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## Shake the salt, add more water

### Report: A diet high in fruits, veggies also will lower blood pressure

Section: Life, Pg. 15d

Americans should cut back -- way back -- on salt and add up to 10 servings of fruits and vegetables a day to their diets, a new report said Wednesday.

The average American's taste for salt, which is often found in large amounts in processed **foods** and **fast food**, has health consequences, the report says. If Americans cut back on salt, there would be fewer cases of high blood pressure, which afflicts about half of all Americans age 60 and older, according to the report. It was released by the Institute of Medicine, a Washington-based organization that provides scientific advice to federal policymakers.

The 450-page report also set dietary standards for potassium and even suggested the optimal amount of water that people should consume every day.

Consumers should pay more attention to salt, especially in the form of sodium added to processed **foods** like lunch meats, canned vegetables or baked goods, says panel chairman Lawrence Appel of Johns Hopkins University in Baltimore.

People should be getting no more than 1,500 milligrams of sodium a day, the panel says, far less than the government's recommendation of 2,400 milligrams a day. But Appel and the other panel members felt

strongly that the current standard isn't protecting Americans from high blood pressure and other health problems.

Americans also should eat more **foods** rich in potassium, which is found in bananas, orange juice, green beans and potatoes, the panel says. The panel recommends that people get about 4.7 grams of potassium a day. To achieve that, most Americans would have to eat about 10 servings of fruits and vegetables each day, Appel says.

That might be a tall order for many people.

"Some people go through the whole day without eating a single vegetable," says Carolyn Katzin, a nutrition expert at the University of California-Los Angeles and a spokeswoman for the American Cancer Society. Katzin and other experts say fruits and veggies help protect people from cancer, heart disease and other conditions.

The report also said most people in the USA could meet their water needs by letting thirst guide them. Men should get about 125 ounces of water a day by drinking beverages and eating **foods** with a high water content like fruits and vegetables. Women should get about 91 ounces a day.

Health experts such as Katzin applauded the institute's tough stand on salt. But the Grocery Manufacturers of America says the panel would reduce the average American's salt intake by 50%. "That's unrealistic," says Stephanie Childs, a spokeswoman for the group. Most companies are working on reducing the sodium in their **foods**, she says; however, it's not feasible to remove all sodium from **foods** because salt makes **food** taste better.

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# VOTING DEMOCRACY OFF THE ISLAND

Reality TV and the Republican Ethos

By Francine Prose

Not even Melana can believe it's real. As the "former NFL cheerleader and beauty queen looking to fall in love with the perfect guy" swans a bit dazedly through the Palm Springs mansion in which she will soon undertake the task of selecting Mr. Right from among sixteen eligible bachelors, she coos about the thrill of living a "dream come true."

It's the premiere episode of NBC's *Average Joe*, one of the extremely popular and profitable "reality-based" television shows that, in recent years, have proliferated to claim a significant share of major-network prime time. Featuring ordinary people who have agreed to be filmed in dangerous, challenging, or embarrassing situations in return for the promise of money, romance, or fame, these offerings range from *Who Wants to Marry a Millionaire?* to *Who Wants to Marry My Dad?*, from long-run hits such as *Survivor* and *The Real World* to the short-lived *Are You Hot?* and *Boy Meets Boy*.

The title *Average Joe* has evidently alerted Melana to the possibility that her bachelor pool may not be stocked with the same species of dazzling hunks, those walking miracles of body sculpting, cosmetic dentistry, and hair-

gel expertise who courted "The Bachelorette." Clearly, she's expecting to meet the more routinely, unself-consciously attractive sort of guy one might spot on the street or at the water cooler.

But, as frequently happens, the audience is privy to an essential truth—or, in the argot of reality programming, a "reveal"—concealed from the hapless participants. Now, as the cameras whisk us to the bachelors' quarters, we instantly get the visual joke that is, even by the standards of reality TV, sadistic.

The men about to compete for Melana's affections are not merely Joe Well Below Average but Joe Out of the Question. Several are obese; others have tics, dermatological or dental problems, or are short, bespectacled, balding, stooped. Racial and cultural diversity is provided by a diminutive "university professor" from Zimbabwe with a penchant for intellectual boasting and grave fashion miscalculations.

Although the sight of Melana's suitors is intended to amuse and titillate rather than to touch us, it would (to paraphrase Dickens amid this Dickensian crowd) take a heart of stone not to be moved by the moment when the men take a look at one another and realize that their inclusion in this confraternity of nerds is probably not a mistake.

Meanwhile, night has fallen on the desert, and the lovely Melana, all dressed up and as starry-eyed as a kid on Christmas morning, comes out to meet the guys. A white limousine pulls up. A male model emerges, and Melana's face brightens, only to darken seconds later when he announces that, sadly, he is not one of her bachelors.

The white limo carries the tease away. Presently a bus arrives.

The bus doors open. They send the fat guys out first. And by the time a half-dozen sorry specimens are lined up, grinning their hearts out, even Melana gets it. Her shock and dismay are genuine. The men cannot help but notice. "This is *bad*," she whispers, and we can read her lips. "Someone's messing with my head."

What lends the scene its special poignancy is that Melana knows, as do we, that what has befallen her is not some cruel accident of fate. Rather, she has brought misfortune on herself. In filling out the questionnaire that led to her being selected as the heroine of *Average Joe*, she indicated that "a good personality" mattered more to her than did appearance. And in doing so, she violated one of the cardinal rules, a basic article of faith, one of the values that this new version of reality pumps out, hour after hour, night after night, into the culture. Had Melana watched more reality-based TV, she would have learned that sur-

*Francine Prose is a contributing editor of Harper's Magazine. Her most recent book is Gluttony (Oxford University Press).*

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\*ASSOCIATIONS, institutions, etc.**NAICS/Industry Codes:** 3119 Other Food Manufacturing; 8139 Business, Professional, Labor, Political, and Similar Organizations**Abstract:** Features the international movement *Slow Food* International. Goal of the institution; History of the organization; Details on the manifesto of the group. INSETS: Eat Healthfully: Go Slow, Slow Wins the Race.

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# Slow Food Movement Counters Fast-Food Culture

Fast food gets a bad rap these days. And for good reason. But what's the alternative? Slow food, of course.



## Slow Food®

Slow Food is a 13-year-old international movement that is gaining a following, well, slowly but steadily, like the snail in its logo. The group promotes the enjoyment of wholesome food as an essential part of a happy and healthy life. Dedicated to achieving a better understanding and

*"Celebrate tradition, while rediscovering the pleasures of dining by slowing down."*

respect for where food comes from, developing an appreciation for unprocessed foods that are free of chemicals and pesticides, and promoting foods that use natural growing techniques and cross-breeding, not genetic modification, Slow Food also celebrates traditional foods and rediscovering the pleasures of dining by slowing down. *EN* likes all that.

The movement started in 1986, when Italians fervently protested the opening of a McDonald's restaurant alongside the centuries-old Spanish Steps in Rome. Italians felt insulted by this intrusion of fast-food culture upon their own cuisine and culinary heritage. Thus, the backlash began.

In 1989, Slow Food International was founded in Paris, where the group's manifesto gained endorsement by representatives from 20 countries, including the United States. Today, there are about 60,000 members world-

wide, including 7,000 in Slow Food USA. Local chapters, known as *convivia*, operate around the country, organizing gastronomic, educational and cultural events.

"It's more than a fine wine and food club," explains Allen Katz, co-leader of the New York City chapter, the U.S. headquarters. "While about 50% of the Slow Food movement is pleasure-driven," says Katz, "the educational component is just as important." For example, special events may include wood-fired cooking lessons, making and eating bread during a visit to a family-run bakery, attending a tomato festival or enjoying a tea tasting.

For more information or to join a local *convivium*, call Slow Food USA at (212) 965-5640 or visit online at [www.slowfood.com](http://www.slowfood.com). Of course, you

can adopt Slow Food practices on your own. They fit perfectly into *EN*'s philosophy of eating healthfully, but enjoying it at the same time. See below for starter tips.

—Anastasia Schepers, M.S., R.D.

## Eat Healthfully: Go Slow

- Shop at farmers' markets or local family farms to appreciate the connection between the land and our food, as well as benefit from unprocessed and unadulterated food.
- Look beyond fresh produce at farmers' markets. Try locally produced jams, pickles, breads and cheeses.
- Collect traditional family recipes, especially ethnic recipes that celebrate your own heritage, and share them with family members.
- Cook from scratch when you can. Taking the time to enjoy the preparation of food often means you'll enjoy eating it more. And it can also be a good way to relax.
- Take a tip from Italians and spend more time when dining. Turn the TV off and converse during meals. Table talk helps slow the pace of the meal as well as increase your enjoyment of it.
- Enjoy the company of friends and extended family members at mealtimes when possible. Having company encourages you to plan your meals more thoughtfully and eat more civilly.
- Take the time when eating to enjoy the aroma and savor the flavors and textures of food, rather than just eating to quell hunger. Slowing down means you'll eat less...and enjoy it more.
- When you do eat out, support family-run, sit-down restaurants.
- Forgo eating while driving.

—A.S.

## Slow Wins the Race

Here are some signs that the Slow Food message is making progress in the U.S.:

- In his best-selling book, *Fast Food Nation: The Dark Side of the All-American Meal*, now available in softcover (Perennial, 2002), Eric Schlosser writes, "The glory days of the major chains seem to be over. Smaller regional restaurant companies are the ones now enjoying rapid growth in the United States." Overall, the book is a fascinating report on the underbelly of the fast-food beast.
- Farmers' markets have risen in popularity, increasing 63% between 1994 and 2000, now totaling nearly 3,000. To find a market near you, call the Farmers' Market Hotline, (800) 384-8704, or visit [www.ams.usda.gov/farmersmarkets](http://www.ams.usda.gov/farmersmarkets).

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# Walkin' the Talk

## An Anthology of African American Studies

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and

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**Foreword by**

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## Angela Y. Davis

### *The Anti-Slavery Movement and the Birth of Women's Rights*

*When the true history of the anti-slavery cause shall be written, women will occupy a large space in its pages; for the cause of the slave has been peculiarly women's cause.*

These are the words of an ex-slave, a man who became so closely associated with the nineteenth-century women's movement that he was accused of being a "women's rights man." Frederick Douglass, the country's leading Black abolitionist, was also the most prominent male advocate of women's emancipation in his times. Because of his principled support of the controversial women's movement, he was often held up to public ridicule. Most men of his era, finding their manhood impugned, would have automatically risen to defend their masculinity. But Frederick Douglass assumed an admirably anti-sexist posture and proclaimed that he hardly felt demeaned by the label "women's rights man. . . . I am glad to say that I have never been ashamed to be thus designated." Douglass' attitude toward his baiters may well have been inspired by his knowledge that white women had been called "nigger-lovers" in an attempt to lure them out of the anti-slavery campaign. And he knew that women were indispensable within the abolitionist movement—because of their numbers as well as "their efficiency in pleading the cause of the slave."

Why did so many women join the anti-slavery movement? Was there something special about abolitionism that attracted nineteenth-century white women as no other reform movement had been able to do? Had these questions been posed to a leading female abolitionist such as Harriet Beecher Stowe, she might have argued that women's maternal instincts provided a *natural* basis for their anti-slavery sympathies. This seems, at least, to be an implication of her novel *Uncle Tom's Cabin*, whose abolitionist appeal was answered by vast numbers of women.

When Stowe published *Uncle Tom's Cabin*, the nineteenth-century cult of motherhood was in full swing. As portrayed in the press, in the new popular literature and even in the courts of law, the perfect woman was the perfect mother. Her place was at home—never, of course, in the sphere of politics. In Stowe's novel, slaves, for the most part, are represented as sweet, loving, defenseless, if sometimes naughty children. Uncle Tom's "gentle domestic heart" was, so Stowe wrote, "the peculiar characteristic of his race." *Uncle Tom's*

*Cabin* is pervaded with assumptions of both Black and female inferiority. Most Black people are docile and domestic, and most women are mothers and little else. As ironic as it may seem, the most popular piece of anti-slavery literature of that time perpetuated the racist ideas which justified slavery and the sexist notions which justified the exclusion of women from the political arena where the battle against slavery would be fought.

The glaring contradiction between the reactionary content and the progressive appeal of *Uncle Tom's Cabin* was not so much a flaw in the author's individual perspective as a reflection of the contradictory nature of women's status in the nineteenth century. During the first decades of the century the industrial revolution caused U.S. society to undergo a profound metamorphosis. In the process, the circumstances of white women's lives were radically changed. By the 1830s many of women's traditional economic tasks were being taken over by the factory system. True, they were freed from some of their old oppressive jobs. Yet the incipient industrialization of the economy was simultaneously eroding women's prestige in the home—a prestige based on their previously *productive* and absolutely essential domestic labor. Their social status began to deteriorate accordingly. An ideological consequence of industrial capitalism was the shaping of a more rigorous notion of female inferiority. It seemed, in fact, that the more women's domestic duties shrank under the impact of industrialization, the more rigid became the assertion that "woman's place is in the home."

Actually, woman's place had always been in the home, but during the pre-industrial era, the economy itself had been centered in the home and its surrounding farmland. While men had tilled the land (often aided by their wives), the women had been manufacturers, producing fabric, clothing, candles, soap and practically all the other family necessities. Women's place had indeed been in the home—but not simply because they bore and reared children or ministered to their husbands' needs. They had been productive workers within the home economy and their labor had been no less respected than their men's. When manufacturing moved out of the home and into the factory, the ideology of womanhood began to raise the wife and mother as ideals. As workers, women had at least enjoyed economic equality, but as wives, they were destined to become appendages to their men, servants to their husbands. As mothers, they would be defined as passive vehicles for the replenishment of human life. The situation of the white housewife was full of contradictions. There was bound to be resistance.

The turbulent 1830s were years of intense resistance. Nat Turner's revolt, toward the beginning of the decade, unequivocally announced that Black men and women were profoundly dissatisfied with their lot as slaves and were determined, more than ever, to resist. In 1831, the year of Nat Turner's revolt, the organized abolitionist movement was born. The early thirties also brought "turn-outs" and strikes to the Northeastern textile factories, operated largely by young women and children. Around the same time, more prosperous white

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## THE SOUND OF LONELINESS: REAR WINDOW'S SOUNDTRACK

Despite the vast critical attention it has received, one aspect of *Rear Window* remains underappreciated and under-analyzed: its soundtrack. Elizabeth Weiss went a long way towards rectifying that situation in the chapter on *Rear Window* in her excellent study of Hitchcock's soundtracks, *The Silent Scream*. Still Weiss tends to emphasize the film's musical score, whereas much of the soundtrack's success lies in Hitchcock's "musique concret," his careful attention (in the tradition of Bresson and Tati) to the rhythm and arrangement of natural sounds and the way he mixes those sounds with snippets of music. Also, though Weiss is alive to the clever construction of Hitchcock's soundtrack, its meticulous counterpoint and clever ironies, she often misses the emotive quality of the sounds. It was Hitchcock's "deep emotivity" that Francois Truffaut most valued in Hitchcock's films (346), and many of the hushed and isolated sounds that punctuate the soundtrack of *Rear Window* express a deep empathy for humankind with which Hitchcock is rarely associated.

### UNITED THROUGH SOUND

Hitchcock's films are famed for their unity, particularly *Rear Window*, with its single set and its highly focused point of view. Hitchcock also strengthened the unity of *Rear Window* through his soundtrack. Weiss has noted that Hitchcock's soundtracks were particularly creative in those films (*Lifeboat*, *Rope*, *Dial M. for Murder*, and *Rear Window*) where he experimented with highly restricted space: "Having established such stringent visual limitations, Hitchcock uses sound in a highly creative way, often depending on it to establish tension" (23). In other films, Weiss notes, Hitchcock "creates tension between what is in a frame and what is out of the frame. In the single set films he creates tension between onset and offset space" (23-24). The ingenuity of Hitchcock's soundtrack in *Rear Window*, perhaps the best of his soundtracks, is probably owing to the strict limitations he imposed upon himself in the film. By forcing himself to respect unity of

sound and consequently used sound more creatively. Moreover, the sounds he used, all incidental to the set, served to deepen the sense of place.

The soundtrack of *Rear Window* is comprised almost entirely of incidental sounds. The music that we hear in the film issues from the apartment complex in which the hero L.B. Jefferies (played by Jimmy Stewart) resides. Hitchcock cheats a little in the opening jazz theme, which seems to exist outside the action of the film. But, as the action begins, Hitchcock makes the music thinner and tinnier, as though it were issuing from the courtyard, and finally reveals its source as a radio within the apartment complex.

Hitchcock's soundtrack intensifies the unity of his film in several ways. First, by never allowing sounds to enter into the film from outside the world depicted in the film, he maintains his seal over his universe. It is true to itself, self-contained. Second, by only using sounds from the world of the apartment complex he is able to keep using and re-using his material at hand. Aurally as well as visually he weaves the apartment dwellers who live across from Jefferies (nicknamed Jeff) into his life and intensifies the relationships among everyone in the apartment courtyard.

Weiss notes that Hitchcock's use of sound and music "helps integrate the sense of space in the courtyard." This integration, Weiss further argues, "counteracts the effect of the film's editing and mise-en-scene, both of which tend to isolate the neighbors from one another" (11). We spend a lot of time in *Rear Window* peeping with Jeff (who has recently been holed up with a broken leg) through his window at neighbors in the apartment building across the rear courtyard of his building. We view these neighbors in isolation from one another. They rarely interact or even see one another. When they do acknowledge each other, it is usually with hostility, for example when the lonely woman who sculpts is sharply rebuked by Lars Thorwald for offering him some gardening advice, or when the woman who owns the dog, on finding her dog murdered, castigates her neighbors for their indifference to one another. Visually, Hitchcock presents the neighbors like so many isolated animals pacing restlessly in their illuminated cages. The film visually emphasizes the loneliness and coldness of the modern community. But aurally, the neighbors cannot help but be connected. Their music and noises waft into each other's apartments, and into the peeping Jeff's apartment also. The effect is that their busy conscious selves take no note of one another, but on another unconscious level, communicated aurally, they are acutely aware of and involved with one another. The soundtrack weaves their lives together.

So the song that the composer who lives across from Jeff is writing (and which is also the film's theme song), "Lisa's Theme," spreads throughout the

# Fast Food NATION

the dark side of the all-american meal

ERIC SCHLOSSER



Perennial

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Portions of this book first appeared in *Rolling Stone*.

A hardcover edition of this book was published in 2001 by Houghton Mifflin Company. It is here reprinted by arrangement with Houghton Mifflin Company.

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## FAST FOOD FINE READ

Just prior to the initial release of *Fast Food Nation: The Dark Side of the All-American Meal*, a representative of the book's publisher, Houghton Mifflin, told *Publisher's Weekly* the company had ordered a large first printing of the book (while declining to say exactly how big). Houghton Mifflin seemed a little overly optimistic given *Nation* was Eric Schlosser's first book attempt and the book was about an industry whose success was based in blandness.

Then that first printing sold out. And then the second printing did, too. And then the third ...

A year and a half and roughly 300,000 copies later, ***Nation*** has been unanimously declared the biggest surprise nonfiction bestseller of the century.

In the afterword to the paperback edition, Schlosser chalks up ***Nation's*** popularity to timing. "Its success should not be attributed to my literary style, my storytelling ability or to the novelty of my arguments ... Not just in the United States but throughout Western Europe, people are beginning to question the massive, homogenizing systems that produce, distribute and market their ***food***."

All humility aside, Schlosser's thorough reporting and compelling narrative obviously made some difference. (After all, he's not the first person to assert that consolidation is bad for small farmers or that meatpacking plants abuse their largely immigrant workforce.)

But what's really fueled the book's success has been its careful examination of the process involved in making ***fast food*** so unremarkable. No element of modern American culture goes untouched. MOTHER EARTH NEWS readers won't be surprised (much) by Schlosser's description of how agricultural land, ***food*** and meat quality are harmed by industrial production. But even knowledgeable readers might be surprised to learn how even the smallest children are targeted in the plans to make ***fast food*** chains indispensable to Americans.

To order ***Fast Food Nation***, see MOTHER'S Bookshelf, Page 104.

***Fast Food Facts:*** One in eight American workers has worked for McDonald's. McDonald's is the largest beef buyer in the world. One in three meat processing plant workers is reported injured on the job each year, more are unreported.--From ***Fast Food Nation***

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By Sarah Beth Cavanah

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# Sneeze-Free Trees

Many commonly planted landscape trees are male trees that produce large amounts of pollen, but no fruit or seeds. While these "litter-free" male trees seemed more desirable than female trees, Thomas Ogren argues in his new book *Allergy-free Gardening* (see MOTHER'S Bookshelf, Page 104) that planting so many pollen-producing trees around our homes has dramatically increased our exposure to irritating tree pollen. Here is Ogren's Top 10 list of pollen-free landscape trees.

1. Female Juniper trees

Also called Red Cedar; example: 'Pendula Virdis'

2. Female (fruit-bearing) Chinese Pistache trees

3. Female Ash trees

Example: 'Summit' ash

4. Female Red Maple trees  
Example: 'Autumn Glory'

5. Nonflowering olive cultivars

Example: 'Swan Hill' olive

6. Female mulberry trees

Example: Weeping mulberry

7. Fruit-bearing, female Hollies

Example: 'Sparkler' English holly

8. Female poplars

Example: 'Theves' poplar

9. Female deodar cedar trees

10. Female Silver Maple trees

Example: 'Northline' silver maple

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# Fast Food Fine Read

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#### Political Mugging In America

##### *Anatomy of an "independent" smear campaign*

(March 4, 2004) — New contribution reports released today by the IRS show that an organization that ran attack ads against presidential candidate Howard Dean raised \$1 million. In the 21st century in the United States of America, it is still astonishingly easy to assassinate a political opponent's character, with little or no accountability or basis in fact. It is hardly new to politics anywhere that money and the messages it buys often create devastating perceptions. But such smear tactics are more serious and offensive when they benefit major "mainstream" candidates seeking the Presidency, are utilized anonymously by mysterious, outside organizations and they occur in the wake of recent, historic, campaign finance reform and new political disclosure requirements.>>

### Special Report

#### Regulating Cloning

##### *The biotech industry pushes its agenda in the states*

(WASHINGTON, March 2, 2004) — Having helped block federal legislation that would ban human cloning for therapeutic purposes, the biotechnology industry is lobbying a handful of state legislatures to pass bills that would legalize the controversial techniques. Five states are currently considering nearly identical measures that the Biotechnology Industry Organization (BIO), the industry's lobbying group, advocates; two other states, California and New Jersey, have already passed such measures into law.>>

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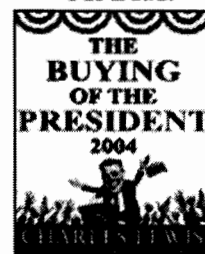
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