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In 1861, Francis Moore appeared to be a perfectly ordinary, twenty-three year old man: a carriage maker in the bustling Mississippi River town of Quincy, Illinois. And there he might well have lived out his life in unadventurous comfort. But then the Civil War burst out, and Moore, along with most of his friends, like young men North and South, rushed to enlist in the army. His cavalry regiment soon set off for what proved to be four years of warfare, plunging him into harrowing experiences of battle that would have been unimaginable back in his small hometown and that uprooted him, body and soul, for the remainder of his life. Enter *The Story of My Campaign*, the remarkable Civil War memoir of Captain Francis T. Moore, which historian Thomas Bahde here offers in an original edition to contemporary readers for the first time. Moore began the war as a private in Company L of the Second Illinois Volunteer Cavalry, and was soon promoted to lieutenant and then captain of his company. He spent most of the war fighting guerillas in Missouri, Kentucky, Tennessee, Mississippi, and Louisiana. He fought at the battle of Belmont, Kentucky, in 1861 and raided Mississippi with General Benjamin Grierson in 1864. He also battled Confederate leaders, such as Nathan Bedford Forrest and Leonidas Polk. His unflinching chronicle of small-scale and irregular warfare, combined with his intimate account of military life, make his memoir as absorbing as it is historically valuable. Moore was also an unusually articulate young man with strong opinions about the war, the preservation of the Union, the institution of slavery, African Americans, the people of the South, and the Confederacy: his wartime observations and his postwar reflections on these themes provide not only a captivating narrative, they also provide readers with an opportunity to examine how the conflict endured in the memory of its veterans and the nation they served. The enormous social upheaval and staggering loss of human life during the Civil War cannot be overstated: the estimated 2 percent of Americans—or 620,000 people—who died in the conflict would be the equivalent of 6,000,000 people today. *The Story of My Campaign* offers an indelible account of this conflagration from the perspective of one of its survivors. It is evidence of a hard war fought—and the

long hard life that followed. For the first time, Basic Montessori opens the celebrated philosophy and method to a more general public. David Gettman has devised a clear and modern explanation of Montessori's revolutionary ideas about early intellectual development, and provides a step-by-step guide to the Montessori learning activities most commonly used with under-fives. These include activities for introducing reading and writing, counting and decimal concepts, science, and geography, as well as activities that help develop the child's practical and sensorial skills. An Annotated Bibliography of the First 300 Publications of the Borgo Press, 1975-1998

The majestic high-wheel bicycle, with its spider wheels and rubber tires, emerged in the mid-1870s as the standard bicycle. A common misconception is that, bound by Victorian dress and decorum, women were unable to ride it, only taking up cycling in the 1880s with the advent of the chain-driven safety bicycle. On the contrary, women had been riding and even racing some form of the bicycle since the first *vélocipèdes* appeared in Europe early in the nineteenth century. Challenging the understanding that bicycling was a purely masculine sport, *Muscle on Wheels* tells the story of women's high-wheel racing in North America in the 1880s and early 1890s, with a focus on a particular cyclist: Louise Armaindo (1857–1900). Among Canada's first women professional athletes and the first woman who was truly successful as a high-wheel racer, Armaindo began her career as a strongwoman and trapeze artist in Chicago in the 1870s before discovering high-wheel bicycle racing. Initially she competed against men, but as more women took up the sport, she raced them too. Although Armaindo is the star of *Muscle on Wheels*, the book is also about other women cyclists and the many men – racers, managers, trainers, agents, bookmakers, sport administrators, and editors of influential cycling magazines – who controlled the sport, especially in the United States. The story of working-class Victorian women who earned a living through their athletic talent, *Muscle on Wheels* showcases an exciting moment in women's and athletic history that is often forgotten or misconstrued. "BIGTOPS to BILLBOARDS" follows the astonishing career of Colonel Burr Robbins beginning with rare, original letters from the Civil War frontlines and then Burr Robbins' promotion at twenty-seven to colonel in the Union Army. The war concluded in 1865, with his love of showmanship, He opened a cabaret theater in the boom and soon bust Pennsylvania oil rush which rapidly collapsed. Having briefly worked for the mid-west's largest traveling circus as a teenager before the war, he set his not modest goal on building a circus of his own in southern Michigan beginning with only two white hens dyed red and green and touted as "the sacred fowl of India", one talented monkey, a young local dancing bear, a mule with an unusually broad head said to tell fortunes, one hawk (also colorfully dyed) and his own talents at singing, storytelling and advertising. Joining forces and networking with other small shows and signing on partners with major connections in the circus world, he built the Burr Robbins Circus into the third largest circus in America and changed the look of American towns and cities with his giant posters. It was a rough life moving a large circus and menagerie about the war-torn mid-west and across the Mississippi into Indian territories, but the circus was the only entertainment, and everyone came. By the mid-1880s Colonel Burr wanted to move on to greater projects and sold the circus to the Ringling Brothers who had not yet formed a significant show. The sale was completed in 1888. With his belief in poster advertising, he bought up most of the advertising companies in Chicago and formed the American Billposting Company which eventually turned into the giant General Outdoor Advertising Co. and retired a very rich man with oil fields in southern Kansas and hundreds of Chicago properties. The book is richly illustrated with "cabinet card" photos of performers, animals, wonderfully exaggerated wording in circus advertising and much good advice on how to honestly make your way in the world from seemingly hopeless beginnings to fame and fortune. This history of Westchester County, New York, from the time of European settlement to the present, examines four centuries of development in an iconic region that became the archetypal American suburb. Drawing on a wide range of primary sources, the author uncovers a complex and often surprising narrative of slavery, anti-Semitism, immigration, Jim Crow, silent film stars, suffragettes, gangland violence, political riots, eccentric millionaires, industry and aviation, man-made disasters and assassinations. *An Elephant in the Garden* is

Simon Reade's new adaptation of Michael Morpurgo's best-selling children's novel. 1945. Dresden, Germany. Lizzie, her mother – and an elephant from the zoo, flee the Allied fire-bombing in the end-game of the Second World War. Escaping the Allies' advance from the West – and also the advancing Russian armies from the East – this extraordinary trio of refugees meet: a downed RAF officer, cowering in a barn; a homeless school choir on the run and their Countess saviour, harbouring them from the Nazis; and the mechanised American cavalry, appearing over the horizon. It is Lizzie's story – but Marlene, the elephant, is the heroine. Plodding, obdurate, opportunistic, loadbearing, indestructible, cheering – Marlene embodies the stubbornness of the human will and how it will do everything to survive. Female-to-male crossdressing became all the rage in the variety shows of nineteenth century America, and began as the domain of mature actresses who desired to extend their careers. These women engaged in the kinds of raucous comedy acts usually reserved for men. Over time, as younger women entered the specialty, the comedy became less pointed, and came to center on the celebration of male leisure and fashion. Gillian M. Rodger uses the development of male impersonation from 1820 to 1920 to illuminate the history of the variety show. Exploding notions of high- and lowbrow entertainment, Rodger looks at how both performers and forms consistently expanded upward toward respectable "and richer" audiences. At the same time, she illuminates a lost theatrical world where women made fun of middle class restrictions even as they bumped up against rules imposed in part by audiences. Onstage, the actresses' changing performance styles reflected gender construction in the working class and shifts in class affiliation by parts of the audiences. Rodger observes how restrictive standards of femininity increasingly bound male impersonators as new gender constructions allowed women greater access to public space while tolerating less independent behavior from them. For more than a century the American farm, factory and frontier provided opportunities for physical workers to display their skill, win a bet, brag or perhaps just have some fun. Competitions that emphasized useful skills, like plowing, corn-husking, rock drilling, typesetting, and tree cutting, were common in the antebellum and post-Civil War periods, often drawing large crowds and the attention of sporting journals. For many years conventional American sports occurred in the workplace. This may help explain why the nicknames of so many prominent collegiate or professional sporting teams—Cornhuskers, Lumberjacks, Miners, Cowboys, Packers and Boilermakers—are also the occupations of 19th century worker-athletes. By examining the American experience with competitions among workers, this book provides a new understanding of the interrelated nature of occupation and leisure. In 1872, a young graduate of Yale University named Thomas Russell unearthed the bones of an 83,000,000-year-old dinosaur in western Kansas. The rare fossil, an avian dinosaur with teeth and flightless wings, proved that birds evolved from reptiles. More than a century later, Russell's great-granddaughter set out to retrace her ancestor's forgotten expedition. Part detective history, part memoir, *For Want of Wings* is Jill Hunting's captivating account of her journey into prehistory, national history, and family history. In her quest to piece together fragments of her family's past, Hunting ends up crisscrossing the United States, from California to Connecticut. On her first trip across the Colorado Rockies to the fossil bed site near Russell Springs, Kansas, Hunting brings along her then twenty-six-year-old daughter. When the book opens, mother and daughter are both at crossroads, each seeking to understand the impact of personal decisions on the landscape of her life. As Hunting ventures forward, she encounters unexpected resources, such as ten-year-old triplets who converse with her about dinosaurs and a Connecticut museum where portraits of her ancestors hang on the walls. Through lively descriptions of these visits, Hunting advances a view of history as nonlinear and full of unlikely coincidences. *For Want of Wings* is also the carefully researched story of the least known of Yale's four expeditions into the American West, led by eminent paleontologist O. C. Marsh; the friendship between Russell's father and abolitionist John Brown; a portrait of a mother and daughter evolving in self-understanding; and an inquiry into matters of race in American history and the author's own family. In the end, all these pieces converge, like fragments of a fossil, to form an exquisitely patterned work of historical exploration. In this rich, imaginative survey of variety

musical theater, Gillian M. Rodger masterfully chronicles the social history and class dynamics of the robust, nineteenth-century American theatrical phenomenon that gave way to twentieth-century entertainment forms such as vaudeville and comedy on radio and television. Fresh, bawdy, and unabashedly aimed at the working class, variety honed in on its audience's fascinations, emerging in the 1840s as a vehicle to accentuate class divisions and stoke curiosity about gender and sexuality. Cross-dressing acts were a regular feature of these entertainments, and Rodger profiles key male impersonators Annie Hindle and Ella Wesner while examining how both gender and sexuality gave shape to variety. By the last two decades of the nineteenth century, variety theater developed into a platform for ideas about race and whiteness. As some in the working class moved up into the middling classes, they took their affinity for variety with them, transforming and broadening middle-class values. *Champagne Charlie* and *Pretty Jemima* places the saloon keepers, managers, male impersonators, minstrels, acrobats, singers, and dancers of the variety era within economic and social contexts by examining the business models of variety shows and their primarily white, working-class urban audiences. Rodger traces the transformation of variety from sexualized entertainment to more family-friendly fare, a domestication that mirrored efforts to regulate the industry, as well as the adoption of aspects of middle-class culture and values by the shows' performers, managers, and consumers. A fun and frolicking book of wordplay. - Hundreds of acrostics, anagrams, palindromes, puns, riddles, and spoonerisms - Presented in lively prose and light verse - Features a chapter of skill-testing word games

William L. Slout, circus historian par excellence, here provides six essays on the development of the American circus. "From Rags to Ricketts: The Roots of Circus in Early Gotham" looks at the beginnings of circus entertainment in old New York City during the eighteenth century. "The Great Roman Hippodrome of 1874: P. T. Barnum's 'Crowning Effort'" describes the great showman's grand experiment: the collection and display in the Big Apple of the "largest collection of living wild animals in the world." "The Recycling of the Dan Rice Paris Pavilion Circus" tells the story of an American circus entrepreneur who took his traveling show to Europe in 1867. "Strange Bedfellows: The Pogeey O'Brien Interval, 1874-1875" relates how O'Brien partnered with P. T. Barnum to take the circus master's show on the road while Barnum was creating his "Great Roman Hippodrome." "Two Rings and a Hippodrome Track" demonstrates that the first two-ring circus mounted by Barnum (or anyone else) occurred in 1873, and not 1872, as previously supposed. Finally, "The Adventures of James M. Nixon, Forgotten Impresario," describes the career of a major circus manager who worked between the 1843-75, directly competing with Barnum for the same audience--and eventually losing the struggle. Slout's vivid accounts, highlighted by contemporaneous newspaper accounts of the excitement generated locally by these traveling shows, help bring a long-forgotten era alive again. 2019 National Jewish Book Award Finalist for Biography.

Ben Hecht had seen his share of death-row psychopaths, crooked ward bosses, and Capone gun thugs by the time he had come of age as a crime reporter in gangland Chicago. His grim experience with what he called "the soul of man" gave him a kind of uncanny foresight a decade later, when a loose cannon named Adolf Hitler began to rise to power in central Europe. In 1932, Hecht solidified his legend as "the Shakespeare of Hollywood" with his thriller *Scarface*, the Howard Hughes epic considered the gangster movie to end all gangster movies. But Hecht rebelled against his Jewish bosses at the movie studios when they refused to make films about the Nazi menace. Leveraging his talents and celebrity connections to orchestrate a spectacular one-man publicity campaign, he mobilized pressure on the Roosevelt administration for an Allied plan to rescue Europe's Jews. Then after the war, Hecht became notorious, embracing the labels "gangster" and "terrorist" in partnering with the mobster Mickey Cohen to smuggle weapons to Palestine in the fight for a Jewish state. *The Notorious Ben Hecht: Iconoclastic Writer and Militant Zionist* is a biography of a great twentieth-century writer that treats his activism during the 1940s as the central drama of his life. It details the story of how Hecht earned admiration as a humanitarian and vilification as an extremist at this pivotal moment in history, about the origins of his beliefs in his varied experiences in American media, and about the consequences. Who else but Hecht could have

drawn the admiration of Ezra Pound, clowned around with Harpo Marx, written *Notorious* and *Spellbound* with Alfred Hitchcock, launched Marlon Brando's career, ghosted Marilyn Monroe's memoirs, hosted Jack Kerouac and Salvador Dalí on his television talk show, and plotted revolt with Menachem Begin? Any lover of modern history who follows this journey through the worlds of gangsters, reporters, Jazz Age artists, Hollywood stars, movie moguls, political radicals, and guerrilla fighters will never look at the twentieth century in the same way again. For many people, the circus, with its clowns, exotic beasts, and other colorful iconography, is lighthearted entertainment. Yet for Greg Renoff and other scholars, the circus and its social context also provide a richly suggestive repository of changing attitudes about race, class, religion, and consumerism. In the South during the nineteenth and early twentieth centuries, traveling circuses fostered social spaces where people of all classes and colors could grapple with the region's upheavals. *The Big Tent* relates the circus experience from the perspectives of its diverse audiences, telling what locals might have seen and done while the show was in town. Renoff digs deeper, too. He points out, for instance, that the performances of these itinerant outfits in Jim Crow-era Georgia allowed boisterous, unrestrained interaction between blacks and whites on show lots and on city streets on Circus Day. Renoff also looks at encounters between southerners and the largely northern population of circus owners, promoters, and performers, who were frequently accused of inciting public disorder and purveying lowbrow prurience, in part due to residual anger over the Civil War. By recasting itself as a showcase of athleticism, equestrian skill, and God's wondrous animal creations, the circus appeased community leaders, many of whose businesses prospered during circus visits. Ranging across a changing social, cultural, and economic landscape, *The Big Tent* tells a new history of what happened when the circus came to town, from the time it traveled by wagon and river barge through its heyday during the railroad era and into its initial decline in the age of the automobile and mass consumerism. The nineteenth century was the golden age of the circus in Ohio. Before the Ringling brothers became synonymous with the American circus, Cincinnati's John Robinson and the Sells brothers of Columbus wowed audiences with stunning equestrian feats and aerial exploits. For good measure, the Sells brothers threw in a sharpshooting show with a young Ohio woman by the name of Annie Oakley. The Walter L. Main Circus of Geneva and a number of smaller shows presented their own unique spectacles with exotic animals and daring acrobats. But for all the fun and games, Ohio's circus industry was serious business. As competition intensified, advertising wars erupted and acquisitions began. Eventually, Ringling Brothers swallowed many of these circuses one by one, and they dropped out of memory. Author Conrad C. Hinds brings this fascinating piece of Ohio show business back into the spotlight. *The Historical Dictionary of American Theater: Beginnings* covers the history of early American Theatre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on actors and actresses, directors, playwrights, producers, genres, notable plays and theatres. This book is an excellent access point for students, researchers, and anyone wanting to know more about the early American Theater. A wide-ranging exploration of the diverse historical connections between Chile and California This groundbreaking history explores the many unrecognized, enduring linkages between the state of California and the country of Chile. The book begins in 1786, when a French expedition brought the potato from Chile to California, and it concludes with Chilean president Michelle Bachelet's diplomatic visit to the Golden State in 2008. During the intervening centuries, new crops, foods, fertilizers, mining technologies, laborers, and ideas from Chile radically altered California's development. In turn, Californian systems of servitude, exotic species, educational programs, and capitalist development strategies dramatically shaped Chilean history. Edward Dallam Melillo develops a new set of historical perspectives--tracing eastward-moving trends in U.S. history, uncovering South American influences on North America's development, and reframing the Western Hemisphere from a Pacific vantage point. His innovative approach yields transnational insights and recovers long-forgotten connections between the peoples and ecosystems of Chile and California. Looks at Professor Risley's introduction of the Western-style circus to Japan

in 1864 and his subsequent tours of the country with the Imperial Japanese Troupe of acrobats, an encounter that opened both cultures to one another. When John Wilkes Booth died—shot inside a burning barn and dragged out twelve days after he assassinated President Lincoln—all he had in his pocket were a compass, a candle, a diary, and five photographs of five different women. They were not ordinary women. Four of them were among the most beautiful actresses of the day; the fifth was Booth's wealthy fiancée. And those five women are just the tip of the iceberg. Before he shot the president of the United States and entered the annals of history as a killer, actor John Wilkes Booth had quite a way with women. There was the actress who cut his throat and almost killed him in a jealous rage. There was the prostitute who tried to kill herself because he abandoned her. There was the actress who would swear she witnessed him murdering Lincoln, even though she was thousands of miles away at the time. John Wilkes Booth was hungry for fame, touchy about politics, and a notorious womanizer. But this book isn't about John Wilkes Booth---not really. This book is about his women: women who were once notorious in their own right; women who were consumed by love, jealousy, strife, and heartbreak; women whose lives took wild turns before and after Lincoln's assassination; women whom have been condemned to the footnotes of history... until now. This modern comedy highlights the clash between Denver Littlefield, a history professor at a California University, and his actress wife, Sarah Coleman, whose sudden surge in popularity after being cast in a popular soap opera threatens to swamp her husband's image and career. A fascinating collection of thirty compelling stories about events that shaped the Tar Heel State, *It Happened in North Carolina* describes everything from one of the first incidences of American resistance against British rule to a courageous milestone in the civil rights movement. The culmination of more than thirty years of research, *Olympians of the Sawdust Circle* is an attempt to identify every major and minor player in the American circus world of the nineteenth century. This A-Z guide lists: surname, given name, dates of birth and death (if known), type of entertainment (and function) with which the individual was associated, and the companies and dates by whom the person was employed. Every researcher and library interested in American circus history will need this seminal guide. An absolutely astonishing piece of scholarship. A sweeping account of civilization's dependence on copper traces the industry's history, culture and economics while exploring such topics as the dangers posed to communities living near mines, its ubiquitous use in electronics and the activities of the London Metal Exchange. By the author of *Fools Rush In*. 30,000 first printing. William L. Slout, entertainment historian par excellence, here provides five fascinating essays on the development of the American traveling circus in the post-Civil War era: "En Route to the Great Eastern Circus" (on the creation of this great show); "The Great Eastern Circus of 1872" (more details about one of P. T. Barnum's rivals); "The Not-So-Great Trans-Atlantic Circus and Menagerie" (how a show failed suddenly in a yellow fever epidemic); "What Goes Up...Comes Down" (how ballooning became part of the circus environment); and "The Chicken or the Egg?" (on the first development of the double-ring act pioneered by Barnum and others). These vivid essays, highlighted by numerous contemporaneous excerpts from local newspapers, help bring a long-forgotten era alive again. This book focuses on the intersection between the assimilation of the Irish into American life and the emergence of an American popular culture, which took place at the same historical moment in the late 19th and early 20th centuries. During this period, the Irish in America underwent a period of radical change. Initially existing as a marginalized, urban-dwelling, immigrant community largely comprised of survivors of the Great Famine and those escaping its aftermath, Irish Americans became an increasingly assimilated group with new social, political, economic, and cultural opportunities open to them. Within just a few generations, Irish-American life transformed so significantly that grandchildren hardly recognized the world in which their grandparents had lived. This pivotal period of transformation for Irish Americans was heavily shaped and influenced by emerging popular culture, and in turn, the Irish-American experience helped shape the foundations of American popular culture in such a way that the effects are still noticeable today. Dowd investigates the primary segments of early American popular culture—circuses, stage shows,

professional sports, pulp fiction, celebrity culture, and comic strips—and uncovers the entanglements these segments had with the development of Irish-American identity. The first woman in America to own and operate a circus, Agnes Lake spent thirty years under the Big Top before becoming the wife of Wild Bill Hickok—a mere five months before he was killed. Although books abound on the famous lawman, Agnes's life has remained obscured by circus myth and legend. Linda A. Fisher and Carrie Bowers have written the first biography of this colorful but little-known circus performer. Agnes originally found fame as a slack-wire walker and horseback rider, and later as an animal trainer. Her circus career spanned more than four decades. Following the murder of her first husband, Bill Lake, she was the sole manager of the "Hippo-Olympiad and Mammoth Circus." While taking her show to Abilene, she met town marshal Hickok and five years later she married him. After Hickok's death, Agnes traveled with P. T. Barnum and Buffalo Bill Cody, and managed her daughter Emma Lake's successful equestrian career. This account of a remarkable life cuts through fictions about Agnes's life, including her own embellishments, to uncover her true story. Numerous illustrations, including rare photographs and circus memorabilia, bring Agnes's world to life. A vivid and compelling account of the famous escaped slave Frederick Douglass's tour of Britain and Ireland, 1845-7 *The Hanlons*—a family of six brothers from Manchester, England—were one of the world's premiere performing troupes in the mid-nineteenth and early twentieth centuries, yet their legacy has been mostly forgotten. In *The Hanlon Brothers: From Daredevil Acrobatics to Spectacle Pantomime, 1833–1931*, Mark Cosdon carefully documents the careers of this talented family and enumerates their many contributions to modern popular entertainment. As young men, the Hanlons stunned audiences all over the world with their daring acrobatic feats. After a tragic accident severely injured one brother (and indirectly led to his suicide in a manner achievable only by someone with considerable acrobatic talents), they moved into the safer arena of spectacle pantomime, where they became the rage of Parisian popular theatre. They achieved fame with their uproariously funny and technically astonishing production of *Le Voyage en Suisse*. After settling permanently in the northeastern United States, they developed two more full-length pantomimes, *Fantasma* and *Superba*. The three shows toured for more than thirty years, a testament to their popularity and to the Hanlons' impressive business acumen. The book's illustrations—including sketches of their performances, studio photographs of the Hanlons, and posters for all three of their major pantomimes—are essential to the understanding of their work. *The Hanlon Brothers* is painstakingly researched yet accessible and engaging. Cosdon has managed to provide a thorough and engrossing account of the Hanlons' lives and careers, which will no doubt help to reestablish their legacy in the world of popular entertainment. A century ago, daily life ground to a halt when the circus rolled into town. Across America, banks closed, schools canceled classes, farmers left their fields, and factories shut down so that everyone could go to the show. In this entertaining and provocative book, Janet Davis links the flowering of the early-twentieth-century American railroad circus to such broader historical developments as the rise of big business, the breakdown of separate spheres for men and women, and the genesis of the United States' overseas empire. In the process, she casts the circus as a powerful force in consolidating the nation's identity as a modern industrial society and world power. Davis explores the multiple "shows" that took place under the big top, from scripted performances to exhibitions of laborers assembling and tearing down tents to impromptu spectacles of audiences brawling, acrobats falling, and animals rampaging. Turning Victorian notions of gender, race, and nationhood topsy-turvy, the circus brought its vision of a rapidly changing world to spectators--rural as well as urban--across the nation. Even today, Davis contends, the influence of the circus continues to resonate in popular representations of gender, race, and the wider world.

Spies, thieves, codebreakers & counterfeiters: All three Secrets & Spies books in one set! *TO STEAL A HEART* A master spy and a beautiful thief find love and intrigue in each other's arms. Forced to do the bidding of a corrupt government minister, tightrope-walking thief Marianne de Bonnard agrees to plant incriminating evidence in the offices of France's most notorious spymaster. But when her wickedly handsome target appears—with an outrageous

proposition—Marianne's torn between fear and an unwelcome spark of desire. Nicolas Valette has plans for his graceful trespasser. Her unique skills make her perfect for his next mission, but she refuses his offer for fear of disobeying her family's tormenter. When their mutual enemy auctions off her virginity to the highest bidder, Nicolas leaps at the chance to buy her cooperation. Both want revenge, but perhaps their joint adventures will uncover something even more delicious . . .

A RAVEN'S HEART When bookish codebreaker Heloise Hampden cracks the enemy's most recent code, French agents are sent to silence her. But it's the agent assigned to protect her who poses the greatest threat to her heart: William de l'Isle, Viscount Ravenwood. Raven's imprisonment has made him wary of love, but his heart still pounds whenever he's within ten paces of Heloise. He'll do whatever it takes to keep her safe—even if that means taking her to Spain as an unwilling hostage. Protecting her from danger will be a challenge; protecting her from desire will be pure agony.

A COUNTERFEIT HEART As Sabine de la Tour tosses piles of forged banknotes onto a bonfire in a Paris park, she bids a reluctant farewell to her double life as a notorious criminal. She must escape France—or face the guillotine. Her only hope of surviving in England is to strike a deal with the very spy she's spent her career outrunning. Richard Hampden, Viscount Lovell, will risk anything to protect England, even make a pact with the greatest counterfeiter in Europe, Philippe Lacorte. But when a cheeky, gamine-faced beauty proves herself to be Lacorte, Richard is shocked—and more than a little aroused. This cunning minx offers an irresistible challenge. Richard will help her. But in return, he wants something even Sabine cannot fake. Perfect for readers who love Loretta Chase, Julia Quinn, Caroline Linden, Janna MacGregor, Scarlett Peckham, Laura Kinsale, Kerrigan Byrne, Lisa Kleypas, Courtney Milan, Tessa Dare, Eloisa James, Grace Burrowes, Madeline Hunter, Lenora Bell, Sophie Jordan, Lorraine Heath, Eva Leigh, Mary Jo Putney, Jo Beverley, Joanna Shupe, Sarah MacLean, Shana Galen, Stephanie Laurens and Sabrina Jeffries. Keywords: Historical romance, Regency romance, Victorian romance, action-adventure, sexy, bodyguard, best friend's sister, enemies to lovers, friends to lovers, second chance romance, Napoleonic romance, fake relationship, Marriage of convenience, Sexy, Spicy, funny, charming, Bestseller, Kindle, Nook, Ebook. 2017 Freedley Award Finalist, Theatre Library Association 2016 Best Circus Book of the Year, Stuart Thayer Prize, Circus Historical Society

The 1960s American hippie-clown boom fostered many creative impulses, including neo-vaudeville and Ringling's Clown College. However, the origin of that impulse, clowning with a circus, has largely gone unexamined. David Carlyon, through an autoethnographic examination of his own experiences in clowning, offers a close reading of the education of a professional circus clown, woven through an eye-opening, sometimes funny, occasionally poignant look at circus life. Layering critical reflections of personal experience with connections to wider scholarship, Carlyon focuses on the work of clowning while interrogating what clowns actually do, rather than using them as stand-ins for conceptual ideas or as sentimental figures. Throughout the 19th century animals were integrated into staged scenarios of confrontation, ranging from lion acts in small cages to large-scale re-enactments of war. Initially presenting a handful of exotic animals, travelling menageries grew to contain multiple species in their thousands. These 19th-century menageries entrenched beliefs about the human right to exploit nature through war-like practices against other animal species. Animal shows became a stimulus for antisocial behaviour as locals taunted animals, caused fights, and even turned into violent mobs. Human societal problems were difficult to separate from issues of cruelty to animals. Apart from reflecting human capacity for fighting and aggression, and the belief in human dominance over nature, these animal performances also echoed cultural fascination with conflict, war and colonial expansion, as the grand spectacles of imperial power reinforced state authority and enhanced public displays of nationhood and nationalistic evocations of colonial empires. Fighting nature is an insightful analysis of the historical legacy of 19th-century colonialism, war, animal acquisition and transportation. This legacy of entrenched beliefs about the human right to exploit other animal species is yet to be defeated. "Peta Tait brings to the book an impressive scholarly command of the documentary material, from which she draws a range of vivid examples and revealing

analyses of human–animal confrontation in popular entertainments ... The book is written with verve and clarity, and will be of interest to a wide readership in performance studies and cultural history." Professor Jane R. Goodall, Western Sydney University Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and Visiting Professor at the University of Wollongong, and author of *Wild and dangerous performances: animals, emotions, circus* (2012).

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