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BPME1A - HARPER EWING

An authoritative introduction to the specialised histories of the modern circus, its unique aesthetics, and its contemporary manifestations and scholarship, from its origins in commercial equestrian performance, to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle-époque Paris.

Starting in the 1870s, the barns, icehouses, gymnasiums and empty theaters of central Illinois provided the practice sites for aerial performers whose names still command reverence in the annals of American circus history. Meet Fred Miltimore and the Green Brothers, runaways from the Fourth Ward School who became the first Bloomington-born flyers. Watch Art Concello, a ten-year-old truant, become first a world-class flyer, then a famous trapeze impresario and finally Ringling Brothers and Barnum and Bailey Circus's most successful general manager. The entire art of the trapeze--instruction, training, performance and management--became a Bloomington-Normal industry during the tented shows' golden age, when finding a circus flying act without a connection to this area would have been virtually impossible.

A supplemental textbook for middle and high school students, Hoosiers and the American Story provides intimate views of individuals and places in Indiana set within themes from American history. During the frontier days when Americans battled with and exiled native peoples from the East, Indiana was on the leading edge of America's westward expansion. As waves of immigrants swept across the Appalachians and eastern waterways, Indiana became established as both a crossroads and as a vital part of Middle America. Indiana's stories illuminate the history of American agriculture, wars, industrialization, ethnic conflicts, technological improvements, political battles, transportation networks, economic shifts, social welfare initiatives, and more. In so doing, they elucidate large national issues so that students can relate personally to the ideas and events that comprise American history. At the same time, the stories shed light on what it means to be a Hoosier, today and in the past.

For the past three decades, many history professors have allowed their biases to distort the way America's past is taught. These intellectuals have searched for instances of racism, sexism, and bigotry in our history while downplaying the greatness of America's patriots and the achievements of

"dead white men." As a result, more emphasis is placed on Harriet Tubman than on George Washington; more about the internment of Japanese Americans during World War II than about D-Day or Iwo Jima; more on the dangers we faced from Joseph McCarthy than those we faced from Josef Stalin. A Patriot's History of the United States corrects those doctrinaire biases. In this groundbreaking book, America's discovery, founding, and development are reexamined with an appreciation for the elements of public virtue, personal liberty, and private property that make this nation uniquely successful. This book offers a long-overdue acknowledgment of America's true and proud history.

Grow your heart three sizes and get in on all of the Grinch-mas cheer with this Christmas classic--the ultimate Dr. Seuss holiday book that no collection is complete without! Every Who down in Who-ville liked Christmas a lot . . . but the Grinch, who lived just north of Who-ville, did NOT! Not since "'Twas the night before Christmas" has the beginning of a Christmas tale been so instantly recognizable. This heartwarming story about the effects of the Christmas spirit will grow even the coldest and smallest of hearts. Like mistletoe, candy canes, and caroling, the Grinch is a mainstay of the holidays, and his story is the perfect gift for readers young and old. "Irrepressible and irresistible." -- Kirkus Reviews

In this book, practitioners and students discover perspectives on landscape, place, heritage, memory, emotions and geopolitics intertwined in evolving citizenship and democratization debates. This volume shows how memorialization can contribute to wider inclusive interpretations of history, tourism and human rights promoted by the European Project. It's geographies of memories can foster cooperation as witnessed throughout Europe during the 2014-18 WWI commemorations. Due to new world orders, geopolitical reconfigurations and ideals that emerged after 1918, many countries ranging from the Baltic and Russia to the Balkans, Turkey and Greece, eastern and central Europe to Ireland are continuing with commemorations regarding their specific memories in the wider Europe. Shared memorial spaces can act in post conflict areas as sites of reconciliation; nonetheless `the peace' cannot be taken for granted with insecurities, globalization, and nationalisms in the USA and Russia; the UK's Brexit stress and populist movements in Western Europe, Visegrád and Balkan countries. Citizen-fatigue is reflected in socio-political malaise mirrored in France's Yellow Vest movement and elsewhere. Empathy with other peoples' places of memory can assist citizens learn from the past. Memory sites promoted by the EU, Council of Europe and UNESCO may tend to homogenize local memories; nevertheless, they act as vectors in memorialization, stimulating debate and

re-evaluating narratives. This textbook combines geographical, inter-cultural and inter-disciplinary approaches and perspectives on spaces of memory by a range of authors from different countries and traditions offers the reader diverse and holistic perspectives on cultural geography, dynamic geopolitics, globalization and citizenship.

Female solo aerialists of the 1920s and early 1930s were internationally popular performers in the largest live performance mass entertainment of the period in the UK and USA. Yet these aerialists and this period in circus history have been largely forgotten despite the iconic image of 'the' female aerialist still flaring in the popular imagination. Kate Holmes uses insights gained as a practitioner to reconstruct in detail the British and American performances and public personae of key stars such as Lillian Litzel, Luisita Leers, and the Flying Codonas, revealing what is performed and implicit in today's practice. Using a wealth of original sources, this book considers the forgotten stars whose legacy of the cultural image of the female aerialist echoes. Locating performers within wider cultural histories of sport, glamour, and gender, this book asks important questions about their stardom, including: Why were female aerialists so alluring when their muscularity challenged conservative ideals of femininity and how did they participate in change? What was it about their movements and the spaces they performed in that activated such strong audience responses? This book is vital reading for students and practitioners of aerial performance, circus, gender, popular performance, and performance studies.

Chicago may seem a surprising choice for studying thoroughbred racing, especially since it was originally a famous harness racing town and did not get heavily into thoroughbred racing until the 1880s. However, Chicago in the late nineteenth and early twentieth centuries was second only to New York as a center of both thoroughbred racing and off-track gambling. Horse Racing the Chicago Way shines a light on this fascinating, complicated history, exploring the role of political influence and class in the rise and fall of thoroughbred racing; the business of racing; the cultural and social significance of racing; and the impact widespread opposition to gambling in Illinois had on the sport. Riess also draws attention to the nexus that existed between horse racing, politics, and syndicate crime, as well as the emergence of neighborhood bookmaking, and the role of the national racing wire in Chicago. Taking readers from the grandstands of Chicago's finest tracks to the underworld of crime syndicates and downtown poolrooms, Riess brings to life this understudied era of sports history.

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

"Check your privilege" is not a request for a simple favor. It asks white people to consider the painful dimensions of what they have been socialized to ignore. Alison Bailey's *The Weight of Whiteness: A Feminist Engagement with Privilege, Race, and Ignorance* examines how whiteness misshapes our humanity, measuring the weight of whiteness in terms of its costs and losses to collective humanity. People of color feel the weight of whiteness daily. The resistant habits of whiteness and its attendant privileges, however, make it difficult for white people to feel the damage. White people are more comfortable thinking about white supremacy in terms of what privilege does for them, rather than feeling what it does to them. The first half of the book focuses on the overexposed side of white privi-

lege, the side that works to make the invisible and intangible structures of power more visible and tangible. Bailey discusses the importance of understanding privileges intersectionally, the ignorance-preserving habits of "white talk," and how privilege and ignorance circulate in educational settings. The second part invites white readers to explore the underexposed side of white dominance, the weightless side that they would rather not feel. The final chapters are powerfully autobiographical. Bailey engages readers with a deeply personal account of what it means to hold space with the painful weight of whiteness in her own life. She also offers a moving account of medicinal genealogies, which helps to engage the weight she inherits from her settler colonial ancestors. The book illustrates how the gravitational pull of white ignorance and comfort are stronger than the clean pain required for collective liberation. The stakes are high: Failure to hold the weight of whiteness ensures that white people will continue to blow the weight of historical trauma through communities of color.

A historical study of Chile's twin experiments with cybernetics and socialism, and what they tell us about the relationship of technology and politics. In *Cybernetic Revolutionaries*, Eden Medina tells the history of two intersecting utopian visions, one political and one technological. The first was Chile's experiment with peaceful socialist change under Salvador Allende; the second was the simultaneous attempt to build a computer system that would manage Chile's economy. Neither vision was fully realized—Allende's government ended with a violent military coup; the system, known as Project Cybersyn, was never completely implemented—but they hold lessons for today about the relationship between technology and politics. Drawing on extensive archival material and interviews, Medina examines the cybernetic system envisioned by the Chilean government—which was to feature holistic system design, decentralized management, human-computer interaction, a national telex network, near real-time control of the growing industrial sector, and modeling the behavior of dynamic systems. She also describes, and documents with photographs, the network's Star Trek-like operations room, which featured swivel chairs with armrest control panels, a wall of screens displaying data, and flashing red lights to indicate economic emergencies. Studying project Cybersyn today helps us understand not only the technological ambitions of a government in the midst of political change but also the limitations of the Chilean revolution. This history further shows how human attempts to combine the political and the technological with the goal of creating a more just society can open new technological, intellectual, and political possibilities. Technologies, Medina writes, are historical texts; when we read them we are reading history.

Focusing on urban areas in the 1930s, this college professor illuminates the ways that Soviet city-dwellers coped with this world, examining such diverse activities as shopping, landing a job, and other acts.

Travel to the land of Oz with Dorothy and find out what inspired the forthcoming film blockbuster *Oz: The Great and Powerful*

The New York Times Bestseller, with a new preface from the author "This estimable book rides into the summer doldrums like rural electrification. . . . It deals in the truths that matter."—Dwight Garner, *The New York Times* "This eye-opening investigation into our country's entrenched social hierarchy is acutely relevant."—*O, The Oprah Magazine* "White Trash will change the way we think about our past and present." —T. J. Stiles, Pulitzer Prize-winning author of *Custer's Trials* In her

groundbreaking bestselling history of the class system in America, Nancy Isenberg, co-author of *The Problem of Democracy*, takes on our comforting myths about equality, uncovering the crucial legacy of the ever-present, always embarrassing—if occasionally entertaining—poor white trash. “When you turn an election into a three-ring circus, there’s always a chance that the dancing bear will win,” says Isenberg of the political climate surrounding Sarah Palin. And we recognize how right she is today. Yet the voters that put Trump in the White House have been a permanent part of our American fabric, argues Isenberg. The wretched and landless poor have existed from the time of the earliest British colonial settlement to today’s hillbillies. They were alternately known as “waste people,” “offals,” “rubbish,” “lazy lubbers,” and “crackers.” By the 1850s, the downtrodden included so-called “clay eaters” and “sandhillers,” known for prematurely aged children distinguished by their yellowish skin, ragged clothing, and listless minds. Surveying political rhetoric and policy, popular literature and scientific theories over four hundred years, Isenberg upends assumptions about America’s supposedly class-free society—where liberty and hard work were meant to ensure real social mobility. Poor whites were central to the rise of the Republican Party in the early nineteenth century, and the Civil War itself was fought over class issues nearly as much as it was fought over slavery. Reconstruction pitted poor white trash against newly freed slaves, which factored in the rise of eugenics—a widely popular movement embraced by Theodore Roosevelt that targeted poor whites for sterilization. These poor were at the heart of New Deal reforms and LBJ’s Great Society; they haunt us in reality TV shows like *Here Comes Honey Boo Boo* and *Duck Dynasty*. Marginalized as a class, white trash have always been at or near the center of major political debates over the character of the American identity. We acknowledge racial injustice as an ugly stain on our nation’s history. With Isenberg’s landmark book, we will have to face the truth about the enduring, malevolent nature of class as well.

In the 1970s, the accepted environmental thinking was that overpopulation was destroying the earth. Prominent economists and environmentalists agreed that the only way to stem the tide was to impose restrictions on how we used resources, such as land, water, and fish, from either the free market or the government. This notion was upended by Elinor Ostrom, whose work to show that regular people could sustainably manage their community resources eventually won her the Nobel Prize. Ostrom’s revolutionary proposition fundamentally changed the way we think about environmental governance. In *The Uncommon Knowledge of Elinor Ostrom*, author Erik Nordman brings to life Ostrom’s brilliant mind. Half a century ago, she was rejected from doctoral programs because she was a woman; in 2009, she became the first woman to win the Nobel Prize in Economics. Her research challenged the long-held dogma championed by Garrett Hardin in his famous 1968 essay, “The Tragedy of the Commons,” which argued that only market forces or government regulation can prevent the degradation of common pool resources. The concept of the “Tragedy of the Commons” was built on scarcity and the assumption that individuals only act out of self-interest. Ostrom’s research proved that people can and do act in collective interest, coming from a place of shared abundance. Ostrom’s ideas about common resources have played out around the world, from Maine lobster fisheries, to ancient waterways in Spain, to taxicabs in Nairobi. In writing *The Uncommon Knowledge of Elinor Ostrom*, Nordman traveled extensively to interview community leaders and stakeholders who have spearheaded innovative resource-sharing systems, some new, some centuries old.

Through expressing Ostrom’s ideas and research, he also reveals the remarkable story of her life. Ostrom broke barriers at a time when women were regularly excluded from academia and her research challenged conventional thinking. Elinor Ostrom proved that regular people can come together to act sustainably—if we let them. This message of shared collective action is more relevant than ever for solving today’s most pressing environmental problems.

It’s now over twenty years since punk pogo-ed its way into our consciousness. *Punk Rock So What?* brings together a new generation of academics, writers and journalists to provide the first comprehensive assessment of punk and its place in popular music history, culture and myth. The contributors, who include Suzanne Moore, Lucy O’Brien, Andy Medhurst, Mark Sinker and Paul Cobby, challenge standard views of punk prevalent since the 1970s. They: * re-situate punk in its historical context, analysing the possible origins of punk in the New York art scene and Manchester clubs as well as in Malcolm McClaren’s brain * question whether punk deserves its reputation as an anti-fascist, anti-sexist movement which opened up opportunities for women musicians and fans alike. * trace punk’s long-lasting influence on comics, literature, art and cinema as well as music and fashion, from films such as *Sid and Nancy* and *The Great Rock n Roll Swindle* to work by contemporary artists such as Gavin Turk and Sarah Lucas. * discuss the role played by such key figures as Johnny Rotten, Richard Hell, Malcolm McLaren, Mark E. Smith and Viv Albertine. *Punk Rock Revisited* kicks over the statues of many established beliefs about the meaning of punk, concluding that, if anything, punk was more culturally significant than anybody has yet suggested, but perhaps for different reasons.

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney’s films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Presents a revision of the late Columbia University art historian’s lectures given at Indiana University in 1961

Dave Ross (1871-1943) and George Ade (1866-1944) were trustees, distinguished alumni and benefactors of Purdue University. Their friendship began in 1922 and led to their giving land and money for the 1924 construction of Ross-Ade Stadium, now a 70,000 seat athletic landmark on the West Lafayette campus. Their life stories date to 1883 Purdue and involve their separate student experiences and eventual fame. Their lives crossed paths with U.S. First Lady Eleanor Roosevelt, Henry Ford, Amelia Earhart, and Will Rogers among others. Gifts or ideas from Ross or Ade led to creation of the Purdue Research Foundation, Purdue Airport, Ross Hills Park, and Ross Engineering Camp. They helped Purdue Theater, the Harlequin Club and more. Ade, renowned author and playwright,

did butt heads with Purdue administrators at times long ago, but remains a revered figure. Ross's ingenious mechanical inventions of gears still steer millions of motorized vehicles, boats, tractors, even golf carts the world over.

This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies. Through photographs and illustrations, Peta Tait presents an extraordinary survey of 140 years of trapeze acts and the socially changing ideas of muscular action in relation to our understanding of gender and sexuality. She questions how spectators see and enjoy aerial actions, and what cultural identities are presented by bodies in fast, physical aerial movement. Adeptly locating aerial performance within the wider cultural history of bodies and their identities, *Circus Bodies* explores this subject through a range of films such as *Trapeze* (1956) and *Wings of Desire* (1987) and Tait also examines live performances including: * the first trapeze performers: Léotard and the Hanlon Brothers * female celebrities; Azella, Sanyeah, black French aerialist LaLa, the infamous Leona Dare, and the female human cannonballs * twentieth-century gender benders; Bar-bette and Luisita Leers * the Codonas, Concellos, Gaonas, Vazquez and Pages troupes * imaginative aerial acts in *Cirque de Soleil* and *Circus Oz* productions. This book will prove an invaluable resource for all students and scholars interested in this fascinating field.

A finalist for both the Pulitzer Prize and the National Book Award in Poetry—a collection that examines the myth and history of the prizefighter Jack Johnson The legendary Jack Johnson (1878–1946) was a true American creation. The child of emancipated slaves, he overcame the violent segregationism of Jim Crow, challenging white boxers—and white America—to become the first African-American heavyweight world champion. *The Big Smoke*, Adrian Matejka's third work of poetry, follows the fighter's journey from poverty to the most coveted title in sports through the multi-layered voices of Johnson and the white women he brazenly loved. Matejka's book is part historic reclamation and part interrogation of Johnson's complicated legacy, one that often misremembers the magnetic man behind the myth.

The first-ever biography of Art Concello, one of the world's greatest trapeze artists and circus businessmen, this book goes beyond the showmanship displayed in the ring to reveal the inner workings of the circus that could both thrill a crowd and make incredible money.

Telling Maya Tales offers an experimental ethnographic portrait of the San Juan Chamula, the largest and most influential Maya community of Highland Chiapas, in the late twentieth century—the era of the Zapatistas. In this collection of essays, the author, whose field work in the area spans two generations of anthropological thought, explores several expressions of Tzotzil ethnic affirmation, ranging from oral narrative to ritual drama and political action. His work covers the current era, when the Chamula Tzotzils mingle chaotically and sometimes violently with the social and political space of modern Mexico—most recently, in the context of the Maya Zapatista movement of 1994.

Amid controversies surrounding the team mascot and brand of the Washington Redskins in the National Football League and the use of mascots by K–12 schools, Americans demonstrate an expanding sensitivity to the pejorative use of references to Native Americans by sports organizations at all levels. In *Indian Spectacle*, Jennifer Guiliano exposes the anxiety of American middle-class masculinity in relation to the growing commercialization of collegiate sports and the indiscriminate use of Indian

identity as mascots. *Indian Spectacle* explores the ways in which white, middle-class Americans have consumed narratives of masculinity, race, and collegiate athletics through the lens of Indian-themed athletic identities, mascots, and music. Drawing on a cross-section of American institutions of higher education, Guiliano investigates the role of sports mascots in the big business of twentieth-century American college football in order to connect mascotry to expressions of community identity, individual belonging, stereotyped imagery, and cultural hegemony. Against a backdrop of the current level of the commercialization of collegiate sports—where the collective revenue of the fifteen highest grossing teams in Division I of the National Collegiate Athletic Association (NCAA) has well surpassed one billion dollars—Guiliano recounts the history of the creation and spread of mascots and university identities as something bound up in the spectacle of halftime performance, the growth of collegiate competition, the influence of mass media, and how athletes, coaches, band members, spectators, university alumni, faculty, and administrators, artists, writers, and members of local communities all have contributed to the dissemination of ideas of Indianness that is rarely rooted in native people's actual lives.

Argues that national exposure through athletic success, profitable athletic departments, and an emphasis on research and graduate programs over undergraduate education are creating a "beer and circus" atmosphere in large universities.

Previously unpublished manuscripts—James Frowde's account of his young life with the famous Henglers' circus in the 1850s and Thomas Lawrence's 1871 gag book—offer unique, unmediated access to the grass roots of popular entertainment. Through them this book explores the role of the circus clown at the height of equestrian entertainment in Britain, when the comic generated audience attention for the riders and acrobats, by parodying their skills in his own tumbling and contortionism, and also offered a running commentary on the times through his own 'wheezes' or stand-up comedy sets.

How does a city and a nation deal with a legacy of perpetrating atrocity? How are contemporary identities negotiated and shaped in the face of concrete reminders of a past that most wish they did not have? *Difficult Heritage* focuses on the case of Nuremberg – a city whose name is indelibly linked with Nazism – to explore these questions and their implications. Using an original in-depth research, using archival, interview and ethnographic sources, it provides not only fascinating new material and perspectives, but also more general original theorizing of the relationship between heritage, identity and material culture. The book looks at how Nuremberg has dealt with its Nazi past post-1945. It focuses especially, but not exclusively, on the city's architectural heritage, in particular, the former Nazi party rally grounds, on which the Nuremberg rallies were staged. The book draws on original sources, such as city council debates and interviews, to chart a lively picture of debate, action and inaction in relation to this site and significant others, in Nuremberg and elsewhere. In doing so, *Difficult Heritage* seeks to highlight changes over time in the ways in which the Nazi past has been dealt with in Germany, and the underlying cultural assumptions, motivations and sources of friction involved. Whilst referencing wider debates and giving examples of what was happening elsewhere in Germany and beyond, *Difficult Heritage* provides a rich in-depth account of this most fascinating of cases. It also engages in comparative reflection on developments underway elsewhere in order to contextualize what was happening in Nuremberg and to show similarities to and differences from the

ways in which other 'difficult heritages' have been dealt with elsewhere. By doing so, the author offers an informed perspective on ways of dealing with difficult heritage, today and in the future, discussing innovative museological, educational and artistic practice.

From its origins in Africa to its influence on ballet and modern dance, Thorpe presents the most comprehensive history of black dance available today. 75 photographs.

A true life Water for Elephants, Queen of the Air brings the circus world to life through the gorgeously written, true story of renowned trapeze artist and circus performer Leitzel, Queen of the Air, the most famous woman in the world at the turn of the 20th century, and her star-crossed love affair with Alfredo Codona, of the famous Flying Codona Brothers. Like today's Beyonce, Madonna, and Cher, she was known to her vast public by just one name, Leitzel. There may have been some regions on earth where her name was not a household expression, but if so, they were likely on polar ice caps or in the darkest, deepest jungles. Leitzel was born into Dickensian circumstances, and became a princess and then a queen. She was not much bigger than a good size fairy, just four-foot-ten and less than 100 pounds. In the first part of the 20th century, she presided over a sawdust fiefdom of never-ending magic. She was the biggest star ever of the biggest circus ever, the Ringling Bros. and Barnum & Bailey Circus, The Greatest Show on Earth. In her life, Leitzel had many suitors (and three husbands), but only one man ever fully captured her heart. He was the handsome Alfredo Codona, the greatest trapeze flyer that had ever lived, the only one in his time who, night after night, executed the deadliest of all big-top feats, The Triple--three somersaults in midair while traveling at 60 m.p.h. The Triple, the salto mortale, as the Italians called it, took the lives of more daredevils than any other circus stunt.

Dave Kindred's extraordinary investigation of the death of his grandson yields a powerful memoir of addiction, grief, and the stories we choose to tell our families and ourselves Jared Kindred left his home and family at the age of eighteen, choosing to wander across America on freight train cars and live on the street. Addicted to alcohol most of his short life, and withholding the truth from many who loved him, he never found a way to survive. Through this ordeal, Dave Kindred's love for his grandson has never wavered. Leave Out the Tragic Parts is not merely a reflection on love and addiction and loss. It is a hard-won work of reportage, meticulously reconstructing the life Jared chose for himself--a life that rejected the comforts of civilization in favor of a chance to roam free. Kindred asks painful but important questions about the lies we tell to get along, and what binds families together or allows them to fracture. Jared's story ended in tragedy, but the act of telling it is an act of healing and redemption. This is an important book on how to love your family, from a great writer who has lived its lessons.

This provocative study traces Alfred Hitchcock's long directorial career from Victorianism to postmodernism. Paula Marantz Cohen considers a sampling of Hitchcock's best films—Shadow of a Doubt, Rear Window, Vertigo, Psycho—as well as some of his more uneven ones—Rope, The Wrong Man, Topaz—and makes connections between his evolution as a filmmaker and trends in the larger society. Drawing on a number of methodologies including feminism, psychoanalysis, and family systems, the author provides an insightful look at the paradox of a Victorian-style gentleman who evolved into one of the leading masters of the modern medium of film. Cohen posits that Hitchcock's films are, in part, a masculine response to the domestic, psychological novels that had appealed primarily to wo-

men during the Victorian era. His career, she argues, can be seen as an attempt to balance "the two faces of Victorianism": the masculine legacy of law and hierarchy and the feminine legacy of feeling and imagination. Cohen asserts that Hitchcock's films reflect his Victorian legacy and serve as a map for ideological trends. She charts his development from his British period through his classic Hollywood years into his later phase, tracing a conceptual evolution that corresponds to an evolution in cultural identity—one that builds on a Victorian inheritance and ultimately discards it.

When local author Dane Starbuck set out several years ago to write the biography of Pierre Goodrich, scion of one of Indiana's most prominent twentieth-century families, he soon discovered that it was impossible to really understand Pierre Goodrich without also closely examining his family. Starbuck's years of research culminated in *The Goodriches: An American Family*, now available from Liberty Fund. This work is a revealing window into the founding ideals of both Indiana and our country, and how our founders meant these ideals to be lived. *The Goodriches: An American Family* begins with the birth of James P. Goodrich in 1864 and continues through the death of his son Pierre F. Goodrich in 1973. As the story of two fascinating and fiercely individualistic men, it is compelling reading, but as author Dane Starbuck says in the preface, "the later chapters of this book are as much a social commentary on American life in the twentieth century as parts of a biography of two accomplished men." In his foreword to *The Goodriches: An American Family*, James M. Buchanan, Nobel laureate in economics and celebrated Liberty Fund author, says, "The Indiana Goodriches are an American family whose leading members, James and Pierre, helped to shape the American century. . . . This biography makes us recognize what is missing from the millennial setting in which we find ourselves. We have lost the 'idea of America,' both as a motivation for action and as a source of emotional self-confidence. We have lost that which the Goodriches possessed." What did the Goodrich family "possess" which made them so unique? A belief in the power of knowledge, the importance of education, and a strong work ethic combined to imbue the Goodrich family with a distinctive sense of civic duty. James Goodrich served as governor of Indiana from 1917 to 1921 and as adviser to Presidents Warren G. Harding, Calvin Coolidge, and Herbert Hoover. During his eulogy of James Goodrich, the Reverend Gustav Papperman explained, "The Governor felt that he had been given talents that were a trust, that he was to administer them faithfully. . . ." According to author Dane Starbuck, "Education was a large part of the Goodriches' work ethos. . . . The family viewed education as a process by virtue of which the individual remained informed, made better business decisions, learned the importance of citizenship, and was given an opportunity for individual self-improvement. Therefore, work and education became the centerpieces of the Goodrich family's ethical and practical life." In later years, Pierre Goodrich, successful businessman and entrepreneur, would set aside a portion of his estate to found Liberty Fund because he believed that the principles of liberty on which our nation was founded need to be constantly kept before the public.

Critical Perspectives on Cultural Memory and Heritage focuses on the importance of memory and heritage for individual and group identity, and for their sense of belonging. It aims to expose the motives and discourses related to the destruction of memory and heritage during times of war, terror, sectarian conflict and through capitalist policies. It is within these affected spheres of cultural heritage where groups and communities ascribe values, develop memories, and shape their collective identity.

When first published, Marshall McLuhan's *Understanding Media* made history with its radical view of the effects of electronic communications upon man and life in the twentieth century. The *Cambridge Companion to the Circus* provides a complete guide for students, scholars, teachers, researchers, and practitioners who are seeking perspectives on the foundations and evolution of the modern circus, the contemporary extent of circus studies, and the specialised literature available to support further enquiries. The volume brings together an international group of established and

emerging scholars working across the multi-disciplinary domain of circus studies to present a clear overview of the specialised histories, aesthetics and distinctive performances of the modern circus. In sixteen commissioned essays, it covers the origins in commercial equestrian performance during the late-eighteenth century to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.