

## Amazon Co Uk Tai Lopez 67 Steps

In the mysterious and pristine forests of the tropics, a wealth of ethnobotanical panaceas and shamanic knowledge promises cures for everything from cancer and AIDS to the common cold. To access such miracles, we need only to discover and protect these medicinal treasures before they succumb to the corrosive forces of the modern world. A compelling biocultural story, certainly, and a popular perspective on the lands and peoples of equatorial latitudes—but true? Only in part. In *The Ethnobotany of Eden*, geographer Robert A. Voeks unravels the long lianas of history and occasional strands of truth that gave rise to this irresistible jungle medicine narrative. By exploring the interconnected worlds of anthropology, botany, and geography, Voeks shows that well-intentioned scientists and environmentalists originally crafted the jungle narrative with the primary goal of saving the world's tropical rainforests from destruction. It was a strategy deployed to address a pressing environmental problem, one that appeared at a propitious point in history just as the Western world was taking a more globalized view of environmental issues. And yet, although supported by science and its practitioners, the story was also underpinned by a persuasive mix of myth, sentimentality, and nostalgia for a long-lost tropical Eden. Resurrecting

the fascinating history of plant prospecting in the tropics, from the colonial era to the present day, *The Ethnobotany of Eden* rewrites with modern science the degradation narrative we've built up around tropical forests, revealing the entangled origins of our fables of forest cures.

Here is the story of Jerry Weintraub: the self-made, Brooklyn-born, Bronx-raised impresario, Hollywood producer, legendary deal maker, and friend of politicians and stars. No matter where nature has placed him--the club rooms of Brooklyn, the Mafia dives of New York's Lower East Side, the wilds of Alaska, or the hills of Hollywood--he has found a way to put on a show and sell tickets at the door. "All life was a theater and I wanted to put it up on a stage," he writes. "I wanted to set the world under a marquee that read: 'Jerry Weintraub Presents.'" In *WHEN I STOP TALKING, YOU'LL KNOW I'M DEAD*, we follow Weintraub from his first great success at age twenty-six with Elvis Presley, whom he took on the road; to the immortal days with Sinatra and Rat Pack glory; to his crowning hits as a movie producer, starting with Robert Altman and *Nashville*, continuing with *Oh, God!*, *The Karate Kid* movies, and *Diner*, among others, and summing with Steven Soderbergh and *Ocean's Eleven*, *Twelve*, and *Thirteen*. Along the way, we'll watch as Jerry moves from the poker tables of Palm Springs, to the power rooms of Hollywood, to the halls of the White House, to Red Square in Moscow--

all the while counseling potentates, poets, and kings, with clients and confidants like George Clooney, Bruce Willis, George H. W. Bush, Armand Hammer, Brad Pitt, Matt Damon, Bob Dylan, Led Zeppelin, John Denver, Bobby Fischer . . .well, the list goes on. And of course, the story is not yet over . . . As Weintraub says, "When I stop talking, you'll know I'm dead."

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