Libraries that have found the various Grey House Publishing directories and statistical handbooks valuable will be glad that a number of new 2008 and 2009 editions are now available.

One of the more popular, America's Top Rated Cities: a Statistical Handbook (2008, 9781592373499, $225) is now in its fifteenth edition. Divided into four volumes by region; Southern, Western, Central and Eastern, this set continues to provide background, rankings and numerous statistical tables drawn from a variety of sources on the top 100 cities in America. Sixteen new cities have made the most recent list and of course 16 have been removed. Statistics and ratings related to education, employment, income, government expenditures, real estate, transportation, and business are all included. Smartly compiled with an assortment of useful information, libraries that have purchased earlier editions will want to continue that tradition.

A new edition of the companion set to this work. America's Top Rated Smaller Cities: a Statistical Handbook 2008/2009 (978-1-59237-284-3, $195) is also available from Grey House. This is the seventh edition of this work and it consists of two volumes arranged alphabetically by state and covering 111 smaller cities ranging from Dublin, OH to Rio Rancho, NM and from Folsom, CA to Franklin, TN. The contents are similar to the larger four-volume set with background, ratings and numerous statistical tables being provided for each city. Both these sources provide useful and fascinating information for those researching their home town or contemplating a move to a new locale.

Another popular and useful new edition from Grey House is the fifteenth edition of the Complete Learning Disabilities Directory (2008, 978-1592373680, $145). This resource affords a comprehensive and compact guide to a wealth of helpful information, not only for those who are learning disabled, but also to their families and the professionals that serve them. The nearly 5,000 entries in this work offer detailed information about associations and government agencies, camps and summer programs, conferences and workshops, resources for literacy and learning skills, exchange programs, professional periodicals and texts, testing resources, and schools and colleges. It also contains sections that offer guidance on computer resources as well as other media ranging from books to pamphlets to videos and Websites. Each entry provides the essential information to access, contact or purchase the resources covered. As a value added resource, the National Center for Learning Disabilities’ advocacy brief Understanding the Standards-based Individualized Education Programs is provided. This brief explains the Standards based IEP which is being adopted by school districts across the country. Academic libraries supporting special education programs as well as public libraries where there is interest will find this a valuable guide for students, professionals and the general reader.


Reviewed by Amber Malcolm (Graduate Student, School of Library and Information Science, University of South Carolina)

Neal Gabler’s biography of Walt Disney: The Triumph of the American Imagination provides an intensive look into one of the world’s most well known names. Beginning with a comprehensive look at Walt Disney’s family roots, Gabler takes the reader through Disney’s life in an attempt to explain the motivations and reasoning behind the man who became an American legend. Gabler divides the biography into eleven chapters — each chapter discussing a specific period in Disney’s life. To set the tone and pace of each chapter, Gabler uses descriptive words and phrases for the titles. He then stays true to the titles in such a way that the reader is drawn completely into an unknown side and world of Walt Disney. Starting with the first chapter, “Escape,” Gabler pinpoints the fact that Walt was always looking for an “Escape” and that this was his main motivation throughout his life. Gabler details the Disney family legacy, which allows the reader to see a family that was constantly searching for something better, a way to “Escape” the realities of the world. “Escape” dives head first into chapter two, “Go-Getter,” in which Gabler plunges the reader into Walt’s mindset as he realizes his destiny lies with animation. Gabler captures the sense of urgency and motivation with which Disney threw himself into being the best animator possible while maintaining his underlying goal of creating a way to “Escape” from reality. When Walt does not get the results he hoped from the small city, he uproots to Hollywood, which becomes a “Wonderland,” the title of the third chapter, for all of his dreams. What starts out as an “Escape” and “Wonderland” soon leads to a sour turn of events — Walt’s company, The Disney Brothers, lost several of their animators in a production company dispute and are forced to start over.

Gabler transitions into “The Mouse,” the fourth chapter, named due to Walt’s most famous character, created not from ingenuity, but out of necessity. Mickey Mouse starred...
in a few cartoons, namely Steamboat Willie, one of the first sound cartoons, and was an instant hit. The fifth chapter discusses “The Cult” that arose from Mickey’s success and how it forever changed animation and Walt’s life. In “Folly,” Walt once more is blazing the trail in an effort to create an “Escape” and on-screen “Wonderland” by making the first full length animated feature. Snow White and the Seven Dwarfs was an incredible success, and from there, it appeared Walt could do no wrong — he was at the top of the mountain, or “Parnassus,” as the seventh chapter is called. Walt’s company produced a few films before reality caught up as World War II broke out. “Two Wars” discusses not only the Disney company’s involvement in the war effort and the reasoning behind it, but also the infamous workers strike at the company. Even with reality taking over his studio, Walt still attempted to “Escape” by going to South America to get inspiration for more films. The outcome of the actual “Two Wars” left the Disney studios somewhat “Adrift,” as the ninth chapter focuses on Walt’s attempt to return to his original goal of creating his own reality and “Escape,” though he does not find his focus until chapter ten. “City on a Hill” shows the “Go-Getter” side of Disney melding with his want for an “Escape” in his attempt to create a new kind of amusement park. Disney was able to realize his dream for a created reality of which he was in control, and despite his age and decreasing health, Disney rallied his “Go-Getter” attitude to continue improving the world around him. The final chapter, “Slouching to Utopia,” presents Walt in his final days as he tried to quickly accomplish as many plans as possible in his realization of his failing health. The biography ends with the death of Walt, who changed America in so many ways, but also shows that his legacy is an ongoing process — always changing and always improving, just as Disney lived his life.

This biography is intended for avid Disney fans who want to know more about what drove the man who became a household name worldwide. Gabler maintains an unbiased tone, presenting several accounts of the stories he includes, though one can see that Gabler holds Disney in high regard. Gabler does not appear to have any previous affinity or bias towards Disney. He has authored three other books, all dealing with Hollywood and celebrities. Gabler has been published in several leading newspapers and magazines, such as The New York Times and Vogue. He also has experience in television and currently works for PBS. Gabler truly did his research, much of it coinciding with the reviewer’s previous knowledge on Walt Disney. The information had an in-depth quality about it, and overall the biography was very thorough and offered a new perspective for the reviewer. The name “Walt Disney” and all that goes along with it is a daily part of a large majority of the world today. While this book appears to be written for individuals who share a passion for knowing more about the man, Walt Disney, it could definitely be an interesting read to those with only a mild interest. The Disney company has permeated almost every aspect of people’s lives, and so it is a book just about any person off the street could relate to.

The reviewer firmly believes that this book definitely appeals to a certain audience. The importance of the subject matter, Walt Disney’s life, is up to the individual who might read the book. The reviewer has a rather extensive knowledge of Walt Disney and his empire from several other books, but was excited to read another book with a different perspective on the subject. This book was one of the best on Disney and his life and legacy and the reviewer feels it truly encompassed the real Walt Disney and what motivated him. The strengths of this book are too numerous to elaborate on each, but there are one or two that are worthy of mention. Gabler’s chapter titles not only set the tone and pace of the chapters, but also reflected Walt’s life in its entirety. One could almost graph Walt’s life based on the chapter titles and pinpoint his accomplishments and defeats as well. Gabler also took the chapter titles one step further and really made each chapter its own. The “Go-Getter” and “Parnassus” are the best examples; while reading “Go-Getter,” the reader gets so caught up in whether or not Disney will be able to succeed, despite knowing the end result. Gabler’s writing style draws the reader into Walt’s life, and the reader is able to really experience the ups and downs alongside
Walt and his company. The book does not just take on a lackadaisical view of Disney’s life; instead it becomes the reader’s created reality, with Gabler following in Walt’s footsteps — creating a reality and an escape for the people around him. The only weak-

ness of the book, according to the reviewer, is the size of the book. First impressions make the book appear to be an extremely daunting task, with over 800 pages to read. On second glance, one realizes that 200 of the final pages are appendices. Overall, the reviewer thoroughly enjoyed this biography and recommends it for any Walt Disney fan, new or old.


Reviewed by Katherine E. B. Head (Graduate Student, School of Library and Information Science, University of South Carolina)

Over the last two decades, large companies such as Merck, Bristol-Meyers Squibb, Pfizer, and more have increasingly hired business executives and marketers to run their companies. The effect has been increased sales, but sometimes at the peril of the patient.

Americans are taking enough medications to supply plenty of excess income to major pharmaceutical producers, which largely goes toward more marketing. According to a study by the Kaiser Family Foundation in May 2007, the average American picked up more than twelve different prescriptions from the pharmacy in 2006, up from eight in 2004. Pharmaceutical companies court physicians with extravagant vacations, dinners, and lunches while promoting the latest prescription drug. In 2002, Forest Labs paid for hundreds of events including a lavish French dinner at Daniel in Manhattan to promote their new drug Lexapro, at which they paid physicians $500 to attend. Such dinners and conferences sometimes pose as continuing education, although they are marketing ploys to convince doctors to write more prescriptions for the given drug. Pharmaceutical companies pay physicians to promote the drug to other physicians without disclosing their financial ties.

A danger in these promotions is that they are sometimes based on weak or faulty evidence of the drug’s efficacy. Until recent legislation requiring that pharmaceutical companies release all studies for new drugs, some companies hid results, and only released results that were favorable. Merck, the makers of Vioxx, could have prevented thousands of deaths if they had not suppressed their original findings that Vioxx increases risk of heart attacks more than other pain medications. It took several years of being on the market before it was pulled in 2004, but in November of that year, a scientist from the FDA testified that Vioxx may have caused heart attacks in as many as 139,000 Americans. Pharmaceutical companies have also performed unethical research. Novartin’s trial for Ritalin LA removed participants with negative effects from the pre-trial. The industry has been known to hire ghostwriters to produce articles that depict their drug favorably, regardless of whether the research is valid. The company pays physicians to “author” such articles by “editing,” then attaching their name and submitting it to a medical journal or other source for publication. According to the documents of an ex-insider of a major pharmaceutical company, the marketing firm Medical Education Systems performed such ghostwriting services for Parke-Davis’ drug, Neurontin. The faxed status report read “DRAFT COMPLETED. WE JUST NEED AN AUTHOR.” This highlights the importance of peer-review for journals. Unfortunately, even reviewers occasionally have had ties to the industry.

In congruence with Petersen’s claims that physicians accept financial ties to the pharmaceutical industry, medical associations are beginning to acknowledge the problem by advocating against it. The National Physicians Alliance has launched the “Unbranded Doctor Campaign” to encourage all medical professionals to eliminate the acceptance of gifts from pharmaceutical companies and reduce the influence those companies have on the field. NoFreeLunch.org is a not-for-profit group of health care providers who “believe that pharmaceutical promotion should not guide practice.”

Mass amounts of money are spent on marketing while research time is spent on creating copy-cat drugs. Zantac, for example, is a copy-cat of Tagamet. Vioxx was a copy-cat of Celebrex. Rather than devote R&D time toward moving forward, pharmaceutical companies look for ways to create the next “blockbuster” drug. With massive marketing campaigns and a drug that works just differently enough to claim some type of “one-up” on its original, the industry makes billions off copy-cat drugs. “In 1996 Zantac passed Tagamet to become the biggest-selling drug on earth” by marketing essentially the same product toward heartburn sufferers to increase the consumer numbers, rather than focus on Tagamet’s original purpose as a healer for stomach ulcers.

Rather than search for cures, companies focus on chronic ailments to ensure lifelong customers. The industry also uses marketing to create the perception of chronic ailments previously unlabeled as such. For example, “overactive bladder” was coined by Pharc-

macia (now owned by Pfizer) to market their incontinence medication, Detrol, to a larger audience. They “sold” the phrase by paying physicians and celebrities such as Mary Lou Retton to speak of the serious detriment that an overactive bladder has on a person’s life. With a new law permitting television advertisements for prescription medications, the company reached their target audience easily. The same marketing strategy was applied for PMDD (premenstrual dysphoric disorder). “Think it’s PMS? It could be PMDD,” said Eli Lilly’s commercials for Sarafem, a pink and lavender repackaging of Prozac.

The industry is increasingly marketing toward a younger audience to gain life-time customers. National Depression Screening Day is a campaign organized by Screening for Mental Health, Inc. (funded by Eli Lilly, Pfizer, Wyeth, Forest Laboratories, and GlaxoSmithKline — all makers of anti-depressant drugs). The day involves “screening” college students with brief surveys looking for symptoms of stress, anxiety, and sadness — all symptoms one would expect in the average college student. At Central College in Pella, Iowa, the results of the screening indicated “almost half” of the 190 students who took the test scored “diagnosis likely, further evaluation needed.”

The information in Petersen’s nonfiction book is relevant to every American, as we are exposed to pharmaceutical marketing when we watch television or read a magazine. The free samples we get from our doctors would not be there without pharmaceutical companies’ marketing strategies. We should all be informed consumers. While Petersen does not downplay the real need for pharmaceutical medications, she challenges the deceptive mass marketing strategies that have become commonplace in the industry. The book is well worth the price. It might save you hundreds of dollars on unnecessary prescriptions, and an informed consumer can ask doctors better questions and recognize marketing schemes.

Melody Petersen is a journalist who covered pharmaceutical companies for the New York Times from 1999 until 2003. On the same subject is Hooked: Ethics, Medicine, and Pharma by Howard Brody, MD, PhD. On his blog, Brody credits Petersen with her series of articles in the Times for inspiring his work. Petersen’s book is straightforward and understandable for someone without a background in the medical field. It is loaded in the back with a Notes section, full of citations and support for her claims. This reviewer only has two complaints: 1) Topics are sometimes dropped and revisited later, making the book occasionally seem out of chronological and/or sequential order. Nevertheless, it was not a difficult book to follow overall; and 2) In the first chapter, Petersen briefly diverts from pharmaceutical companies and prescription drugs to share statistics about money wasted on unnecessary tests and procedures. The paragraph is not long enough for her to explore the argument and back up her comments. 

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