets around them. I do not have a degree in art history. I have taken college classes in it, worked in the Public Relations Department of the Seattle Art Museum, and have done a lot of learning/exposure on my own. A lot of what a gallery director chooses is from "gut" instincts and feeling. The more knowledge and awareness they have, the more they understand how to interpret those instincts and ideas to help convey them to the public. Having knowledge of art history, what has been done, and what is currently being done elsewhere, ensures that they are aware of what has been presented, so that they see where their vision/ideas fall into the larger picture.

Leray: Santa Fe is supposedly the number 2 arts destination in the country, but the major art magazines out of New York and elsewhere never mention galleries in Santa Fe. Santa Fe doesn't even exist in the **BLACK BOOK** listing of galleries.

Craig: My feeling is that if you were a New York art dealer, would you want to acknowledge that a small town of 70,000 people in the middle of nowhere was snapping at your heels? And I think that if you could actually separate auction sales from gallery sales, we would be close with New York. How would their egos handle it? So no, I don't think that New York based magazines are going to actually acknowledge that a lot of the New York clientele come to Santa Fe to buy art. We're much more fun. We're much more personable. We give them a better, more positive experience. And they would rather come here and buy work from us.

Leray: But I look around Santa Fe and see mostly decorative art. It doesn't seem as vital to me as the conceptual art in New York, for example.

Craig: That's a multi-faceted question. I've traveled extensively, and have been to every major city and art market in the country. You could say that's true of any city in any major market. To me the main purpose of the art world is that we're an educational process. We are trying to educate people or encourage people. I like to give people permission to explore their own intellect, their own psyche, their own emotional inner workings. That's what galleries do, give people a place to explore. Most people are too afraid to explore that far or go that deep. So you can get really snobby intellectual about it, or you can be very real about it, and to me if you are very real, art is decorative. Unless it's extremely political, extremely conceptual. There is such a limited amount of artwork that is truly in the purest form what I consider artwork. If you're buying it for any interior residence, commercial space, anything else, to me it falls into the decorative category. In my terminology there's "weighty decorative," or there is "quality

decorative" and you can break that down. There are levels of decorative work, what I call "sophisticated decorative." And there are regions. I do think artists in a region tend to mimic each other. But that happens in every region in the country, not just this one.

Leray: Would you want to try to sell this other kind of artwork, the political, subconscious, emotional, personal stuff?

Craig: I think a lot of times institutions like SITE Santa Fe, Dia, or CCA put that artwork out there because you want to propose those ideas and you want to push people's consciousness. You want consciousness to evolve. But that's not necessarily something that belongs in a commercial venue. The landlords are not going to be impressed by you saying you're pushing people's consciousness. You still have to pay the bills. It's a small market brave enough to actually buy and own and display that kind of work. When it comes down to it, that's what the non-profit institutions are for.

Leray: How would you differentiate so called true art from commodity art?

Craig: I don't think of it as a commodity. What fascinates me about this business, and it is a business, is that artwork to me is about conveying spiritual energy. An artist who is authentic, channeling their true vision, from their own *voice*—that is art. There are people who know how to put paint on canvas or pour a bronze, but that becomes technical, that comes from their head. That's a technician. An artist is someone who cannot help but create, they are possessed, passionate about what they do. And that spiritual energy comes through in the work and it's not just about what you actually see. There is an energy, a "feeling" about the work as well.

Leray: Is there a lot of that kind of art here in Santa Fe? What

is the majority?
Craig: I think globally there are a lot of people out there copying a lot of other people. So I think that throughout time, there has been a smaller percentage of people who are enlightened and show the way, and then other people try to reproduce that same feeling, as something else. I don't necessarily think it's bad, I just wish that people would follow their own inner voice and what they are truly passionate about and express themselves, not try to mimic what someone else has already expressed.

Leray: It's really great you are saying that, because your job is to sell art and you can't sell personal expression, can you?
Craig: I think really, really good art, the best art, is the closest to personal expression you can get. So that is what I'm constantly looking for. I'm looking for it in forms that have a broader appeal as opposed to

commercially successful. I'm trying to find the person who originated the idea, not just the people trying to copy what someone else did.

Leray: You made art in the past, do you still make art?
Craig: I've worked in every kind of medium. You name it, I've done it. But now I leave it to the truly talented people. I consider my art form to be the person who translates from the artist to the viewers. The role of the gallery director is to make people feel as comfortable and unintimidated as possible in an environment where they can expose themselves and open up to new ideas and new possibilities and expand their own creative consciousness and realm. I provide ideas that they can expose themselves to, and new information.

Leray: Where does inspiration come from?
Craig: It literally comes from the ethers, it comes from out of nowhere obvious. And it can move and touch so many people and shift things. The way this planet is going, creativity is the only salvation. It's what saves us, what drives us. It is what shapes our culture. It's what makes everything worthwhile. I think it is the most magical, alchemy-like force that this planet has. It's the only reason that makes being here worth being here. I really believe that. And so hopefully I do convey that to people. My enthusiasm, my passion about it, how I feel about it, I try to impart that to people. So they know it's okay for them to feel the same way.

Leray: Most of the images we create for art, pale in comparison

those which have a narrow appeal, and that is the commercial aspect of this business. But I am still looking for people who are as authentically original as possible, voicing their own inner truth/path/passion, however you want to break that down. But as galleries, that is what our mission is.

Leray: So you are talking about artists who have worked their way into a distinct form of expression that is also a sellable commodity?
Craig: Yes. If you are spiritually doing what you "know" you should be doing, the universe supports that and the money comes along. If you go out there and look to see what someone else in some other gallery is selling, and you try to paint that ... that's how I'm differentiating it. There is the person who initiated it, who started something original and then there's the copycats. Now the copycats can also become

Leray: You're saying it's okay for me to enter an art gallery, even though I don't have money to buy art, because it's about having a mind-altering experience.
Craig: Absolutely okay. And my own personal philosophy has been, treat everybody the way you want to be treated, (and I get excited about art and I like other people to get excited about art) and the purchasing is the icing on the cake. It makes me excited to see what people can literally create out of nothing. They can create something tangible, physical. They can give you an emotional and spiritual experience. If you are showing quality work and you are enthusiastic about what you have, the monetary part takes care of itself. I've just always found that to be true.

to the emotion and mood and visual dynamism we saw in images from 9/11 and from the Abu Gharib incident.
Craig: I think those events you just described transform our own personal experience and that input we internalize and process and it influences the output—whatever we are creating at the time. I think that to focus on the darker or more negative aspects of this planet, (I'm not saying that we can help being influenced by that), but I think it has to be processed and hopefully brought to a higher, stronger level. I'm not saying that those kinds of photographs or work involving those kinds of images are not art per se, but I like things that are more positive and affirmative. I just think there is too much negativity on this planet as it is. I lean in the direction of things that are more positive and life affirming. And out of



TADU GALLERY DIRECTOR
CRAIG LIEBELT
DETAIL OF ACRYLIC PAINT,
AND RESIN,
ON STEEL PANELS BY
BETTE RIDGEWAY.

every tragedy you see, there are people who show an outpouring of love and humanity and the human spirit. When you see firefighters and relief workers at the tsunami and hurricane in New Orleans, I think that art feeds into the same kind of spiritual energy as that. I think that's all what it's about.

Leray: I hear you, but I really like the way the Surrealists were into the visual shock effect with their art and its message of social transformation.
Craig: Some of my favorite art is surrealistic art. I am not afraid of the dark side. I'm not afraid of representing it or showing it because to me it is just a different realm and it does push people to a completely different level. In this moment, when there are many negative things happening on the planet, to look at that kind of art can be overwhelming to some people. You have to have a constant balance with these things. I am aware of what is happening globally, and you need a counterbalance with people's visual interests, their emotional interests. We all are affected by global events to some degree.

Leray: Do you have any favorite art eras, art isms, artists or periods?
Craig: Rothko is a favorite—his artwork was very transcendental. When you stand in front of a Rothko painting, it is like some kind of a portal out of this realm,

out of this planet. A lot of people sensed that. He also "felt" tortured. He was not a happy man. But what he was channeling, where he took people with his artwork, was completely spiritual. And I get that sense whenever I'm in front of one of his paintings. I met David Hockney a while ago, and there is something about his work too that while very contemporary, had a whimsicality and a warmth and a charm to it that was very compelling and engaging to me. Also, Roy Lichtenstein, it is the same thing with him. He was doing something very forward, and getting people to look at things in a different way. And yet when I spoke to him about his work, he was really just having fun, doing what he loved. I was working at the Seattle Art Museum when we did a show for him. He came for the opening and I was able to talk to him. It was a great eye opener for me about art, having someone that revered make it that simple. It was one of the turning points for me.

Leray: What happens when an artist begins making the same piece over and over again? Have they become less fascinating at that point?
Craig: Like any of us, you can get in a comfortable niche. Constantly being brave and having the courage to do something different, take chances and



craig / tadu CONTINUED

take risks ... at different points in our life we are less prone to do that. There is a comfort zone that is developed. Your audience has more of an expectation. In the fashion world, things change constantly; people expect change. The art world can be more conservative. As conservative as banking sometimes. When an artist comes out with something new, people have to see it several times before they can acquire it. There is a very small percentage of the population that has the level of security it takes to acquire something immediately. Few people know themselves, their tastes, or have that kind of courage, that kind of ability to be open-minded.

Leray: How do you feel about irony? It seems that most people are very literal in their way of looking at things.

Craig: To me, it's just about having a sense of humor. My line is, "Everything is sacred and nothing is serious." Because the moment you take it too seriously, we're all in deep trouble. To me, that is what irony is about. There are so many things that are sacred, special, unique, wonderful, but as soon as you try to put it too much on a pedestal, overintellectualize it, make it beyond the human experience, it's like ... nothing is beyond the human experience.



Leray: When you hear about a Van Gogh original selling for \$40 million, how does that make you feel, given his difficult life and career?

Craig: I have no judgment about a ceiling of monetary value on anything. I believe that in the spiritual realm it's all going to play out the right way. If we're talking about humankind and egos and people spending \$40 million just to prove that they can spend \$40 million for a painting, it doesn't mean the painting is worth \$40 million. It means the egos are in rivalry or something. So probably some of the most incredible artists on the planet have not sold for \$40 million and may go unrecognized. What's really sad to me is that the \$40 million is not more evenly spread out. That there are a lot of exceptional people who struggled most of their lives and careers and that the quality of the artwork, the integrity of the artwork, the ideas of the artwork, for whatever reasons ... are not getting the exposure or the acceptance they deserve. Chances are those artists are way ahead of their time. And they may not ever get exposed for what kind of gift they were putting out to the world. So my frustration is that it's not more balanced out between those extremes.

Leray: What does that mean, to be, "way ahead of your time?"

Craig: It means that you are really creating ahead of, and outside of, the box. That you're willing to take every kind of risk imaginable. That you're willing to put everything on the line, and not play it safe and not be afraid of ridicule, just be daring. But it's hard to define. Because if someone is "way ahead of their time," for me it's being secure enough to follow your own inner path, inner voice, be as authentically true to yourself as possible, regardless of the cost and the circumstances. Irregardless that your family thinks you're weird, society thinks you're weird, that you're not normal. Those actually are the kind of people I look for because they are not following the norm, they are searching and expanding. Scientists do that coming up with research beyond anything that we know. For an artist it has to do with using materials in a different way, creating something in a different way. You can use what is known, but it's about that lack of fear to go into the unknown. And that's what makes you ahead of your time, that quality.

Leray: Kandinsky talked about new colors, new forms and new emotions that would flow from that. When L'AVVENTURA played at Cannes, the audience booed and

hissed and the critics issued a declaration saying this was a whole new way of communicating emotion, a new emotion being created through a new use of the cinema.

Craig: Yes, that's like Matthew Barney and one of my artists here, Carole Coates, printing images on see-through mesh and turning a two dimensional view into three dimensional and beyond. You are actually looking through the layers that normally would be just a surface. That physical space on the surface ... she is showing us what is between that, between the molecules. That, to me, is a leap of faith.

Leray: Her work is captivating. I want to see it in a dark room. It is kind of spooky, in my mind, which is a good thing, and I like how she has combined that dimensional deconstruction with a primal eroticism using the nude. But to jump onto something you mentioned—Matthew Barney. I went to

that show and to me the greatest sham in the art world recently was how Matthew Barney duped a major New York museum, The Guggenheim, into exhibiting his Cremaster concept art. I found it to be a total scam.

Craig: So was Andy Warhol. Andy Warhol's work was about breaking all the rules. You know that's exactly what he did. It was repetition. They were silk-screened; they were commercial. He was a graphic artist. He did everything you are NOT supposed to do. And look where it got him. He thought outside the box, and by blatantly doing all the things you are not supposed to do, it made him a celebrity.

Leray: Speaking of celebrity and Warhol's 15 minutes of fame, what does the Mona Lisa smile mean to you? Why did it become so famous and what does that smile mean to you?

Craig: I was told once, because someone stole the painting ... that's what made it famous, it was stolen easily, by a workman or a guard, who kept it in their home, and that's what put it on the map. But Leonardo was such a spiritually conscious authentic human being. What is intriguing about the Mona Lisa, is that we can only guess

what he was up to. He was so mischevious, and I think there are so many layers of what he is up to. Whether she is a drag queen, a woman, someone's mother or boyfriend, he was playing with everyone's sensibilities and sense of reality. I think that's what's so captivating about her ... no one really knows what it is. At that time, he was breaking out of that mold of religious, conservative art and it has taken so many years now to figure out that there are just layers of ambiguity there. He was bucking the whole societal system, the religious system, every kind of system. He did it with his science and he did it with his art. He was working on so many different layers at a time and hitting you on so many subconscious levels. You can see the visual, the obvious thing, and then everything else slowly starts to hit you. That is irony. Total irony.



© LERAY IMAGES

PAINTER AND

PERFORMANCE ARTIST

TIM JAG

AS ORANGE MAN ALTER-EGO

BUILDS THE LEMON ORANGE TREE

AT TADU GALLERY,

IN SANTA FE



downtown
tadu
a way to see



Chadwick Dean Manley

Bubbles
Wood, resin, photographic image on paper, enamel paint
45" x 45" x 4"

Bubbles (detail)
Mixed media on wood
5" x 5" x 4"

"They're not just for
the ocean anymore!"



Functional Art
that's making waves
in interior decor



Authentic Surfboards for Home & Office.

Each piece in the limited production "Collector's Edition"
is made in the U.S.A. by master surfboard builder J. Blair;
hand crafter of fine surfboards since 1969.



Exclusively from: LB Wolf & Sons . Santa Fe, NM . 505 995 0382 . Email: lb-wolf@excite.com

LERAY: So please tell me your full name and your heritage/history.

ANDREA: My name is Andrea Andreovanna Volkoff-Senutovitch. It used to be Trotskii in St. Petersburg before 1917, but when Leo borrowed our name, we switched to a cousin's—hence, Senutovitch. Not safe for the White Russians to be associated with Trotsky, though there were rumors he was an illegitimate son in our family and he was claiming his birthright. (Is it true? We never had it confirmed, but it makes for a good story.) My great grandmother, Katherine, was a princess and a master swordswoman. Her first husband owned a palace in Venice; Wagner died there. It's a gambling casino now. My grandfather in Santa Fe was Willard Clark, a well-known printer and wood engraver from the 30's. He wrote a book called "Recuerdos de Santa Fe," available at bookstores. I am a third generation Santa Fean on my mom's side. My parents were each married five times! I grew up without them. This medical bag belonged to my great uncle Dr. Henry Berchtold. He grew up in Santa Fe in a house on Marcy Street across from the New Mexican. He also loved to write and was quite artistic, but all the boys became doctors in the family to help make ends meet and I think he was actually quite torn doing it. I found some old college notebooks of his that were pretty whimsical. Thus the thorns—locust thorns—the sharpness representing his reluctance to fully embrace medicine.

"UNCLE HENRY'S BAG"
By ANDREA SENUTOVITCH
PHOTO BY DAVID ALFAYA



What other artists, past or present, create this Assemblage style of art?

My first exposure to Assemblage was Tasha Ostrander's butterfly piece. It touched me profoundly and I felt as if a huge door had opened seeing how a message could be interpreted via objects instead of writing. I also travelled years ago to New York City with my former husband, Robert Stivers, and saw Salvador Dali's Assemblages at MOMA. I remember just staring at one piece in particular and thinking, 'how brave.' Joseph Cornell, of course, is an artist I admire, though I had no idea who he was when I first began working three-dimensionally. A friend of Robert's had come by the house and mentioned his name and I quietly slipped out of the room and wrote it down and the next day stood at the bookstore and alas, began my education with artbooks of a world I didn't realize existed. My admiration for Cornell has more to do however with his quirkiness as a person and the strange lifestyle he chose to live. He was a character, odd, eccentric. I admire the fact that he was able to hold down a job all of his life. And go

CZAR

BLISS TALKS TO ASSEMBLAGE ARTIST

Andrea Senutovitch

CHILD

ANDREA SENUTOVITCH
PHOTOGRAPHED BY LOUIS LERAY.
ANDREA WEARS HER OWN DESIGN
OF QUARTZ NECKLACES. PURPLE
VELVET ROBE DESIGNED BY ZHARA
FARMANFARMAIAN OF SANTA FE.
RUSSIAN FUR HAT BELONGED TO
ANDREA'S GRANDMOTHER, VERA,
FROM PARIS, CIRCA 1918.

czar child CONTINUED

home and do his work. He had a studio in his basement as I do. I built mine behind a hidden bookshelf that pivots open like in a mystery novel. One pushes a shelf in and it opens into a secret place. Duchamp is a hero, as are Kurt Schwitters’ collages and abstractions. Cornelia Parker’s piece at SITE Santa Fe is another favorite. My dear friend Laura Stanzola who is doing a series on conjoined twins. My all-time influence however has been primitive art, African. Nothing compares. You seem shy. Do you have to “prepare a face to meet the faces that you meet” as T.S. Eliot says? I am painfully shy, reclusive, sensitive. Meeting new people is difficult for me. My face is the only one I have. I visit your studio and it feels like an alchemist lab, a medieval chamber of secrets. Your art is kind of witchy. Like the objects you work with and collect are laden with spells. The whole house is a studio ... my haven. I am a compulsive collector—of objects with soul. Haunted objects that were held and used, that have stories behind them. My gallery in New Orleans told me after my last show that I had a voodoo following. One of the visitors there asked while holding an assemblage and commenting on its vibe, “Who is the person that does this work?” My gallerist simply answered, “Oh, she’s a Russian,” ... and they answered, “Oh, well that explains it.” So you are also a trained sword fighter? I attempted to study Saber. I loved it, slashing and fierce. It was my alter ego. Taught by a wonderful Russian. My great grandmother was an Armenian Princess. She too loved sabers as did my Grandfather Clark. It’s in my blood. It’s how I fell in love with my longtime partner, Adam Horowitz, the creator of Fridgehenge. We were dueling beneath some trees. He was playing pirate, with this crazy



(ON LEFT)
“MANEQUIN WITH TIME PIECES”
By ANDREAA SENUTOVITCH.
PHOTO BY JAMES HART

(ON RIGHT)
“UNCLE JOE’S EGG”
By ANDREA SENUTOVITCH
PHOTO BY JAMES HART

look in his eyes, smiling, laughing, I couldn’t resist! The surrealists, Breton, Apollinaire, Bunuel, Soupault, etc., along with Dada, are my lifeblood as an artist; it’s the air I breathe. But I think many people are scared of the surrealists and that mood. For me it was the most profound art movement because Breton predicted what has come true for our society most certainly that “one day the line between reality and fantasy will disappear and we will have a kind of surreality.” I think you operate in this realm and I know reality TV and many other modes of spectacle are caught up in this. Any thoughts? Again, when I began this work I had no idea who any of these amazing artists and writers were. I was influenced by the African collection of sculptures my grandfather left me and by the soup of objects I had collected through the years. The line between reality and fantasy has been blurred for quite awhile now. Technology has made it virtually sci-fi. It’s always been a surreal reality for me, being an empath. Too many levels of reality at once. Too many hidden nuances, secrets, picking up on everything at once. It has taken many years to decipher the chatter, to live alongside it. With our world in such a state, its environment deteriorating, Venice sinking, New Orleans being washed away, natural disasters, unnatural disasters, one needs to escape to some other place—anywhere but here, a reality that has been manipulated, with no edges, whilst standing on the rim of the precipice. We learn to fly. It’s survival. As far as people being afraid of the Surrealists and the mood they represent ... anarchy, standing on one’s own, fighting for one’s individuality ... that is what is



looking CLOSER

by Louis Leray

Looking closer at this sculpture, Uncle Joe’s Egg, I see it resembles a human form, with shoes at the bottom, then a midsection torso, and on top, a head full of data: memories, worries, fears, uncertainties. The brain is like a history of garbage caught in a fishing net, garbage and family heirlooms swept away by a flood and caught in a lung full of wire: mysteries, poisons, dependencies, secrets. Each piece tells part of a story and also mocks the idea of story and disdains our personal and collective need for story and catharsis. The arrangement of meanings here is like a physical poetry, metered with matter and objects, constructed with words discarded, new-found objects that must speak for themselves, each individually, one at a time as you notice them. Each small object conjures its own infinite story.

And then the objects begin to speak as a unified construct—a world arises, vital, screaming, a dream with a birth defect, an infant nobody wants because there is no possibility of satisfaction, no false hope of mobility. This nest is life itself, strangled and bursting with no apparent intention. And yet, a life emerges, the life of the artist and our life, bundled into a sphere of trust and discord and proximity and juxtaposition. At the center is a scroll, but what is written in the scroll has no consequence. As viewers of art, patrons, critics, we will never know the message of the scroll. We will never know how tragedy and foresight got this demonic hairball of desire rolling down the hill and into the art gallery.

This sculpture is teaching us that we will never know what the art is saying, if we do not reach in and untangle it for ourself, use our own fingers to pry it apart, spread it apart and push our hand inside where there is some breathing, bleeding, brooding heart so caught up in its own fragility that it has disguised its life as junk. We can take it apart piece by piece and inventory the meaning one word at a time—like taking a poem apart one letter at a time, then place the phonemes down on a clean dry surface to survey from above. Looking closer at this sculpture, I see its ropes and wires untwined like guts reaching to the moon and the poison spilled out on a clean surface where a child can play, can collect feathers, keys, shells and rocks and coils and notes. And if we can hear the music and see the pattern of inclusion and ellipsis—all that is kept and all that is left out—we will pretend there is some inner logic to access.

I’m talking to you now, creator-maker, god of this universe, old soul in brown leather shoes who stands tall and makes no apologies for how we feel when we are brought into this little world of self-fullfilling prophecies. This is neglect and anger and rapture, excess, displacement, loss of limb, erotic poking and impotence all at once. This construct is a deadness to life that holds itself upright for no reason, a dream that never ends. I see laughter erupt between the meaning of the whole and the meaning of the part, a sad counterpoint of shifting dominance. This sculpture is the work of a child, a small hand beside you, gripping its pocket-full of treasures, string, knives, wire and make-believe wars, a small hand like our own, all cramped up with hope but seeing nothing more than surface and its illusion of depth. This object is a curse and a pyre of sarcasm meant to unravel my thoughts. I sink inward to this theater of stuff, follow the pieces down into Hades where some truth of a man’s life and death awaits. Thank you for that. Thank you for that pathos and life—a secret we share in this freak moment of joy.

going to save civilization. Time is running out, there’s no more room for sleep. Everyone needs to soar, soaring above mediocrity. I have nothing to lose by being who I am. When it’s all over and done with, we are all ash and bones. It’s the soul that lives on. Infinite, transparent, surreal. **Do you love your sculptures jealously, enough to not want to give them up or give them away to someone, no matter how much they might pay you for them?** I love my pieces but also really enjoy when they go out into the world. They are like children who have grown with me through all of the stages, both good and bad, wings begin to unfold, a sense of needing to find one’s path. The pieces are organic, mechanically so at times, and yet if one listens hard enough they can hear the heartbeat, a life. I love watching them go off into the world, knowing that whoever chooses them is their keeper. It’s enough for me, if they see the soul of the piece and are willing to live with it. **What is a Tarot reading? What would a Tarot reading tell me about myself?** I’ve been doing Tarot since I was nine. It is pretty natural to me, reading the archetypes, intuiting. I am just coming to terms with how much of it overflows into my daily world. How it always has. A reading is just a discussion without the edit. The reading doesn’t tell me anything, the cards I mean, it’s the chatter. You have a lot of chatter around you, whilst getting this magazine ready. I’m afraid you’d short circuit me with deadlines! **Is Tarot a real prediction of my future through some supernatural means or does it just begin to unfurl a process of self-fulfilling prophecy in my life as I allow the cards to “mean something” to me?** Am I asking the wrong question? I’m very rationalistic and that makes my general state of mind antithetical to the process of a Tarot reading doesn’t it? Well, I believe we have many futures, some stronger than others. I have no interest or desire nor intention in predicting or influencing one’s destiny. The readings are more of a psychological hike. I am just let in for a moment and see your footsteps, hear your heartbeat. The interpretation is purely up to you. I had a bad experience this summer. When someone thought I influenced them and completely misunderstood my intentions. It really made me retreat. Which I can do easily, because it’s my natural way of being. I’m still questioning whether it was worth it to put myself out there. My art is a safe place to retreat to. It’s my baggage, my secret language. **You tend to use old things in your art. Do you feel some kinship with death? Do new things scare you? New things scare me and make me feel silly.** I love old things because they have soul; they have a history. I am an antiques dealer, a collector. I am totally comfortable with death and have hospiced many loved ones. It is as natural as birth, yet it frightens people. I feel as if I’ve been around it enough that it has let me witness that amazing graceful, magical moment when there is a light one cannot explain, a peace. This sweet smell of one’s person as they let go, with a sigh. Do I feel a kinship with it? Perhaps, but not in a morbid way. Do new things scare me? Not really. I love Target! The cool colored plastic thingys, a new pair of socks in the Fall. But if one enters my home, they are inundated with old things, which far outnumber the new. Lately, while being back in art school, I’ve rediscovered thrift stores for my shirts. I wear mostly work boots in welding class, gloves, safety glasses. New stuff seems indulgent, but books? Now there’s something I can never stop buying. A bad, bad, habit.



“DUTCH BOAT ON WHEELS”
BY ANDREA SENUTOVITCH
X-RAY SAILS SEWN
BY ANN FULAYTER



>> tomato



Advertising » Web Design and Marketing

Member of the Santa Fe Chamber of Commerce & New Mexico Better Business Bureau

Meridiansix.com

505 5011081

ON LEFT, “SYMPHONY # 1” BY ANDREA SENUTOVITCH. PHOTOS THIS PAGE BY LOUIS LERAY

The Metaphysical Transcendence of Maria Izquierdo

by Miranda Viscoli

Lately, I have been thinking about the need we have to transcend the physical world and how artists have integrated this idea into their art. Witness Malevich's painting, *WHITE SQUARE ON WHITE*. This innovative and courageous work breaks free from representational art into the world of geometric abstraction. It fascinates me that two white squares on a canvas could offer an artist a spiritual escape from the horrors of pre-revolutionary Russia.

This concept of transcendence keeps resurfacing as I work my masters thesis in Latin American Art history. For a year now, I have been looking at the works of marginally recognized, yet remarkable women artists. What I have discovered is a group of artists that use their medium to poetically transcend the confines of their physical world in order to examine and redefine their existence within it, creating their own personal space. Often, it is their bodies that become the vehicle by which they transform—resulting in a kind of innovative self-portraiture. One of the most profound images is the photograph by the exiled Cuban artist Ana Mendieta where she burns the form of her body into the earth. Other resonant images can be found in Remedios Varo's paintings of women entrapped within towers while their clothing grows into vehicles with wings, wheels and carpets of earth sprouting new vegetation.

The most ignored of these artists is Maria Izquierdo. She is remembered mostly as an appendage to her lover, the Mexican artist Tamayo. Her work has been described as, "primitive," "naïve," "feminine," and "decorative." Yet, behind these assumptions lies an oeuvre of paintings where an artist found the freedom to explore her own personal identity and in doing so broke open the

boundaries of her culture. The resulting images speak to profound and revolutionary ideologies regarding gender, marginalization and otherness. In claiming the freedom of her imagination she managed to construct her own identity as a women artist.

What astounds me is what Izquierdo had to overcome in order to do this. She spent her formative years in a small Catholic town in Mexico raised under the conservative watch of her aunts. At the age of fourteen, she was forced into an arranged marriage with an older army general. In 1923, at the age of 21, she had three children. By 1927, she divorced her husband and made the decision to become an artist. For a woman to leave her husband was unheard of in Mexico at this time. But to become an artist was equally as challenging as it was an environment controlled, for the most part, by men. Later in her career she would be the first woman artist to be offered a government funded mural project only to have the offer rescinded after the powerful *Tres Grande* (Diego Rivera, Jose Clemente Orozco, and David Siqueiros) created a committee to stop the commission. She fought back by writing a scathing attack in *El Nacional* against the *Tres Grande*. Subsequently, she would join leftist organizations to fight for the emancipation of women.

Maria Izquierdo's graphic and expressive images depict women in deserted landscapes with fallen columns. They show her own decapitated head amidst cut open fleshy fruits as well as circus scenes, macabre and brightly colored, with a woman balanced precariously on a tight rope. These poetic and dreamlike realms—both horrific and beautiful—offer us an unexpected view into the world of women artists in Mexico in the first half of the 20th century.

Sedona artist
Charlie Harper

I UNDERSTAND THAT YOUR ART BOXES ARE TIED INTO YOUR WORK AS A MINISTER AND ARTIST AND COUNSELOR? Yes. I have to say that my life experience, from advertising executive, to senior pastor of a 1000 member church to art teacher and counselor of teenagers has, given me an archive of stories from which I constantly draw inspiration. WHAT STATE OF MIND IS REQUIRED TO CONNECT WITH A TEENAGER? The same state of mind that's required to connect with any person you care about ... in spite of their body piercing, tattoos, world weary looks of "what the f—k?" they are not adversaries, they are not teenagers, they are "THOUS" deserving of the same respect and honesty that adults would grant a peer. WHAT WOULD YOU FIX IN THE WORLD? There is at least one thing. I'd grant everyone the gift of humility. Ghandi was once asked why he embraced non-violence. He said: "Because I don't know if I'm right." Maybe if all of us weren't so sure we had a corner on the truth the whole truth and nothing but the truth, we might just bring down some of the "isms" that so divide the human race.



ONLINE GALLERY
WWW.ZIACOYOTE.COM

"Listening to the Body"
2005, 21hx38wx7d.
This piece was inspired
by a seminar I taught on
developing intuition.



(ON LEFT) "CITY 2" MAHOGANY 48 x 35 x 10
(ON RIGHT) "OMBRAGER 3" MIXED MEDIA WOOD 36 x 74

seven-o-seven
CONTEMPORARY

pascal

info@seven-o-seven.com
www.seven-o-seven.com
707 canyon road
santa fe, nm 87501
505.983.3707



FILM



Lindsay Ahl: You have a finely tuned, subtle, well-crafted sense of humor. I feel like the humor of our culture has changed and I was wondering if you've felt that.

Barry Levinson: Well, I think you are seeing two things. One, things are being imposed on the American public by marketing, and two, by being denied certain kinds of material on the screen, it ceases to exist. The nature of comedy has been shifting because the silliest, most stupid comedy is easiest to sell. Comedy that comes from relationships, or from the conflict we're in as we struggle, which has been a form of comedy, has been shortchanged because it's very hard to sell it in a mass-market world.

Leray: Movies like GARDEN STATE are extremely charming, but they are basically just a collection of emotional scenes with a sweet soundtrack to make sure you feel it. Your films have had a stronger narrative construction, with the classical Aristotelian trajectory of recognition/reversal and catharsis driven by plot.

LEVINSON: Well, you know things are always evolving, whether we like it or not, they continue to change, and the language of film is being altered considerably. There is a lack of reading taking place, being replaced by a visual component, and visual components don't normally have subtext, so what you begin to see in movies today is that the subtext and secondary stories are all being stripped away. So, for example, we're going to have a "dodgeball team," and that's what it gets stripped to at its most basic. Now if you were to go back to NETWORK, that was a mainstream movie in its time, not some esoteric independent movie. That was mainstream. That movie today is what we call an independent movie, which means everybody should work for nothing in order to get it made because it's no longer mainstream.

Leray: That film was packed full of social and political content—

extraordinary. Television has changed the face of everything we do, whether we like it or not. It has changed the nature of politics. That is why I did AVALON, because this TV was wrapped with a little bow on it, and by the end of the movie, family dinners were replaced with TV trays and no one communicated any more. That was the heart of what AVALON was about to me—the rise of television and the breakup of the extended family. TV has radically influenced us—in the sense that things have become more and more simple. That is the nature of television. Television cannot deal with complexity, and therefore it gives you information in the most simplistic fashion. We have become more simplistic and ask fewer questions, and because TV exists, we spend less time getting information from newspapers and other written material. The saviour of it all could be the internet, because there you have to go back to reading. If you take what is going on the world today politically, it is so simple-minded that you say, 'How could this possibly be?'

Leray: So what people think is an incredibly horrible and complex situation—you're saying is really just a kind of simple-mindedness?

Lindsay: Or basically you implied that reading provides sub-texts,

Leray: What about Tarrantino or other filmmakers who are experimenting with structure—RUN LOLA RUN, with its structure of hypothetical repetition. Granted, these are all films experimenting with the superficial surface structure of the movie.

LEVINSON: Well, I think there are two parts to it. Yes, because what they are playing with is having grown up in front of a video tape machine. And you basically rewind it to play it again and rewind it. In other words, not to be negative, but Tarrantino's realm of understanding is based on film, not life. So what happens is you're going to see film references redone, as opposed to the interpretations and feelings about life, of which you bring to the screen.

Leray: Right, well your source of inspiration has always been your life experiences.

LEVINSON: Well, that's basically the way things were in the past. That's different now. Because now



Lindsay : Is that because people don't get it?

LEVINSON: No, it's because the marketers don't bother. All they know how to do is take 30 seconds, chop up a bunch of images that look funny, put in some kind of peppy music and a little bit of an announcer saying something, and that's that. Sometimes they are so devoid of content that they are commenting on the commercial. The announcer says, "A movie that's full of charm," and then cut to a character in the movie trailer saying, "Well, that's unusual." So they are actually borrowing from within the trailer to create what they want to say, as opposed to the content of what the movie is, because content has no place in the marketing world. Marketing is about pure adrenalin or something that gets a laugh and that needs no context.

Lindsay: Another thing that has changed is narrative structure. Movies like HUD and THE HUSTLER involve complex narratives similar to your films. DINER, RAIN MAN, and TIN MEN all had true narratives to them; films today are much more likely to be long music videos—a little bit of narrative and lots of songs.

prophetic even in anticipating the Reality-TV craze today.

LEVINSON: Well, if you go to Paul Newman in COOL HAND LUKE, that was mainstream filmmaking in its time. You couldn't make that movie today. You couldn't end the film where he's been shot in the throat and put in the car and they decide not to take him to the hospital but back to the work farm. So you know COOL HAND LUKE is going to die. You wouldn't be able to have a movie like that today.

Lindsay: In HUD it was the same thing. He loses his farm and has nothing in the end. That's too existential for everyone.

Leray: Well, what you're talking about is true in either American cinema or foreign cinema. You couldn't make L'AVVENTURA today.

LEVINSON: No, not a chance.

Leray: So all this is really just begging the question, which is, what happened to our society? How did we become a paranoid mass of TV news-watchers?

LEVINSON: Look, I grew up in front of a TV. I worked in television, and I've been critical of television, but it's also quite

double or shifting meaning, irony and play. There is a lot going on in any kind of text and especially good literature. Now why is TV not able to deal with this kind complexity? Why can we not develop a very complex visual medium with TV?

LEVINSON: Why? Because it's based on images. And we look at images with a certain degree of passivity. So you don't have to participate.

Leray: Film is the same. It's based on images.

Lindsay: Yeah, you've got Godard and other filmmakers who challenged that passivity.

Leray: Why can't they put good stuff on TV?

LEVINSON: Well, that's a good question. I mean, what I'm talking about is film in the past compared to today. There is a level of sophistication of movies in the past, that by today's standards are almost like looking at Shakespeare. It's a whole other world. You look at movies from the 30's and 40's and 50's and well into the late 70's, and the sophistication of the storytelling is way beyond where we are today. We are back to some kind of remedial English here.

we are having less life experiences and more visual experiences. So our understanding is based more on things we see.

Leray: That's a little bit scary. I was going to ask you before, do we even want kids growing up these days to remember what is going on in their experiences? The world is not as innocent as it was depicted in your films LIBERTY HEIGHTS and DINER and TIN MEN.

LEVINSON: This is a change that has taken place; a fundamental change. Peter Jackson, who is a very accomplished filmmaker, did LORD OF THE RINGS, and he could basically, at this point, direct anything he wants to. So they say, "Peter, what would you like to make?" And he says, "I'd like to remake KING KONG." Right? You can make anything you want to make as a filmmaker and he says, "I want to remake KING KONG." Now, let's go

© LERAY IMAGES



levinson CONTINUED

back to Orson Welles. Orson Welles is this boy genius. Orson Welles is now brought to Hollywood. “Orson, you can make anything you want to make.” Well, he made CITIZEN KANE. That would be like bringing Orson Welles out there and saying “What would you like to do?” And he says, “You know, I really loved the Dr. Kildare series. I’d like to remake that.” You know what I mean?

Leray: What you’re saying is there is a huge discontinuity between Peter Jackson’s accomplishments as a filmmaker, and his maturity as a person or his ability to understand life and what is important.

LEVINSON: Because life becomes less of what filmmaking is about. Filmmaking is now becoming about film and the re-doing of it and the regurgitation of non-reality as opposed to dealing with the world that we’re in. And you can see it from its beginnings. When Rocky came out, which got a lot of attention in its time, I said, “Now that to me is like a remake of a movie that wasn’t made before.” Because it had all the components of every boxing movie I’d ever seen. And so everything about it was familiar. Now it was reshuffled in a way where you say, “Oh it’s exciting and he’s in the ring and Rocky goes ...” But it was so comfortable in that it had all of its parts from all of those movies. It had parts from SOMEBODY UP THERE LIKES ME and ON THE WATERFRONT. You know it’s borrowed; you can feel it. And so what happens (and it’s not intentional, except in the case of Tarrantino, since his reference is video), is that if that becomes our collective memory, that is what we begin to make films about—films about films. They are parts of other films. We’re sort of devouring ourselves in a way, eating our own flesh, as opposed to moving on and exploring. And I’m not talking about ways of exploring where you go, “It’s so tedious!” It’s just that ideas exist in the world we’re in and you go from there. About CASABLANCA, you say, “Look, that is a very entertaining kind of movie.” But it was taking a period of time, the beginning of WWII, and structuring a romance in a time and place that we hadn’t quite seen, in its time. It was fresh in its own place. And you know, we have entered an age

where we refer to movies as an example. You know people say, “Well, it’s not great, but it’s a Summer movie.” Right, you’ve heard that? Or, “Oh yeah, that’s a Fall release. That should be a Fall release, right?” It has become like clothing. What happens if you go to the video store sometime in March? Are the films on the shelf laid out by seasons or are they just on the shelf? I don’t know when CASABLANCA was made, but it was a good movie, period. Whether it was a Winter movie or a Summer movie—it was a good movie.

Leray: Well, you have to admit that releasing a film in Summer is good for the film, right? Was RAIN MAN released at a prime summer moment?

LEVINSON: I’m saying they are actually qualifying the content of it by saying, “It’s a Summer movie; it doesn’t have to be as good.” It doesn’t have to be as challenging because it’s a “Summer movie.”

Lindsay: (laughter) Do they do that to you? Do they say, “Okay, so why don’t you put out a Summer movie?”

Leray: Which will mean you can take it easy. You don’t have to work as hard.

LEVINSON: (laughter) You don’t have to work as hard, it’s a Summer movie. They have different standards. If this movie came out in October, you’d have to have a bit more content.

Lindsay: Just a little bit, because we don’t want to tax anyone.

LEVINSON: Yeah, not too much more.

Lindsay: No audience member left behind.

LEVINSON: I’ll give you a comment on that. A producer told me this. He said, “I went to pitch this idea to a studio, and about halfway through the pitch the person looked at him and said, “Is this a drama?”” And the producer said, “Yeah ...” And the person looked at him and said, “Oh, oh ... we don’t make dramas.” It’s like a genre. What is this, a drama genre? We don’t do that.

Leray: You seem pretty jovial about the film business. How have you managed to keep your independent spirit? I understand you’re working on a new film now.

LEVINSON: Yeah. I mean you can look at the transitions that take place, and we know what they are. No one is turning back the clock. It is what it is. And I think you just look at it as those are the changes in the world that we’re in. And you try to find a way to function so you can satisfy yourself. I wouldn’t know how to go off and make a movie if I had no interest in it, just because I was making a movie. I wouldn’t know how to do that. But you have to find a way to satisfy yourself as films will continue to change and the so-called marketplace is changing. On the one hand, the studio business is at a very strange crossroads because it is working under the concept of a “First Week” opening. You maximize the amount of money you can in the opening weekend. But what you’re doing is, you’re chasing



a big audience away. So you’re only pandering to the people who come out the first week, and therefore, you’re targeting one group. By targeting the one group you are beginning to eliminate a certain movie audience that doesn’t show up in the first week. So what’s happening is, we’re seeing more and more movies focusing on a certain group for its big dollar, at the exclusion of a wider audience.

Lindsay: And that audience will tend to be younger teenage types because they don’t have to get babysitters and they have more time.

LEVINSON: Right, and so that’s the first audience they go to. But by doing that you begin to cut off a certain audience that is saying, “Well, there’s nothing for me to see.” And then that audience gets out of the habit of going. So what happens is that at a certain point, you’ve been pandering to one audience. It may be more difficult to get an older audience in the opening weekend, and then you will have to find a way to keep them engaged, otherwise your share is going to drop. You have to find more ways to be inclusive and not exclusive of them. If that makes sense. Is that clear?

Lindsay: Yeah, it’s clear.

LEVINSON: It used to be that you had a very wide band of an audience. Now, you can get a certain group to come in really fast. But that’s only the one group. You have to contend with the other group. But marketing is not designed well enough for anything other

than a first-week explosion. Now you get the Miramax thing, where they try to nurture a film, but there are still so few of those types of movies that are being made that are seen around the country. They may be in New York or Los Angeles, but that doesn’t mean they couldn’t work in Iowa or wherever, if the audience was aware of it and informed. That doesn’t mean they can’t play there. It’s not like these people in other parts of the country couldn’t understand what’s happening in the movie.

Lindsay: Has there been any movie recently that has made a difference in your life, and has made you feel something new like when you first started seeing films and they made a difference?

LEVINSON: I’d have to think about it. I have seen some movies I liked recently. My memory is not what it was.

Leray: Well, let’s just analyze the inside of that for a moment. You liked them. I liked them too. I saw a few things I liked. But it wasn’t like an earlier experience in film watching in which a movie absolutely, totally and radically, altered the way I think and feel about everything.

LEVINSON: No, that’s true.

Leray: Did that happen to you when you were younger? I’ve read in your books that it did.

LEVINSON: Yes, no question. It’s changed. My son, Jack, will go to see a movie he knows is not very good. And that is basically what

the experience will be about, to go see the movie that is not very good.

Lindsay: Did you like THE DREAMERS by Bertolucci?

LEVINSON: I thought it was interesting.

Lindsay: I thought it was interesting too, and what I loved is just how people used to love cinema. They would never go to a film that might not be good. It was supposed to be a life transforming experience. It was high art. You go and you enter into a stream and a state of mind that is different.

LEVINSON: Yeah, but you’d have to say they were part of a certain group that doesn’t really exist anymore. But there was another batch of movies that were entertaining and yet at the same time profound. ON THE WATERFRONT, for me, was probably the strongest influence of anything I had seen as a little kid. It affected me in ways that I didn’t even understand. I thought it was extraordinary.

Leray: How old were you when you saw it?

LEVINSON: I would have been probably around eleven.

Leray: You’re kidding me. You saw that at the age of eleven?

LEVINSON: Yeah, well the funny thing is, I have to tell you something crazy. You see, kids don’t see movies today that have adult themes at the ages of ten or eleven. And I don’t mean sexual

situations or adult themes like that. Just movies that we would go see with adult themes. ON THE WATERFRONT is about problems on the docks. Right? So you say, “What eleven year old is going to be interested in what’s going on at the docks?” But we did see movies like that, and we said, “Oh that’s a good movie.”

Lindsay: I think eleven year olds can think about very complex things if you give it to them in the right way.

LEVINSON: Yeah, it was an adult-theme, but not inappropriate to watch.

Leray: Yeah, I show my kids RAIN MAN and movies from the past. COOL HAND LUKE, they’ve seen that. They watch them and pay attention and then we talk about the movie.

LEVINSON: They are capable, so I think it’s just that the audience is being denied. It’s not like something got in the water and we’re losing our abilities, it’s just that if you don’t have it long enough, you begin not using that part of your brain. Movies used to be challenging. Now it’s, “Don’t challenge the audience ever.” That is a fundamental shift.

Leray: Your movies have been fairly confrontational at times, and yet you’ve also experienced great success. I feel that WAG THE DOG is still reverberating with what’s going on in Iraq and our evening newscasts. That’s a movie from 8 years ago.

LEVINSON: You know, sometimes you get movies through, and sometimes you can’t do certain things. I’m going to do this new piece which is a political comedy. We have to make it at a real price, because everyone is afraid if it has politics in it, it won’t sell.

Leray: What does that mean, you have to “make it at a real price?”

LEVINSON: You have to make it for less money. If it were just a silly movie you could make it for a lot more. If it’s got some content in it, you have to make it for much less. And that’s kind of the way it works right now. If it actually

has content, you make it for bare-bones, no money. If it has no content, then you can spend more money.

Leray: So, for you, what is bare-bones no-budget?

LEVINSON: In the teens, for this particular piece. Some others I could do for less.

Leray: You mean \$16 million?

LEVINSON: Yeah.

LERAY: Okay, so that’s a “bare-bones-no-budget,” but you know that there are people out there who make movies for a hundred dollars, or let’s say RUN LOLA RUN, which was shot for \$1 million, or SEX, LIES & VIDEOTAPE, also \$1 million. It’s like the “no-budget” film is also a kind of marketing even for Hollywood.

LEVINSON: Yes, but in a sense, unless you compare one thing to another, you can’t compare it. If you have a piece where you are traveling, where you have crowds, where you have video playback and news things playing into the piece, then you are in another place. You can make movies for very little money, and that is one of the things I can be hopeful about—the fact that anyone can get hold of a camera today. No matter how good or bad the quality may be, they can tell some kind of a story if they want to. That is something that could not happen in the past. And you can make them for \$50, \$100, \$400,000 and a million dollars, but if you have certain things,



levinson CONTINUED

if we were making this same movie at a studio, it would probably have to cost us somewhere in the area of \$45 million. So, basically, in this case, in order to make it work, you work for no money. You defer all of your salaries with your key actors and directors and all that and you find ways to cut corners and shoot at a very accelerated pace to pull it off. That is where WAG THE DOG was. You know WAG THE DOG was only a 29 day shoot. But we had to do it because it was the only way to accomplish it because it was a political piece. So that had to be made for a price.

Lindsay: Do you think that the things you think about come true in your life, the things you write about or make films about. Have you ever felt that, how a film can come true?

LEVINSON: No, not really. Maybe with WAG THE DOG there were things that we were talking about that have happened, but I was only looking at it as a process and knowing what was there. But not on the level of some kind of Karma.

Leray: I remember you saying about a film idea, “How is that going to work?” I don’t tend to ask that question first. I tend to think more about the visual ambiance and emotional content.

Lindsay: It’s good for us to be around somebody who is effective and logical because we are so much in our imagination.



LEVINSON: (laughing) Well, you know, there are two parts to how things evolve. I don’t have a mind where people talk about writing an outline. I don’t have a mind to be logical in that way. I could not write an outline. What I base it on is what I feel I want to say in the piece, and then I invent the characters and let them deal with one another. That basically takes me through the piece.

Leray: Feeling what you want to say is about having a careful regard for your thoughts. It’s about asking the question “What do I want to say here, now, in this piece?” As opposed to just making it up as you go along.

LEVINSON: But that is what prompts me to write. LIBERTY HEIGHTS was written because of a comment someone made that kicked off in my head some thoughts about anti-semitism. And I was thinking about anti-semitism as a boy, and how I was not aware of it. Not only was I not aware of anti-semitism, I was not aware of class distinction. Not only was I not aware of class distinction, I was not aware that there were any racial problems. So when the comment about anti-semitism linked back to that, I thought I was an astoundingly naive kid in 1954 in school, at the time of the integration of the school system. And I had never asked myself the question when I was young, “How come there are no black people in the school?” I never realized that anyone existed other than Jewish people. So that stupidity and naiveté led me to writing LIBERTY HEIGHTS, not from a standpoint of anger, but just how the

separation involved a lack of understanding. So that idea I thought was interesting, and I asked the question, how do I do it? And that’s how I settled on 1954, the year the school system is integrated. I remember all of a sudden three black kids entered who were never there before, and what was going on in life at that time. That is how it evolved. Now who are the characters, and what are they going to say, and what stories are going to take place and intertwine, I had no idea. But I start with the idea of something that occurs to me in terms of life, and I try to find a way to tell it.

Lindsay: Do you have one of your films that seems the most important to you, in retrospect.

LEVINSON: That’s a good question, I don’t know. Sometimes I think maybe AVALON might be, because it was so close to what was taking place in that family’s journey and the fact of this huge extended family breaking up and drifting away. As television rose and the economics of America shifted and changed, all those things happened. In some ways that idea sticks with me the most, because today it is playing out all the time. It is a struggle going on in America, this concept of family and what does it represent and what is it, and how it’s evolving and changing and how we’re not quite understanding or dealing with the realities of it. Because what we’re talking about is that from the beginning of man, there were families.

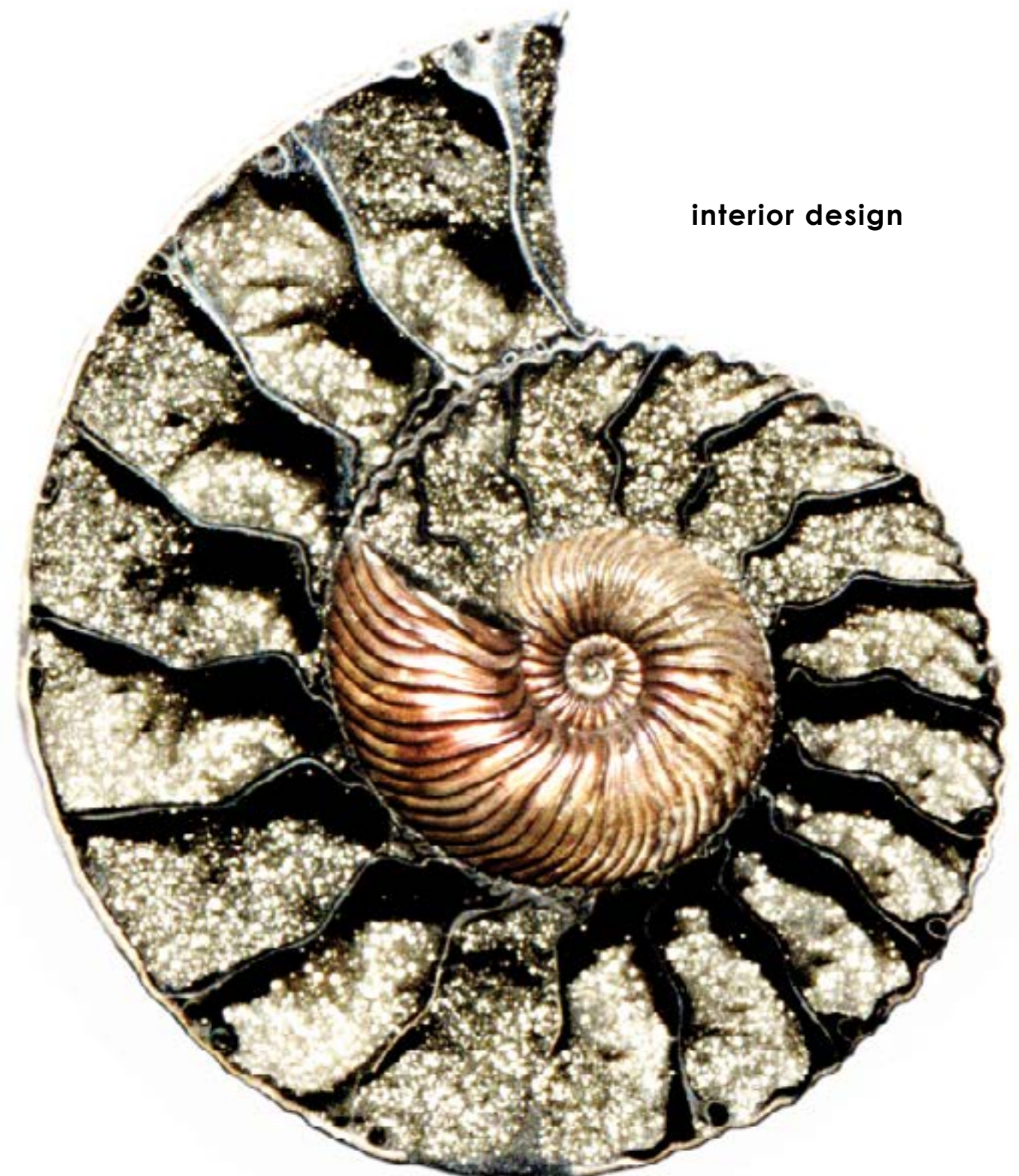
And it’s only in the last 50 years that this whole thing is coming apart and redefining itself in ways that we never anticipated. We are asking, where is the family; what is a family; how do families work; how do they interact with one another? There used to be support systems in place because you had the kids and the uncles and the aunts and the grandparents and they were there like a tribe. And that support isn’t there any more. AVALON is current in my head because it asks, how do we go into the 21’st century in terms of those issues. You see how religious conservatives have this reaction of protecting the family and all these constitutional things where people are screaming to ban same-sex marriages and you go, “My God!” How crazy are we getting?

Lindsay: Are you going to make a film out of your novel 66?

LEVINSON: I’d like to. It’s getting harder and harder to make personal films, but I’d like to do it in about a year when I get money for something like that. But they get to be more difficult to do, the personal films.

FOR MORE INFORMATION, PLEASE CHECK OUT
BARRY’S FILMOGRAPHY AT WWW.IMDB.COM

INTERVIEW BY LINDSAY AHL AND LOUIS LERAY
PHOTOS OF BARRY LEVINSON BY LOUIS LERAY



interior design



Interiors: www.hvlinteriors.com Shop: www.studiohvl.com 229 Johnson Street Santa Fe, NM 87501 505 983 3601



—CHRISTOPHER SCHREUR, CHIEF BANK INVESTMENT OFFICER

The LANB Wealth Management team provides customized, professional portfolio management for individuals, families, and institutions throughout northern New Mexico and across the country.

We help our clients align their investment portfolios with their long-term goals. While investment performance is an important element of this process, risk assessment and ever-changing life needs are equally important. Our primary objective is to integrate each client's unique situation into a customized wealth management program.

Our core strength lies in our wealth management professionals, who have extensive industry experience and are committed to superior client service through valuing relationships over transactions.



—DANIEL J. MONTE, SENIOR VICE PRESIDENT/TRUST MANAGER

Professional Portfolio Management
Financial Planning
Estate Planning
Wealth Transfer Service



© LERAY IMAGES



Los Alamos
NATIONAL BANK
WEALTH MANAGEMENT

301 Griffin St., Santa Fe, NM 87501 •
1200 Trinity Drive, Los Alamos, NM 87511 •
e-mail: lanb@lanb.com • www.lanb.com •

BLISS TALKS TO OPHTHALMOLOGIST

**RENNY H.
LEVY, M.D.**

EYE ASSOCIATES OF NEW MEXICO



LERAY: SO WHAT ARE PEOPLE BLIND TO THESE DAYS?

RENNY: People in the best position to do something about it seem to be blind to the need to preserve our natural environment. This is our life support system and it requires protection.

Are the eyes a window to the soul?

We read much about a person's state of mind in their facial expression. The eyes are perhaps the most expressive area of the face, but this is just an expression of emotion. Who would presume to know another's soul merely by looking at them? In any case, the eyeball without the surrounding tissues and underlying muscles has very little capacity for expression, other than pupil size.

The tag line for the movie, AMERICAN BEAUTY, was "Look Closer." Why is our society so consumed with the act of looking and being looked at?

We evolved to make split-second decisions based on visual cues, which includes assessing the intent of other people. In addition, we probably communicate both consciously and subconsciously through social "displays."

What do people want most with their eyes ... clarity, color? Are eyes like teeth these days, functional, but also a fashion statement?

Eye color can be changed with contact lenses. Novelty lenses can even give you cat eyes, or more bizarre possibilities. I have never had a patient who was thinking of having surgical vision correction waver because they would be giving up their colored contact lenses.

Are those contact lenses that Marilyn Manson and lots of people wear to look scary or more beautiful ... are they bad for your eyes?

Contact lenses carry certain risks. I have had several patients who have run into trouble by wearing their friends' lenses, or

INTERVIEWS
BLISS TALKS TO OPHTHALMOLOGIST RENNY LEVY, M.D. ABOUT WHAT TO DO IF YOU GET BULLETS IN YOUR EYES

Dr. Levy demonstrates an indirect ophthalmoscope. Indirect because the 20 diopter lens creates a real image of the object being viewed (the retina), while the head gear (pictured on next page) provides the illumination and the objective lenses to focus on the image and see it binocularly.

buying novelty lenses without being instructed in their use and care.

People who smoke seem to have more wear and tear around the eyes, why is that?

Smoking damages every tissue in the body, including the skin. This is due to decreased blood flow from nicotine-induced constriction of blood vessels and from carbon monoxide decreasing the blood’s oxygen carrying capacity. People who smoke a lot end up with parchment-like wrinkled skin, which is less able to repair itself, for example, from sun damage. When I was a general surgery intern, it was obvious during abdominal surgery who the smokers were. Their tissues were less robust-looking and more fragile.

What about the good and bad aspects of sunlight?

Sunlight is a necessary component in the production of vitamin D. It also acts on the pineal gland to release a hormone which is a mood elevator. However, when the sun is strong (which in New Mexico is always), you should protect yourself from ultraviolet radiation with sunscreen and protective clothing, including a hat and sunglasses (or an ultraviolet coating on your clear glasses).

When in your life did you decide to become a doctor?

When I was seven years old, we had to give a presentation at school about what we wanted to be when we grew up. I said that I wanted to be a doctor or a scientist, and I never really strayed from those choices. I eventually chose medicine because I wanted more contact with people and I wanted to be in a position to apply the latest advances, not spend years in a lab trying to make them.

Did you ever feel overwhelmed by the process?

Not more than 99 percent of the time. Seriously, it was manageable, but I wouldn’t recommend it to someone who was not sure he or she wanted to be a doctor.

What was the hardest thing about medical school?

The cafeteria food.

Do you have steady hands when it comes to using tiny forceps and cutting out pieces of someone’s cornea?

That is pretty much a prerequisite for the job.

If you drink or not drink coffee, does that influence the subtle control you have as a doctor?

I wouldn’t want to drink a triple espresso before surgery, but I am relaxed enough in surgery that a little coffee doesn’t affect me.

Are most sunglasses just for show? What actually works to protect the eyes?

The most important thing is to block the ultraviolet light, which can be accomplished in clear glasses. The rest is mostly personal preference. For example, fishermen like polarized lenses because they cut the glare from horizontal surfaces. Yellow, or amber lenses are felt to give sharper definition because they block blue light, which is scattered the most by our atmosphere (now you can tell your kids why the sky is blue). There is some evidence that blocking blue light might be beneficial to the retina, but, again, the most important



consideration is probably ultraviolet light.

What is the hardest operation you have ever had to do for someone?

Some of the hardest operations I do are referred to as anterior segment reconstruction. This involves restoring the structures in the front part of the eye to a functional state after major trauma, or disfiguring disease. This might involve a corneal transplant, removing a damaged lens (traumatic cataract), reconstructing the iris, suturing in a replacement lens, or any combination of these. Much of the time I am working through tiny incisions under a microscope suturing internal structures in the eye with suture that is much finer than a human hair.

In the future, will there be some way to just plug a tiny video camera into the visual cortex and we will be able to see that way, rather than through the receptor of the eye?

Such systems are under investigation now, but the visual information they convey is still extremely primitive. Slightly more advanced are microchips which are inserted under the retina to supplement retinal tissue damaged from various diseases.

Will it ever be possible to see what someone else sees ... by somehow sending their visual data from their neural pathways into someone else’s brain? With some fancy wiring, would it be possible to link one set of eyes to another brain?

What we “see” is dependent on how our brains process the signals sent by our eyes in response to light energy reflected by our environment (ever walk through a room three times looking for something and not see it until the fourth time, though it was in plain view?). Even if you could look at the world through someone else’s eyes, you would never see precisely what they see because it is the brain that sees, not the eyes.

Has this technology of laser really changed the way eye surgery is done in a revolutionary way? What new Star Trek type technology do you foresee for the future of ophthalmology?

Ophthalmology has been a leader in the adoption of new technology in medicine. We were the first specialty to adapt lasers to the treatment of human tissues in the late 1960’s, and we have always taken advantage of advances in the technology since then. Lasers did revolutionize the treatment of diabetic retinopathy and now have revolutionized the treatment of vision disorders, with the Excimer laser allowing us to reshape the cornea and achieve excellent vision in patients who were dependent on glasses. The future holds the promise of synthetic retinal implants, or the ability to regenerate retinal tissue from stem cells; likewise the ability to custom-grow a cornea for transplantation from a patient’s own cells, rather than relying on donor tissue. We also may be able to prevent children from developing near-sightedness by administering a medication at the appropriate time.

Do you think people are more attracted to each other by sight or by smell and mood?

The visual image is definitely the first attractor (it acts at the greatest distance), but less conscious factors are important as well.

Why do we use the cliché, “see the world through the eyes of a child?”

Most adults are so busy trying to be successful, or at least make a living and raise their children, that they tune out the wonders around them. Some people make conscious efforts to revive their curiosity—by going on hikes, or learning new disciplines, for example. I think that great scientists always see the world with the wonder of a child.

What is the weirdest thing you have every encountered in terms of people’s eyes?

We saw some pretty unusual things when I trained at Cook County Hospital; like the guy who had been shot in both eyes. He basically had two bullets surrounded by the whites of his eyes. One day in clinic, one of the bullets had extruded enough that one of my fellow residents had to extract it with a forceps—she did it right there in the exam chair. Maybe you should tell people to sit down before they read this one.



SEÑOR LUCKY'S

A | THE *Palace*



"Coolin your hooves at Señor Lucky's"

142 WEST PALACE
505 982 9891
www.senorluckys.com

BLISS TALKS TO JAMES GLOVER, CO-FOUNDER OF THE IDEA GROUP of Santa Fe

A strategic solutions company helping private
businesses and townships throughout the state of
New Mexico shape their economic futures

Since our economy is based on capitalism and capitalism is based on consumerism, do you feel that keeping consumerism alive and popular is a kind of patriotic duty that creative people have? Advertising people, far from being disposable, are actually at the basis of our economy and its equilibrium. If people stopped thinking they needed stuff, the economy would suffer, would it not? Consumerism is a given. It's going to happen. Our whole society is based upon people taking ideas to the marketplace for profit. That entrepreneurial spirit and drive is what separates us from much of the rest of the world. But people have both needs and wants. Products that fit their needs they tend to find on their own, almost as a necessity. They discover these products and services with little or no marketing. Wants are a whole different story. And having conscious wants separates us from the rest of the animal kingdom ... I want a quality of life, I want my kids to be safe, I want a red BMW.

Do great ideas have a value in themselves, or only when they turn into tangible results for your clients?

A great idea is worth a lot, but unfortunately people don't tend to value an idea until it becomes tangible in some way. We hear that, "ideas are a dime a dozen," and that is often true, but great ideas are few and far between, which is why they are worth so much. But often times the idea is generated by a creative-type, who doesn't know how to put value on the idea, so the true benefit is often lost. The Idea Group now has a reputation in the marketplace for generating very good ideas, which means people now value our thinking and compensate us accordingly.

Can ideas lead to change?

Change is inevitable. Nothing remains constant. The goal would be to influence change so that it makes sense for the individual, a company and society. And a good idea can be the catalyst for desired and proactive change rather than undesired change as the default.

photos and interview by louis leray



JAMES GLOVER, CO-FOUNDER/PARTNER: FORMER HEAD OF MARKETING, PRODUCTION AND MEDIA COMPANIES IN LOS ANGELES SERVICING FORTUNE 500 COMPANIES AND THE ENTERTAINMENT INDUSTRY.

[IDEA GROUP OF SANTA FE, FROM LEFT TO RIGHT]

CHARLES A. LIEPPE, EXECUTIVE STRATEGIST: FORMER CEO FOR NABISCO INTERNATIONAL AND CORPORATE VICE PRESIDENT FOR PROCTER & GAMBLE.

KRISTIN HUMES, SENIOR STRATEGIST: BACKGROUND IN PHILOSOPHY, PSYCHOLOGY AND BUSINESS, WORKED FOR A LEADING CREATIVE BASED ADVERTISING AGENCY, RAN A MULTI MILLION DOLLAR BUSINESS, HAS STARTED SEVERAL OTHERS, AND IS A WORKING AND PUBLISHED AUTHOR.

JAMES PATTERSON, CO-FOUNDER/PARTNER: FORMER SENIOR VICE PRESIDENT WITH LEO BURNETT IN CHICAGO, ONE OF THE LEADING ADVERTISING AGENCIES IN THE WORLD, WHERE HE RAN INTERNATIONAL MARKETING FOR MCDONALD'S.

DARIAN CABRAL, SENIOR STRATEGIST: ONE OF NEW MEXICO'S TOP ECONOMIC DEVELOPMENT EXPERTS, HAVING MANAGED LEADING ED ORGANIZATIONS AND NON-PROFITS WHILE SIMULTANEOUSLY RAISING MILLIONS OF DOLLARS IN GRANTS.



www.ideagroupsf.com

VICTOR LACERVA, M.D. IS THE FAMILY HEALTH MEDICAL DIRECTOR, NM DEPARTMENT OF HEALTH, WHERE HE LEADS STATEWIDE TRAININGS IN VIOLENCE PREVENTION. VICTOR IS ALSO ON THE CLINICAL FACULTY FOR THE DEPARTMENT OF PEDIATRICS AT UNM. FOR THE PAST 21 YEARS, VICTOR HAS BEEN AN ACTIVE MEMBER OF NEW MEXICO MEN'S WELLNESS, AN ORGANIZATION HE CO-FOUNDED TO HELP MEN DEAL WITH ANGER AND DOMESTIC VIOLENCE ISSUES IN A SAFE AND OPEN VENUE. HE IS THE AUTHOR OF PATHWAYS TO PEACE, FORTY STEPS TO A LESS VIOLENT AMERICA AND WORLDWORDS, GLOBAL REFLECTIONS TO AWAKEN SPIRIT AVAILABLE DIRECTLY FROM THE AUTHOR AT 505-983-4233.

LERAY: Give us a little intro to the work you do.

VICTOR: The hands-on part is about working with young men in schools and seeing kids who act-out in the school environment what they experience in home. We know a lot about kids who are “witnesses” to family violence, and now we know kids don’t have to see the actual violence, but they see their mom with bruises, hear the yelling or crying, find the kitchen a mess. When I was a young med student, a woman came in to the emergency room with 34 lacerations. Her boyfriend had taken a knife to her, and myself and another med student sewed her up for hours. I remember how when we were done, we didn’t do anything for her, but just sent her back into that environment. And I use that as an example of how things have changed for the better, for recognition that the larger society needs to be part of the solution. There really have been significant societal shifts from the 60’s when there was no place to get help for this, to a more organized approach now.

LERAY: My parents used to hit us with their hands, their belts, hairbrushes, and most often my orange plastic hot wheel tracks. It was the seventies in Texas when I grew up, and those kind of punishments were part of their mentality, how they thought they should raise us or “discipline” us.

VICTOR: I don’t think that particular shift in corporal punishment has happened completely in this society yet. The notion that “I’m bigger and stronger than you” and I can force you to do what I want is still a prominent part of parenting in this society. Domestic violence is the same because people still justify that they have to use force with the child to get them to do what you want. But I don’t believe corporal punishment makes sense. The question I always ask people is to try for a while NOT hitting your kids when you’re angry. And then see if you still feel the need to use corporal punishment. The origin of the word discipline comes from the Latin “to understand by taking apart.” So discipline is about teaching, not about punishment. And that’s an important distinction. The other thing is that people need to have more tools in their tool box besides corporal punishment when it comes to parenting. So part of what I do in my work is try to create an environment early on where kids learn how to deal with conflict. In the schools, if you put a small group of kids in a large space, or a large group of kids in a small space, the number of hostile acts will increase.

LERAY: How do you feel about medicating all that stuff away?

VICTOR: Well, it’s very clear that medications are over-utilized. They can be very effective in those kids who do need some assistance. But we are at the level in our understanding of brain chemistry that we are just using “shotguns.” I expect that in the next 50 years we will get more precise about the areas in the brain that are related to aggression and acting-out

behaviors. When you have by any estimate 5% of the population diagnosed with ADHD, when you have that high of a prevalence of a condition in society, you have to begin looking at the societal factors are that are creating the condition. It’s not just biologically based for a lot of these kids. I’m not saying it’s not a real entity. I’m just saying that we tend to medicate everything, when that is not the most skillful means of dealing with the issue. But there are kids who benefit with mental health issues and ADHD where medications can be literally life saving.

LERAY: It seems that part of the problem is that parents have inherited really bad parenting skills from their parents. So stopping that flow—is that part of your strategy in working with domestic violence?

VICTOR: We view violence as a multi-generational transmission of poor habits, essentially. If I watched my grandmother doing her laundry with Tide and putting in carrots to sweeten her tomato sauce, I find myself doing the same things. So all the inappropriate behaviors around in how human beings deal with “emotional fluency,” those factors get transmitted as well. What we see happening in certain families where we find the unholy triad: substance abuse, family violence, and mental health issues (primarily depression), is that the growing developing brain in the young child, that is so open to the world, gets a triple whammy of bad advice on how to be in the world. There are huge societal factors. I just spent 4 days visiting my elderly aunts on the East Coast and part of what I realized is the enormous disconnect between the young people and old people in this culture. No one is interested in their stories and their wisdom. These people were all good to me growing up and I spent a lot of time just listening to them. We have so many young men in our culture who don’t have hang-out time with older positive male role models and so they get their diploma in masculinity from a media that promotes trash values and not core values. And we also don’t have a lot of role models as adults, with people who have a sense of peace about themselves and their place in the world. The contact they have with young people is really limited.

LERAY: Do you think teachers are underpaid?

VICTOR: Oh yeah. If you go all the way back and think of it from an evolutionary point of view, the average cave baby had between 4 and 8 adults that were stimulating that baby’s brain and teaching it about the world and different perspectives, and now if we have one adult for every 4 babies in a day care situation we say that’s a high-quality standard. We have reversed the ratio 16 fold. So much important human brain development occurs in the first three years of life. There is a whole movement called “Zero To Three” which is professionals who are trying to focus attention on the most critical point in human development. First of all, we accept this ratio that is 16 fold different that what humans have experienced for the 99% of the time they have been on the planet, and secondly, we pay those people the least of any of the people that we pay to teach and care for our young. Day care providers barely make minimum wage most of the time, at this most critical juncture in human development. Two hundred years from now, this will be looked back on with incredulity in terms of the violence of the waste of human potential. Babies undergo phenomenal brain growth in the first three years of life, and it’s all related to the kind of stimulation

they receive. The classic example from a medical perspective is that if the kid has a cataract and you don’t operate on that cataract, by the time the kid is 5 or 6 months old, that kid will always be blind, even if eventually you take out the cataract, because for the complete development of the neural pathway to occur, the eye needs light as a stimulus to help it develop to its full capacity. If you take away that light, for that crucial production period of time, the body can never recover from that. So think about the parallels that might exist, in terms of mental, emotional or psychic abilities that just don’t develop if we don’t get the stimuli we need. So the extension of what we do or don’t do in day-care to the classroom, is just an obvious societal flow. If we don’t give babies the time, attention, and stimuli they need to develop, that pattern just continues into the classroom.

LERAY: What do you think of TV?

VICTOR: Television is a great baby sitter. I’ve used it myself. But if you think about the destructive aspects of TV, they far outweigh, and I would say media in general, not just TV. Just the notion that viewing an amazing natural phenomena on a TV screen is anywhere near the same as experiencing it in reality is absurd. So my hat is off to all these guys who set up the photography to watch butterflies coming out of the cocoon, or herds of caribou in the Arctic. But the impression that gets transmitted is that seeing those things on the screen is almost as good and in fact better than experiencing them in the natural world directly. That’s an absurd concept. A child will learn more from a walk in the woods and following their own natural curiosity than from TV. As parents and educators we have a critical responsibility to pay attention to the diet of media images we feed our children. Trash values, violence, and consumer madness are in part transmitted through screen time.

LERAY: How are mental health issues and problems different here than in New York City where you worked before?

VICTOR: Well, we are a poorer state, so a lot of these issues are magnified because of the lack of resources for being able to deal with problems early on. We don’t have a mental health infrastructure that supports kids who are exposed to violence. Many of us have been working to try to create that, but it doesn’t exist. If you come from a poor family in any of our counties and you are trying to access mental health services, you’re going to have a tough time. Particularly, you may have Post-Traumatic-

Stress-Disorder which is unrecognized, untreated. You may have depression as an adolescent because of the stuff going on in your family. And the challenge is there. We do have an administration that is trying to deal with that, with more school based health centers using more efficiently the mental health dollars in the budget. But it's a slow wave in time. I think there are larger societal problems that affect us in this country no matter what coast or in the middle. But those problems tend to get intensified in New Mexico because of poverty, and poverty relates to the big "A" word of Access. Do you have basic access to health care services? Do you have literacy access? If you are illiterate, you certainly are not going to be aware of the latest screening recommendations for mammography! Do you have access to a health care provider that speaks your language or who you can relate to culturally? Do you have access to transportation? The whole scene in New Orleans is just throwing that in our face. The people who had access to get out, got out. And the people who didn't, got stuck. And if you don't have gas money to get to a doctor or a specialist, you won't get the care you need. And that applies to the whole issue of violence and all that, just as it applies to all of health. If you are poor in this country, you have a worse health outcome than any form of chronic disease: diabetes, asthma, high blood pressure and any form of cancer. And it's all related to access.

But let me just talk about the Men's Conferences because I think that is important. Twenty one years ago, myself and two other guys from the Health Department organized a conference for men and we called it Men's Wellness, and we focused a lot on physical stuff. We did exercise testing, dietary recall, tried to find out about people's intake of alcohol and tobacco and other drugs. And after the first conference we realized that that's not where the juice was. The passion and interest for men was the level of isolation they were experiencing, the amount of emotional pain they were in because of not getting what they needed from their dads, either because they were working too much or they were out of the picture and had abandoned them totally. It turns out that these men had no place to talk about their inner life as men, given the constraints that the culture tends to impose upon them in that way. So it really became a learning ground on how do we help men celebrate the good things about being a man and learn to move through some of the more challenging things about being a man. I think that to a large extent, we have managed to sustain that over the years. We have at least 4 conferences a year, a newsletter, and many support groups that came out of that. I have been in a men's support group for 19 years. We've been through everything together—births, deaths, divorces, marriages.

LERAY: Are you the leader?

VICTOR: No, all this stuff is leaderless. We realized early on that we wanted to avoid the guru phenomenon, and we wanted to support men who wanted to go and lead their own groups, or step up with some content to offer, or take a leadership role in a conference.

LERAY: Sounds a bit like FIGHT CLUB and their emphasis on comraderie. The main character in that story had an absentee father.

VICTOR: I think men find ways to connect. And whether those

are healthy ways of processing what we need is questionable. In some ways, the older men have not been there for the younger men for so long, that the younger men are just going to find ways to get validated and get their diploma in masculinity and those ways are often unhealthy ways.

LERAY: I like your concept of the "diploma of masculinity" and I'm thinking about the camaraderie and finesse of violence we saw in the Columbine massacre. That was not a bunch of impulsive, chaotic slapping people around in the home. It was organized.

VICTOR: Well, there were a series of destructive building blocks in those young men's lives. I actually was asked to consult in that community a few weeks after that happened. That town is a huge weapons producing facility and some people wrote some interesting stuff about the karmic connection between what the adults were working on and what the kids acted out in their life. I think we always want a sound byte, and it's a complicated soup. Both of these kids were in trouble before, and had been up for mental health evaluations. Our systems were not able to perceive it. I had a very interesting experience when I was in Bali, working with World Health and my 9-month old daughter and I were walking along the beach and I saw a young teenage girl in school uniform walking out into the ocean basically as a suicide gesture. I put my baby down and ran in when I realized what was happening. And this other Balinese man realized what was happening and we pulled her to safety. I went to check on her the next day, thinking she would get hospitalized, sent to Denpasar, put on some anti-depressants. But there she was being responsible for 3 young kids in their little compound. And she was sitting with one of them on her lap. That was their solution to get her more engaged in the community and give her a sense of purpose and meaning in her life right now.

All the resiliency research tells us that kids who are in trouble, if given contact with older caring adults who provide high positive expectations, opportunities for involvement, and an ongoing sense of caring and support—that those kids bounce back, that they survive, that they don't take that fork in the road that leads them to increased delinquency and drugs and alcohol. So who knows where those missing links were for those kids at Columbine.

LERAY: And yet they had access to whatever they needed. They were living in an affluent community with parents who had money. You were talking before about Access ...

VICTOR: What we know about that is *violence is an equal opportunity employer*. That's the sound byte we use. And doctors and lawyers have a very high rate of domestic violence, but it is easier to hide. They have other resources to seek help. There is more violence in lower socioeconomic groups, but it does affect affluent communities. Many of us talking about firearm violence with kids were gratified that the country was starting to pay attention to kids and guns which only started to happen when white middle class kids began shooting up their schools. Whereas, for years before that, the young black homicide rate in inner cities was 200 times that of the white male, in part because of the business opportunity available to them with crack cocaine. So what that all brings us full circle to is an essential question. How do we consciously put energy and attention to creating a world with social justice, where

people are more peaceful within themselves, their families, their communities, and their culture? That's when we will have a chance at manifesting planetary peace.

LERAY: Do you and your colleagues theorize about the origin of violence in human nature, or do you mostly just try to fix it?

VICTOR: There are ongoing attempts from a medical perspective to understand the neurobiology of violence. We know there is an area of the brain, the nucleus accumbens, where levels of certain neurotransmitters are higher in people who are violent. There are also differences in serotonin levels between people who are depressed and those who are not. We are learning more about those facts but you always get back to the Nature versus Nurture discussion. And like everything else, it is a combination of both. There are people who are predisposed to have a harder time because of temperament. They then grow up in a family where violence is modeled. That changes their brain chemistry. Maybe injuries from being whacked around cause small traumatic little brain lesions that interfere with them succeeding in school. That then sets them on a path that leads to a bad place. So then, yes, that work needs to be done. But given limited resources there has been a lot of focus on what's called, "Best Practices." What's the best practice for a school that wants to prevent bullying in their school? What is the best practice to decrease firearm deaths and injuries in young people? What are the best practices for youth suicide prevention? We have a lot of those answers, but getting funding for prevention is always a challenge.

LERAY: Where does love and compassion come from in such a difficult world as this?

VICTOR: Well, there's a lot of different ways to go with that question, so let me just try to summarize here. First, I think there is a real distinction between *needs* and *wants*, that we don't make enough of the time. I love Maslow's concept of a hierarchy of needs. When I teach I always bring that up, because we all have physiologic needs, we all have needs for safety, and we have needs for belonging and self acceptance, and self-actualization in terms of what we want to create in the world. When it comes to desires and needs, we have an intention, we marry that with a deep desire, and then we take steps to move it forward to help the universe build its half of the bridge to manifest it in reality. When we look at people's basic needs in terms of belonging and acceptance in Maslow's hierarchy of needs, everybody has that need to be seen, everybody wants to shine, and we also have the need to be accepted for who we are, warts and all. That is very different from the wants that constantly get generated by an out of balance consumer society. You know the Gandhi thing of 'live simply so others can simply live.' Now the beauty of intimate relationships is that so much healing can occur. When both people are willing to fully accept that other person, with all their flaws, that provides the opportunity and the motivation to work on those flaws. So it is the same with men's work, in terms of helping to create more loving and compassionate beings. When men are given the opportunity to feel heard ... in this culture, we think "oh poor privileged upper middle class white guy—what is he talking about not getting heard?" But many men feel oppressed by the dominant society and how much we have to work, and how much we are sucked into the provider world, and how much trash values we get inculcated into.

One of the most interesting outgrowths of the Men's Movement we put together was a multicultural group that hung together for about 6 months. We had 5 Black men and 5 Hispanic men and 5 Indian men and 5 other, (we didn't have enough Asian men in our group at the time to include them). And it was really hard for the people of color to get how the white guys felt oppressed by the dominant society. It was really hard for them to sit there and listen to it. And it was equally hard for the white guys to sit and hear about the difficulties rooted in poverty and experiences these other guys had been through. So the healing power of men with men has to do with creating a safe space of listening and acceptance. And to make the distinction between the doer and the deed, which is the classical thing in parenting. "So what you did is what I'm angry about, and I still love you." That's the basic message to a child and it's so important. And many men at various times were shamed by the other men in their lives and were made to feel worthless, inadequate, incompetent, not accepted for who they were. I'm not saying it's okay that you abused your girlfriend or that you raped somebody at some point or that you sunk down to the depths and were very destructive to your family in your alcohol and drug exploration. But to separate that from who that person is, is one of the most important things that we do. And acknowledging the whole piece of "emotional fluency" because behind every man who is angry is someone who needs to grieve. I completely believe that. I see it all the time with young teenagers who are just bursting with anger about what's going on in their lives.

LERAY: So these conferences and discussion groups are an essential part of your work?

VICTOR: Yes. And the essential part of the work is about how *energy follows attention, and awareness creates choice*. Just think about those 2 concepts. You've got all these things happening in New Orleans, our attention is focused on New Orleans and so energy goes toward New Orleans to make things better. In your body, if you look at the palm of your hand and focus on the palm of your hand, your blood flow increases to that area. Your attention promotes energy to that area. And then awareness creates choice. If I never think about the fact that I get angry, and what I do when I get angry, then I am blind to that awareness. But as soon as I become aware, I realize that I need to eat and get some food to keep me from getting cranky, and I can do something about that tendency. So I believe those are primary drivers of personal transformation out of which changes in families and communities and the larger culture happens.

LERAY: Anything else you want to add?

VICTOR: The thread that holds this all together for me is the notion of healing the healer within. Every one of us has enormous potential for personal healing. Health care and public health folks are simply trying to increase awareness and consciousness so that people live better lives physically, emotionally, mentally and spiritually. Prevention and personal empowerment is the path. It's up to each of us to walk it, moment by moment.

photo and interview by louis leray

SEÑOR LUCKYS

AT THE *Palace*



"Lucky Hour with your closest friends"

142 WEST PALACE
505 982 9891
www.senorluckys.com

SANTA FE HAT COMPANY

A Division of Mountain West Custom Hat Works

THE BEST SELECTION
OF TRADITIONAL
WESTERN STYLES
AND LADY'S MILLINERY!
VISIT SANTA FE
HAT COMPANY
DURING YOUR
HOLIDAY SHOPPING.

SANTA FE HAT COMPANY 118 GALISTEO IN SANTA FE 505 983 8909

sunset canyon

Jeans • Jackets Belts • Buckles

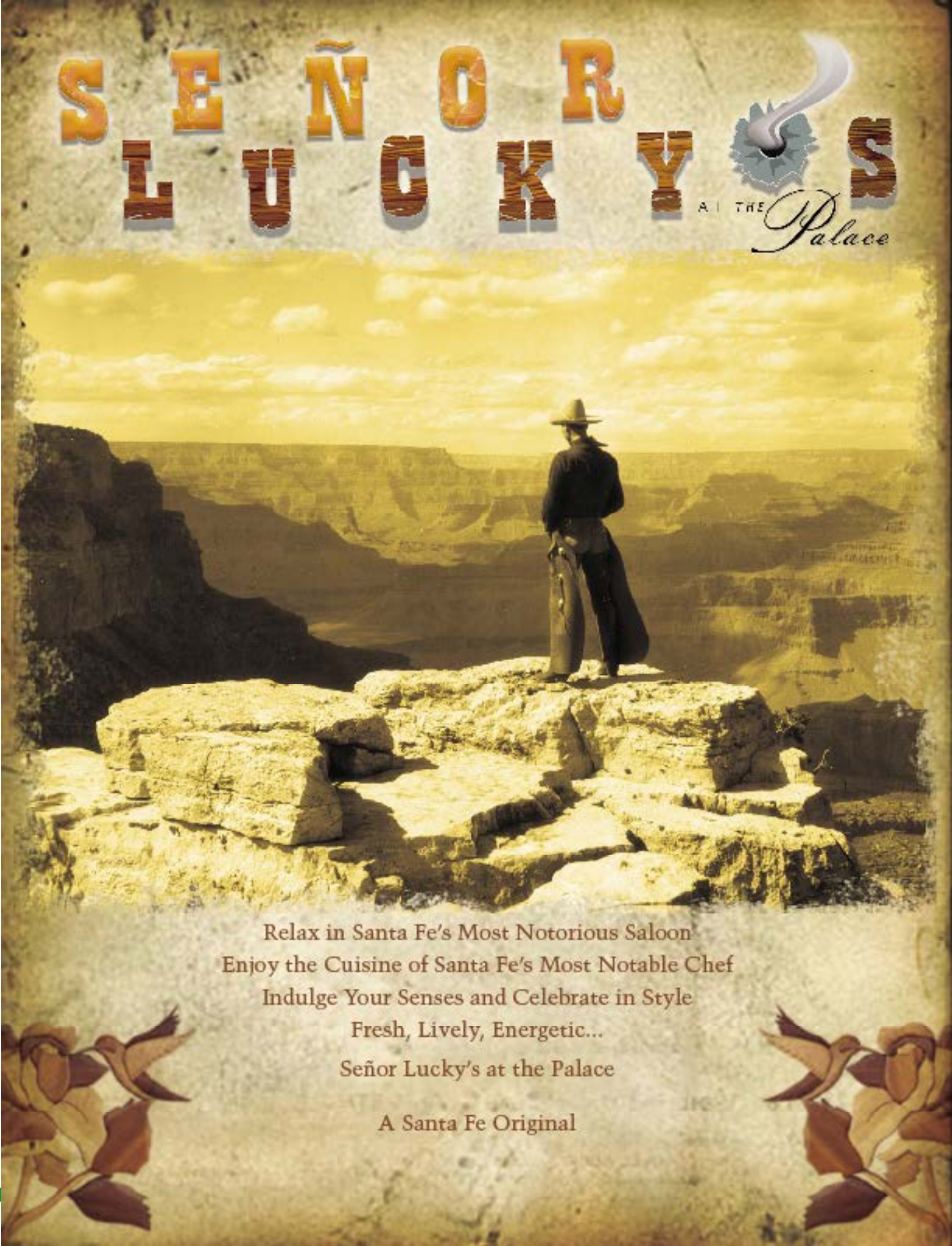
PREMIUM JEANS
FOR MEN AND WOMEN

- Not Your Daughter's Jeans
- Paper, Denim & Cloth
- Citizens For Humanity
- 7 For All Mankind
- People's Liberation
- Victoria Beckham
- Rock & Republic
- Chip & Pepper
- Paige Premium
- City of Angles
- True Religion
- William Rast
- Antik Demim
- Joe's Jeans
- Saltworks
- Nat Nast
- Diesel
- Agave

SANTA FE 116 DON GASPAR 505 820 2337

SEÑOR LUCKY'S

AT THE *Palace*



Relax in Santa Fe's Most Notorious Saloon
 Enjoy the Cuisine of Santa Fe's Most Notable Chef
 Indulge Your Senses and Celebrate in Style
 Fresh, Lively, Energetic...
 Señor Lucky's at the Palace
 A Santa Fe Original

This Holiday Season,
 give that special friend
 a gift certificate
 for a Kevin O'Farrell
 custom-made hat.

O'FARRELL
 SANTA FE



A custom-made hat from O'Farrell Santa Fe is a perfect gift any time of the year—Fancy, Timeless, Traditional, and always created with Kevin O'Farrell's world-renowned craftsmanship. When you purchase a Gift Certificate from Kevin O'Farrell, we give you a vintage miniature hat in an old-timey hat box. Bring that little hat back into the store and we trade you for a real hat. We then measure your head, and let you pick out the shape and color to create the hat of your choice. The O'Farrell Custom-Hat Gift Certificate is available at our new showroom on East San Francisco Street across from the La Fonda Hotel.

WORLD FAMOUS CUSTOM HATS BY KEVIN O'FARRELL
 SANTA FE SHOWROOM 111 EAST SAN FRANCISCO STREET 505 989 9666



NANCY NIELSEN WAS THE EXECUTIVE PRODUCER OF HER OWN COMMERCIAL PRODUCTION COMPANY IN LA. SHE IS NOW A FUNDRAISER FOR THE BUCKAROO BALL, THE HEART GALLERY, OPEN ARTS, AND OTHER CHARITY GROUPS IN SANTA FE. IN SPEAKING TO NANCY, I FOUND HER TO BE YOUTHFUL, PASSIONATE AND VERY COMMITTED TO HER CHARITY WORK. NANCY HAS RECENTLY CREATED AN ON-LINE SOCIETY PAGE, WWW.SANTAFEBUZZ.COM.

So, as a successful woman, owning your own production company in a male-dominated TV industry, how do you think women should get their self identity? By pursuing our dreams. By expressing whatever talents God gave us. And by believing that we're whole and magnificent and beautiful just exactly the way we are. How have you managed to hold on to, what we call in BLISS, your inherent glamour? Thank you for the lovely compliment. I'm a baby boomer. I have a passionate interest in my generation—specifically women and aging. It's a big issue. I like to think that staying young is pretty much an "inside job." What does that mean? When a person projects confidence and desirability, people respond to that projection. When a woman sees and projects herself as desirable and delicious and yummy, then that is exactly what she is and people respond accordingly. Okay, that sounds like good advice. Absolutely. Our culture puts unrealistic expectations and demands on women. The requirement is that women have to be perfect—the Playboy ideal, the sacred cow of youth. Today our female cultural icons are either genetically gifted or can afford to surgically alter themselves to APPEAR youthful for life. We lack realistic role models. One great exception was Georgia O'Keeffe.

And on a personal level? On a personal level—we age! End of report. We can't realistically meet those cultural demands. As we age we experience loss, tragedy, disappointment. Some people get stuck there and carry that into the world—the anger and resentment. Many women tend to carry that on their sleeves. This is the story of the sisterhood of single/divorced women who have experienced disappointments, defeat, broken relationships and loss. Those disappointments prevail in their personal relationships and it is poisonous. But there is a choice. I advocate healing the wounds and moving forward.

BLISS TALKS TO NANCY NIELSEN

How do you do that? Hopefully, by making use of our gifts of buoyancy and resilience. By not focusing on the negative. By counting our blessings. I do feel I've been given that gift of buoyancy and I'm really thankful for it. But women should also look to their sisters for support. And let go of the concept that a man is going to rescue them or fix them. The concept that our identity is defined by our relationships is old and tired and false. Last but not least, please tell us about your website www.santafebuzz.com? I thought it would

make sense to combine some of the elements that have inspired me—like charity work and photography and art—and put them all together for people to enjoy. So I started a website that featured photos taken at charity fundraisers. Now it has evolved into something a little different. Buzz is actually co-sponsoring some interesting events (stay tuned for some singles events in the near future), and I'm PODCASTING!! Little mini on-demand radio interviews with interesting people and events in town. It's pure entertainment—intelligent and socially conscious. Podcasting is the newest technology and I'm really excited about it. You can download or subscribe to my broadcasts on iTunes!!!

INTERVIEW AND PHOTO BY LOUIS LERAY



UPCOMING RETREATS WITH YOGA MA
December 15 – 18, 2005
Silent Meditation with Sabina Schulze,
Sangre de Cristo Center, Santa Fe
February 11 – 18, 2006
Yoga Retreat at Palapita Evelynne Sayulita, Mexico
February 25 – March 4, 2006
Yoga Retreat at Punta Custodio Punta Custodio, Mexico
March 4 – 11, 2006
Yoga Retreat at Palapita Evelynne Sayulita, Mexico
April 1 – 8, 2006
Yoga Retreat co-taught with Sean Tebor
at Haramara Retreat Center, Sayulita, Mexico
For details, browse Barbara's website,
www.yogamabarbara.com, or call 505-989-1099
For details, browse Barbara's website,
www.yogamabarbara.com, or call 505-989-1099

PHOTO BY LOUIS LERAY

Barbara Powell, one of Santa Fe's most beloved yoga teachers, smiles at a STOP sign in her neighborhood. Someone has added the words "...and BREATHE..." underneath it. "In any moment we can connect with the stillness underlying all sound by just returning our awareness to the breath. It would be great if all STOP signs could read this way and help us remember this simple but profound truth!"

Barbara's students, who refer to her affectionately as Yoga Ma, say that her teachings clearly come from a place of compassion and joy. She credits her connection with nature as most important in keeping balance in the chaos of constant change and, as well as offering public classes at YogaSource and the Railyard PC, she takes her students on Wild Yoga adventures in the outdoors when weather permits.

In addition, as a confessed gypsy at heart, she heads south to Mexico each winter in "Rosie," her van, where she conducts several week-long yoga retreats, drawing many Santa Fe residents as well as yogis from other parts of the world. "The opportunity to have the same group together at the oceanfront provides us with a new "view" and a glimpse of fresh ways of relating to our lives. The intention behind these retreats is to create a safe, fun and joyful space for people to deepen their practice, gain a clearer perspective on their life stories, and return home healthy, refreshed and renewed."

"In my personal journey, I have discovered that yoga is not something I 'do,' but rather a way of 'being,' both on and off the yoga mat...whether in a conversation with someone with a different point of view or dancing to music that moves me. The practice is one of opening and discovery...about entering into and reclaiming our natural freedom, lightness and ease in the inevitability of change in our lives. Letting go of the need to add anything to ourselves or make ourselves "better," we begin the process of peeling away the layers that tend to veil the truth of our nature as it already is."

Barbara leads yoga classes for special events, such as for meditation retreats, corporate meetings, families, friends and the wedding couple on their special day...in each case facilitating a greater harmony of the group energy and setting the tone for the event. She also works with cancer patients at St. Vincent's Hospital and encourages them to exchange the negativity which illness sometimes engenders for a reconnection with the miracle of the body's natural healing processes on its return to a state of greater balance. —Eugenia Parry

INTERVIEWS



Douglas W. Gunton,
Graduate of University of
Utah Business and Union
Institute in Transformational
Technologies; Marketing Rep
for IBM Chicago; Advertising
Junior Account Executive for
DWEvans, San Francisco;
Wilson Learning Corp.,
Founder and Developer of
Wellness Program; Pecos
River Learning Conference
Center, Co-Founder, Partner;
Los Cielos Eco Village, Santa
Fe, Owner; The Sanctuary
Executive Retreat, Founder,
Owner; Corporate Vision,
President, Founder; Trainer,
Facilitator, Therapist.

Lindsay: I read a Thoreau quote the other day that made me think of you and the dolphins: “The most alive is the wildest.” Talk about this a little, and about your experience with dolphins.

Doug: I’ve been swimming for 16 years, 3 to 4 times a year, 3 to 4 times a day, for about 3 to 4 hours a day, with this same basic pod of dolphins. Sometimes they bring their babies over to see me—it’s amazing. The bottlenose are so huge in their playfulness. They have a huge electric bubble that’s palpable. They are full of joy and creativity and endlessness. It’s all right there. When you get out of the water—I got out near a horse once—it came racing over—it’s the wild; it is present in the moment. It’s sacred. Precious. Joyful. It’s an honor to be chosen by them, *on their timing*. I may think I have something to do with it but it’s them—if they want to show up they will. In nature, you have to wait.

Leray: What have you learned from them?

Doug: I’ve learned that if you go after them and get excited—like a slippery bar of soap—they slip away. Now, I don’t go after them, I go into my heart, wait, and usually they come closer. It’s an inter-dimensional experience. But the last time I went swimming, they told me they no longer wanted me to swim with them. Brazil, it’s one of the most polluted places. They say, What are you doing? We don’t have time to play. *We are surviving.*

Lindsay: Can they go someplace else?

Doug: Yeah. The 5th dimension. But they’re on assignment. They’re holding a grid point. They have assignments. They’re committed to what they’re doing.

Leray: What are they doing?

Doug: They have assignments. They’re record keepers in terms of what is happening—by holding the records of what’s happening in the 3rd dimension. They’re going back and forth between the two dimensions. They strengthen the whole. They’re wild still and they’re committed to wildness and purity, regardless of what the humans have as thought forms. I don’t think you can take wildness out of the universe. In a lot of places they’re not wild though, like in the Bay where they’re polluted. The wildness moves ... when it’s not wanted it leaves. We’re responsible for that morphing when it happens.

Leray: Tell me about the sonar testing.

Doug: The military is testing different weaponry, using sound. They are going off U.S. waters to do it. It can have the effect of beaching whales and killing dolphins. It’s very hard to measure, so you can’t get a base count of the real effects. Now they’ve made it illegal to be in the water with the dolphins—which gives them dominion of the seas. They’ve passed laws that you can only swim in certain areas—it’s more of the ‘we are the military; we do what we want.’

The way to get heard is to get this information out there—the U.S. is going against the sanctity of human rights and the whale’s rights. The more people who are connected to their heart—the more we can connect to the planet, and have the planet we want, or maybe give to our kids. There’s a weird frequency in the water. The army doesn’t know what they’re doing all the time and it pisses me off. So I want to work on that by working with grounded people, to even out the energy on the planet.

We’re responsible for our own miracles. Just by holding the truth, truth starts vibrating. If we have the heart of Gandhi or Mandela, we can hold it together. The old paradigm of on/off, black/white—it’s all over. The old paradigm is passing. We want love, hope, and knowledge of freedom. Dolphins create space and time through love. They are in the present. They’re so present they seem like they can be somewhere else. Why do people insist on destroying the wild? Connection. When I swim with the dolphins, I feel connected. Some people are so empty; they cut down forests in order to feel connected. So, violence, I think, is just a person not being in touch with their grief. Anger is a cover up, which doesn’t really help that much, because it doesn’t get in touch with the deep sadness. Courage is being still, quiet, in the pain. Courage is me being able to cry in front of you right now about the sadness and the condition of existence on this planet. And choosing life and choosing happiness at the same time. Joy and pain exist simultaneously. To feel only one or the other skews it. And that’s a lie.

Lindsay: That’s one of the uses of the word sublime. In the seventeenth and eighteenth centuries, the sublime was about a

cross-section of pain and joy, exaltation and depression.

Doug: That’s great. So courage is being present in the sublime. Taking a gun out and shooting somebody, that doesn’t take courage; it doesn’t take much connection to the soul, to the heart. To be cool, to be numb, that’s not very courageous to me. I’m looking for that balance in my life, between joy and pain, that allows compassion and growth, that promotes it. That takes guts. And I’m choosing to surround myself with people like that. Our environment doesn’t support that kind of choice. So it takes a really special person for me to be working with someone up at THE SANCTUARY. They don’t have to be there, they don’t have to be enlightened. I’m just asking people to show up and be courageous and be in the joy and the pain, be in the truth, just be choosing it. If someone came to me and wanted to swim with the dolphins, and if they maybe invented atomic bombs or whatever, but if they are choosing life and choosing truth and choosing to feel the grief, then I’m happy and available to be present with them.

Leray: I’m thinking about how violence is even more prevalent in the Middle East than in the U.S. It’s how they act out their dramas, how they express themselves, even when they’re not at war with us.

Doug: I think it’s the same problem in any Middle Eastern culture, in any fundamentalist belief system. If I’m a fundamentalist and I think that I’m going to get laid in the future by five women when I go to heaven, I’m not present in this moment. I’m postponing my happiness to the future, and therefore I can justify killing, based on my belief system—that’s a huge disconnect from the heart, from the present moment, from the coordination of the mind and the

body. It’s just the same as President Bush. Now, do I have compassion for them? I’m working on my compassion. I probably have more compassion for President Bush as I grow. But I’m angry at the knee-jerk reactions.

Lindsay: I’ve been reading a book about remaining neutral. It’s a bit like the Buddhist idea that if you remain neutral, and don’t react or respond, then you allow yourself to stay in the present, and it’s only by remaining neutral that you stay in the present. So that’s interesting, and very difficult.

Doug: Yeah, because sometimes if you go into neutral, brain neutral, we become brain numb too.

Lindsay: Yeah, I don’t want that. Or that so-called detachment. That word bothers me. But I think it’s about just not judging, allowing life to flow as it is.

Doug: That’s courage. That’s choice. These Indigo Kids, these crystal kids, they’re lit, and they supposedly can communicate telepathically across the globe. I’ve been in the presence of some of those ... oh my goodness. The light that comes from their eyes is huge. I feel about this small. And I realize my job is to do what I’m here to do for my generation



because they have a completely different job. They have a whole other agenda. They are the closest to being dolphin-conscious as anyone I’ve seen.

Leray: Well, I don’t know if it’s because I spent a lot of time in New York City, but there’s so much that prevents me from being in the moment. I have to make money to send my kids to college; I feel an urgency always. And this prevents me from being in the moment, and seeing the moment the way I’m imagining a dolphin might be in the moment, as you describe it.

Doug: Well, I can tell you that when I swim with the dolphins and I’m not present, or not grounded, they’re not interested. They’re somewhere else. But I’ve discovered, if I’m really present, really grounded, they’re right there.

Leray: It’s wild that they can pick up on that state of mind. Do dolphins ever emphasize their individuality, or create conflict? Or do they tend to remain always part of the group?

Doug: Oh, that’s a great question. They have violence too. I’ve seen a dolphin kill an outcast, another dolphin, extricate him from the pod. So it’s not all light and love. One dolphin came to me once, and came this close, this close and stopped, looked me in the eyes, then went down, and with this really intense energy, circled a shark that was twenty feet below to let me know the shark was there. Then he just took off. It was intense energy, a behavior I’d never seen.

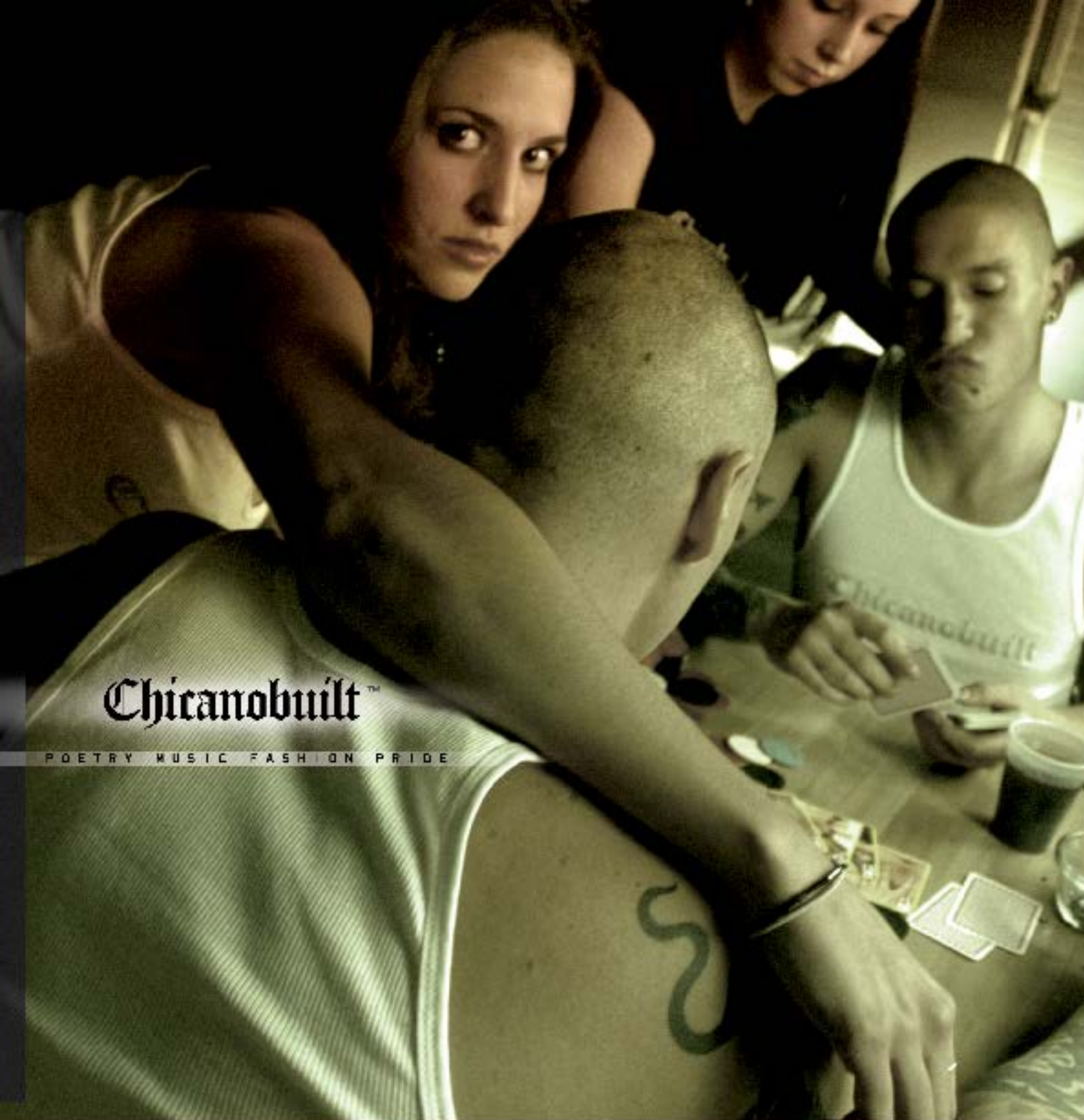
Leray: Do you swim with scuba gear?

Doug: No, a snorkel.

Lindsay: So you hold your breath, when you go down ...

Doug: And what they’ll do many times, first time I went down, twenty years ago, I’m down only about twenty feet, I went with a friend, and before she was even out of breath, they’ll come up. They come up collectively with you, many times. They stay with you. You move a little bit, they’ll move a little bit. Not always, but I have had the experience many times where before I know I’m out of air, they’re already going up. We’re talking hundredths of a second. They’re right there with you. Down, up, across. It’s amazing. You can literally experience their intentionality and consciousness.

INTERVIEW BY LINDSAY AHL AND LOUIS LERAY
ILLUSTRATIONS BY PARIS MANCINI



Chicanobuilt™

POETRY MUSIC FASHION PRIDE

PHOTO: URSULA COVOTE

CHICANOBUILT.COM

With all of the creative efforts in Santa Fe, especially in the area of design, web development, and advertising, how does Meridian Six stand out?

We never underestimate genuine emotional impact. It's impossible to develop a creative strategy for a website or a print campaign without an accurate and perceptive account of how our clients' customers see the world and what influences their decisions. It's not rocket science, but it is often overlooked in a rush to "finish the project."

Tell me about M6. Who are you? What do you do? We are a small, boutique agency that specializes in high-end advertising and web design.

MeridianSix is comprised of an eclectic mix of talented individuals and artists, intellectuals, comedians and musicians. As the CEO of the group, how do you harness all of this energy into value for your clients?

The combined talents of the M6 team are like a powerful racehorse. I guess I've learned to do what good jockeys do: keep a steady eye on the goal, stay balanced, and perhaps most importantly, avoid weighing the horse down too much—a sorta Slimfast™ for the ego.

With the deluge of marketing messages, have consumers become numb to advertising and other types of marketing? Have companies gone too far in their efforts to promote their products? As consumers, we're over it. We've been fed the same 100 adjectives and exaggerations for decades and have grown immune. Pedestrian 'tried and true' solutions can generate a response, but do little to explore the nuances and hidden human motivations that make for a truly meaningful marketing message. We like humor. It gets around the typical "who cares" apathy of most consumers and web traffic. Nothing is more refreshing than a business that understands it isn't the only beast of its kind lurking in the advertising forest. Elegance and intelligence can have real impact too.

BUSK TALKS TO MERIDIAN SIX: A LEO DESIGN CO.

How can a company with a small budget use the web effectively? Let's wake up and smell the 21st century—how can a small company afford to not use the web? Every business needs a web presence in today's market. It's nothing less than a 24/7, 365 day, open-in-every-city-in-the-world extension of your business. The bang for the buck is phenomenal...and it's growing. Effectiveness is about positioning. That's a marketing term that refers to your identity in your market. This involves clarifying the core value proposition (what you do), messaging (how you say what you do) and THEN marketing (where you spend the money). Your business can push aggressively or modestly, but if the positioning isn't correct, you might end up pushing in the wrong direction.

What is the place of humor in advertising? Our professional opinion: the circumambient marketing messages that the average person is subject to has increased drastically in the last 20 years. What cuts through that din is sincerity, meaning, and yes, sometimes even humor.

On a personal note: our creative director Gregg Weiss can be forced in front of the microphone for some standup after a couple vodka/tonics. CEO Adam LaVail, does decent straight-man support for Weiss, prodding & heckling from the back of the room. JD, our lead programmer's jokes can hurt your pride once you realize you've missed his oblique literary references. Ben is kookier than technically funny, and Kayle's full laughter warms any room.

Please also tell us a bit about Chicanobuilt. We love Chicanobuilt. As a registered trademark, and as an "integrated-brand marketing" project, we believe it will one day break out as a national identity. Until then, we'll keep our sense of humor as Santa Fe nightlife struggles to reinvent itself.

INTERVIEW BY KRISTIN KULHMAN
PAGE DESIGN LVM6 PHOTOS LERAY



BLISS VISITS
AZHAR'S ORIENTAL RUGS
IN THEIR NEW DOWNTOWN SHOWROOM
AND TALKS TO OWNER BINA SAİD

PHOTOS AND INTERVIEW BY LOUIS LERAY

LERAY: There are a lot of rug stores in Santa Fe. Is it a competitive business to sell rugs?

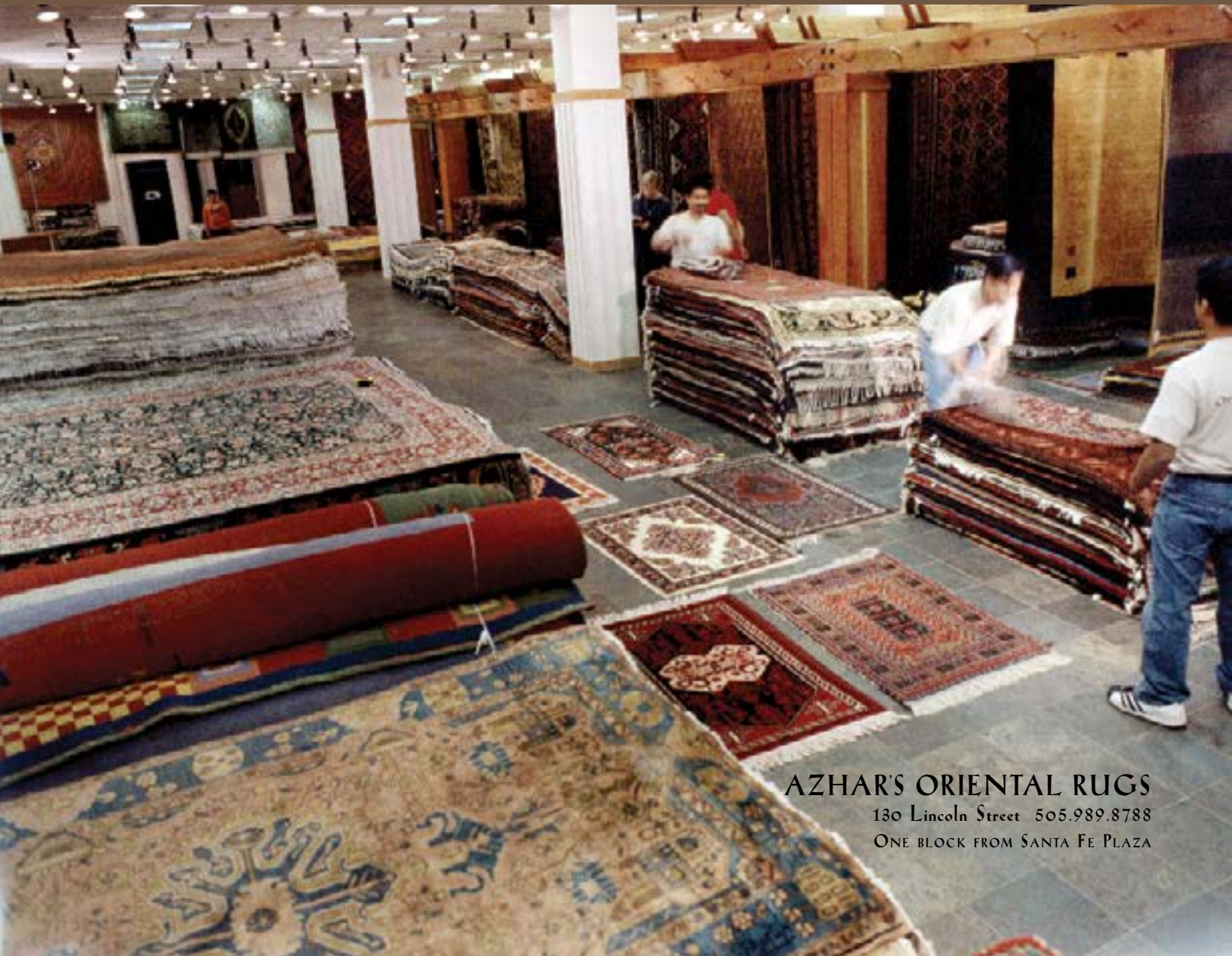
BINA: Azhar's is the only store in Santa Fe, or possibly in the whole of the Southwest, that has access to an inventory of 1,000,000 rugs. In Santa Fe alone, we have 10,000 rugs to choose from. Azhar's has 21 collections that are exclusive to us where we have done the designs and got our own weavers in the different parts of the world to hand knot rugs for us, and as there are no middle men or suppliers, we can offer the best prices. Azhar's can really guarantee the best quality and selection for the best prices.

Is there such a thing as a “rug collector” like a collector of art or antiques?

Hand-knotted rugs are a piece of art where a weaver can take anywhere between 5 to 30 years to hand knot a rug. Originally, rugs were created with the women singing a song and the man or the artisan recording her emotions as designs or motifs in the rugs. Azhar's has the largest collection of the museum quality rugs that are sought out by the collectors. Rugs are the only type of art that the more you use and abuse it, the more it goes up in value.

What is the price range a rug collector is working in to acquire a special rug?

Hereke's silk rugs from this Turkish town go up to 2,000 knots per square inch and command the highest price, not only because they are really a phenomenon, but also because they are truly a piece of art. These rugs range from \$5,000 - \$200,000



AZHAR'S ORIENTAL RUGS
130 Lincoln Street 505.989.8788
ONE BLOCK FROM SANTA FE PLAZA



Rugmaking is an art and a way of preserving history. When the rugmakers work, one will tell stories and sing songs to the other, and the stories and songs get woven into the patterns in the rug. —Bina

depending on size. Antique museum quality is between 48 – 820 knots per square inch and range from \$2,000 - \$45,000. The Caucasian rugs are the only ones that always command more than they are appraised at, mainly for their geometric designs.

What details in the rug do you look for, to determine its quality and value? The main thing that you look for is whether the rug is hand-knotted and not machine made or hand tufted. Then you look for how many knots there are per square inch. The type of wool, whether it is handspun or machine spun, and especially New Zealand wool, adds to the price of the rug. The dyes are an important factor as well, with natural vegetable dyes being more of a preference than analine dyes. The designs or motifs can easily help date and geographically place the rug to exactly which town or tribe that created it. Many of the antique rug weaver's hand knot their signatures at the bottom of the rug.

Is appreciating a fine rug kind of like appreciating fine wine, good speakers, or a finely cut diamond? Rug collecting and buying can become an addiction once you start understanding the art and the emotion involved in creating this art, just like fine wines, cheeses and jewelry.

You told me about a rug that was worth \$200,000. What makes a rug so expensive? There are many factors that are involved in pricing a rug. The quality or the knot count is the main factor. The age is also important—the older the rug, the more valuable a piece mainly because this is an art that is passed down through the generations, but if for some socioeconomic reason this is not done, the art is forgotten. There are two main types of knots, the Persian and the Turkish knot. This is then further complicated by double and triple knots and each town or tribe has their own slightly different versions as well.

Azhar's Oriental Rugs
COVER YOUR WORLD WITH THE WORLD'S FINEST RUGS

AZHAR'S ORIENTAL RUGS continued

The idea of the magic carpet is all about what? Hand-knotted rugs change in color dramatically when you look at them from different angles. The higher the knot-count of the rug the higher the contrast in color. Some rugs can be completely different from different angles, both in color and brightness.

What is your favorite kind of rug? They are all pieces of art to me, and all have their own beauty and charm. We have created a contemporary collection of rugs that are mainly wool but have accents of silk in them. These are really state of the art both in design and quality.

What are the advantages of having rugs in the home versus carpet?
Rugs define an area with elegance and decorate a room with ease. They are easy to keep clean. Carpet is a phenomenon that only was a success in the US and UK. The rest of the world kept to hand knotted rugs and now the trend both in the US and UK is to go back to rugs mainly because of hygienic reasons.

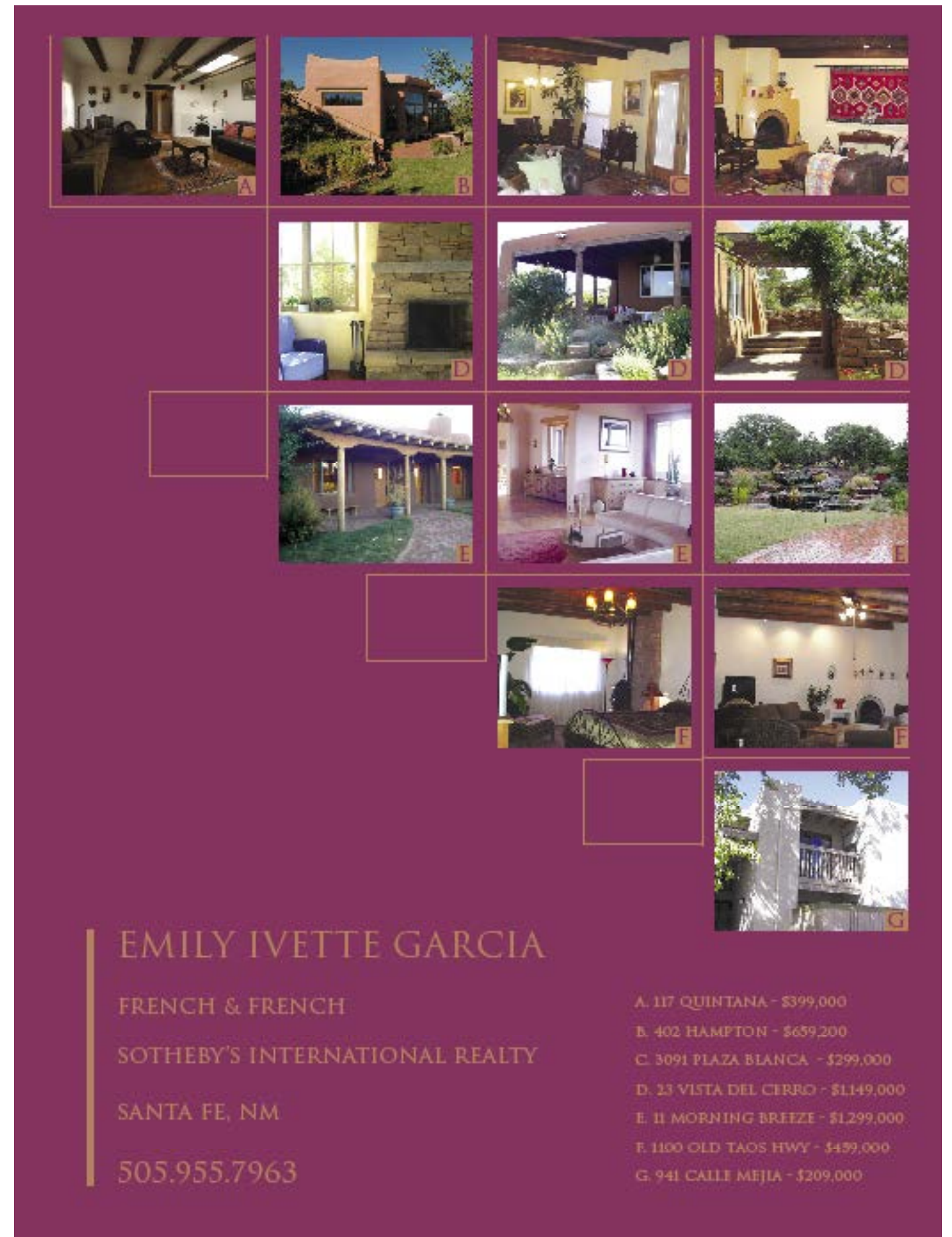
When people come to shop with you, do they stay a long time and really look at everything? It almost seems overwhelming because you have so many rugs. What do you do to help people find what they want? At Azhar's we believe in investing in our clients both by

spending 80% of their time in educating them about the product, and supplementing their education by looking at the different rugs, but also sharing the vast variety of books we have. It is important for our clients to really understand the art that they are investing in. We also supply them with a certificate of appraisal with every rug they buy so that they can insure this item.

Where are your other stores around the world? Azhar has his largest store in Miami, Florida. It is like a palace with 50,000 square feet of rugs. The other stores are in Houston, Texas; McAllen, Texas; Atlanta, Georgia; Mexico City, Mexico; Guadalajara, Mexico; Monterrey, Mexico; Chihuahua, Mexico; Caracas, Venezuela; and Bogotá, Colombia.

Where do most of the good quality rugs come from? Today the highest knot count in wool rugs is being produced in Pakistan.

Do people change their mind a lot? Do they bring back rugs a week later to exchange? At Azhar's we always make sure that the clients love the rug before they even take it home. We then let them live with the rug a day or two before they make up their minds. We always ask the question, "Do you love it? Does your heart miss a beat?" Only then buy it.



Santa Fe is a kind of blip. Within a seven-block radius, you can get your chakras aligned and just down the block, there are people who can't get food stamps because they can't get their ID's together.



TAMAR WAS BORN IN ISRAEL ON A KIBBUTZ AND GREW UP IN MELBOURNE AUSTRALIA
PHOTO BY LOUIS LERAY

First CONTACT STREET OUTREACH is part of the non-profit Youth Shelters. It is a drop-in and outreach service for homeless and at-risk youth up until age 23.

**FIRST CONTACT
STREET OUTREACH
226 NORTH GUADALUPE
505.955.1750**

I don't challenge the kids on their projected identity. I'm just there to help them out, help them feel safe. We try to create a sense of stability here—in the space, amongst the staff. Things in Santa Fe, everywhere, can be crazy hectic and unstable. A lot of people here live paycheck to paycheck. If something falls through, it's over. You can get kicked out of the everydayness of a "normal" life pretty quickly. If a kid is under 17 we can help them get into our emergency shelter. We work on getting them food, water, warm clothes. Really, we don't judge the kids at all, not their sexual habits, lifestyles or drug use. We just support them to be as safe as possible.

We know that everyone has his or her own timeline. I'm not interested in rushing people. Some people may be on the streets for months before they're ready to transition into something else. I have to always think outside of myself, and remain neutral, always reminding myself that "it's not about me," and remain in a place of non-judgment.

Each one of us is in a transition in our life. I honor that in them. It's not a shelter where they can spend the night, but we can refer them to other programs that can help them secure shelter and housing.

At Street Outreach, kids can cook their own food. They can come in and take a timeout—from the street, from their families. They can take a shower, sleep on the couch, check e-mail, and call family and friends. Some kids are on drugs, some are homeless, and some are being physically threatened by their parents or partners. They are in a place where they need people who trust them. I have implicit faith in them, they have amazing hearts, and their essence is pure. It's their space, I tell them. It's a neutral space. Each individual kid arrives and tries to manifest their own sense of themselves here at Outreach.

After we lost our federal funding last year, the people of Santa Fe were amazing—so generous. Everyone started donating so much. People came on board as volunteer staff to help keep the doors open to the kids. One man just showed up with bags and bags of food from Albertsons. And then he asked if we needed anything else. We said, "socks," and he turned around and went to Wal-Mart and came back with socks and soap and underwear. New Mexico can be a really harsh place to live if you're a young person experiencing difficulties: isolation, poverty, homelessness, mental health issues, substance abuse and violence. There aren't always very many supports that are easy to access. The non-profits in Santa Fe try really hard to cover bases for people, but there are frustrations—lack of money, resources and even, at the most basic—beds, homes, security. That's why the work that goes on here, within the whole of Youth Shelters and Family Services, is so vital. Our commitment is to the kids, to supporting a journey towards safety and stability, to believing in them.

There are two full-time staff people at Outreach, me and Catherine Hill, the Case Coordinator. We are also staffed by wonderful volunteers who support us throughout the week. We're always looking for more volunteers. Prospective volunteers can call Betsy Kramer at 983.0586 ext. 11. If you have any questions or wanted to make a donation you can call me, Tamar at 955.1750.



BLISS TALKS TO SANTA FE AUTHOR KRISTIN JOY HUMES ABOUT HER NEW CHILDREN'S BOOK

Leray: Your background is in business, philosophy and psychology. How did you get from all that to writing a children's book?

Kristin: At some point I realized that nothing I knew or understood mattered much if I have not communicated with my kids in a way that they can relate to. I have spent way too much time treating my kids like little adults, and because they seem to be so aware, sometimes I forget that they really don't need the world on a plate before they are ready for it. Writing a children's book began as a reprieve from complicated things and ended as an internal mantra about what matters most. The process reminded me that while I might have retained an ability to see in a fresh way; I had forgotten how tender it is to be a child. Your story deals with so called 'normalcy' in a family. Is that a standard that is hard to define? Instinctually, I want to say that a person could know if their situation resides too many standard deviations from the norm if someone is getting hurt. But I'm not sure if this does fall outside of what is 'normal.' Of course, here I define normal as statistically consistent—not as what is acceptable. I guess it all comes back to relativity and how one defines strange. In homogenous regions, the child will do what he does with other problems—compare and contrast—to put together his little sweet puzzle of life. At some point, if the discrepancy becomes too wide, he/she will probably begin to ask questions. Honestly, though, I think it is really tough to draw any hard lines of distinction. Your book teaches kids to value their parent's eccentricities in a positive way. The premise of the book comes partially from my interest in art. I've always viewed families as extraordinarily interesting and complicated—like a lot of art is. For me, a 'strange' family might be like a good piece of art. But, I've had

years to develop this unique way of viewing the world. I try to teach my kids to examine things in absolute first—to really ask themselves what they think of something before they go to other resources. But they will always have measures against which they begin to define everything. If a parent promotes a metric which is eccentric, the child will have several others to challenge its verity.

How many hours a day do you spend working and being a mom? I spend every minute of my life being a mom. But I spend too many hours working on their clock. I'm in the process of changing this. Your book is about the father figure. How do you see the role of the father in the formative process of a child?

It's about families and what it means to be one in the 21st century. I suggest, quite lightheartedly, that family roles and the definition of family are changing. But I guess I'm a kind of hypocrite because there is a deep place in me that truly believes that men should protect and women should nurture. If I'm having this unconscious struggle, I'm sure some children probably are. While I'm perfectly comfortable with my husband reading Martha Stewart Living and knowing the difference between Egyptian and Sea Island Cotton, I still find comfort in him dealing with other things I find threatening—spiders, raccoons or that loud noise in the middle of the night. I used to think he was too strict with the kids—but I've noticed that they really respond to his discipline as long as it's balanced with respect and kindness. I've learned that the combination of his boundaries and my attention to their little hearts generates a powerful feeling of safety for all of us.

MY DAD WEARS POLKA DOTTED SOCKS



KRISTIN AND HER TWO KIDS, PHOTOS AND INTERVIEW BY LOUIS LERAY

Find Kristin's book at www.merrylanepress.com



BLISS visits AVANYU SPA

The Avanyu Spa, at La Posada Resort and Spa, A RockResort, has recently gone through renovations resulting in a more elegant space, including new and improved steam rooms and fitness areas, and newly designed locker room areas. In this process, Spa Director Ulli Peck has added two new signature treatments to the services menu: THE AVANYU LEGEND and THE SPIRIT OF SANTA FE, adding a touch of Santa Fe, to the “escape” down the street.

BLISS enjoyed THE AVANYU LEGEND, a luxurious full body wet treatment involving massage and rejuvenating skin treatment. In the LEGEND treatment, a therapist assists you in choosing scrubs and oils that she will then immerse and massage you with for 90 minutes. The treatment ends with a succulent application of finishing moisturizer—leaving you silky and peacefully rejuvenated.

BLISS talk ...
Do you feel guilty ditching your kids and work for a spa day? Definitely. I feel like I’m sneaking away to have some scandalous affair. I don’t understand why I don’t feel like I deserve such luxury. *I’ve heard there are classes for that.* Look at me. It must be healthy. I look so much younger. *You look calmer. Happier. More succulent. Like you did in college—before you ventured into the triumphs and tragedies of your insane workaholic life.* I wonder if my more youthful glow is a result of the crushed wildflowers, seaweed, and essential oils that my therapist used, or because I was without interruption for 90 minutes straight while she completely pampered me? *Both. Taking a break will make your life better. My therapist taught me that.* I suppose you are right. *The world won’t stop spinning just because you are checking out for a few hours. You aren’t that important.* I know; I just need more practice at this lifestyle. We should come here more often. *If it makes you feel any better, we can just call it work and write it off.* Like guys write off martinis and golf. *Let’s drop the book club and start a weekly girls’ spa group.* Yeah. I read enough for work anyway. And, if we sign up for an all day package, we can talk books in between services. *Or not. I’m only joining the group if there are certain rules. No cell phones. No kids. No work. No academics. Pure Avanyu Escape.* Okay, but there has to be one token question about work. Is that enough to make it a write off? *Fine. Ask me one.* Just did.

Avanyu Spa at La Posada de Santa Fe Resort & Spa, A RockResort, 505.986.0000, www.rockresorts.com.



983-7942

The last time I was standing in the yard at The Madeline Bed & Breakfast on Faithway Street, it was a rose garden. Now it is the home of Nirvana Spa, a luscious Balinese spa with rose petal baths. As impossible as it is to beat a rose garden, this beautiful, intimate little building has been designed by owner Carolyn Lee to be very simple and quiet, but with a touch of the ornate.

Carolyn has hired massage therapists who have a minimum of 5 years of experience, though most of them have 10 to 15 years experience. She uses only organic essential oils in her spa treatments. The all-granite tubs are custom-made, and continuously cleaned with UV light and a little hydrogen peroxide that dissipates rapidly in the process.

The Deluxe Spa Treatments include a foot exfoliation, an hour-long massage, your choice of skin conditioning or detoxifying treatment, a steam room, and a rose petal bath, all supplemented by wonderful teas, lemon water, strawberries, and the faint essence of Bali. There are three different Deluxe Treatments: the Javanese Lulur (wedding day preparation, or for fun); the Ocean and Flowers Treatment, which has detoxifying seaweed, and the Brown Sugar and Papaya, for revitalization. For the descriptions, see ABSOLUTE NIRVANA’s website. I chose the Papaya and Brown Sugar Treatment, which uses the Spicy Bali Massage Oil, and perhaps it was this smell that took me more completely into the exotic feel of Bali.

Besides the medical benefits of massage, which are numerous, (to name just a few: it helps your lymph glands to cleanse themselves, your muscles to relax and release toxic build-up), and besides the medical benefits for your skin (your largest organ) of exfoliation and cleansing with steam, what really happens is that you find the spa is a door you step through that allows you to find your own path, your own way, into the exotic and sensual and spiritual ever-expanding, ever-becoming you, as though you were always right there, just waiting for Nirvana Spa, which allows you to tap into the person you always wanted to be. —L.A.

unchain my heart ... set me free —RAY CHARLES



SERES Love Scents Line of Organic Body and Bath products available at BODY, Au Boudoir, and Absolute Nirvana Spa.
 LOVE SCENTS INCLUDE TANTRIC DELIGHT SHAKTI POWER BLISSFUL UNION
 SOFTENING THE GODDESS FIERY PASSION YONI JUICE LIN-
 GAMAN JUICE PLAYFUL SPIRIT
www.seres11.com 505.204.0320
 HOLIDAY OPEN HOUSE: DECEMBER 10TH 12-6 P.M. AT 110 DELGADO STREET,
 WHERE ALL PRODUCTS WILL BE FOR SALE.



ADVERTISING BY
LERAY IMAGES
IN THIS ISSUE

AZUL GALLERY
VIRGIL ORTIZ
707 CONTEMPORARY
O'FARRELL SANTA FE
SWIG-PETE
HOMEFROCKS
CHAPARE
AZULITO
CHUPAROSA
ARTICULATIONS
TCHIN DESIGNS
[AD DESIGNED BY MARC SORKO-RAM]
POMEGRANATE STUDIOS
VIRGIN ISLANDS CUSTOM SURFBOARDS
HVL
LOS ALAMOS NATIONAL BANK
SANTA FE HAT COMPANY
SUNSET CANYON
AZHAR'S ORIENTAL RUGS
SERES OILS
BODY
MARISA DEL RIO, REALTOR
THE SANCTUARY
SUSAN WESTBROOK INTERIORS

BLISS visits B O D Y



There was something that for a long time prevented me from going to BODY. I'm not sure what, maybe just the idea that it was so officially the place to do yoga, or have an organic meal, or take Nia, or get a massage, or get acupuncture. As an idea, BODY seemed somehow intimidating. I'd usually go in, check out the cool stuff in the shop, (candles, acupuncture charts, great clothes, essential oils, books on a great variety of subjects) and once, I got an amazing massage by Toler. But I would always tell myself that my schedule was so crazy—how would I ever get to any of those classes? But then, (and I started slowly), I began attending a yoga class. It was mellow, but just as difficult as you might allow yourself to make it. The space was relaxing and beautiful, and the teacher was very nice, and I kept going. Then I attended some Nia classes, which were fun, uplifting, very sweetly energizing. Then one afternoon, I thought, well, I'm hungry, I'll eat here. It turned out it was the best food I'd had in ages, and I kept coming back: perfect salads, great tasting raw lasagna, and the absolute best coffee and raw chocolate chip cookies. Then one day after class, I thought, well, I'll just take a shower here and then go to work. And the showers were inspiring and spa-like, with nice shampoo and conditioner. Then I began telling myself that I really should go to BODY everyday. It's not going to be my spa, it's going to be my gym, my kitchen, my meeting place for client meetings, my day care (they have an excellent nursery), my second home, (the one I always wanted), and in short, my integration point for everything. BODY really was intimidating—in its perfection, its charm, mellowness, and organization. Lorin Parish, the owner, once described it to me as being, "like a surf shop." (Lorin is from Hawaii). At first, I had no idea what she was talking about, but the more you think about it, BODY does feel like you've walked off the beach into a very clean, family-owned surf-shop, with the best food in town. The only tension I ever felt at BODY was when one of the girls working there argued with me about how to make a café au lait. Is it steamed milk or cold? I had always had it steamed; she insisted I pour it myself from the cold milk across the café. But if you order something else, I promise, it's likely to be perfect. —L.A.

GIVE
YOUR BODY
A VACATION

yoga massage movement boutique cafe spa

BODY

333 cordova road 505 986 0362 bodyofsantafe.com

THE SANCTUARY

THE SANCTUARY is a mountaintop retreat, surrounded by miles of natural forest. In a short walk, you can see views of Santa Fe and the expansive horizon. There is one main house, warm and welcoming, with rock fountains, two lush bedrooms, a beautiful dining room with a table for big gatherings, a lovely kitchen, a hot tub on the deck, and views into the mountains. There are two other buildings, an office and a guesthouse. THE SANCTUARY was set up as a place for the soul to rest, and for groups, corporations, or small businesses to gather and brainstorm, to come to a clear vision of where they want



© LERAY IMAGES

Architecture
is the only art
in which you live.

—Brian Sipe, architect,
and former quarterback
for the Cleveland Browns

Houses are a source of protection
(from the world, its people
and its elements), and also of
rejuvenation. Dreams are hatched
there. Families are created. Friendships
deepened. Personalities expressed
there. A house is the physical
embodiment of the people who are
living there. What material could be
more spiritual than a house? (Except
maybe a bed, which is a mini-house?)

—MARISA DEL RIO

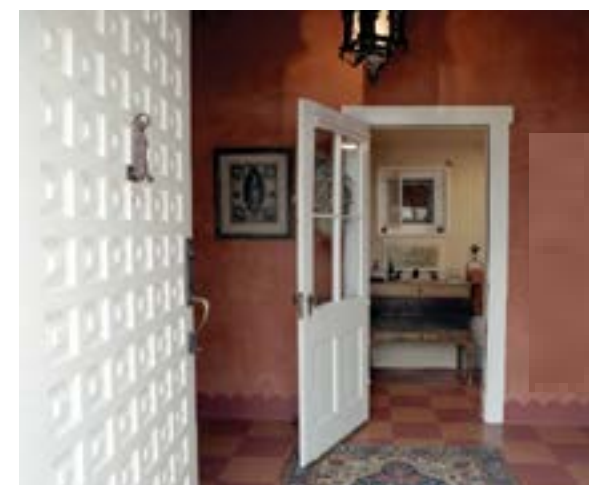


MARISA DEL RIO, REAL ESTATE AGENT, COLDWELL BANKER TRAILS WEST REALTY, LTD
2000 OLD PECOS TRAIL SANTA FE NM 87505 (505) 988-7285; 800 775-5550 ext. 301

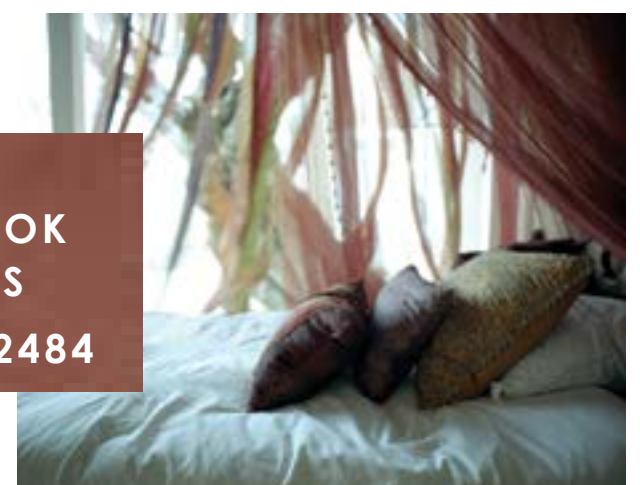


CALL 505.983.2213
WWW.SANTAFETOP.COM

to go and how they want to work. THE SANCTUARY has been used as a writing retreat, a meditation retreat, and by other small groups for conference-type activities. It is probably most ideal for meditation type retreats, with the silence, the nature, and the freedom to hike for miles in relative silence, but anyone with a little daring will surely find much to love, and if you'll go so far with me, it seems like a place where transformation is possible, within you, within your group. It's a place that reminds you that life always has a larger context, a place that will bring you to your senses. And I'm told that in the mornings, early, there are blackbirds riding the thermals off the mountains. —L.A.



SUSAN
WESTBROOK
INTERIORS
505 898 2484





madmen across the water



INTERVIEWS BLISS TALKS TO WILL WHITEHORN AT VIRGIN UK

The BLISS crew converses with Will Whitehorn of Virgin Atlantic about his company's new outer-space airline venture, **VIRGIN GALACTIC**, a fleet of earth-orbiting spaceships that will deliver the final frontier of space exploration to private citizens within the next few years.

LERAY: I guess we should ask you a few lead-off questions like what is your job or primary role at Virgin?

WILL WHITEHORN: Well, this is an interesting organization, Virgin, in that it doesn't really have jobs and primary roles. If you wanted a job title, I'm called Brand Development and Corporate Affairs Director of the group. But my main role is that I am one of a group of seven people who manage Richard's investments that share the Virgin Brand. We act like a set of investment bankers for him, looking at issues of finance relating to new businesses, and managing his existing ones. In addition to that, I act as Richard Branson's spokesman. I'm President of a company called Virgin Galactic, which is the company that we've established to develop a safe, commercially viable spaceship out of the technology of the XPRIZE winning spaceship that Burt Rutan developed last year.

LERAY: Virgin as a brand is moving in so many directions: airlines, space travels, music. It would be like Coca-Cola also producing spark plugs and shoes. Do many other brands function like that?

WILL: There are none in the Western world. There's actually a lot in the Far East, which is where a lot of ideas came from about how to use the Virgin brand. Virgin is the most admired company in Britain, according to market research. And one of the reasons why it has become that, is because it doesn't work or function like a normal branded consumer goods company. We've developed a philosophy about our brand that is not based on the product or the service that you're offering, but on the way

you do things. We'll find a business area or a niche in the market that is not being well served and we'll try to offer a different approach to quality and value for money. We'll innovate. We will challenge major companies in a sector that are fat or monopolistic, and much of the Virgin brand is based on a philosophy of how it does business. The products are less important. If we can innovate in an area, if we can challenge an existing market base and do it with a sense of style and fun and quality and still give a value for money, than maybe it's a business we should be looking at. Most companies in the United States and Europe tend to think that a brand relates to a particular product. And that is a very narrow way of thinking about a brand.

KRISTIN: What is the "way" of Virgin?

Well, we think about ourselves as a branded Venture Capital Organization. We take our name to concepts, and if we believe that it is something we can do in an area and do it better, and we can make a return, then we will often have a go at it. It's a very entrepreneurial organization trying to create a system of entrepreneurialism. Some of the ideas about the brand came from the 1980's when Virgin had just expanded out of the music company and entered the airline business. We began to look at the fact that it was quite possible for people, without even thinking about it, to not think there was anything irrational about buying a Yamaha piano and a Yamaha motorcycle. It was also quite rational for them to think about a Mitsubishi car and at the same time a Mitsubishi air conditioning system, or Mitsubishi the bank, or Mitsubishi the insurance company. Nobody ever thought it was irrational that Sony went from a transistor radio company to being a major intellectual property and music/media software and television company. Sony managed to combine the idea of being in the hardware and the software business at the same time.

And if they can do it so easy there, and the public doesn't think twice about it, then why can't we do it here? Why is it that a company like Mitsubishi can make a car that you can drive along the freeway and then you have a car accident and you get taken to the hospital and your heart defibrillating equipment or your ECG analysis equipment in the hospital is made by Mitsubishi. You don't think twice about that. And yet, if you were driving along in a Dodge on that freeway and you crashed your car and you are taken to the hospital and then

your defibrillator equipment or ECG machine said Dodge, you'd run a mile from that hospital.

We have become obsessed in the West with the way brands work and, actually, we've forgotten what brands were originally all about. So at Virgin, we began to look at the Japanese and Korean companies and the way they organize themselves. And then we began to look at the origin of brands in Great Britain, and the idea of branding in the time of the industrial revolution. It became quite clear that if you looked at the early brands and what they stood for—they were often a person's name. In those days, brand was about reputation. By branding something with your family name, actually what you were saying was, "This product is safe." Because the world was unregulated and there weren't government regulations telling people what they could put in bread or tea or coffee. So people were making poisonous products. And then if you put a brand on them, people were saying, "This is my reputation at stake here." And it wasn't really so much about the product itself either. It could be the same name with a whole range of different goods. And there were lots of famous British companies in the 19th century that were very successful in selling products in a wide range of areas and services because they were prepared to brand them.

LINDSAY: I love that Virgin is essentially saying, "This is a quality brand regardless of what we are making."

WILL: Just to caution it though—this doesn't mean that we'd make Virgin soap powder, even if somebody thinks there would be an interest. We get constant approaches from people saying, "Wouldn't it be great to put the Virgin name on X, Y or Z." And we have to be really careful about doing that. The famous French company, Pierre Cardin, had a very good quality cosmetics brand in the 1960s and they went on a branding mania in the early 70's. They completely ruined their brand when they started slapping it on everything—sunglasses, watches, and a whole range of personal products. They destabilized the brand by doing that. So at Virgin, we think quite hard about the things we do with this brand and the way we take it forward. Simply having it on an entire range of consumer good products in your local Walmart is not the way forward for us.

LERAY: You have a different approach than a company like LVMH, which is an unseen brand back behind a group of foregrounded brands that are all different, like Dior, Gucci and Hennessy.

WILL: And there are lots of companies that have taken that approach and they are very successful at it. There is a very big British company, Diageo, which makes most of the world's leading drinks' brands. And they have fantastic brands like Guinness, for example, in their portfolio, as well as some of the leading whiskey and vodka brands in the world. They treat those as brands in the traditional sense of reputations, but they are basically names of products that people recognize. The reputation of a branded drink is that you know you will get a certain level of quality, and that it will taste a certain way—then you buy it. But that doesn't mean that you are going to apply the name of that product to something else. A very great example is Mars Bars. The Mars Bar is owned by a private family called the Mars family. They developed the product in the late 1920s and became one of the world's most

successful confectionery brands. They are quite a clever family. They realized that you could not stretch that brand very far but that you could be very successful with a Mars ice cream brand in the UK. But when the Mars family decided to expand their portfolio of brands, they didn't try to use the name Mars for everything. When they decided to go into the pet food market, for example, they bought a company called Pedigree Pet Foods and stuck with their existing brands because they had realized fully that people buying pet food aren't going to consider buying something with the name Mars on it, which they associate with a chocolate bar. So brands have their time and their place. Companies that are clever know when and when not to use them. This is true with our brand in the UK. When people think of Virgin, they don't think of the product, although they know what we do, they think of Virgin as an idea about lifestyle, or an idea about a way of doing things.

LERAY: Those are all positive aspects of brands, but what about the ideas proposed by Kalle Lasn, (the founder of ADBUSTERS MAGAZINE,) that corporations and mass-branding tend to rob the object of its inherent qualities and that branding depletes our life experience and advertising in general is bad for culture. Wouldn't it be great instead if there were no brands to worship but just products that work?

WILL: I have to say that I actually completely disagree with that because of the reasons we talked about earlier. It's when you get away from the world of brands and what they mean in the modern world, and what they traditionally meant, that we will go in precisely the direction he fears. The reason I say that is if Nike wasn't a brand which absolutely had to keep its reputation intact in order to survive, it would never have come under pressure to stop having its products made by child laborers in parts of Asia. You know if you don't have a branded product, what is the reputation to trash? You are just buying a pair of sneakers. I think you have to be very careful in actually not thinking quite hard about how one of the great protections for consumers is the reputation of the brand. Because they will have to take action to protect their reputation. If McDonalds was simply a government owned food store to keep the



WILL WHITEHORN OF VIRGIN GALACTIC, WITH THE PROTOTYPE SPACESHIP ONE
DESIGNED BY BURT RUTAN, WINNER OF THE X-PRIZE COMPETITION.



SPACESHIP ONE WAS CARRIED TO AN ALTITUDE OF 50,000 FEET ON THE BACK OF THE WHITE KNIGHT TURBO JET, WHERE IT THEN FIRED ITS ROCKET AND WAS "LAUNCHED," ALREADY AIRBORNE, INTO OUTER SPACE—THUS ELIMINATING THE INHERENT DANGERS OF GROUND BASED ROCKETRY.

ARTIST'S RENDERING
FOR THE NEW
VIRGIN GALACTIC
COMMERCIAL AIRLINE SPACESHIP 2
BASED ON SPACESHIP 1
DESIGNED BY BURT RUTAN



population fed, then it wouldn't be under the pressure to actually change the entire format of what it sells now, healthy salads, etc. So, because a brand needs to have a reputation in order for it to be a successful brand, it gives the public a lot of strength in their relationship with that brand.

LERAY: So if you think of the current reputation of NASA, I imagine that part of what you are doing with Virgin Galactic is reinstating an enthusiasm for space-travel and, in a sense, giving it a new brand identity?

WILL: Yes. Imagine NASA as a brand. How well a brand performs depends upon what the people who manage that brand are asked to do and what direction they are given by the owners of the brand. Now the owners of the brand of NASA are the US Government, the American people. The problem is that since the late 1970's and the end of the Apollo program, the owners of this brand, or the US Government who are shareholders of NASA, have given this organization no direction. And it has become a schizophrenic organization. I mean how can you have an organization that was set up with a single aim, which was effectively to win the space race against the Russians to put somebody on the moon. And then, once that job is done successfully, you then have to shape its next mission. What is the next mission? Is it a mission to explore? Or is it a mission to help the military industrial complex develop weapons to throw at a superpower on the other side of the world? What is its mission? I mean, if you look at the shuttle program, the shuttle program is the result of bad ownership. The US government gave NASA no real direction on what it wanted to see the organization do. And because the organization had, by 1970, taken on a life of its own with 100,000 employees, it made up its own direction as it went along, constantly meddled-with by politicians. So their mission was to explore—but then because congress is so worried about anybody dying in a shuttle crash, they so constrain NASA in its ability to move forward that they've lost sight of the fact that exploration is dangerous. Captain Cook didn't go and discover Austraila by simply saying, "Oh, it's too dangerous to launch the ship because there might be squall halfway down through the Atlantic in a month and a half time, so we can't take the risk of launching." At one time NASA was cavalier in its approach to safety because it had this exploration mission. Then, by actually being constrained by safety to such an extent, it couldn't take the exploration mission, so NASA began to take what many would consider to be pointless missions.

KRISTIN: So what is going to be the Virgin mission for space exploration?

WILL: Well, it's quite straightforward really. Our view is that if you look at what happened in that period, in the 1980s, NASA quite rightly realized that its mission was exploration. The easiest way to go out and explore the outer solar system, was to do it with unmanned vehicles. And it has been hugely successful in that. But, you know, NASA forgot the great rule that is our watchword in the Virgin organization, which is the Law of Unintended Consequences. The fact is that the unintended consequences of that was *people began to lose interest in space*. Because psychologically, if you are told constantly that the best way to go to the stars is to do it unmanned, people will begin to say, "What is the point? What is the point of exploring something when man is never going to be able to go there? We'd be better off spending our time exploring things here." Of course what we know now, 20 years later, is that

it's ever imperative for man to explore the solar system and beyond. Because we now know, scientifically, what we didn't know twenty years ago—that our tenure on earth is pretty tenuous. There may come a time in the next thousand years when the super volcano goes up and causes a nuclear winter. And now that we have that knowledge, the imperative for space exploration is there, but the problem is that people have lost all confidence in the concept of it. Though a generation grew up believing that one day they'd be getting into a little plane and flying into space if they wanted to and they might be able to go and explore other planets and even get outside of the solar system, the whole push by society to want to do that was basically stopped in its tracks by the government's monopoly on space. What we are trying to prove with Virgin Galactic is that it is possible to build a different plan, to build a commercially viable space vehicle which can safely get people into space to experience it and do it in a very environmentally friendly way. We've proved that we can send hundreds of people a year, thousands of people a year, at a level of expectation of coming back safe and sound which they've got used to in the airline business. And that is really what we are out to prove. And if we can prove that, we can then carry on investing and going to the next stage of orbital flight, and if we are successful in that, in building an orbital vehicle with Burt Rutan in the future, then it will provide a potential foundation for the human colonization of space. But you have to start somewhere. Now if you look at the history of space so far since 1961, when Yuri Gagarin went to space for the first time, only 460 people have been to space. We plan on taking that number in year one alone. And double that in year two. And quadruple that in year three. At least. The bare minimum.

KRISTIN: Do you foresee a mass pilgrimage to space in the future?

WILL: At some stage, potentially, yes.

LERAY: What you're saying sounds like a humanitarian effort ...

WILL: Well, rather it's a viable beginning, providing its commercially viable and safe and the government monopoly on space is over. People just don't believe that. They see space now as something very different but something they're fascinated by. They see a rocket take off from Kennedy Space Center or from Vykar in the Soviet Union or China and they see this enormous thing taking off from the ground, which is basically the equivalent of a one kiloton nuclear bomb with a little person on the top of it. And they know that looks intrinsically dangerous. Their dream was, if you go back to 1955, that you just get in your little spaceship and fly up among the stars. And it's that dream we want to bring back to people. That it can be safely done. But also done without the need for people to be beholden to the government to do it for them. And I think we will unleash investment in the development of a new generation of space vehicles using the new technologies we now have. Which can be so exciting. If you look at Burt Rutan with the XPRIZE, he put the equivalent of six people, two guys, four times, into space in as many weeks, and he did the entire project for 27 million dollars, which is less than it cost to design a pen that wrote upside down.

LINDSAY: So how is your new spaceship different?

WILL: Basically, if you look at the history of the XPRIZE, Burt Rutan is a genius aircraft designer and aerodynamicist, who has



been very forward thinking over the past 20 years in the aviation industry by moving toward composite materials to build his aircraft, rather than metal. Burt Rutan designed a spaceship that would launch from an aircraft at great altitude, thereby getting away from one of the biggest dangers of launching humans into space which is ground based rocketry. As I say, to get to 55,000 feet, you have to fire that one kiloton nuclear bomb at ground level, the vibration of which alone can shake the spaceship apart before it leaves the ground. If you get rid of that by just using the natural atmosphere around us, and we actually lift our spaceship to 55,000 feet on a conventional type aircraft before firing a much smaller rocket, you've taken a lot of the risk out already. The thing that Burt's done is he's developed a newer and much safer rocket motor which uses rubber and laughing gas as the fuel, and he's designed a new shape of the vehicle, so that instead of coming back like a ballistic missile, speeding up as it enters the atmosphere with friction causing it to overheat, he's changed it into the shape of a shuttlecock in space, so it drifts back like a sycamore leaf, which is much more floaty, thereby avoiding some of the heating problems. These are some things we have combined in our SpaceShip 2, our commercial development of his original XPRIZE winning ship. We are going to combine those things together to make a much bigger upgraded version. One of the things we've got going for us already is that this is of interest to a lot of people. We've got just under 10 million dollars worth of deposits from people who want to fly. So we're confident

that the work we've done on the prototype that won the XPRIZE will be developed into a 9 seater commercial ship. KRISTIN: Do you already have people signed up for flights?

WILL: Well, we've got 33,500 people who wish to fly in the future. Then we've got what we call the Pioneers, 400 of which have already signed up and paid, and then we've got about another 150 beyond that who've signed up and paid smaller deposits. So we've got 9.6 million dollars of deposits already in. By launch we expect to have \$35 or \$40 million in deposits. Eventually, we see this as a very significant business.

KRISTIN: What does a ticket to space cost?

WILL: The early flights for the first couple of years are going to be \$200,000 dollars. And after we've built up the business—we're building 5 spaceships in total and 2 motherships to launch them at 55,000 feet, we will eventually get the price down below \$100,000 dollars and possibly as low as \$75 to \$80,000 after 5 or 6 years.

KRISTIN: So what is the ultimate goal of Virgin? What's Virgin going to be in 100 years?

WILL: Richard is often asked that question and he says, "I'm quite strange in the business. I don't want to be the biggest at anything." We think of ourselves almost like branded venture capitalists or "Adventure Capitalists" as Richard calls it. Virgin is one of the most profitable airlines in the world. We are not a big airline. But being big is not our ambition. Being proud of what we do is.

LERAY: There was news that Virgin would launch a commercial airline business here in the US.

WILL: Yes, we are launching Virgin America, our low cost airline out of San Francisco, which will be its first hub in the Autumn of next year.

LERAY: I'm curious about other technologies besides aviation. Is

Virgin also checking in to genetics and health care?

WILL: Yes, actually, in the areas of research and genetics, Virgin is launching its first business in the health care sector in America very shortly. A company called Humana will be a partner of ours, and there's a company called Lifecare that we're launching. This is something that is in conjunction with health clubs and gyms. You go to a health club, and basically you go on a machine that measures all of your body vitals and gives you a printout which goes directly to your health insurance company and life insurance company at the same time. And then you've got a program to improve all of those vitals, and if you improve them, it automatically alerts your life and health insurance and your premiums go down.

LERAY: Your company is so innovative and refined with that philosophy of branding you discussed earlier. I wish there were more companies like yours here in the US. We need you over here to set the bar higher.

WILL: Well I must say one thing—I absolutely love America. I've traveled there extensively over the past twenty years. And I particularly enjoyed visiting New Mexico this year when we came to look for a base for our new space company. But I do sense at the moment that America is becoming more inclined towards protectionism than it's ever been in my working life, which is not good news really for the American economy. And innovation in America is definitely being stifled by the way that your regulating structure and your legal system have combined together. It is going to be a challenge for the US in the future. It really has to get back to its open-access entrepreneurial roots as a country. America is a country of immigration and that's immigration of ideas.

LERAY: Do you think that George Orwell would be happy if, in the future, there was a country called Virgin, and we could all just live there if we qualified?

WILL: It's an interesting question, that. I mean George Orwell, as you know, was a socialist thinker, philosopher, and author and he had some very interesting views about the role of capitalism and the role of the state. But I think in both ANIMAL FARM and 1984, he had come to the conclusion that it's probably better to have capitalism around, and the freedom of people to think and choose what they wished to do, than to have the state try to tell them that they were better off. Because the temptation of the state is to basically propagandize its success and destroy freedom of thought. And you might remember in 1984 that every single product made in the Britain of Winston Smith was made by a company called Victory. Victory cigarettes. In the war of East Asia and Eurasia, as they were called in 1984, success was always what happened at the end of every battle and conflict. And I think that when a country gets into a way of thinking about itself, which is to basically take on those precepts, and when the organized businesses become so large in that country, that they actually cease to operate like businesses, like capitalistic businesses, then you end up in quite a dangerous position. I think George Orwell would far rather have had a place to escape to called Virgin, than to have seen the state take control of all industry and business, which he was definitely against by the end of his life.



SWIMMER, ATHLETE AND MAGAZINE PUBLISHER
DAWNA STONE TALKS TO BLISS

DAWNA STONE IS THE PUBLISHER OF **HER SPORTS**,
A NEW FITNESS MAGAZINE FOR WOMEN.
SHE IS ALSO A CONTESTANT THIS SEASON ON
THE APPRENTICE: MARTHA STEWART

KRISIN: How do you get your self identity as a woman?

DAWNA: My self-identity isn't based on my gender or what others think of me. Instead, I think a great deal of my self-identity comes from my life-long involvement in sports. When I was younger, my identity was defined by my sport. If you asked me to tell you about myself, my answer would have been quick and simple: "I'm a swimmer." That was it; one word defined everything about me. Today, if you ask who I am, swimmer still comes to mind, but I'd also add runner, cyclist, triathlete, skier, daughter, sister, wife, friend, business professional and hopefully one day, mom. My identity is no longer summed up by one word, but sports have made me who I am today.

What about women and beauty? I know it may sound cliché, but I believe that beauty comes from the inside out. The women in television and in magazines always seem perfect. I think it's healthy to take care of oneself, but I don't think it's healthy to strive to look like a super model or Hollywood movie star. People tend to forget that the women in the magazines are air brushed and aren't as perfect as they may seem on the pages of the magazines. I think the most attractive people are the ones who are confident with who they are.

In starting a new magazine devoted to women's health and fitness, what kind of false notions of fitness were you trying to correct? One of the main reasons I started Her Sports magazine was that I was tired of reading about quick fixes and the latest weight loss scheme. As an active woman that is always striving to be healthy, I really wanted a magazine that motivated and inspired women to get outdoors, try new sports, and focus on health rather than weight loss. I think Her Sports does just that.



DAWNA COMPETED IN THE 2005 REEBOK WOMEN'S TRIATHLON IN ST. PETERSBURG, FLORIDA
(PHOTO COURTESY OF DAWNA STONE)



DAWNA STONE TAKES ON THE TASK OF FLOWER SALES DURING AN EPISODE
OF **THE APPRENTICE: MARTHA STEWART** (PHOTO COURTESY OF NBC)

Do you believe in the survival of the fittest, and if so, how do we know when to show compassion to the weak? I believe everyone is capable of more than they think they are capable of. I'm not sure if it's survival of the fittest or if it's survival of the most passionate, hardest working and most positive. If you believe something can be done and you're passionate about it and work hard to achieve it, anything is possible.

Who, if anyone, is a hero for you? Who has influenced you in your life? I've never been someone who has heroes. I find that I especially admire athletes and successful business men/women, and I often try to learn from them.

If you could interview anyone in history, who would it be? Why? This is probably an odd answer as I'm sure most people would pick a famous individual—someone who changed our world. I would actually like to go back and meet my great-grandparents and my great-great-grandparents. I sometimes wonder where my personality traits come from. I can see some in my parents and my grandparents, but it think it would be very telling to meet those that influenced them.

... Your favorite magazines, books and movies? Magazines: Her Sports, Runners World, Cooking Light and Living. Favorite Book: Atlas Shrugged by Ayn Rand. Favorite movies: Prefontaine (the story of distance runner Steve Prefontaine), Chariots of Fire and Sabrina (with Audrey Hepburn). Both Sabrina and Prefontaine have been remade. I only enjoyed the original version, not the remake. When I was a kid I watched Grease at least forty times. I use to know all the words by heart (maybe that's something I shouldn't admit!)

What's in your 6 CD changer right now? John Mayer, Nora Jones, Aerosmith, James Taylor, Elton John and Dave Mathews.

—INTERVIEW BY KRISTIN KULHMAN

Tuskalicious...

© 2005 Valerie Joan Fairchild

FAIRCHILD & CO.
Excellence in Fine Jewelry
110 W. San Francisco St. • (505) 984-1419
Fax (505) 989-3577 • (800) 773-8123
www.fairchildjewelers.com



SUBSCRIPTIONS, ADVERTISING RATES AND MORE BLISS
blissanatafe.com

BLISS REMOTE

I was in Africa for 2 1/2 months, from late March to early June. The entire trip cost me \$4,000, including airfare, food, game parks, and transportation. I had a tentative itinerary for the first month. I knew where I wanted to go in a clockwise manner through southern Africa: Namibia, Botswana, Zambia, Malawi, Mozambique. Beyond that, I literally never make plans when I travel. For me, it's about surrendering to the universe. Absolute surrender. You don't know what's going to happen, or who's going to come into your life. You're living completely within that moment and experiencing that moment, which can never be captured again, especially in a place like Africa. This photo was taken in Namibia, at Etosha, which means, "Great White Pan". It's like a dried lake, but it's not a lake. You're driving through dense bush and then suddenly you come to this vast ocean expanse of dry land. It's not a desert, but it was about 105 degrees during the day. You can see a road, but you are not allowed to drive through the Pan. To survive for 2 months in Africa without a preplanned tour, I lived in my tent. But you have to camp in protected areas at night to keep safe from hyenas or people robbing you. The game parks and the wildlife are spectacular. But interacting with the people, using public transportation, sitting on a bus for days at a time, you really get to know the individuals living in the villages and you see the suffering—the people who are suffering with AIDS and Malaria and poverty. Children will die in their mother's arms because they can't afford transportation to the clinic. And that is a constant. Most Westerners fly in and wine & dine themselves for weeks at a game park. They never see the real thing. The last six weeks of my trip, I was crammed into micro-busses with 35 local people, going from village to village and through the northern provinces of Mozambique. I'm glad I saw it, but I'm very thankful that I was born into western society where we have health care and clean water and the freedom to travel. Most of the people I met walk a mile every day for water. I remember sitting on the bus and thinking about how blessed I am.

—Will Bussey, Santa Fe.

Santa Fe media-artist Brian Bixby visits Berlin and takes note of the glass and steel architecture.

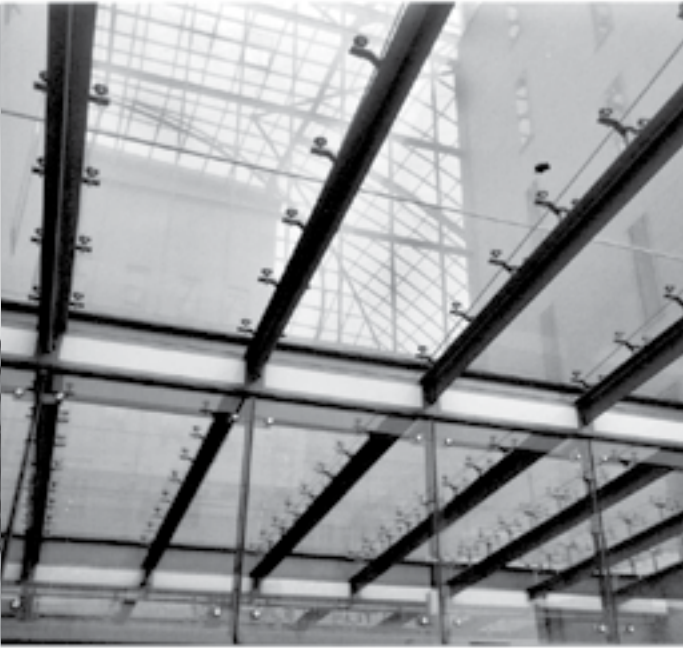
I had a chance to visit Germany this year on the occasion of the 2005 Music Messe, a music convention of gigantic proportions. A room the size of a football field for just about every type of instrument and music software you can imagine. There were over 20 restaurants throughout this giant curving pod shaped convention center, connected with hallways miles long and filled with music gear. In most parts of the building you can stand on flat escalators so that you don't have to walk all the time. The Messe is a massive high tech piece of architecture and beautiful to look at. After 5 days of the Messe I was on the autobahn to Berlin, which was about 5 hours from Frankfurt. Berlin seems to be producing a lot of interesting work these days. You can see it walking down the streets or from the back of a taxi. The town itself is both contemporary and gothic, composed of glass, metal and plastic.

I've never seen so much construction in my life, or such scenic skylines filled with 45 degree angles. Even the Guggenheim was under construction and closed to the public! As I walked around this city in transformation I captured some images with a disposable camera. Amongst all this decay and new construction was a blooming independent design community, with their own shops to sell clothing, music, figurines, books, etc. My favorite clothing shop featured a variety of local interests including fashion, music, books and magazines: Best Shop Berlin and Mazooka Showroom [Alte Schönhäuser Str. 6, D-10119 Berlin-Mitte, phone: +49.30. 24 63 24 85]. Everything is so well arranged in this small shop, it's like an exhibition of super cool objects. They have a tiny CD section, some records, a few designer DVD's, designer books, and dressing rooms where you try on limited edition handmade clothing from Mazooka and other hip German designers. After discovering a book with some of my work in it, I tried to show off to the girl who was working so I could get an artist discount (or a phone number) but it was useless because she didn't speak English.

Berlin is famously home to some of the most influential electronic musicians, record labels and clubs. I didn't have enough time to visit them all, but my favorite record shop was the Staalplaat store [Torstr. 72 / 10119 Berlin / Phone: +4930-20054697]. The entire building was under construction so it was a bit hard-to-find, but once you get inside, you find yourself in a gold mine of hard to find avant-garde cd's and records. Staalplaat's mission statement says, "Where most organizations measure their success in terms of sales or riding the crest of the latest trends, Staalplaat was created to discover the rough diamonds, to take risks and embrace all surprises." With countless record labels and shops like Staalplaat, it's no wonder the music sounds so good in Germany.

BLISS REMOTE **B E R L I N**

words and photos
by brian bixby



The building on the left is the "Palast der Republik" (home of former East German Government). When I took this photo I knew little about the dark history of this building, but its presence alone was very powerful. I was struck by the golden metallic texture and huge letters on its side that read "Zweifel" which means **doubt**. I later found out that it was a type of performance artwork that had been installed because of the public discussion regarding keeping the building or tearing it down. This picture was taken in March of 2005 and the building is no longer standing. It's just a skeleton of concrete.

Neues Kranzler Eck, designed by architect Helmut Jahn, is a soaring glass palace with cool angular geometry.

THE COLORS OF JERUSALEM

Israel has never been an easy country to visit. There is an old joke that explains this well. One day Ronald Reagan was on a conference call with the Israeli Prime Minister, Yitzhak Shamir, who asked: “How are you doing?” The American President replies: “Well, it is not a simple task to be the President of the United States. So many citizens, such a big country, and only one President.” Shamir responds: “I understand your troubles, Mr. President, although my troubles are somewhat different from yours. Israel is such a small country with so many citizens, and each one of them believes that he is the President.”

We drove from Haifa to Jerusalem on a Thursday. Thank G-d it was not a Friday, the Shabbat. On Shabbat, the traffic gets very dense. Everyone is trying to get home on time and the cars get rerouted from the Orthodox neighborhoods that start the evening with precise punctuality. As we approach Jerusalem, there are more and more teenagers alongside the road handing out the orange stripes. Orange is the color representing opposition to the resettlement of the Israeli Jews from the Palestinian territories. This is how it is now called, “Israeli Jews,” “Palestinian territories.” These are the definitions of the modern times. The closer to Jerusalem, the more orange bands we see on the car antennas, in the girls’ hair, on the balconies, hanging off my cousin’s backpack. (Katusha studies Ecology in the Hebrew University in Jerusalem. I never asked her about the orange band. We try to avoid political arguments in the family). There are also anti-Gaza settlement Israelis standing alongside the road who hand out the blue bands that symbolize the “pro” resettlement. They are fewer than the orange. They say the opposing force is usually more vocal and visible. Perhaps this is the case. However, there is also an underlying thought that there might be more Israelis who oppose the resettlement than those who support it—is it a political action driven by the power of the highest, rather than by the citizens’ will and choice? Orange is the predominant color in Jerusalem. What color would you choose?

A good friend of the family, Lev, who lives in Haifa and was the commander in the Israeli Special Forces for twelve years, says: “No one asked for my opinion, and I do not force it on anyone, but if I had been asked, here it is: After all I’ve seen (while on duty), I believe that we have nothing to do there (on the territories), nor should we be there.” I believe Lev has a right to say he has been there. He also knows others who are not here anymore because they’ve been there. Others, like myself, who live in the comfort of

delusional economic stability, in varying shades of ignorance of the world events, mesmerized by the manipulations of the mass media, overly concerned about Hollywood star divorces, ignorant of the history, with no existential stake in the place, have no right to judge what is right or wrong in the Middle Eastern situation. And if any action is left for us, then it is to pray for peace for all the people.

bliss lit contributors

CURTIS BAUER is the author of the poetry collection *FENCE LINE*, which won the 2003 John Ciardi Poetry Prize. His work has appeared in *North American Review*, *The Iowa Review*, *Rivendell*, *Runes*, and numerous other journals. He teaches Creative Writing at Texas Tech University.

JAMIE CALLAN’S fiction has appeared in *Best American Erotica*, *Missouri Review*, and *Story*. Look for her new book, *THE NEW SEXUAL REVOLUTION*, due out in Spring 2006.

JACK DRISCOLL’S latest book is *HOW LIKE AN ANGEL*. He has won numerous awards and has work in journals such as *Poetry*, *The Georgia Review*, *The Southern Review*, *Ploughshares* and many others.

CAMILLE DUNGY is the author of the forthcoming *WHAT TO EAT, WHAT TO DRINK, WHAT TO LEAVE FOR POISON* (Red Hen Press 2006). She has received several fellowships and her recent work has appeared in *The Missouri Review*, *The Southern Review*, and on line at www.fishhousepoems.org.

AMY HOLMAN is the author of a poetry collection, *WAIT FOR ME, I’M GONE*, (Dream Horse Press). Her poetry has appeared in *American Letters & Commentary* and *THE BEST AMERICAN POETRY* 1999, in addition to many other journals.

W.S. MERWIN’S most recent book is *PRESENT COMPANY*, (Copper Canyon Press). W.S. Merwin has received the Pulitzer Prize, the Tanning Prize, the Bollingen Prize, the Ruth Lilly Poetry Prize, the Lannan Lifetime Achievement Award, and in 2005, he was honored as laureate of the Struga Poetry Evenings Festival in Macedonia, receiving the international poetry award, the Golden Wreath Award.

For three years IAN POUNDS studied and practiced Vipassana meditation, and for three years he homesteaded an otherwise deserted island in Southeast Alaska. He’s been a stonemason, a performance poet, and a counselor for young runaways.

MIRIAM SAGAN’S most recent book of poetry is *RAG TRADE* (La Alameda Press). Sagan directs the creative writing program at Santa Fe Community College and publishes the e-zine *Santa Fe Poetry Broadside* (sfpoetry.org)



Many years ago, I sat with a friend in the Jean Cocteau Theater watching the movie *No Nukes*. I was about 12, maybe 13. At one point, Bruce Springsteen came on, and behind us, some girls started screaming insanely, totally excited, and they didn’t stop, they just kept screaming. I was mystified at the time, as to what they were responding to ... I had never heard of Bruce before, and he seemed ordinary enough. But today, I’m laughing about those girls screaming, and wondering why I never screamed for anyone. Back then, I would probably have gone to great lengths to avoid screaming, for a few complicated reasons, one, because it was not cool, it felt like some sort of weakness, a sort of faltering, a break in the persona; and two, more importantly, it separated me from the singer, gave him a kind of power, so that I’d almost rather pretend that I was the singer, that I already had what he had. But that would have been a lie, and I’d be screaming quietly inside; I’d be feeling it, full body.

So, if I ask myself what I want from my reading—what I want from a poem, a story, an essay, I think what I’d like is the feeling that maybe I could be screaming if only I’d let myself. Like maybe I’m so far into the piece that there is a break in my persona, I’ve suddenly become someone else, because I’m there, full up in the moment. I’m in someone else’s story that becomes as real as my life, that becomes the moment that will take me into a new experience. Or more than that, like with falling in love, when you’re in that drug of fullness, when you have so much love it spills over onto everyone, you want what you’re reading to take you to that place where you can be transformed, where you can learn to survive. And that transformation becomes a kind of torch you carry as you walk down the road, lighting your way, showing you shadows and truths, showing you who you are. —L.A.





THE LIE

NON
FICTION
ESSAY

IAN POUNDS

IT WAS LATE SUMMER. I was between jobs. I'd cleaned up after one too many Texans, the ones who stomped into Goldini's late night eatery in fours and sixes just before closing, and invariably ordered steak dinners, drinks and desserts. I'd bussed nasty spit backs like ribs and cherry pits for the last time, forever.

I've never quit a job for another job, so I can't say I was really between jobs. I trusted the time would come for me to fill out yet another W-4, but for the time being I was indefinitely free. Boulder had gotten under my skin, too. The disparity between wealthy and poor, and the despicable attention to health and physical fitness, all those white teeth and tan bodies had created in me a perverse desire to drive naked on a motorcycle through the streets until the police brought me down.

I'd been thinking about Four Corners for some time. Maps intrigued me, more so than television. The Colorado Plateau. The San Juan River. The Navajo Indian Reservation that looked to be the size of New England. Everything was big. Real big. And only one little road, Route 160, trickling through it like a needle and thread. I determined if nothing else happened in my life, I would stand on that very spot, the only spot where four states meet. I did not believe the devil would appear. I wasn't looking for offers. I just wanted to be happy in my own skin.

Hitching to Four Corners was appropriately insane. Simple enough catching long rides on Interstate 70 up and over the Rockies, but I made the mistake of starting the southward leg of my journey in Cisco, Utah. According to my map, I'd save at least a hundred miles, but through all the miles hitching rides, the longest, most psychologically damaging time I've stood anywhere was on that godforsaken stretch of road between Moab and Monticello. My first rule had always been to plan rides accordingly. If there was trouble ahead in the form of a traffic drought, I would only accept a ride that could take me all the way through. My second rule had always been never to stand too long in one place—a hitchhiker must always be willing to walk. I broke both of these rules.

A pig truck dropped me in the middle of the Wasteland, turned off to the east, leaving me in a place where the notion of walking seemed as preposterous as scraping the dirt for gold. Canyonlands is considered one of the most beautiful landscapes on the face of the earth. Perhaps this is true, as long as you are looking through a window rolling sixty miles an hour down the road. From my perspective, watching car after car actually accelerate as it passed, (and by car after car, I mean hour after hour as well), this was no picture postcard.

Forty-nine hours I stood there, only eighty miles north of Four Corners. It was as if an invisible barrier had been erected to protect this imaginary dot on the map from pilgrims looking to chalk off another encounter with God. Two nights I slept on my back, my head against my rucksack, my boots



or being cornered by a gang of young Filipinos in Manila. I tried to review my summers as far back as I could remember: this was the summer I poured asbestos into vats of tar; this was the summer my best friend was shot and thrown into the East River; this was the summer I made love on Westhampton Beach; this was the summer I rode my bike to Providence. No matter, the nights were as interminable as the days.

Finally, on the third day, another night threatening to enshroud me in the desert's hallucinatory spell, a car pulled beside me—a boy and his girlfriend out for a joyride. I was so caught off balance I almost asked them what the problem might be. They must have seen the disorientation in my eyes, because the girl giggled, leaned over her seat to open the back door. "Get in!" she said, with a singsong lilt to her voice. They didn't ask where I was going. His hair was long, hers short. I remember that much. His left wrist draped upon the top of the steering wheel, with his other hand the boy popped a tape into his 8-track tape player. "He's the man from Manhattan..." was the refrain. There were tears in the seat. Crushed Coke cans. I think it was a Dodge Dart. Blue. Camel butts on the floor. We sped through the remainder of Canyonlands at no less than ninety miles an hour. I added the moment to my list of most frightening moments, closed my eyes and, hugging my rucksack like a child hugging his father's leg, I ever so timidly uttered the words, "Four Corners."

In less than an hour we were there. The boy hit his brakes, the car fishtailed and came to a sliding halt. Abrupt would be a mild way to put it. The kids turned in their seats and looked at me, smiling.

"Is this it?" I asked, assuming they might actually converse. "Is this Four Corners?" They nodded. "You mind if I look around, just a minute?" They nodded. I assumed this meant the affirmative to my looking around, rather than affirmative that they minded. You know what they say about assuming. The wheels were spinning before I even stepped away from the car.

Now I was in real trouble. Though I was smart enough to have kept my rucksack with me, my gallon jug of water had expired. The indefatigable desert sun had begun its consumption of the curvature of the earth, and I was down to half a cup of trail mix and a few bars of jerky. I thought, "Wow."

There was nothing memorable about Four Corners. There wasn't even a sign. I thought perhaps there'd be one of those posts you see in cartoons, with four arrows pointing four different directions. New Mexico this way, Arizona that. Utah, Colorado, up there and to the right. None of that. Only an empty road. When they say plateau, they mean it. Flat. Dust. Tumbleweed. I stood for some minutes in denial, kicking the shoulder of the road like a commuter waiting for his bus. Finally I sat down and, for no reason other than a dumb acceptance I would either die or live, I opened up my sack, took out my pencil and journal, and wrote a few words.

Just tell me if it's true, what they say about tumbleweeds being in cahoots with the wind.

But the adventure had yet to even begin. Only two lines into my thoughts and I must have heard the truck approaching, because the next entry under the lyric reads, Halleluya! (not the great speller was I). At first it could have been a motorcycle, with its cycloptic light vibrating towards me, and the sound of an overworked engine. Then I could see the setting sun refracted through a windshield. The dot with its faint cloud of trailing dust approached me from the north at what must have been ten



B
L
I
S
S
L
I
T





miles an hour below the speed limit. How perfect to have someone in no hurry, for whom pulling over would be a minor trick.

It was a Chevy pickup with one headlight and a missing hood, fending off rust. A crack in the windshield like a bloodshot eye, and some sort of chicken wire holding the front bumper in place. The driver was a white haired Indian, beside him a boy that must have been his grandson. Navaho, I assumed, though there are Apache, Ute, Hopi, Zuni—for all I knew they were ghosts of the Anasazi. The old man rolled down his window. I thought this odd because it was still fairly hot out, and it occurred to me air conditioning was not an option for him. “Where you going?” he asked, as if there was any choice. I told him I was going west. He nodded and told me to hop in back. I don’t believe in the devil. Or original sin. It’s going to take a whole lot more than that for me to feel darkness creeping in. But the time I spent in the back of that truck was as close to the other side I’ve been.

Because you see I wasn’t alone back there. Perhaps it was the boy’s father, the grandfather’s son, laid out flat on his back, his head cocked at a strange angle, jiggling against the spare tire. The sun just kept going down, and I was being led into it, the dry hot wind curling over the top of the cab of that truck, through my hair and every pore of my skin, and it occurred to me this man beside me was not simply passed out inebriated drunk as drunk gets. He was in fact dead. I nudged his cowboy boot with my foot. I poked him in the ribs with a tire iron. There was no wound as far as I could see. I glanced into the back window of the cab. Grandpa and the kid sat at a modest distance from one another on the bench seat, staring forward, unperturbed it seemed, as if they were dreaming separate daydreams.

I had to be certain, so I leaned over and put my ear to his chest. The noise was too much to tell, so I felt his wrist for a pulse. He was a large man, his barrel chest rising up like the mountain we call Sleeping Giant back home. He wore what you’d expect, a western style shirt, long cuffs, fake mother of pearl buttons down the front. Jeans, and a large buckle poking into the underside of his belly. You don’t forget a dead man with whom you sit for an hour and a half in the back of a pickup rolling west through the desert.

It did occur to me to knock on the window, to yell, “Hey, this guy’s dead!” But the whole idea seemed absurd. What were they going to do? Perhaps they already knew this guy was dead. Perhaps they didn’t even know he existed. Perhaps the guy crawled into the truck and died there in the middle of the night. Maybe grandpa got in, drove away without looking back. I mean to say, people do that don’t they? The morality of the situation crept in like some sort of inoculum, clouding my decision-making skills, turning my thoughts towards abstractions like self-worth, self-preservation.

So I just sat there, my rucksack cushioning me from the ribbed metal bed of the truck. I watched the miles disappear behind me, the scrub give way to fences, the fences give way to scrub. Perverse as it may seem, I felt alive. My savings, in the form of a bank check in my shirt pocket, amounted to just over eight hundred dollars. At such times it is not advisable to make huge life decisions, but it’s precisely those moments I trusted the most—my soul undulated with possibility. These were moments when I could view my life as a continuum, wherein my next move materialized without effort. In this case I determined I would hitch the rest of the way to San Francisco, then up the coast to Olympia, Washington. There was a girl there I loved. I’d try college once more. Mt. St. Helens had just erupted. Something was certainly brewing up there. Of course I’d have to get a job quickly. Anything would do. I was building a foundation I could only blindly trust would mean something in the long run.

I stared at the dead man beside me. What of his life? What turn had he chosen to bring him thus to my side in this pickup truck under this now starry Southwestern sky? Was I making equally fateful choices?

Ask me.

I closed my eyes, shook my head slowly. “Uh, uh I’m not going there.”

Ask me.

And I did. I asked him. Shoot, he was dead already. His worries were over. To my surprise he immediately put me on the defensive.

You take a lot for granted, he said, for a hundred-forty pound white boy.

“Not for granted, no...”

Ohhh, right...

“You’re not in a great position to be handing out advice.”

No?

“How’d it happen?”

Don’t worry, it won’t happen to you.

He wouldn’t give me a straight answer. I looked away. Time went on. I looked back.

“Alright,” I said, “Go ahead. Let me have it. Both barrels, right between the eyes.”

Hmmm...

“I mean it.” The truck hit a pothole. The two of us bounced, my butt off my rucksack, his head off the spare tire

Time passed again. I could no longer see into the cab, only ahead through the cracked windshield a long thin line of orange across the western horizon, growing deeper and deeper. I forgot my silly conversation. I’m sure I stopped thinking altogether. The truck slowed to a stop beside the first sign of civilization I’d seen in days, a tiny rest area with a crooked sign and a five-stool diner. I pulled the rucksack over my shoulder.

It’s okay.

I paused. He read my thoughts.

I said it’s okay.

“Right,” I said. Or I didn’t say. Or he simply knew. His face was so sad, but then again so relieved. His work was over, after all. I mean really over. I hopped the tailgate, waved to grandpa behind the wheel, and turned quickly toward the light of the diner. Things are not always so easy. My benefactor could have simply waved back and shifted his Chevy into drive. Instead he rolled down his window.

“Hey!” he shouted. I paused, turned, and approached the truck in half steps. He waited patiently until I stood right there beside him. I could barely make out the boy asleep now, slouched against his passenger door.

“How’s he doin’?”

I couldn’t believe this was happening. But life, I knew at an early age, is like that. “You mean,” I tilted my head, “him?”

“He okay?”

And now it happened. Just as it would happen again and again all my life, as it surely happens in any given life, I realized this was the experience. Not all those hours, all those days. Everything had been a precursor to that moment, the moment I would either tell the truth, or lie. It was a between time, but really, ultimately, there’s no such thing.

“Yeah,” I said, convincingly. “He’s okay.”

The old man may have smiled knowingly, but that would be in a movie. In reality, he didn’t show any expression at all. He rolled his window back up. Wanted to keep the dust out, I suppose. Instead of turning away, I stood there and watched. I watched until the tail lights of that truck became the night.

B

L

—

S

S

L

—

T



SQUALLS

Jack Driscoll



“We’re just plain bad for each other, Archie,” Z says, cutting, characteristically, straight to the point. Still, she has consented to this drive—“One hour,” she says. “Tops.” After all, what’s left to say that can possibly take any longer than that? Probably nothing. Nonetheless the Caddy is full of petrol, the hour already fleeting and, by her own reluctant admission, she concedes again to that unmistakable, deep-seated something we just can’t resist about each other.

I’ve owned this land yacht, a ruby red 1975 convertible, for longer than I’ve known Z. Power seats and electric eye on the dashboard and a trunk you could share with a small rhinoceros. A take-charge Coupe DeVille that I lucked into with a ridiculously lowball estate sale bid.

We’re here on good tread—the snow slashing so hard into the headlights that we’re momentarily blinded and staring dizzy-eyed into the tunnel between these fields of last year’s standing corn. But this is not a storm we’re cruising through—these are Michigan lake-effect squalls that slow us, sometimes to a crawl. But once they open up, the road is slick-black and entirely inviting, my arm around Z like old times, the world wildly alive again, and the radio loud.

“Archie,” she says, turning the volume down a few decibels. “We’ve been down this road how many times before? And to what end?” When I don’t respond she says, “You do realize, don’t you, how hopeless this is? How completely insane?”

I can tell she’s softening, making this the most delicate moment of the drive so far—one wrong utterance and it’s over, and this time no doubt for good. Nonetheless, I launch into this speech about real caring and trust over the long haul. I argue that on a sliding scale maybe we’ve slid as far as we’re going to into that marital dead zone all couples fear, and from now on the momentum’s thrust is up, up and away. It’s the kind of testimonial you can only ever deliver straight-faced to someone you honest to God love, and actually mean it. Impassioned assertions that do not, however, as I’ve discovered firsthand, stand up well against the lessons of either logic or experience.

Z’s an artist, a master glassblower with a degree from RISD, and I remind her how often she’s argued her theory that anything can be transformed by art and love. Absolutely anything.

“This marriage?” I ask, flicking the wipers off again as we finally exit another squall. But this one’s different, dissolving so slowly at the thin, opalescent blue rim of first light that it feels mystic. And I get serious chills when a swan emerges from that same dense snow behind us, with its wings outspread not three feet above the wet and shiny hood. It’s that close, and Z whispers, “Archie,” and I hit the brakes hard. On black ice as it turns out, and we’re spinning now into a series of 360s, the top-heavy front end of the Caddy hesitating just long enough at the apex of each wide swoop for us to glimpse the torture of that enormous white bird’s interminable somersaulting on the pavement.

We come to a stop in an empty field, the engine stalled. Z is holding my hand, squeezing it, and the radio is suddenly all static, like the snow, and Z is humming some made-up song. Just staring out the tinted windshield and humming, like she’s been stunned. I can tell already that one of the swan’s wings is broken, and one eye is completely shut, and the wind keeps lifting its neck feathers.

I don’t want to move a muscle, but the gasoline fumes are strong and I’m afraid that the car might blow, so I switch the ignition off. And maybe it’s the tinkling of the keys on the key ring—I’m not sure—but Z lets go of my hand and leans forward and takes off her navy peacoat and says, “Here.” She says, “Please, Archie. You’ve got to go help it. You’ve got to.”

What’s most humane in this situation would be to put the swan out of its misery as quickly as possible, and by whatever available means. But try explaining that to the woman you’ve loved and are losing and so desperately want back in your life.

“Look, there’s an inch of ice on its wings,” I say, though I’m not sure how that matters exactly, except perhaps to solve the mystery of this terrible accident we’ve just witnessed.

“Go get it, Archie,” she pleads, and she starts to cry because the swan is staring back at us with its one good eye, from me to Z, back and forth like that.

“You don’t just walk up on wounded things,” I say with absolute certainty. “Not on wild things, Z. Listen, I don’t even have any gloves with me,” which sounds like the chintziest and most insensitive and cowardly excuse in all God’s creation. “Listen to me,” I say, but she doesn’t. Instead she lowers her face deeper into her hands and I notice, really for the first time, when I touch her hair, the first hints of gray, and how, unlike me, she’s not wearing her wedding band. Which frightens me so much that I get out of the car and breathe deeply into the cold air to try and clear my aching head.

And it begins to snow again. Enormous feathery flakes floating down slow motion and so thick that when I wrap Z’s wool coat around the swan and pick it up against my chest, I know she can only imagine in what direction I’ve gone, where it is I’ve bolted to under pressure this time. The only reason I don’t call out to her, like someone lost and panicked, is that this bird has actually leaned its face against mine, and seems to be asleep.

Even more so when I lay the swan in the back seat, collar up, those black anchor buttons fastened like a line of poker chips down the center of its breast. It would be comical if it were not so damn sad.

She says, “Archie, look,” and I do, this time in the rearview mirror, and what I see is that orange bill opening and closing as though it were trying to speak. Because I can’t get the car started there is nothing we can do. The plumes of pink sulfur from the emergency flare I’ve already lit are visible on the road’s shoulder. But nobody is driving this far outside of town on a Sunday morning. I imagine parishioners attending early Mass, and lighting candles at the feet of St. Francis, birds perched on his fingers in the Church of the Sacred Heart where Z and I were married in a tiny private ceremony.

Z, now huddled under the Hudson Bay blanket I stash in case of winter breakdowns, asks, “Is it really true that swans mate for life?” I nod, close my eyes and wonder if the other is up there circling and circling, and then I crack the window and listen for that unmistakable slow whistle of its wings. I hear nothing, and I realize that it’s not in me right now to confront the loss that sound would mean.

Z says she needs to say a couple of things, which she worries might sound foolish, but I tell her no, that nothing could with such a beautiful creature dying so close to us. She has no idea how soothing the music of her voice is. No earthly idea.

“We go way back, don’t we, Archie?” she says, and I nod yes, her head on my shoulder, her right arm draped over the seat back where I know her fingers are fluttering slow, final dances for the swan. Then Z asks me if I remember Swan Lake, which of course I do—the only ballet I ever attended.

“Yes,” I say, “every last detail”—the tight black strapless satin dress she wore and the way the camera shutter seemed to stop in mid-click, and that handful of white rose petals she threw toward me, laughing on those mammoth granite stairs outside the theater. And how she flapped her arms as though she might rise and fly, a raven, I thought back then, or a crow, or yes, a rare and elegant black swan.

“Archie,” she says again, “don’t you wish sometimes that we could retrieve the best parts of our past—just those—and hold onto them forever?” I swear to her that we can, which I know is a lie. “No,” she says. “It’s over. This time it has to end. This time for good.”

“I know that,” I tell her, and although true or not true, I want to believe that nothing ever really dies. But Z is already reaching for the swan, and crying again, as there must always be a first to cry out among the great flocks that take off by the thousands to migrate home. And then pair off, and because the world is sometimes like this, one must go on alone.

B

L

—

S

S

L

—

T



SUDDEN FICTION
JAMIE CALLAN

AND WHO WILL BE MY LOVE SLAVE?

Charlie

Age: 27

Milwaukee, Wisconsin

Margaret has begun The Withdrawal. The official one, that is. She had actually started withdrawing months ago when she woke up one morning and told me that she didn't like the socks I wore. She told me she had lied, and that she doesn't like green eyes, and that in fact she wished she had married a much older, much richer man. I chocked it all up to PMS and would have told her so, except that she was convinced I had mistakenly impregnated her—part of my vicious plot to keep her imprisoned as my love slave—and of course had I told her my suspicions, that she was not pregnant at all, but just acting like a bitch, well, that would have been enough cause to commence the Official Withdrawal. No, this was the Unofficial one—the one in which she called all her girlfriends and told them about the green eyes and the ugly socks and how I hadn't withdrawn in time and my nefarious plans to make her a love slave.

The truth is, I would like Margaret to be my love slave. I often imagine her spending all morning at belly dancing lessons and all afternoon baking Tunisian Treats and all night playing the zils and shimmying for me. But instead, she works in a CPA's office as a receptionist and at night she glazes pots and comes home, her hands all inked and black and blue and she announced The Official Withdrawal.

Late at night now, when I wake up and realize she has sold the coffee table and given away all her plants, I look at her, asleep there, dreaming of places far away and I touch her eyelids. She wrinkles her nose and talks in her sleep. She says things like "Omar" in her sleep. Who is this Omar and where has he taken her? And then I do something a little cruel. I get right up close to her ears and make a little "chi-chi-chi-chi" sound, so that she will dream she is dancing, shimmying just for me and Omar, and that she truly is my love slave and that she will soon realize that this Official Withdrawal is only more propaganda from The Girlfriend Department and that in truth, she loves my socks and she loves green eyes and that she will never, ever, ever leave.

FULL ON THE MOUTH, TONGUE AND ALL

Jennifer

Age 25

Brooklyn, New York

It's the dying season. People around me are dropping daily. Every time I pick up the phone or George picks up the phone or even if we leave the machine on—the news comes through. Someone else has died. Caught cold, then pneumonia, then died. Or overdosed and died. Or got hit by a car and died. Or it was their time, they were ninety-two and all that.

I don't buy into all that myself. The part about it being their time, or well, that's what you get for doing drugs or you know, early detection saves lives. I just don't buy that stuff. George says I'm only hurting myself.

"Let it go," he says. "Stop holding on. You've got to get over this."

The truth is, I don't want to ever get over this. Ever. The truth is, I don't want to turn my face to the light. I don't want to move on, join the living. The truth is, I want to face the dark, the black dirt and die.

Our baby is dead. His name was Jonah. Yes, Jonah as in "Jonah and the Whale." He lived four months and then he died.

"You can have more babies. Let's get started right away. Let's get started tonight."

"Get started on what?" I say.

"On a baby. A new baby," George says.

"I don't want a new baby."

"You want the grave, that's what you want." And George shakes his head at me, and goes back to his book or his newspaper or his papers from his job.

And I remember everything. Nursing. Bringing him to my grandfather's funeral and someone saying, "Isn't that bad luck?" And the cat in the crib, isn't there a superstition about cats stealing babies' breath away? And pink. I gave him a pink blanket when it should have been blue. Did I really want a girl? Did he know that? Did he lose heart?

Morning. It's hardest in the morning, when I wake and I forget. I think he is there. I go to the room. It's a storage room now. The crib is piled with winter's comforters. The bookshelves are filled with boxes of papers that need to be put in storage. The cat sleeps in the playpen, purring.

Last summer a girlfriend of mine, from college, died in an automobile accident, just outside of Boston. Her name was Leah and I really wasn't very close to her. But I think of her all the time now. And for some strange reason, I remember something she once said to me. It was late at night, after one of those orgiastic school dances. We were outside on the lawn, sitting on the wet grass, and I think she was drunk. Actually, she was definitely drunk and she turned to me, tossed her head back. She had fire-engine red hair and she demanded I kiss her.

"You're a girl," I said.

"Kiss me," she said again, "right now."

"I'm not like that."

"Neither am I, but who knows, I might die tomorrow. Kiss me."

And I didn't. I didn't kiss her. Because I don't go around kissing drunken coeds on the mouth, and she didn't die the next day.

But she did die many many days later. And I regret. I regret not kissing her, full on the mouth, tongue and all.

B

L

I

S

S

L

I

T

SUDDEN FICTION
JAMIE CALLAN

W.S. Merwin and I spoke on the phone on October 15, at 8:00 a.m. W.S. Merwin and Robert Hass had their Reading/Conversation presented by the Lannan Foundation on October 26th, 2005 at the Lensic in Santa Fe. For their discussion check out the Lannan web site at www.lannan.org. Many thanks to Copper Canyon Press, The Lannan Foundation, and W.S. Merwin for the opportunity to include W.S. Merwin in this issue of BLISS.



W. S. MERWIN

PHOTO COURESY OF COPPER CANYON PRESS

Lindsay: What is poetry about, for you?

Merwin: I'm very old fashioned in what I think poetry is about; I think it's about people's lives. And it exists in some mysterious place between the unknown experience of the original writer, and partly unknown experience of the reader, who responds to it in ways that are never completely worked out. I mean, we don't know why we love a particular poem. We don't stop to think why we do. We just do, you know.

Lindsay: Eliot talked about an objective, or impersonal stance, toward writing poetry. Did you ever think about that in relation to your own work?

Merwin: I didn't ever do that. I did grow up in the shadow of that. Eliot was a very large figure in the literary world that I grew up in. I still admire him enormously, the FOUR QUARTETS in particular, but he's not as important to me as he used to be. But he was very important—his criticism was important to several generations of teachers, including the ones who taught me. And his idea that the life of the poet was of no importance, and you kept it out of the poems as much as you could, was prevalent. I understand why it worked for Eliot, but after all, he stopped writing. He didn't write after a period of time in his life. But I don't think it's something that a whole literature can survive. You know, I think one of the sad things of modern, contemporary literature, is the way that aspect of Eliot was followed by the deconstructionists who ended by saying the subject is of no importance, it's the commentary that really matters, and all of the constructions that you put on it by deconstructing it. I never could swallow that. I think that literary commentary, literary response, cannot exist without the poetry there to begin with. The poetry can exist perfectly well without the criticism, but the criticism cannot exist without the poetry. And the poetry, this idea that there's no subject, no experience, I think is a very dangerous path to travel and I think it's a dead one. I think it's very bad for poets and writers to get mixed up in.

Lindsay: In the end, after loving his work, I was frustrated by Joyce, who seemed more concerned with the language and how to work it than with the emotions of real life.

Merwin: But certainly, the life and the experience were there for Joyce. They were extensively there for Joyce. And they were there for all the people who talk as if they weren't there. I mean, Beckett is full of Beckett's life. The myth of how it's not there is part of Beckett's huge joke on everybody, including on Beckett.

Lindsay: (laughter) Yes, Beckett is cool.

Merwin: Very cool indeed. What a great writer. And you know, since we're talking about prose writers now, Sebald is one of my absolute heroes.

Lindsay: He's amazing.

Merwin: And I was talking the other day with Adrienne Rich about Faulkner; both of us love Faulkner. Faulkner is fantastic, and the idea is that there's no subject, or that the subject is just bursting the page, and I think that's true of most poetry. It's true of the poetry of our time, too.

Lindsay: Faulkner is a favorite of mine as well, which reminds me, (because his writing is like music), I wanted to ask you how Beethoven might have informed you.

Merwin: Well, I guess he did. I mean I've loved him all my life. And he was one of the heroes when I was 17 and 18 working out some very difficult things. Oddly enough, Pound and Beethoven in very different ways, exemplified people who insisted on being artists—who insisted on being a musician or on being a poet—in circumstances that didn't encourage the way they thought about

it. Beethoven was obsessively a great composer, that was what he really cared about most, and Pound, coming from a very middle class background, was determined to be a poet, and he did it in a very swashbuckling way and with politics that I later learned about and was very upset by, but at that time, when I was in my late teens, he was very important to me. And they helped me with a decision that I came to then, and haven't really changed my mind about. And the third person who was really an influence on me was Spinoza, if you can image that. Spinoza's Ethics, I read when I was 17.

Lindsay: I know you're interested in nature and the environment, and there's a book, called THE SPELL OF THE SENSUOUS, in which David Abrams suggests that it is written language, in part, that has separated us from ourselves, and separated us therefore from the world. And I've been thinking about the way words contain, or define, or limit, or separate one thing from the other. The example David uses is about how the Indians wouldn't say necessarily, "there is a squirrel in the tree," but assume that the squirrel and the tree are linked; somehow, they are one happening. And then a related idea, on how they wouldn't even say the word squirrel, they would say, "that one there in the tree," because to speak the word is to desecrate the spirit of the squirrel. So, I wanted you to talk about your experience, or your ideas about words, and the way in which they're very powerful and great, and they take us to something, but also the way in which they take us away or separate us from the world and ourselves.

Merwin: I think this is part of what is mysterious about poetry. If you ask a student where a poem is, they rapidly reach a point where they can't answer the question. Because of course, there is no answer to the question. Where does the poem exist? Is it on the page? Is it in your head? Is it in time, at the moment that you're looking at it? Has it been there all along? Where is it? You don't know. You don't know where it is. You know that it is between two other mysteries. One was the original experience of the poem; the other is your own experience, which allows you to respond to it. None of these things can be defined or turned into something you call the squirrel or the tree. They're all of them amorphous, they're moving in time, changed by everything, but they are a constellation that works together. And that is far more mysterious than critical theory. When you read a sonnet of Shakespeare, you don't think about Shakespeare's love life, you probably don't understand your own love life very well, but something in between them, which is these extraordinary words, wakes them both up and makes a link between them. And yet it is something completely unresolved, too. Because that's the thing about a poem, a poem is a primal thing. It's about something maybe, but it is something itself first, and we respond to that fact too. These things to me seem so obvious about poetry, but they're sometimes overlooked when one is writing about it. I think the Abrams you quoted is amazing and I certainly agree with him, and I love the thing about the squirrel and the tree, which is very close to some teachings of Buddhism, of course, too. I think when you begin to have theocracy and theology with a monotheistic god, and monotheistic system, you begin to have that dualism. The "I" becomes separate from the world around it. Then the words become separate from the things around them. One of the things that is fascinating about pre-written language is exactly what Abrams is talking about, that attempt to get past

that difference between language, and what it is referring to, leading to, pointing to.

Lindsay: Talk a little about your syntax, and your lack of punctuation.

Merwin: Well, syntax is the grammatical organization, grammatical logic of your language, and I think one of the most valuable exercises in learning how to do that and having some flexibility with it is translation. Translation is teaching you all the time that there's not one way of saying it, there are always better ways of saying it, and by listening and working with the language, you can find them. You might not find the ultimate best one, but you can find better ones. You start out feeling like there's one way of saying something, and there isn't one way of saying something. There are infinite ways. Translation helps you to do that, because you've got some sort of ultimate ideal you're heading toward, which is something that is close to the original, so that's a big help to you. When you're doing your own poems, it's a different thing, because you end up doing the same thing, but you're still looking for the language that's really alive and that will help you say it. But the language is the poem—you're not trying to get it to be like something else like you are with a translation. You want it to be like itself. But the fact that there are many ways of expressing something, that there are many ways of expressing every phrase, is a very valuable one to keep learning. And translation is one of the best ways of doing that.

Lindsay: You haven't used punctuation in your poems in a long time, have you?

Merwin: Oh, no. I stopped doing that in my thirties. But it wasn't as though I was suggesting that everybody else do that. I wasn't even suggesting that I should do that as a general thing. But once I got started, I got fascinated by it and wanted to stay with it because for me it made sense. It's a form like any other and it has its restrictions, it's difficult. You have to be able to hear the poem or I think it may lead to confusion. But you have to be able to hear poems anyway.

Lindsay: For yourself, do you define yourself as a poet or writer, or do you get your identity in other ways?

Merwin: Sometimes a tree, you're looking at one branch or you're looking at another, but it's always a tree, you know? And sometimes a poem will begin when I'm out working in the garden, when I'm not thinking about it at all. That's the way I would like it to be. I think if I were doing literary





work, or even teaching all the time, it might be harder, but it’s marvelous living in a way that if I stop writing I can do something which is not really having to do with words, but physical activity, in the garden, or something like that. I love gardening, and a lot of other things. And I don’t stop to think, I’m a poet loving these things. If you’re lucky, you can forget about yourself completely.

Lindsay: I find your work to be playful and odd and funny. The humor is always there, in slant.
Merwin: I’m glad you say it’s funny.

Lindsay: It is. I read one story, in THE MINER’S PALE CHILDREN, about the guy who puts the boulder in his living room, on the carpet, and the cat and the dog piss on it, and his wife complains, but he wants it there, because it stands for that feeling of peace that he was missing, as though the boulder is his connection to himself.
Merwin: Well, I’m so glad. You know Pasternuk, when someone asked him what the most overlooked aspect of his writing was, he said humor.

Lindsay: Even in something so serious as the poem, *To _____*, in PRESENT COMPANY, which is a deep and sad poem, there is an edge of play.
Merwin: I think that’s something that runs through a great deal of the poetry that I love, from the Greeks right up to the present. Sometimes the deepest feeling is accompanied by laughing at oneself too. You were mentioning Joyce and Beckett, I mean they do that all the time. So often where the feeling is deepest, it has a funny edge to it. And they’re making a joke and the joke is always on themselves.

Lindsay: When I was young, and I was reading Eliot and Pound, I very much got the feeling that I was supposed to be the kind of writer who would contribute to the entire history of poetry. You’re not just allowed to do your little self-expression; you’re responsible to the past, to continue on their conversation, or to speak to them, and to the future, to say something worthwhile about the conversation that is going on. Did you experience that feeling when you were young, or do you have a more organic approach in which you write what you need to write, and let it fall where it will?
Merwin: The latter, but I grew up on all of that. When I was in college that was what was all around, but I couldn’t follow it, I couldn’t stay with it, it was too restrictive, and I don’t think it’s a question of what one should do. I went ahead, and just listened to the poems. I had no idea where they would come from. I still don’t have any idea where they will come from. But they don’t come out with me thinking they ought to happen in a particular way. I don’t know what in particular way it is that it ought to happen, and I don’t think that this allegiance to the literary tradition is of great importance either. I think it’s like our relation to our language, I mean we don’t speak English out of some allegiance to Chaucer, but Chaucer’s English is part of what we’re saying. All of the emotional and imaginative experiences of the English language are in the language somewhere. They’re embedded in the words and in the phrases and in the usages of this wonderfully rich and wonderfully messy language we have. And this is true of

poetry too. The whole of poetry is somehow there in every new poem that works. It’s marched over its cradle, brought it to birth, and it’s there. You don’t have to worry about it, it’s there, and alive, and it’s there in the language and it’s there in the poetry. Poetry is part of a living tradition. And if we’re lucky, we should be able to feel that in the language and when we hear something that might become a poem. That’s part of the excitement. But you don’t think about that as a theoretical thing, it’s just there. If you’re lucky, if we’re lucky.

Lindsay: Are there any questions that you’ve wanted to answer that haven’t been asked of you?
Merwin: Students, young people who want to write, ask, where does a poem come from, how does a poem start? And you know even if I could answer clearly, for me, it might not be of any use to them. All of those things are, in a way, gossip. I think the nearest thing I can say that might be of general truth to me, and maybe to other poets, is that a poem, very seldom, for me, begins with an idea of something, it almost always begins with hearing some language, a phrase, or some part of a sentence. It may be something that I’ve heard all my life, that I hadn’t paid any attention to, and then all of a sudden there it is, as though a light went on and it had a whole life that I had never heard before. And I know that that could be part of a poem, or a part of a line of a poem, and I don’t know what the poem is about, but it’s hearing something. Poetry to me is always connected to listening. It’s always physical in a way that prose may or may not be. It’s not essential to prose, but it is essential to poetry. So, I just want people, and I want readers, to listen. I want young poets to listen to themselves. That’s what you want poets to hear. And what is it that you hear? I don’t know. Just that. You hear a phrase, or a word, or a way of saying something that you hadn’t heard before, and that’s the beginning of something.

Lindsay: There is a way in which all of the poems in PRESENT COMPANY are love poems to that place, that object, or that idea. Maybe only because of the use of the word “you,” the way you were talking directly to that thing. Did you think about that as you were doing it? Did you write some and then think, Oh I have to write a bunch more to make a book?
Merwin: I didn’t think about it as a program or anything. I wrote that poem called, *To the Unlikely Event*, and I began to wish that I could write several more poems to the unlikely other things, various unlikely things. Of course, I realized, the moment you start thinking of things as unlikely, they become likely. So that didn’t work as a convention, but I was just interested in addressing things, things that I hadn’t thought of that way before, and the moment you do that, what are you paying attention to but the intimacy of a relation with something, which may be an idea, it may be person, it may be a fiction of some kind, it may be just some kind of aspect of your own life, or a book that you’ve read. The poem, *To A Friend Traveling*, at the end of the poem, it says this is like one of those letters that never got sent, and of course it is a letter that never got sent. You don’t know whether the friend traveling is alive or dead.

To _____

There is no reason
for me to keep counting
how long it has been
since you were here
alive one morning

as though I were
letting out the string
of a kite one day at a time
over my finger
when there is no string

—W.S. Merwin

“To _____” from W.S. Merwin’s PRESENT COMPANY (2005), is reprinted by permission of Copper Canyon Press, www.coppercanyonpress.org.

“Exercise” from W.S. Merwin’s WRITINGS TO AN UNFINISHED ACCOMPANIMENT (THE SECOND FOUR BOOKS OF POEMS) (1973), is reprinted by permission of Copper Canyon Press, www.coppercanyonpress.org.

Exercise

First forget what time it is
for an hour
do it regularly every day

then forget what day of the week it is
do this regularly for a week
then forget what country you are in
and practise doing it in company
for a week
then do them together
for a week
with as few breaks as possible

follow these by forgetting how to add
or to subtract
it makes no difference
you can change them around
after a week
both will help you later
to forget how to count

forget how to count
starting with your own age
starting with how to count backward
starting with even numbers
starting with Roman numerals
starting with fractions of Roman numerals
starting with the old calendar
going on to the old alphabet
going on to the alphabet
until everything is continuous again

go on to forgetting elements
starting with water
proceeding to earth
rising in fire

forget fire

—W.S. Merwin

B

L

—

S

S

L

—

T



Back in the mid 90's, when I was still living in Spain, a friend gave me a wonderful edition of Neruda's '*Los Versos Del Capitan*' put out by EDITORIAL LUMEN. I remember having to slice open the pages with a letter opener as I read through the book. I'd never had to do that before; I'd never had a special edition before, so this was the beginning, also, of my love for the actual book as object, as art. Perhaps it was that kind of work as I read, mixed with discovery or tearing open pages and seeing a new poem, a continuation of a poem, the next verse of that made such an impact on me, but when I opened the page and read 'La Muerta' I remember feeling like I had uncovered sentiments, words, ideas that I had never before seen or felt when reading a poem, whether in Spanish or English. Yes, Neruda is a great love poet, but I remember thinking that these poems have changed and can continue to change the way people live; they're about a turnaround analysis of government, social injustice, love, walking down the street and seeing beauty in the scum; that all of this beauty, all of this deep love was an avenue for action. I looked for that poem in English, and when I found a translation I was disappointed that I did not feel the same way, that the translator could not capture what Neruda was getting at. I wanted my friends to have the same reaction I did, or at least have the opportunity to read what Neruda had written and approach the possibilities of his poem. Yes, Mr. Frost said that "poetry is what gets lost in translation," but I think we are too easily restricted by that idea and think, therefore, that there is an unachievable, an impossible element in poetry that cannot be conveyed in another language. As poets, our obligation is to attempt to put into words what cannot be written; as translators, we take that one step further: we push and pull the language in an attempt to capture not only meaning but emotions that transcend language barriers. —Curtis Bauer

LA MUERTA

Si de pronto no existes,
si de pronto no vives,
yo seguiré viviendo.

No me atrevo,
no me atrevo a escribirlo,
si te mueres.

Yo seguiré viviendo.
Porque donde no tiene voz un hombre
allí, mi voz.

Donde los negros sean apaleados,
yo no puedo estar muerto.
Cuando entren en la cárcel mis hermanos
entraré yo con ellos.

Cuando la victoria,
no mi victoria,
sino la gran victoria
llegue,
aunque esté mudo debo hablar:
yo la veré llegar aunque esté ciego.

No, perdóname.
Si tú no vives,
si tú, querida, amor mío,
si tú
te has muerto,
todas las hojas caerán en mi pecho,
lloverá sobre mi alma noche y día,
la nieve quemará mi corazón,
andaré con frío y fuego y muerte y nieve,
mis pies querrán marchar hacia donde tú duermes,
pero
seguiré vivo,
porque tú me quisiste sobre todas las cosas
indomable,
y, amor, porque tú sabes que soy no sólo un hombre
sino todos los hombres.

—Pablo Neruda

THE DEAD WOMAN

If all of a sudden you don't exist,
if all of a sudden you are not alive,
I would continue living.

I don't dare,
I don't dare write it,
if you die.

I will continue living.
Because where a man doesn't have a voice
there, my voice.

Where blacks are beaten,
I cannot be dead.
When my brothers enter prison
I will enter with them.

When victory,
not my victory,
but the final victory
arrives,
though I were mute I must talk:
I will see it come even if I am blind.

No, forgive me.
If you do not live,
if you, darling, my love,
if you
have died,
all the leaves will fall in my chest,
it will rain over my soul day and night,
the snow will burn my heart,
I will walk with cold and fire and death and snow,
my feet will want to go where you sleep,
but
I will still live,
because you loved me above all things,
untamable,
and, love, because you know that I am not only one
but all men.

—translation by Curtis Bauer





HEAVEN AND HELL

The kids tell me
There are tunnels beneath the city
Lost cities in the arroyo
Crumbling from abandoned childhood
The lit tunnel is called heaven
The dark one—hell
You can go there
And do anything
Leave behind a foil wrapper
Or a used needle
No one will take me there—
I'll never be sixteen again
Drawing the hopscotch board in chalk
Casting the pebble
Hopping on one foot
From Hell across the numbered board to Paradise
The city appears solid
But the tunnels, they tell me, start near the mall
And aren't we all strangers
Wayfarers, pilgrims ...

—Miriam Sagan

they came for maybe

Her fingers put it so prettily they went home
appeased, and they didn't even think about hurt
until morning. Even when they remembered,
because they only had one other suit to wear and would
have to stick with beer that night because they didn't
have the cash for gin, she had smiled at them,
hadn't she? Yes and yes and yes this one had heard,
emphatic, through the high notes and no
she hadn't minded that he'd danced with Annie May.
She'd smiled at him, it was him, this one knew
for certain. This other one? He'd be any kind
of Valentine she wanted, any day. Sweet Mary
on the coolkeys, crossing over black and white and leaning
into possibly. Never saying, Get back, daddy, never, never,
Not tonight. Because every porkpie in the room had a head
filled up with grief, she couldn't say yes, but she wouldn't
say no. Her touchtone on the temple, that gentlefingered
press, that music told them, Don't give up, baby,
told them, Take it slow now, papa. Things will work out yet.

—Camille Dungy

AS IF BEAUTIFUL

It's Sargent's love of the long, thin arm which makes me
wish he'd stayed on to render me refined, discreetly boned,
an earnest try at developing womanhood—instead of distended
limbs throughout those shifting years. No matter that my clothes
had not found corroborative shape on my body. Look what he did
for the Bedouins' ocean blue robes, eyeliner whose society rarely
calls for portraiture in paint. Who will taint a full canteen with
a coated brush? Imaginations have accommodated these tanned,
chiseled noses not lost from Madame X, so someone might have let
my arms reach for lily stalks and seen my desire as desirable.

—Amy Holman

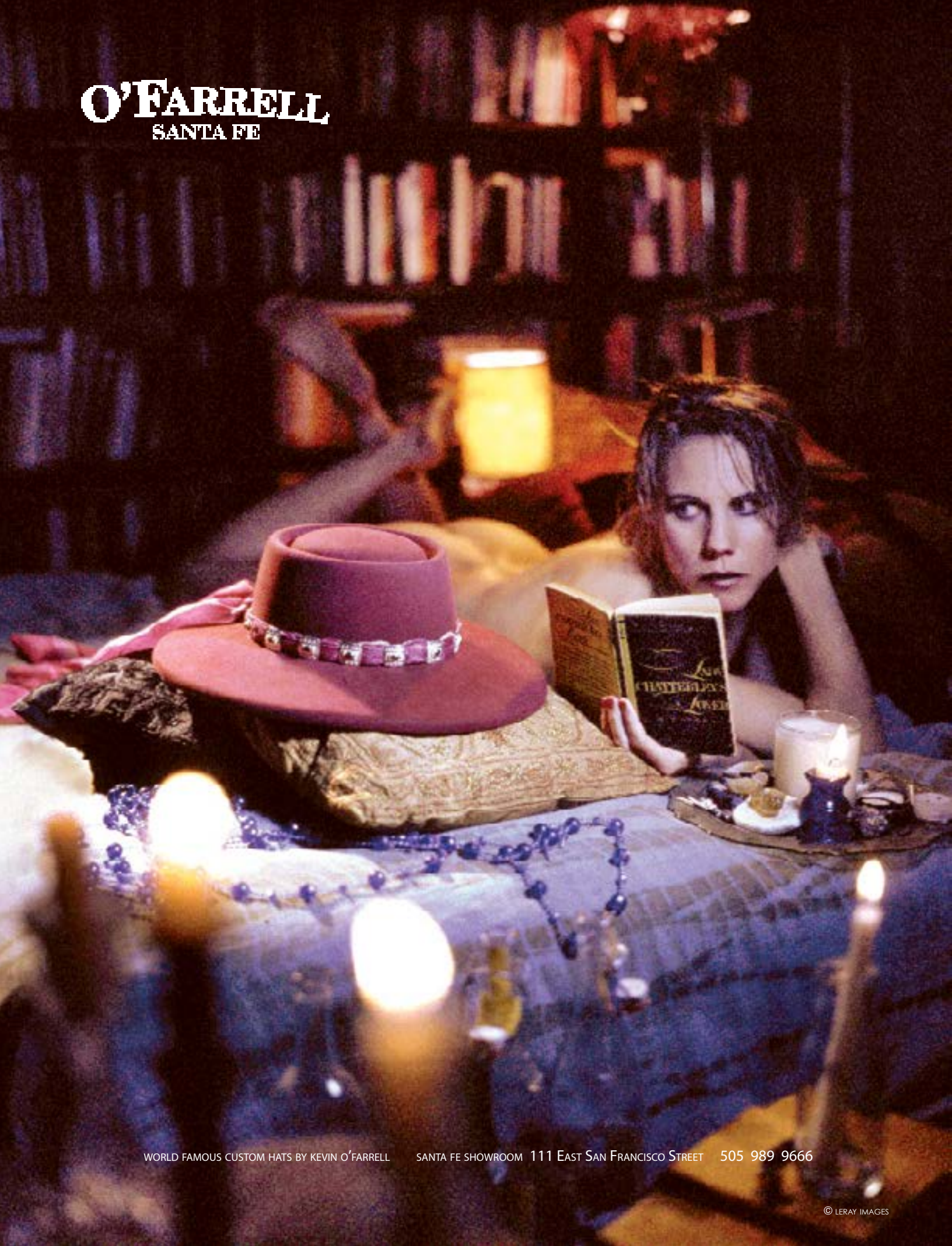


leray images advertising concepts photography graphic design tv commercials
film and video production bliss magazine 505 986 3964 blissantafe.com



O'FARRELL

SANTA FE



WORLD FAMOUS CUSTOM HATS BY KEVIN O'FARRELL

SANTA FE SHOWROOM 111 EAST SAN FRANCISCO STREET 505 989 9666

© LERAY IMAGES