

REVIEW STORIES



# SEVEN STORIES PRESS

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# 20 Years of Censored News

## Carl Jensen & Project Censored

**"[CENSORED] SHOULD BE AFFIXED TO THE BULLETIN BOARDS IN EVERY NEWS ROOM IN AMERICA. AND, PERHAPS, READ ALOUD TO A FEW PUBLISHERS AND TELEVISION EXECUTIVES."—RALPH NADER**

**"CENSORED OFFERS DEVASTATING EVIDENCE OF THE DUMBING-DOWN OF MAINSTREAM NEWS IN AMERICA...REQUIRED READING FOR BROADCASTERS, JOURNALISTS, AND WELL-INFORMED CITIZENS."**

**B**ased on the work of Project Censored, the national media research project, *20 Years of Censored News* reveals, year by year, the top censored news stories from 1976 to 1995. Of the 200 stories presented, less than 25 percent ever received sustained attention in the mainstream press. A disturbing report card of the media's long-term performance, *20 Years of Censored News* provides rigorous documentation of

the national news media's failure to keep the public informed.

In *20 Years of Censored News*, Carl Jensen answers the tough questions concerning America and the American media today, including: ■ Who really owns America? ■ What does the privatization of the Internet mean to you? ■ Should you worry about media monopolies? ■ Is the U.S. still selling banned pesticides and drugs to Third World countries? ■ Does

### #1 Censored News Story of 1984

### 1. The Well-Publicized Soviet Military Build-Up Scare Was a Lie

**1984 SYNOPSIS:** The time honored technique used to promote higher military budgets is to instill fear in the American public about the Soviet Union by referring to its increasingly massive build-up of military weapons (a technique that proved highly effective during the 1976-1981 period.

Information, available to the national press but not publicized by it, reveals U.S. leaders and militarists lied about the Soviet arms build-up and knowingly used false information to inflate Soviet military expenditures.

First, the myth of the massive Soviet build-up. In 1983, in testimony before the Joint Economic Committee, the Central Intelligence Agency (CIA) made a significant *downward* revision of its estimate of Soviet military spending for the period 1976-1981 which went almost unreported in the press. The new estimate showed an increase of only two percent per year overall and no increase in the buying of weapons.

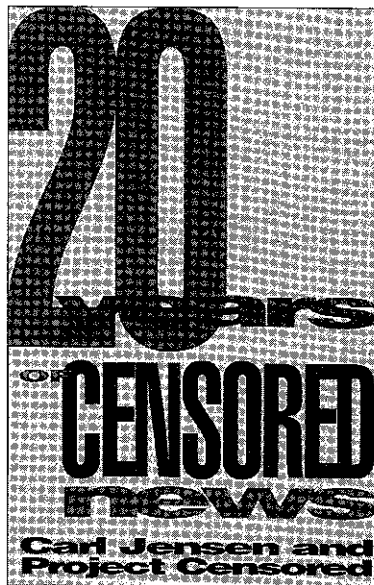
Second, inflating Soviet military expenditures. The CIA is responsible for estimating Soviet military spending. The agency's methodology is to compute what the Soviet military would cost *if built and operated in the U.S. using U.S. prices and wages!* For example, to compute personnel costs, the CIA assumes a Soviet conscript's salary to be \$575 a month, which is what the U.S. Army pays a private. Actually, the Soviet conscript gets four or five rubles, about eight dollars a month.



America have a secret police network?  
 ■ Which president was America's chief censor?  
 ■ Is the Freedom of Information Act an oxymoron?  
 ■ Is child labor worse today than ever before?  
 ■ Where was the worst nuclear spill in U.S. history?  
 ■ What is the most powerful secret lobby in Washington, DC?  
 ■ Is organic farming a fad or a profitable enterprise?  
 ■ How dependable are consumer product testing laboratories?  
 ■ Which U.S. corporations traded with the Nazis during World War II?  
 ■ How does corporate crime compare with street crime?  
 ■ Who is the world's leading "merchant of death?"  
 ■ How does advertising corrupt a free press?

*20 Years of Censored News* also includes insightful essays on the media by some of the nation's top media experts: Ben Bagdikian, Nicholas Johnson, Michael Parenti, and Jessica Mitford.

**Dr. Carl Jensen** is professor emeritus of Communications Studies at Sonoma State University and the author of *Censored—The News That Didn't Make the News and Why*, 1990 to 1996. He founded Project Censored, the internationally recognized



media research project, in 1976, in an effort to determine which important issues were systematically overlooked by the U.S. mass media and to stimulate journalists and editors to provide more coverage of them. After twenty years as director, Jensen retired in 1996. He currently serves as a Project Censored judge.

For more than 40 years, Jensen has been involved with the media as a newspaper reporter and publisher, public relations practitioner, an award-winning copywriter,

advertising executive, and educator. He taught media, sociology, and journalism for more than 20 years at Sonoma State University, where he also developed the University's B.A. degree in Communications Studies and Journalism Certificate Program.

In 1981, Jensen founded the Lincoln Steffens Journalism Award for Investigative Reporting in Northern California. He also played a role in the development of both the Bay Area Censored awards program by the Media Alliance in San Francisco in 1989 and Project Censored Canada in 1993. He has written and lectured extensively about the First Amendment, the mass media, and press censorship.

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Current Events/Journalism/Media Studies

Despite the evidence to the contrary, President Ronald Reagan, his Secretary of Defense Casper Weinberger, and others continued to cite the "unrelenting" Soviet build-up as justification for increasing U.S. military expenditures at the expense of sorely needed social programs. SOURCES: *Defense Monitor*, Vol. XIII, #4, 1984, "Taking Stock: The U.S. Military Build-up"; *Aviation Week & Space Technology*, 2/13/84, "Soviet Defense Spending," by William H. Gregory.

**UPDATE:** Eight years after the 1984 *Censored* exposé, additional analyses confirmed the CIA presented the U.S. government and the rest of the world, with a false picture of Soviet military spending. The major impact was to exaggerate Soviet military spending and to encourage the U.S. to divert more of its resources to military purposes. The end result led to foreign and domestic economic policies and decisions that cost the United States hundreds of billions of dollars in wasted resources (*Challenge*, May 1992). On May 20, 1992, CIA Director Robert Gates admitted the CIA intelligence data had been cooked to portray the Soviet economy as stronger than it was. Finally, on November 2, 1995, the Associated Press reported the Pentagon was reviewing billions of dollars in arms purchases that may have been based on bogus estimates of Soviet strength during the Cold War.

# ***The More You Watch, The Less You Know: News Wars/[sub]Merged Hopes/Media Adventures***

## **Danny Schechter**

**Forewords by Jackson Browne and  
Robert W. McChesney**


**"AS 'NEWS DISSECTOR' ON BOSTON RADIO, DANNY SCHECHTER LITERALLY EDUCATED A GENERATION. . . . HE WENT ON TO BECOME WHAT HE DESCRIBES AS A 'MOLE IN THE MEDIA MACHINE.' HIS ACCOUNT OF HIS STRUGGLES, AND CONSIDERABLE ACHIEVEMENTS, SHOULD ENLIGHTEN [AND] INSPIRE."—NOAM CHOMSKY**

**"SCHECHTER HAS A KEEN SENSE OF WHAT IS HAPPENING IN NETWORK NEWS."**

**T**he *More You Watch, The Less You Know* is one journalist's testimony on the demise—and possible resurgence—of truth-telling in our time. Weaving autobiographical experiences with media analysis, Schechter names names and points his finger at key players in the megamedia corporations that rule the airwaves. He offers an insider's tale of how the media really works and why it doesn't work the way it should.

Formerly a Nieman Fellow in Journalism at Harvard and a producer for ABC's *20/20* and CNN, Danny Schechter has made waves in the mainstream and alternative media for more than 30 years. He has witnessed and participated in the history-making events of our age, from the founding of the Yippies in 1967, to Nelson Mandela's triumphant presidential election in 1994, for which Schechter was designated the exclusive filmmaker, to the Media and Democracy Congress of 1996, which he helped organize, to his most recent television production, *Rights & Wrongs*, which aired weekly on over 150 PBS and cable outlets nationwide.

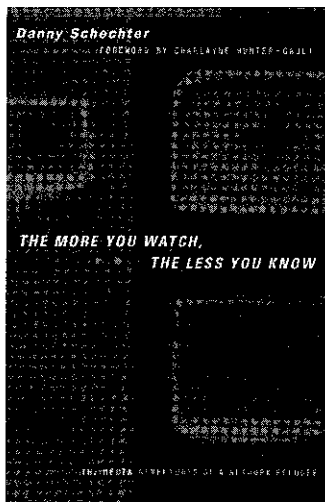
*The More You Watch, The Less You Know* recounts Schechter's media adven-

 As CBS effectively became a supplier to NBC, I began to realize that all of these [corporate media] entities, supposedly competitors, are much more alike than they are different. When I grew up, competitors competed (when they weren't meeting surreptitiously to fix prices as in the GE scandals of the '50s). Today it seems to be all one big company, regardless of logos.

Six of the largest of these global concerns are American-based; but most of these firms have fashioned equity deals and relationships with each other so that their competition for market share takes place within a self-regulated but interconnected web laced with joint ventures and strategic alliances. Here's one example of how it works. Viacom's Chairman Sumner Redstone told *Business Week* in March 1997 that he had just received a call from Rupert Murdoch. "He suggested we stop being perceived as adversaries. . . . He wants to see what we can do together." He then discussed his relationship with John Malone, the powerful head of TCI, the country's largest cable company. "I do not believe John Malone would cross Viacom," he says. "I just don't believe it." After meeting with Redstone, Malone reversed a decision to drop certain Viacom channels from his cable systems.

tures, from when he was "Danny Schechter the News Dissector" on Boston's WBCN radio, to his personal odyssey chronicling the anti-Apartheid revolution in South Africa, to his development of innovative programming like *South Africa Now* and *Rights & Wrongs* as an independent producer. In this age of telecommunications bills and media mergers, *The More You Watch, The Less You Know* is an insider's passionate plea for freedom of the electronic press and media reform.

**Danny Schechter** has produced and directed many TV specials and films, includ-



ing *Beyond Life: Timothy Leary Lives* (1997), *Seeds of Peace* (1996), *The Prisoners of Hope* (1996), *Countdown to Freedom: Ten Days that Changed South Africa* (1994), narrated by James Earl Jones and Alfre Woodard, *Sarajevo Ground Zero* (1993), *The Living Canvas* (1992), narrated by Billy Dee Williams, *Beyond JFK: The Question of Conspiracy* (1992, with Barbara Kopple), *Mandela in America* (1990), and *The Making of Sun City* (1990). For eight years a producer at ABC's *20/20*, where he won two National News Emmys, Schechter has reported from 45 countries and lectured at many schools and universities. A Cornell graduate, he received his Master's degree from the London School of Economics and was a Nieman Fellow in Journalism at Harvard. He is co-founder and executive producer of Globalvision, a New York-based television and film company now in its tenth year, where he produced 156 editions of the award-winning series *South Africa Now* and co-produced *Rights & Wrongs: Human Rights Television with Charlayne Hunter-Gault*. His articles on the media have appeared in leading publications. He lives in New York City.




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16 pages black & white photos

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Film & Television/Media  
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Historian Robert McChesney, who has documented these corporate relationships, compares them to mafia families who often cooperate as much as they fight with each other. This new mafia does not need kneecap-breaking hoodlums to act as enforcers. They rely on government agencies and international organizations with coercive authority, bodies like the FCC and FTC, WTO and ITO, World Bank and IMF... As a cost of doing business, these companies sprinkle generous political contributions and favors to insure influence and a supportive business environment.

Federal Communications Chairman Reed Hundt himself counsels that the market needs rules, regulations, economic guidelines, and restraints lest the media warriors kill each other off. He also complains that the public is being kept in the dark about the machinations of the media companies. Speaking to the 1997 Big Picture conference of bankers and media executives, Hundt noted that news about the giveaway for free of the digital TV spectrum, which will revolutionize American television, was not even being reported on television. "Television journalism," he quipped sarcastically and with contempt, "I love that term..."

FROM *THE MORE YOU WATCH, THE LESS YOU KNOW* BY DANNY SCHECHTER

# The Zinn Reader

## Howard Zinn

**"What can I say that will in any way convey the love, respect, and admiration I feel for this unassuming hero who was my teacher and mentor, this radical historian and people-loving 'trouble-maker,' this man who stood with us and suffered with us? Howard Zinn was the best teacher I ever had, and the funniest."—Alice Walker**

**"Professor Zinn writes with an enthusiasm rarely encountered in the leaden prose of academic history...."**

No other radical historian has reached so many hearts and minds as Howard Zinn. His *A People's History of the United States* has gone into more than 25 printings and sold over 400,000 copies. It is rare that a historian of the Left has managed to retain as much credibility while refusing to let his academic mantle change his beautiful writing style from being anything but direct, forthright, and accessible. Whether his subject is war, race, politics, economic justice, or history itself, each of his works serves as a reminder that to embrace one's subjectivity

can mean embracing one's humanity, that heart and mind can speak with one voice.

*The Zinn Reader* represents the first time Zinn has attempted to present the depth, and breadth, of his concerns in one volume. The result is a big book—over 700 pages—and a monumental book, one that will remain, alongside *A People's History of the United States*, as an essential and necessary Zinn text.

The organizational structure of the book reveals the six areas of deep interest in Zinn's work over the last three and a half decades: "Race," "Class," "War," "Law," "History," and "Means and Ends." In each part, Zinn has chosen what he considers to be his best writings on the topic, whether from previously uncollected magazine or newspaper pieces, or from his other books. Zinn has written a new introduction for each essay or article placing it in its historical context. Here, in Zinn's inimitable prose:

- the hard fact of racism, in the South and in the North, at the start of the civil rights movement;
- Zinn on LaGuardia, the Ludlow Massacre, and "Growing Up Class-Conscious";
- questioning the very idea of a "just war";
- LBJ, the CIA, Nixon, and the bombing of Hiroshima;
- civil disobedience and the role of punishment in our society;
- on Upton Sinclair, Sacco and Vanzetti, and "Where to Look for a Communist";
- why historians don't have to be "objective" and how the power of the academy is wasted;
- on anarchism, violence, and human nature, and "The Spirit of Rebellion."

These are just a few of the topics Zinn takes up, and shakes up, in this rich and welcome volume.



...I awoke just before dawn, with a half-moon pushing, flat side first, through the clouds. The soldiers' fire at the perimeter were low now, but still burning. Nearby, the forms of perhaps twenty people wrapped in sleeping bags or blankets. The generator still whirred. Other clusters of sleepers were now visible, beginning to awaken.

A line formed for oatmeal, hardboiled eggs, coffee. Then everyone gathered to resume the march. A Negro girl washed her bare feet then her sneakers, in a stream alongside the road. Near her was a minister, his black coat streaked with mud. A Negro woman without shoes had her feet wrapped in plastic. Andy Young was calling over the main transmitter to Montgomery: "Get us some shoes, we need forty pairs of shoes; all sizes, for women and kids who been walking barefoot the past 24 hours."

...It was seventeen miles to the edge of Montgomery, the original straggling line of three hundred thickening by the hour as thousands joined, whites and Blacks who had come from all over the country. There was sunshine most of the way, then three or four bursts of drenching

**Howard Zinn** grew up in the immigrant slums of Brooklyn where he worked in shipyards in his late teens. He saw combat duty as an air force bombardier in World War II, and afterward received his doctorate in history from Columbia University and was a postdoctoral Fellow in East Asian Studies at Harvard University. His first book, *La Guardia in Congress*, was an Albert Beveridge Prize winner. In 1956, he moved with his wife and children to Atlanta to become chairman of the history department of Spelman College. His experiences there led to his second book, *The Southern Mystique*. As a participant-observer in the founding activities of the Student Nonviolent Coordinating Committee, he spent time in Georgia, Alabama, and Mississippi, and wrote *SNCC: The New Abolitionists*. As part of the American Heritage series, he edited *New Deal Thought*, an anthology. His fifth and six books, *Vietnam: The Logic of Withdrawal*, and *Disobedience and Democracy*, were written in the midst of his participation in intense antiwar activity. In 1968, he flew to Hanoi with Father Daniel Berrigan to receive the first three American fliers released by North Vietnam. Two years later came *The Politics of History*. In 1972 he edited, with Noam Chomsky, *The Pentagon Papers: Critical Essays*. In 1973 appeared *Postwar America*. In 1974 he edited *Justice in Everyday Life*. In 1980 came his epic masterpiece, *A People's History of the United States*, "a brilliant and moving history of the American people from the point of view of those who have been exploited politically and economically and whose

plight has been largely omitted from most histories" (*Library Journal*). Recent books by Zinn include *Declarations of Independence: Cross-Examining American Ideology* and *You Can't Be Neutral on a Moving Train: A Personal History of Our Times*. Professor emeritus of political science at Boston University, Zinn has also written three plays, *Emma*, *Daughter of Venus*, and *Marx in Soho*. He lives with his wife Roslyn in the Boston area, near their children and grandchildren.

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History/Current Affairs



rain. On the porch of a cabin set way back from the road, eight tiny black children stood in a line and waved, an old hobby horse in the front yard. A red-faced, portly Irishman, newly arrived from Dublin, wearing a trench coat, held the hand of a little black boy who walked barefoot next to him. A Greyhound bus rode past with black kids on the way to school. They leaned out the window, shouting "Freedom!" A one-legged young white man on crutches, a black skullcap over red hair, marched along quickly with the rest. Two black boys with milky sun lotion smeared on their faces looked as if they had stepped off the stage in Genet's *The Blacks*. A group of white workingmen along the road watched silently. On the outskirts of Montgomery, students poured out of a Negro high school, lined the streets, waved and sang as the marchers went by. A jet plane zoomed close overhead and everyone stretched arms to the sky, shouting, "FREEDOM! FREEDOM!"

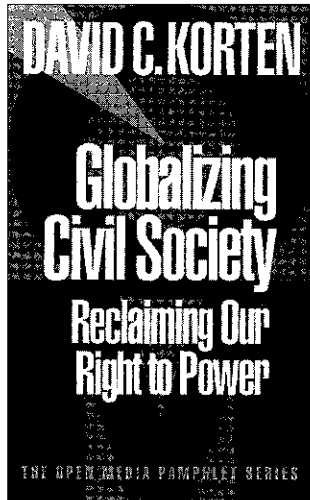
FROM "THE SELMA TO MONTGOMERY MARCH" IN *THE ZINN READER* BY HOWARD ZINN.

# The Open Media Pamphlet Series

Open Media, a pamphlet series featuring more than 30 titles on crucial world events by some of the foremost progressive thinkers of our time, was originally founded in 1991 by Greg Ruggiero and Stuart Sahulka as a protest against the Gulf War. Five of these titles made it on to the *Village Voice Literary Supplement* and other bestseller lists. In 1997, they teamed up with Seven Stories Press, which will publish the *Open Media Pamphlet Series* as 64-page paperbacks, providing the same timely coverage of hot-button issues. Four to six Open Media pamphlets will appear annually, or more, as world events dictate.

Open Media Pamphlet #4

**Globalizing Civil Society:  
Reclaiming Our Right To Power**  
David C. Korten



As national markets are deregulated and economic borders are erased (i.e. NAFTA, GATT, IMF), decisions as to how the earth's life sustaining resources are preserved are passing to corporations and financial institutions concerned primarily with maximizing short-term profits. Amidst this bleak scenario, many citizen groups are reaching out to form alliances committed to addressing root causes of the growing crisis of globalization. An emergent social movement is coalescing around a common vision of a world of diverse cultures and just and sustainable communities living in balance with the natural world. In this book, David Korten, author of the acclaimed book *When Corporations Rule the World*, analyzes the present globalization crisis, and celebrates the emergence of a new awareness and sense of solidarity that is joining people from every part of the planet in the task of creating a new civilization grounded in peace and cooperation.

David C. Korten is president of the People-Centered Development Forum and author of *When Corporations Rule the World* and *Getting to the 21st Century*. The People-Centered Development Forum is an international alliance of individuals and organizations dedicated to the creation of just, inclusive, and sustainable societies through voluntary citizen action.

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Current Affairs

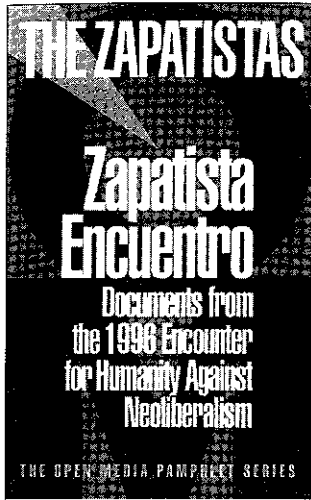


There is an important place for markets in just and sustainable societies. These markets, however, must more closely approximate the conditions assumed by the classical economists. Achieving these conditions will require a number of what might seem to be radical reforms, including breaking up the largest corporations through aggressive antitrust action, restoring economic boundaries to create public accountability, and redistributing wealth through progressive taxation and policies favoring local ownership of productive assets. Such actions depend on implementing political reforms to reduce the political influence of big corporations, and big money, and restore meaning to the democratic principle of one person, one vote.

FROM *GLOBALIZING CIVIL SOCIETY* BY DAVID C. KORTEN

Open Media Pamphlet #5

**Zapatista Encuentro:  
Documents from the Encounter  
for Humanity and Against  
Neoliberalism, La Realidad,  
Mexico  
The Zapatistas**



“Why is everyone so quiet? Is this the democracy you wanted?” So ask the Zapatistas, the group of indigenous Mexicans who, on January 1, 1994, mounted a rebellion against the implementation of NAFTA, political corruption, and the slow, unreported genocide of indigenous people worldwide. As the group expressed their demands and revealed their tactics, it quickly became obvious that they were less an armed guerilla force seeking to seize state power, and much more a social movement seeking to catalyze civil society’s full democratic power. For this reason Mexican political analyst Gustavo Esteva has called the Zapatista rebellion “the first revolution of the 21st century.” He explains that whereas the revolutions of the 20th century were tests for state power, the Zapatista struggle was for greater local autonomy, economic justice, and political rights within the borders of their own communities.

*Zapatista Encuentro* contains documents and communiqués from Subcomandante Marcos—the leader of the Zapatistas—from the 1996 Encounter for Humanity and Against Neoliberalism. This remarkable event brought together 5,000 activists from all over the world to discuss how globalization (neoliberalism) affects us politically, culturally, economically, and socially.

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Current Affairs



May the five continents speak and everyone listen. May humanity suspend for a moment its silence of shame and anguish. May humanity speak. May humanity listen...

In the world of those who live in the Power and kill for the Power, the human being doesn't fit, there is no space for hope, no place for tomorrow. Slavery or death is the alternative that their world offers all worlds. The world of money, their world, governs from the stock exchanges. Speculation is today the principal source of enrichment and, at the same time, the best demonstration of the atrophy of the human being's capacity to work. Work is no longer necessary in order to produce wealth, now all that's needed is speculation.

Crimes and wars are carried out so that the global stock exchanges may be pillaged by one or another.

Meanwhile, millions of women, millions of youths, millions of indigenous peoples, millions of homosexuals, millions of human beings of all races and colors only participate in the financial markets as a devalued currency worth always less and less, the currency of their blood making profits.

The globalization of markets is erasing borders for speculation and crime and multiplying them for human beings. Countries are obligated to erase their national borders when it comes to the circulation of money but to multiply their international borders.

Neoliberalism doesn't turn countries into only one country, it turns each one of them into many countries.

The lie of unipolarity and internationalization turns itself into a nightmare of war, a fragmented war, again and again, so many times that the Power is globalizing in order to get around the obstacles to its war of conquest. National governments are turned into the military underlings of a new world war against humanity.

# The Voice of Hope

## Aung San Suu Kyi

with Alan Clements

**CURRENTLY THE WORLD'S MOST FAMOUS POLITICAL DISSIDENT, AUNG SAN SUU KYI IS, IN THE WORDS OF VACLAV HAVEL, AMONG THE MOST "OUTSTANDING EXAMPLES OF THE POWER OF THE POWERLESS." WINNER OF THE 1991 NOBEL PEACE PRIZE AND NUMEROUS OTHER PRESTIGIOUS INTERNATIONAL AWARDS, SHE IS UNIQUE IN HER COURAGEOUS LEADERSHIP OF THE NONVIOLENT STRUGGLE FOR JUSTICE, FREEDOM, AND DEMOCRACY IN BURMA.**

In *The Voice of Hope* Aung San Suu Kyi tells her story and explains why she has chosen to risk everything to join, and ultimately lead, the pro-democracy movement in Burma.

Set amidst the violent repression of present-day Burma, where a belligerent and corrupt military regime has effectively

kept Suu Kyi under house arrest even as the power of her movement has grown in strength around her, *The Voice of Hope* is a journey to the heart of her struggle. In response to intricate questions by Clements, she describes how she has managed to sustain her hope and optimism even when her husband and two sons are kept from her, and while so many of her followers and associates have been hurt or killed. What are the foundations of her strength? What is her understanding of the motivations of her enemy, the State Law and Order Restoration Council (SLORC)? How effective can nonviolence be in the modern world? In what ways does her Buddhism inspire her actions? How does she overcome feelings of resentment and vindictiveness? Why is the truth she speaks so threatening to her enemies? Does she envision her own death? Is there conflict between her Buddhist pursuits and her political ones? What are the limits of free speech? Is the struggle for freedom worth any sacrifice?

In every case Aung San Suu Kyi's answers are breathtaking—honest, direct, unexpected, and rich. Very rare is it that a new book offers us such an amazing life in today's world—along with enough empathy and insight for it to serve as well as a moral compass in our own lives.



**ALAN CLEMENTS:** Daw Suu, here in your country, speaking the truth is regarded as a punishable crime against the state if that truth is unacceptable to the authorities. But why is "truth" so threatening?

**AUNG SAN SUU KYI:** Because the power of truth is great indeed. And this is very frightening to some people. Truth is a powerful weapon. People may not think so but it is very powerful. And truth—like anything that is powerful—can be frightening or reassuring, depending on which side you are on. If you're on the side of truth, it's very reassuring—you have its protection. But if you're on the side of untruth—then it's very frightening.

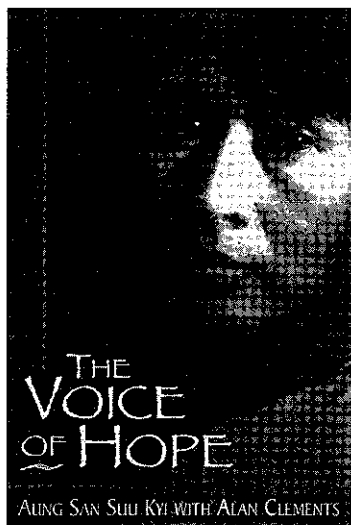
**AC:** What are your views on having the uncompromising conviction that speaking the truth is imperative, no matter what the circumstances or the consequences may be? Is honesty always the best policy?

**ASSK:** Honesty is the best policy. One should just do it openly. This is how I've always operated. It doesn't mean that I tell everybody everything. But if I'm asked about something, either I say what it is, or I just bluntly say: "I will not tell you." For instance, when the military intelligence came to try to interrogate me I just said that I would not answer. If I had answered I would have implicated other people, because what they were doing was trying to find out who [was] helpful to me, so they could get them.

**AC:** So the criteria for you in truth-telling are the implications for others?

**ASSK:** Yes. It's better not to answer than to deceive. Deceiving is an exhausting activity. It's true what Scott said, "O what a tangled web we weave. When first we practice to deceive!"

**Aung San Suu Kyi's** father, Aung San, the founder of modern Burma, led his country to national independence in 1947 after 150 years of colonial rule, and was assassinated when Suu Kyi was two. When she was seven, she witnessed her brother's death by drowning. In March 1962, after seizing power in a military coup, General Ne Win's new Revolutionary Council suspended the Burmese constitution and immediately sealed off the country from all outside scrutiny. In March 1988, small groups of Burmese students took to the streets of Rangoon demanding radical political change. The response to this courageous confrontation was predictable and massive:



In one incident alone, 41 students were suffocated to death in a police van. Aung San Suu Kyi by then was living in Oxford, England, with her husband and their two sons, but happened to be on her way to visit Burma to be with her dying mother. In early August came the famous "Massacre of 8-8-88," in which soldiers killed thousands of unarmed demonstrators. Then on August 26 came a glimmer of hope: Before a rally of 500,000 people, Aung San Suu Kyi announced her decision to enter the struggle for democracy. "This great struggle has arisen from the intense and deep desire of the people for a fully democratic parliamentary system," she said. "I could not, as my father's daughter, remain indifferent to all that was going on."

On May 27, 1990, elections were held and Aung San Suu Kyi's National League for Democracy (NLD) party won a landslide victory. But on July 20, Suu Kyi was placed under house arrest, and instead of transferring power to the newly elected representatives, the government instituted a nationwide crackdown. Although Suu Kyi was nominally released on July 11, 1995, she has recently been re-confined, and has said, "Nothing has changed.... Let the world know that we are still prisoners within our own country."

**Alan Clements** is considered one of the West's foremost experts on Burma. His prior books include *Burma: The Next Killing Fields?* (Odonian Press, 1991) and *Revolution of the Spirit: Burma's Struggle for Dignity & Freedom* (Aperture, 1993). The first Westerner allowed to live in a monastery in Burma since 1962, he spent five years as a Buddhist monk in Rangoon and speaks Burmese fluently. He founded and co-directs the Burma Project USA, a San Francisco-based nonprofit organization. An advisor and script re-writer on the film *Beyond Rangoon* (Castle Rock, 1995), he has been interviewed in *Newsweek* and *Time*, and on *Nightline* and the *CBS Evening News*.

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October 304 pages 6 x 9

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16 pages black & white photos

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Current Affairs

AC: Even when the challenge of honesty means weighing the risk of imprisonment, harassment to family, loss of job, or even torture?

ASSK: You lose more by deception—that, you can be sure of. But, it's true that nothing comes without a price. However, it's always easier to accept the consequences of honesty rather than the consequences of deceit. All the times you have ever deceived anybody will stay with you for your entire life, whereas the consequences of honesty, in the long run, are never burdensome.

AC: How would you advise others to challenge the habit of deception?

ASSK: What I would say would be so simple, most people would not be able to accept it. I think you're just happier for not indulging in deceit. That's it.

AC: What, in essence, does truth mean to you?

ASSK: In the end, truth cannot really be separated from sincerity and goodwill. I cannot claim that in every situation I am able to see the truth. But one does one's best to be sincere in evaluating a situation, making an honest distinction between what is right and what is not. If you do so you are on the side of truth. But truth is a large concept. Pure truth—absolute truth—is beyond ordinary beings like us because we cannot see things absolutely and as a whole. But we try our best. I think of all of us who are on the side of truth as struggling towards it, rather than in full possession of it. Truth is something towards which we struggle all the time.

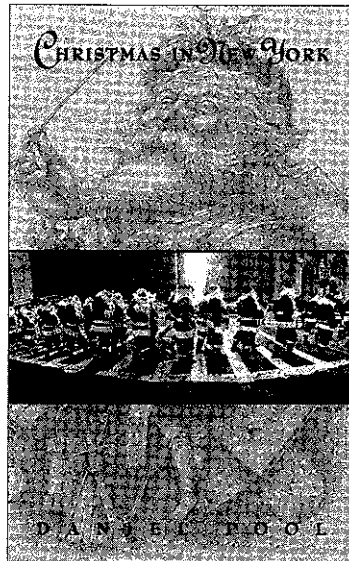
FROM "TRUTH IS A POWERFUL WEAPON" IN *THE VOICE OF HOPE* BY AUNG SAN SUU KYI WITH ALAN CLEMENTS

# Christmas in New York

## Daniel Pool

New York is seemingly the center of the universe during the Christmas season, beginning with Santa's arrival in the Macy's Thanksgiving Day Parade and culminating with the dropping of the ball in Times Square on New Year's Eve. And why not? After all, New York is the birthplace of electric Christmas tree lights, Lionel trains, F.A.O. Schwarz, "White Christmas," and, of course, Santa Claus.

In *Christmas in New York*, Daniel Pool takes the reader on a tour of present-day New York Christmas



attractions (the Rockefeller Center Tree, the store windows, the shows, the songs, the smells...). He tells little-known facts and stories about the history of Christmas in New York (how Maurice Sendak's career started designing F.A.O. Schwarz windows;

how Guy Lombardo's "Auld Lang Syne" became the official New Year's song; a complete "Santology"). And finally, there is a section on "The Ghosts of Christmas Past"—long-time New York Christmas traditions that have fallen by the wayside. A marvelous mingling of the now and then, Pool's book, with a characteristic biting wit, conveys the true New York Christmas spirit.

*Christmas in New York* has more than 50 photographs of New York Christmas, both old and new.

During the day, stores are crowded, traffic is snarled, hordes of people surge down Fifth Avenue to view the Rockefeller Center tree, the theaters are jammed, and festive mega-budget films of eye-gouging and dismemberment announce the beginning of the holiday film season. When New York decides to put on the dog, dress up and do the holiday version of its bright-lights, big-city number, it can dazzle mightily. But, after all, New York invented electric Christmas tree lights, Lionel trains, F.A.O. Schwarz, "White Christmas," and—oh, yes—Santa Claus.

It is appropriate that the streets of Manhattan are filled with Santas at Christmastime since Santa Claus was invented in New York City.

In 1822, the distinguished professor of Hebrew and Greek at the General Theological Seminary Clement Moore lived with his 75-year-old mother, his wife and his children Margaret, Charity, Ben, Mary, Clement, and Emily in a mansion in suburban greenery outside the limits of developed Manhattan and beyond its street lamps—on what is now 23rd Street in Chelsea. For the Christmas holiday that year, he composed a little poem to amuse his children. He recited "A Visit from St. Nicholas," or, as it is more popularly known, "Twas The Night Before Christmas," at the family Christmas. The poem blended a host of elements familiar to Moore personally or through reading, including the physique and

**"INDISPENSABLE...POOL HAS GATHERED TOGETHER...THE FACTS OF DAILY LIFE IN 19TH-CENTURY ENGLAND, AND NO ONE WHO LIKES AN OCCASIONAL DIP INTO THE PERIOD'S HISTORY OR LITERATURE CAN AFFORD TO BE WITHOUT IT."  
—THE BOSTON GLOBE**

**"...A DELIGHTFUL READER'S COMPANION THAT LIGHTS UP THE LITERARY DARK."**

**"IT'S GREAT FUN READING THIS, AND POOL HAS PROVIDED A VALUABLE SERVICE." —THE DENVER POST**

**"THIS ENTERTAINING SOCIAL HISTORY IS JUST THE TICKET FOR AMERICANS WHO LIKE TO READ DICKENS AND OTHER 19TH-CENTURY NOVELISTS... OR FOR ANYONE WHO LIKES TO READ HISTORIES AND BIOGRAPHIES OF THAT ERA."**

**"A DELIGHTFUL BOOK...INDISPENSABLE TO LOVERS OF VICTORIAN LITERATURE."**

**"ANYONE INTERESTED IN THE JUICIER BITS OF LITERARY HISTORY WILL ENJOY THIS BOOK." —WASHINGTON POST**

**"IF YOU'VE EVER SHED A TEAR OVER A DICKENS NOVEL OR SIGHED OVER HEATHCLIFF AND CATHY...YOU WILL RELISH EVERY PAGE...." —ST. PETERSBURG TIMES**

**"...A RARE, LITERATE ENTERTAINMENT."**

**"THE VICTORIAN GREATS ARE BROUGHT TO LIFE, THEIR MOTIVATIONS AND VULNERABILITIES REVEALED THROUGH THEIR OWN LETTERS, WHICH POOL...EXPERTLY WEAVES INTO A LIVELY DRAMATIC NARRATIVE." —PUBLISHERS WEEKLY**

**Daniel Pool** has spent most of his adult life teaching and practicing law in New York City. His first book, *What Jane Austen Ate and Charles Dickens Knew* (Simon & Schuster, 1993) has sold more than 80,000 copies. It was an alternate selection of the Book-of-the-Month Club, Quality Paperback

Book Club, and the History Book Club, as is his second book, *Dickens' Fur Coat and Charlotte's Unanswered Letters* (HarperCollins, Spring 1997). He lives in New York City.

October 144 pages 5 x 8

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More than 50 black & white photos

Christmas/New York

physiognomy of the red-faced and portly Dutchman in Moore's neighborhood who served as the physical model for his gift-bearing Saint Nicholas.

St. Nicholas, the bishop of Myra in the fourth century, was the most popular saint in pre-Reformation times, the patron saint, *inter alia*, of pawnbrokers, children, mariners and those who had been unfairly deprived of victory in law suits. Then, in his 1809 parodistic *History of New York*, Washington Irving, who was, incidentally, the brother of Moore's classmate at Columbia College, Peter Irving, fancifully suggested that St. Nicholas was a patron saint of old Dutch New Amsterdam. Irving described St. Nicholas as traveling through the skies of the New World in an air-borne wagon and horse to deliver holiday gifts to well-behaved children. For his Christmas verse, Moore borrowed heavily from Irving; the phrase "laying a finger aside of his nose" Moore took for his poem almost word for word from Irving's book. However, he made Irving's horse and wagon into reindeer and a sleigh instead, the sleigh being a standard means of New York winter street transportation in those long ago days.

FROM *CHRISTMAS IN NEW YORK* BY DANIEL POOL

"RADIO'S—AND SOME SAY THE COUNTRY'S—LEADING  
HEALTH AND FITNESS EXPERT." —THE NEW YORK DAILY NEWS

# The Complete Guide to Sensible Eating 3rd Ed. Gary Null

Illustrated by Judith Lerner

In this completely revised third edition of *The Complete Guide to Sensible Eating*, nutritionist Gary Null shows us how to achieve and maintain optimum physical and mental health by relating the full spectrum of nutritional options.

The bestselling comprehensive guide for anyone interested in starting or maintaining a holistic approach to their health, *The Complete Guide to Sensible Eating* features new chapters including "Holistic Dentistry," "Pain Management Techniques," "Phytochemicals," and "Reversing the Aging Process." It also contains chapters on detoxification, homeopathy, herbs, and healing. Null offers a hands-on, alternative

approach to nutrition and health, integrating exercise and other weight management techniques with individual nutritional needs.

The book contains over 50 original recipes and advice on how to rotate foods in the diet, as well as chapters that demonstrate how to handle food allergies and how to find an alternative practitioner to best suit your health needs.

Nutritionist **Gary Null, Ph.D.** is one of America's leading health and fitness experts. The author of dozens of previous books, including *The Woman's Encyclopedia of Natural Healing and Nutrition* and the

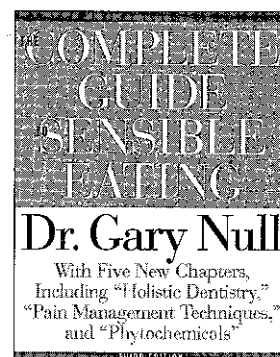
*Mind*, and hundreds of articles, he has testified before the U.S. Congress on health issues and made appearances on various national television shows such as *Donahue*, *The Tonight Show*, and *Oprah*. Null's one-hour health radio program airs daily on WBAI in New York City and is syndicated to 32 stations nationwide over the Virtual Radio Network. He is a former faculty member of the New School for Social Research, and a National TAC Master Champion Racewalker.

November 352 pages 7 x 9

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ISBN: 1-888363-61-4

Health & Fitness



If food additives can be dangerous, why are we told otherwise? The answer lies in the complex interrelations of the food industry, media, government, and medical research. The food industry is very big business, with annual sales well over \$200 billion. Each year, well over \$500 million worth of chemicals are added to foods. The food industry is a major advertiser in consumer magazines and on television, so magazines and television too often are careful of being critical. Food industries are major sources of grants for university research departments. Government agencies have close relationships with the industries they are supposed to regulate. Many research scientists and government management personnel eventually enter the industry they previously regulated—and at much higher paying jobs.

There are literally thousands of chemicals added to food. Few of these have been adequately tested, and none have been tested in combination with others. Many that have been tested have been known to be dangerous for 30 years or more. DES, a synthetic hormone used to fatten cattle, has been known for decades to cause cancer. Industry fights attempts to ban such chemicals every step of the way. When, as in the case of DES, a ban is finally achieved, some producers continue to use it anyway. And by the time the ban is obtained, there are a dozen similar chemicals to replace the one banned, some of which may be worse.

Agribusiness encourages a way of eating that disrupts our physical health and erodes the sense of fulfillment that comes from preparing and eating real food. A fast-food rationale enters the community and the home, with deleterious effects. Agribusiness also undermines small local farmers, who lend economic and ecological stability to the country. And industrialized foods simply do not taste as good as food should. They are dependent on salt, sugar, chemicals, and billions of dollars in advertising. The fact is, most of us simply have forgotten what real food tastes like.

This book talks about real food and how to make the most of it in living a more healthful life.

FROM GARY NULL'S INTRODUCTION TO *THE COMPLETE GUIDE TO SENSIBLE EATING, 3RD EDITION*

# Grand Central Winter: Stories from the Street

## Caverly Stringer

A memoir written as a series of personal essays, *Grand Central Winter: Stories from the Street* tells the stories of the people on the street from a unique insider perspective. Using an unflinchingly honest, journalistic style, author Caverly Stringer addresses issues that affect us all, including: race, family, poverty, homelessness, community service, urban violence, drug and alcohol addiction, and crime and the criminal justice system.

Each story offers a provocative—and at times hilariously funny—look at a different slice of the grittier side of urban life. In the chapter entitled “All Work and No Pay,” Stringer gives us the real scoop on what community service is and how it works. “Turnstile to Purgatory” takes the reader through the ironic twists of “the city’s own private purgatory,” Central

Booking, the holding pen where people end up after committing illegal acts ranging from assault to robbery to copping a free ride on the New York City subway. And in “Heroes,” Stringer offers the perceptive point that “heroism requires a deliberate decision to assume avoidable risks specifically—not incidentally—for the sake of another.”

Former editor of *Street News* and once homeless himself, Stringer writes about the large population of people who live on the street with candidness and poignancy, taking us inside a world that few outsiders see and giving the people there names, faces, and voices.

**Caverly Stringer** lived on the streets for over ten years. He is a former editor and columnist of *Street News*. His articles have



appeared in a variety of other publications, including *The Nation*, *The New York Times*, and *Newsday*. He lives in Mamaroneck, New York.

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Memoir

15

☀ Sure life on the street has its drudgery and suffering. But it's a testament to the resiliency of the spirit that even amidst the bitter realities of hand to mouth existence, one can find refuge in a well developed sense of humor.

My first inkling of this came 20 years ago, before I ever ended up on the street. I had rented my first Manhattan apartment on the Lower East Side, just a few blocks shy of the Bowery (then known as Skid Row).

There, I got to know my first homeless person. Every morning without fail he could be found standing at the Second Avenue subway entrance, wrapped in his wrinkled army jacket, large shopping bag at his feet, crammed with sheets of his poetry.

"Spare a quarter for an out-of-work poet?" he would implore the rush-hour passersby.

A quarter got you a Xeroxed sample of his verses. As I recall, he wasn't likely to have a Pulitzer in his future. But, in deference to his tenacity, I often hit him off with some change.

During this time, I had entered into a dispute with my landlord. He kept insisting I pay the rent, and I kept insisting on reserving the money for recreational purposes. The Housing Court tended to side with him. I got booted from the building and ended up sharing a rent-controlled apartment on the Upper West Side.

A few years later, I had an early appointment downtown and to my surprise there, at his usual post, was the street poet hawking his dismal rhymes. Only, this time it was:

"Can you spare a dollar for an out of work poet?"

He remembered me immediately when I greeted him.

"What's up?" I asked, rifling my pockets for a spare buck. "You only used to ask for quarters."

"Sure," he said without batting an eye. "But I'm writing much better stuff now."

FROM "HA, HA, YOU'RE HOMELESS" IN *GRAND CENTRAL WINTER: STORIES FROM THE STREET* BY CAVERLY STRINGER

# Nonconformity: Writing on Writing Nelson Algren

First Trade Paperback Edition

Afterword by Daniel Simon

Notes by Daniel Simon and C.S. O'Brien

"IN THE NEVER-BEFORE-PUBLISHED, BOOK-LENGTH ESSAY *NONCONFORMITY...* [ALGREN] ARTICULATES AN AMERICAN LITERARY WORLD VIEW THAT SHOULD GUIDE THE GENERATIONS OF WRITERS TO FOLLOW HIM—A QUEST SO AMBITIOUS IT IS HARD TO THINK OF ANY OTHER AMERICAN WRITER WHO ATTEMPTED IT SINCE, PERHAPS, RALPH WALDO EMERSON IN *SELF-RELIANCE*."—GERALD NICOSIA IN *THE WASHINGTON POST BOOK WORLD* AND *THE CHICAGO SUN-TIMES*.

"A HANDBOOK FOR TOUGH, TRUTH-TELLING OUTSIDERS WHO ARE PROUD, AS WAS ALGREN, TO DAMN WELL STAY THAT WAY."

"A PASSIONATE DEFENSE OF THE WRITER... ANGRY AND FUNNY AS ALGREN USUALLY IS."

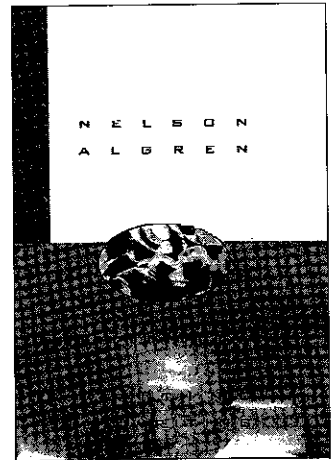
"AT 16 BUCKS AND BEAUTIFULLY BOUND—IT MAY BE AMONG THE BEST COFFEE TABLE BOOKS OF THE YEAR—"

**T**he struggle to write with deep emotion is the subject of this extraordinary book, the previously unpublished credo of one of America's greatest 20th-century writers.

"You don't write a novel out of sheer pity any more than you blow a safe out of a vague longing to be rich," writes Nelson Algren in his only longer work of nonfiction, adding: "A certain ruthlessness and a

sense of alienation from society is as essential to creative writing as it is to armed robbery."

*Nonconformity* is about 20th-century America: "Never on the earth of man has he lived so tidily as here amidst such psychological disorder." And it is about the trouble writers ask for when they try to describe America: "Our myths are so many, our vision so dim, our self-deception so deep and our smugness so gross that



Never has any people endured its own tragedy with so little sense of the tragic.

"I say," Walt Whitman prophesied, "we had best look our times and lands searchingly in the face, like a physician diagnosing some deep disease. Never was there, perhaps, more hollowness at heart than at present, and here in the United States... It is as if we were somehow being endow'd with a vast and more and more thoroughly appointed body, and then left with little or no soul."

Our assumption of happiness through mechanical ingenuity is nonetheless tragic for being naive. For the bulletins are as false as Mr. Whittaker Chambers, hand over heart, confessing, "I never inform on anyone but I feel something die inside me"—and in the same dying



scarcely any way now remains of reporting the American Century except from behind the billboards... [where there] are still... defeats in which everything is lost [and] victories that fall close enough to the heart to afford living hope."

In *Nonconformity*, Algren identifies the essential nature of the writer's relation to society, drawing examples from Dostoyevsky, Chekhov, Twain, and Fitzgerald, as well as utility infielder Leo Durocher and legendary barkeep Martin Dooley. He shares his deepest beliefs about

resulting essay. Finally, the FBI found two informants of "known reliability" to denounce him as a former Communist. Doubleday, his New York publisher, which had pressed Algren to let them publish *Nonconformity*, then cancelled his contract.

**Nelson Algren** (1909-1981) published his first novel, *Somebody in Boots*, in 1935. In 1945 came the novel *Never Come Morning*, which was widely praised, eventually selling over a million copies, and claiming the distinction of a French translation by Jean-

*Notes from a Sea Voyage*. In 1973 came *The Last Carousel*, a collection of Algren's short fiction and reportage of that period. In 1981, days before his death, Algren was named a Fellow of the American Academy and Institute of Arts and Letters. His last novel, *The Devil's Stocking*, based on the life of Hurricane Carter, was published in 1983. *Nonconformity: Writing on Writing*, an essay on the state of literature, saw its first publication in hardcover in 1996.

**NONCONFORMITY IS A STEAL, A FEW STROKES OF WONDERFUL WRITING COMBINED WITH AN EXCELLENT BIT OF LITERARY ARCHAEOLOGY."—BART SCHNEIDER IN SALON (THE INTERNET)**

**"THIS EXTENDED ESSAY ON WHAT IT TAKES TO BE A WRITER—AND BY EXTENSION A MAN—PROVIDES A CORROSIVE ANTIDOTE TO ANY FIN DE SIECLE SENTIMENTALIZING OF THE AMERICAN MIDCENTURY AS A...GOLDEN AGE."**

**"NONCONFORMITY UNDERSCORES THE BELIEFS OF ALGREN, DREISER AND AN ARMY OF INTELLECTUALS THAT IT IS THE DUTY OF THE SERIOUS WRITER TO SERVE AS SOCIETY'S MORAL CONSCIENCE.... SIMON HAS DONE A GREAT SERVICE IN BRINGING THIS BOOK INTO PRINT."—BETTINA DREW IN THE CHICAGO TRIBUNE**

**"WISE, COURAGEOUS AND HUMANE."**

the state of literature and its role in society, along the way painting a chilling portrait of the early 1950s, Joe McCarthy's heyday, when many American writers were black-listed and ruined for saying similar things to what Algren is saying here.

As Algren was writing *Nonconformity*, his affair with Simone de Beauvoir was coming to an end and the FBI was compiling an extensive file on him. Both of these developments exerted an influence on the

Paul Sartre. In 1947, Algren published his classic story collection, *The Neon Wilderness*. In 1949 came the book that is generally considered to be his best novel, *The Man with the Golden Arm*, which in 1950 won the first National Book Award. In 1951 came *Chicago: City on the Make*, his prose-poem paeon to Chicago. In 1956 he published the novel, *A Walk on the Wild Side*. In the 1960s Algren published two travel books, *Who Lost an American?* and

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Belles Lettres/Literature

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Forthcoming:

CONVERSATIONS WITH  
NELSON ALGREN BY H.E.F. DONOHUE  
(PAPER)

breath murmuring, "Thank you," for \$75,000 in magazine serial rights. To see life steadily, and see it whole, as a creature of the deep sees it, from below.

Our myths are so many, our vision so dim, our self-deception so deep and our smugness so gross that scarcely any way now remains of reporting the American Century except from behind the billboards.

"Whin business gits above sellin' ten-penny nails in a brown-paper cornucopy," Mr. Dooley decided. "'tis hard to tell it from murder."

FROM *NONCONFORMITY: WRITING ON WRITING* BY NELSON ALGREN

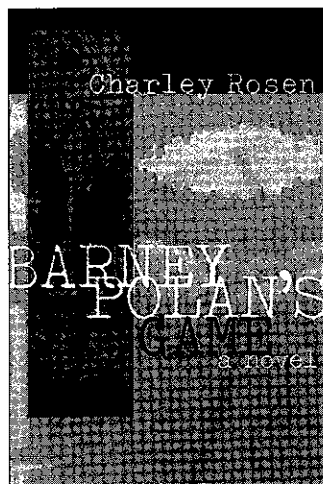
# Barney Polan's Game

## Charley Rosen

Star player, coach, and novelist, Charley Rosen is steeped in his subject and is the first writer to make basketball the stuff of the great American novel. *The House of Moses All-Stars*, which Seven Stories released in the Winter 1997 season, was Rosen's break-out book. *The New York Times Book Review* called it "not

simply a novel about basketball...[but] about guilt and redemption...the loss of innocence...racism...bigotry...class differences." *The Toronto Star* named it among the "best sports novels" of the decade. Three printings in two months followed, along with author appearances on CNN and *Charlie Rose*, a paperback rights auction, and a film option.

With his new novel, *Barney Polan's Game*, Rosen takes on the legendary point-shaving scandals of 1950 and '51, when the best of the college basketball players took money from gamblers in return for affecting the outcomes of games, never knowing that in the process they were trading in their innocence and love of the game—until they were caught, and the scandal moved them from the sports pages to the news pages across the nation. *Barney Polan's Game* is based heavily in fact—Rosen's earlier nonfiction work,



PRAISE FOR  
*THE HOUSE OF MOSES ALL-STARS*  
BY CHARLEY ROSEN

"THIS IS NOT SIMPLY A NOVEL ABOUT BASKETBALL IN THE DARK AGES. MR. ROSEN HAS MUCH MORE ON HIS MIND HERE. THIS IS A BOOK ABOUT GUILT AND REDEMPTION, ABOUT THE LOSS OF INNOCENCE, ABOUT RACISM AND BIGOTRY, ABOUT CLASS DIFFERENCES....[HE] GETS THE AMBIANCE JUST RIGHT: THE MOVING FROM TOWN TO TOWN, THE SOMETIMES HORRID CONDITIONS UNDER WHICH THEY PLAY, THE WEARINESS AND SENSE OF DISLOCATION, THE BIGOTRY AND IGNORANCE THEY ENCOUNTER."—*THE NEW YORK TIMES BOOK REVIEW*

"ROSEN...CERTAINLY KNOWS HIS BASKETBALL...BUT HIS DEPTH AND ERUDITION MAKES THIS A TALE OF MUCH MORE THAN SPORT. ROSEN GIVES US A SOMETIMES AGONIZING, OFTEN HILARIOUS JOURNEY THROUGH AMERICAN HISTORY, AND A POIGNANT ACCOUNT OF WHAT KEEPS A MAN RUNNING."  
—*CHICAGO TRIBUNE*

"[THE HOUSE OF MOSES ALL-STARS] PROVIDE[S] A VIVID PORTRAIT OF CORRUPTION RUN RIFE AS THE AMERICAN DREAM SHATTERS, AND A MORE PERSONAL PICTURE OF INDIVIDUALS SEARCHING FOR

X Inside the gym's silver darkness, an ancient rosewood basketball court measured only 80 feet from baseline to baseline, a full four feet shorter than regulation. The gym was therefore called "The Bandbox," where Coach Goldberg spun his spidery half-court zone defenses, innumerable numberings from 3-1-1 to 1-1-3. "The record," Goldberg was fond of saying, "always speaks for itself..."

White against purple, Royce was paired with Nick Giambalvo, an olive-skinned Brooklyn boy and senior who was easily City's best defender. Royce's task was to dribble the full length of the court, changing direction at specific points (marked with plastic yellow traffic cones) with a specified swiveling of his hips and a front crossover. Giambalvo was supposed to play defense with his hands clasped behind his back, using only fast footwork to challenge Royce's every attempt to change direction. Royce was quicker in his own angular way, but Giambalvo easily anticipated the freshman's every movement, consistently forcing him to give ground...

Finally, in his frustration Royce broke free of Giambalvo's uncanny pressure by

**REDEMPTION THROUGH THE SPORT  
THEY LOVE." —THE [LONDON]  
TIMES LITERARY SUPPLEMENT**

**DESERVES TO BE DUBBED BARD  
OF THE BACKBOARD...IT'S CHARLEY  
ROSEN. [THE HOUSE OF MOSES  
ALL-STARS] IS AMONG THE  
BEST 'SPORTS NOVELS' TO  
COME OUT THIS DECADE."  
—THE TORONTO STAR**

**'MR. ROSEN'S PROFOUND KNOWLEDGE  
OF BASKETBALL IS EVIDENT ON  
ALMOST EVERY PAGE...HIS UNDER-  
STANDING OF A PLAYER'S EMOTIONAL  
LIFE—THE ROLLERCOASTER RIDE  
FROM TRANSCENDENCE TO DEPRES-  
SION, THE CONSTANT SEARCH FOR  
DIGNITY ON AND OFF THE COURT—  
IS EVEN DEEPER.' —THE FORWARD**

**'ROSEN IS ONE OF THE FEW PEOPLE  
TO EVEN TRY TO WRITE BASKETBALL  
NOVELS...HE [WRITES] IN A GUT-  
WRENCHING, RIVETING STYLE THAT  
MOST NOVELISTS WOULD ENVY."  
—THE BEACON JOURNAL**

**PRAISE FOR CHARLEY ROSEN  
WITH SEVEN BOOKS ON BASKETBALL  
TO HIS CREDIT, SIX OF THEM NOV-  
ELS, [ROSEN IS] THE GAME'S FORE-  
MOST LITERARY CHRONICLER." —  
THE WALL STREET JOURNAL**

**ROSEN IS A DELIGHTFUL WRITER."  
—PEOPLE MAGAZINE**

*Scandals of '51: How the Gamblers Almost Killed College Basketball* (1978) was one source—but tells the story, and weighs in on the issues of character and morality that were in the balance, as only a novel can.

*Barney Polan's Game*'s cast of characters includes Barney Polan himself, veteran sportswriter and "minor celebrity in all five boroughs"; Jimmy O'Hara, second-string clerk in the Manhattan D.A.'s office, "with his long bony nose that always reminded Barney of a can opener;" gambler Johnny Boy Gianelli; coaches Matt Fleischer and Henry Carlson; and the players, black, white, Jewish, and Catholic: black star Otis Hill and his protégé, newcomer Royce Johnson; Ray Paluski, Jr., son of a basketball legend; and high-scorer Stevie Schreiber, among many others. No one will walk away from the scandals unscathed; many of the guilty will have their lives and careers ruined, others among the guilty will end up in the Basketball Hall of Fame.

**Charley Rosen** is the author of eight popular and critically acclaimed books, including the novels *The House of Moses All-Stars*, *Have Jump Shot Will Travel*, and *The Cockroach Basketball League*, and the non-

fiction work, *Scandals of '51: How the Gamblers Almost Killed College Basketball*. Rosen played for Hunter College from 1959-62, where he set school records for scoring and rebounding, and was voted team MVP all three years. He went on to play for the U.S. Maccabee team in 1961, and for Camden and Scranton in the Eastern League (a forerunner of the Continental Basketball Association) in 1962. In pursuit of a more reliable profession, Rosen then focused his attention on his other love—language—and earned a masters degree in Medieval literature. His passion for basketball, however, never subsided. During the 1980s, Rosen coached in the minor-league Continental Basketball Association for nine years, working with Phil Jackson. In 1994, he was a member of the bronze-medal-winning team in the World Senior Games. He resides in Woodstock, New York.

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Fiction/Sports

resorting to a behind-the-back dribble, the ball vanishing for a moment, then reappearing in Royce's right hand. Royce laughed as the open court lay before him, beckoning him to swoop hoopward and dunk the ball through the golden ring. But, for the first time since practice began, Goldberg tooted on his golden whistle... The players froze in mid-step, then quickly moved away from Royce.

"You!" Goldberg shouted. "Number thirty-seven! Fancy Dan! What the fuck do you think you're doing? This isn't the fucking Harlem Globetrotters!" Then Goldberg nodded imperceptibly toward [Assistant Coach] Igor, who forthwith dispatched the entire squad to run ten fullcourt windsprints.

"Push it!" Igor shouted at large. "Move! No stragglers! The last two finishers will run ten more!"

And the players raced like their lives were at stake, as crazed as horses caught in a flaming barn. For a brief moment, Otis ran side-by-side with Royce, only long enough to say, "You stupid fuck!" All of them paying dearly for Royce's sin.

From *Barney Polan's Game* by Charley Rosen

"IT IS TIME TO CELEBRATE THE SINGULAR BEAUTY AND POWER OF STANLEY MOSS'S POETRY. HE IS A CITIZEN OF THE WORLD, BOTH PAST AND PRESENT, ONE WHO SEEMS TO HAVE BEEN EVERYWHERE AND MISSED NOTHING. THESE ARE POEMS, OUT OF THE FULLNESS OF LIFE, THAT IMPRESS ME AS BEING ALL AT ONCE DEEP, STRANGE, LOVING, BOUNTIFUL, AND A JOY TO READ.... THE DAMP GENIUS OF MORTALITY PRESIDES." —STANLEY KUNITZ

"A HIGHLY ORIGINAL POET."

7  
SEVEN STORIES

## *Asleep In the Garden* new and selected poems

Stanley  
Moss

The Poor of Venice

The poor of Venice know the gold mosaic  
of hunger, the grand architecture of lice,  
that poverty is a heavier brocade  
than any doge would shoulder. To the winter galas  
the poor still wear the red silk gloves of frostbite,  
the flowing cape of chilblain.

The winged lion has his piazza, lame dogs  
and pigeons with broken wings have theirs.  
Let the pigeons perform for dry corn  
their Commedia dell'Arte in the palms of tourists.

The rich and poor don't share a plate of beans.

There used to be songs about squid and sardines  
in love the poor could make some money from.

A boy in bed with his family asks for a violin,  
his father leaps up,

"Violin, violin, I'll buy you a shovel!"

Moored in the dark canals of Venice  
gondolas for prisoners, for the sick,  
gondolas for the dying, the hungry,  
tied to poles by inescapable knots  
looped by Titian.

Salute an old Venetian after his work,  
eating his polenta without quail, he sits  
on a slab in the freezing mist, looking back  
at the lagoon and his marble city,  
years of illusion, backache, sewerage, and clouds.

FROM *ASLEEP IN THE GARDEN* BY STANLEY MOSS

Formerly a Rockefeller fellow in poetry and poetry editor of *New American Review*, **Stanley Moss** is among the best kept secrets of American poetry today. *Asleep In the Garden* includes 97 poems, many of which have appeared in *The New Yorker*, *The Times* (London), *Literary Supplement*, *The New York Times*, *The New Republic*, *Dissent*, *Tikkun*, *Pequod*, and *Poetry International*.

Moss's previous collections include *The Intelligence of Clouds* (Harcourt, 1993), *The Wrong Angel* (Macmillan), and *The Skull of Adam* (Horizon), all of which were published in the United Kingdom by Anvil Press, London. New poems have appeared recently in *The New Yorker* and *The Nation*, among other publications.

Born in New York City, Mr. Moss was educated at Trinity College and Yale University. He is a private art dealer specializing in Italian and Spanish old masters, as well as the publisher and editor of The Sheep Meadow Press, a non-profit press devoted to poetry.

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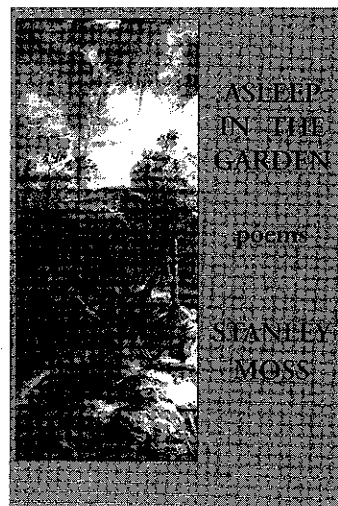
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Poetry

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# ***AIDS In Nepal: Communities Confronting An Emerging Epidemic***

**Jill Hannum**

**Project Director: Daniel Tarantola, M.D.**

In 1993, the American Foundation for AIDS Research (AmFAR) began a three-year, community-based AIDS prevention program in 17 sites scattered throughout the Himalayan Kingdom of Nepal, with the objective of enabling people to protect themselves and their sexual partners against HIV/AIDS through information, education, and access to means of prevention. The program also aimed to reduce people's individual and collective vulnerability to HIV/AIDS through the teaching of literacy and other skills needed for alternate income generation.

In *AIDS in Nepal: Communities Confronting An Emerging Epidemic*, Jill Hannum presents the voices of people who are at the forefront of the response to

HIV/AIDS in Nepal. She reveals the many discoveries that the community-based organizations made through their interaction with young people and adults across the country, as they opened a dialogue on sexuality and disseminated information on safer sexual behavior in culturally appropriate ways.

This book is a powerful resource for individuals and organizations concerned with community-based health and social development programs, both within and outside Nepal. It carries a message of hope as communities and those who support them demonstrate how they can respond effectively to an emerging epidemic.

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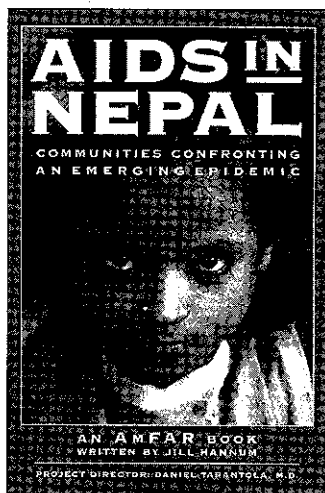
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Health/Current Affairs



## Risk behaviors among youth

It is safe to say that the high profile of sexuality and sexual experimentation that is typical among young people in most industrialized countries is absent in Nepal. However, no information is available on the actual sexual practices and attitudes of Nepal's youth. Sex workers (SWs) report visits from boys as young as 14 years, but it is not known how common or widespread this is. With far more access to the media than rural youth, urban boys are more likely to have heard HIV/AIDS messages and to know about condoms, but they are unlikely to know how to use them properly. A high premium is put on girls' virginity until marriage, but naivete, poverty or unequal status may lead to exploitation or trafficking. Thousands of Nepali girls, some as young as 10 years, are trafficked to Indian brothels each year. (A much smaller number of boys are trafficked as well, though not to brothels.) Of 341 SWs surveyed in the Kathmandu Valley, over half were under the age of 21 years and 72 percent had some type of STD.

FROM AIDS IN NEPAL

# ***Trips: How Hallucinogens Work***

## **Cheryl Pellerin**

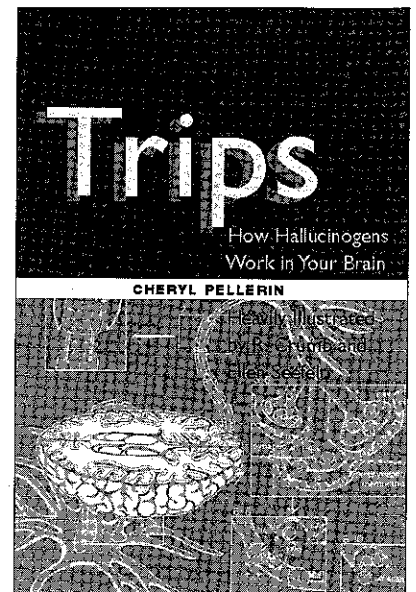
### **by R. Crumb**

**T**rips shows, using color illustrations, the latest research, and bleeding-edge cultural analogies, how the still-mysterious hallucinogens may work in the still-mysterious brain. Written in language a general audience can understand, the book's tone is light and irreverent, yet at the same time deals with the drug culture in a serious way.

Paleolithic nomads brought hallucinogen-based shamanism to the new world, but the world's first acid trip didn't occur until 1943, when Sandoz chemist Albert Hofmann discovered the psychedelic nature of LSD-25. From 1950 to 1966, hallucinogens were heading into the mainstream of psychiatric therapy to treat, for example, alcoholism and opiate addiction. The CIA

tested hallucinogens on hundreds of unwitting research subjects, including soldiers and civilians. Then, in the mid- to late-sixties, recreational use of psychedelics reached critical mass. As part of the fallout, the U.S., England, Germany, and several other countries, made LSD and other hallucinogens controlled substances and banned human psychedelic research from 1966 through 1990. In 1990 New Mexico psychiatrist Rick Strassman wrote a research proposal that prompted the resuscitation of federally approved and funded hallucinogen research with human volunteers—for the first time in a generation.

*Trips* offers readers a rare look at the social, cultural, historical, and scientific phenomenon of psychedelics—through the



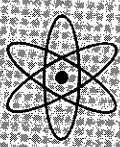
#### Serotonin & Hallucinogens

The guy talking is George Aghajanian, an electrophysiologist and neuropharmacologist in the Department of Psychiatry and Pharmacology, Yale University School of Medicine. It's November 1995, the annual meeting of the Society for Neuroscience, and he's the after-dinner speaker at a social meeting of researchers who belong to the Serotonin Club. Over clinking silverware he gives highlights from the research history of serotonin, and gets in a few good gags.

Aghajanian has spent most of his career studying psychedelics directly in animal brains, electrophysiologically. That means he uses micro-electrodes to record the firing rate of individual neurons, then compares and analyzes the results.

"When I learned about the discovery of mapping the serotonergic neurons, I thought a possible interpretation of the biochemical effects—which in a way amounted to a decreased turnover of serotonin—could be that LSD causes the decreased turnover by decreasing [nerve] impulse swell. I did the first electrophysiological experiment I'd ever done in my life, just to test that hypothesis. The first time I tried it, LSD inhibited the firing of serotonergic neurons. I said, *Well, this is easy. On to the next question!*

"From the very beginning there were some simple, direct questions about how serotonin and LSD fit together, and how LSD and the other class of hallucinogens, represented by mescaline, fit together. LSD and serotonin were pretty obvious. They both had the indole nucle-



# *in Your Brain* (Heavily) Illustrated and Ellen Seefelt

eyes of artists who've grown up with them, regulators who control them, federal scientists who approve and fund their research, and scientists who've spent careers studying them.

*Trips* fills a growing need for truthful information about drugs. For a generation, people have been worried about false horrors attributed to LSD—chromosome damage (LSD doesn't; coffee and aspirin do), suicide, madness, and flashbacks (no such thing). There are, however, real problems associated with hallucinogens, which until now have been unknown, ignored, or untranslated from the scientific literature.

**Cheryl Pellerin** is an independent science writer for broadcast and print. Her work

appears regularly on the Discovery Channel and The Learning Channel. Formerly on staff at the *Baltimore Sun*, she has a B.S. degree in Science Journalism, and has been writing about science for the general public for more than 10 years. As a writer and science editor of Discovery's science documentary series, *Understanding*, she received a 1995 honorable mention in the television category for "Understanding Sex" from the American Association for the Advancement of Science (AAAS). Pellerin's articles have appeared in *Environmental Health Perspectives*, *Federal Computer Week*, and the *Washington Post*. She lives in Old Town, Alexandria, Virginia.

**R. Crumb** is a popular, critically acclaimed underground cartoonist. His *Zap Comix*

(1968) was the first underground comic book; his collected works are published by Fantagraphics Books. **Ellen L. Seefelt** has created science illustrations for the Smithsonian Institution and the National Zoo in Washington, D.C.

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us and serotonin was the making of the third ring. With mescaline the similarity was less obvious.

"On a research level, the questions were, and in a way still are, *Does LSD have major hallucinogenic actions through an interaction with serotonin? Do the two classes of hallucinogens have a common site of action?* The possibilities were that the two classes of drugs could act at different sites or they could act at the same site, but the end result was the same. LSD and other indoleamine hallucinogens have potent, direct *inhibitory* effects on [they slow down the firing rate of] serotonin neurons in the raphe nucleus. Some researchers already know that serotonin levels in the brain rise *after* LSD is present; this helps explain why.

"Then we found that mescaline and other phenethylamine hallucinogens didn't do the same thing. This was kind of bad news because it meant we had to have the more complicated hypothesis—that LSD and mescaline-type hallucinogens wouldn't have a common site of action. But the news got worse. We kept finding other kinds of drugs that did this, too, but they were clearly not hallucinogens—now we know they're 5-HT<sub>1</sub> agonists. So this was absolutely wrong as a mechanism for at least the hallucinogenic action of LSD.

"From the very beginning, working with LSD turned out to be a literally maddening experience for many of us," Aghajanian concluded. "At the time we didn't know better. At first everyone thought finding serotonin and LSD's relationship to it would clarify the workings of serotonin and LSD in the brain. But LSD worked so many ways that almost every experiment generated more questions and uncertainty."

FROM *TRIPS* BY CHERYL PELLERIN

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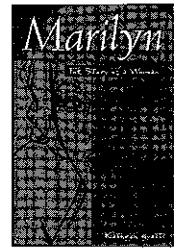
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