

the early hippies in San Francisco and the Yippies during the Vietnam War), losing at times the thread of his narrative, and the argument gets a little tired by the time he reaches the 1970s, he finds ways of integrating divergent expressions of American “joyous rebellion.”

Yet, although he is careful not to present merely a naïve celebration of American impishness or ignore the “playful” glee that Americans have taken in the racism of minstrel shows or the sadism of public hangings, he does have a tough time explaining why the fun of scorning authority so seldom has had positive effects beyond the moment. He certainly realizes that “fun” could be sold “back to the people” (chapter 5) as in the deceit or humbug of P. T. Barnum’s fake shows. And he offers a sound history of other late nineteenth-century showmen such as Buffalo Bill Cody and Edward Tilyou of Coney Island. Yet he finds Barnum “a large-scale prankster in the spirit of the Sons of Liberty” (p. 110), even though Barnum was hardly political. And his claim that the Jazz Age of the 1920s—with its speakeasies and flappers and their risk-taking and defiance of prohibition—somehow advanced democracy by energizing and modernizing it seems a stretch. In the end, Beckham finds that what held all these stories together is that American fun seekers get the “joke,” and win the “personal and communal experience of freedom. It requires only a cavalier attitude toward killjoys, tyrants, limits, and timidity” (p. 311). Is that really enough?

Repeatedly, Beckham delights in the presumed American story of “fun,” but has no sense of why it is American, nor does he explore its roots in British or European

traditions such as saturnalia, mummery, or Mardi Gras festivals. By narrowly defining fun as rebellion, he ignores other forms of active pleasure. At the same time, he lacks an understanding of the social origins of his preferred fun, which was often found in the young or expressed in special periods or places where “rebellion” was tolerated or was possible. He also does not explain why and how these episodic expressions of delight come and go or how they serve different social purposes such as youth rebelling against parental culture or middle-class “slumming.” Rather, he jumps from one delightful example of playfulness to another.

Still, Beckham has little patience for the passively consumed pleasures of immersive video games, and he is imaginatively open to the playfulness of movements that—to many adults—seem merely chaotic, destructive, or mindless (like mosh-pit dancing and punk music). His optimism and good cheer, for me, at least, overcome a lot of my academic concern about a lack of historically analytical rigor. And that is not easy coming from a guy who in the spring of 1970, after organizing a successful antiwar march at my college, refused to join a party of rock music (and sex and drugs) that my coconspirators organized.

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—Gary Cross, *Pennsylvania State University, University Park, PA*

### **Toys of the '50s, '60s, and '70s**

*Kate Roberts and Adam Scher*  
St. Paul, MN: Minnesota Historical Society Press, 2014. Images, image and

source credits, toy trademarks, and index. 216 pp. \$24.95 paper.  
ISBN: 978873519274

Drawing on images and items from the Minnesota Historical Society's collection, exhibit developer Kate Roberts, curator Adam Scher, and contributor Robert J. Smith III have published a visually engaging book documenting three decades of American playthings. *Toys of the '50s, '60s, and '70s* describes the midcentury American toy boom as a product of post-World War II prosperity. According to the authors, increased income, birth rate, leisure hours, and media influence led to a greater demand for new toys as well the ability of manufacturers to supply them. From American Flyer Trains of the early 1950s to *Star Wars* action figures of the late 1970s, this book tracks the evolution of American toys through thirty critical years.

The book is composed of a series of clear and concise essays on forty-five individual toys accompanied by Jason Onerheim's colorful photographs. The clean design makes the work immediately appealing to readers. Roberts and Scher engage readers and keep them perusing through entries ranging from iconic toys, such as Raggedy Ann to more obscure items, such as Poor, Pitiful Pearl. The entries including NERF, Twister, and G.I. Joe are arranged according to their introductory date, which provides a chronological context but may also be confusing to those nonspecialists accustomed to alphabetical arrangements.

*Toys of the '50s, '60s, and '70s* consciously avoids the deeper aspects of American playthings. For example, Barbie's illustrious predecessor Bild Lilli,

a miniature escort sold in German sex shops, is casually described by this book as "a sassy, independent working girl" (p. 91). Likewise, the Spirograph entry fails to mention the toy's important relationship to the North Atlantic Treaty Organization (NATO) and the atomic bomb. Moreover, scholars expecting to consult footnotes, citations, or references will find little documentation here. It is never clear if the information within the entries is based on scholarly research or popular legend. The exclusion of relevant facts and proper citations in favor of a colorful, emotionally uplifting book make it an enjoyable read but an unreliable resource.

This work is at its best when it focuses on the personal history of individuals and their relationships to playthings. Featured toys are brought to life by historical photographs of children engaging with them in play. These visuals act as windows into play and help us better understand how the toys of the fifties, sixties, and seventies were enjoyed by their intended audiences. Oral histories from the subjects featured in these photographs—now adults looking back through the experience of time—are included as sidebars but become the highlight of the book. These personal narratives, which provide an emotional context for each toy and introduce an interesting variety of voices, are the most important contribution of this work.

*Toys of the '50s, '60s, and '70s* finds its strongest moments when it connects memories of adults with the playthings of their youth. For some readers, opening this book will unlock a memory bank of favorite toys, friends, and neighborhood games. Authors Kate Roberts and Adam Scher fulfill their stated goal of rekindling

the magic of toys and reconnecting individuals with the treasured items of their childhood. Although historians will be disappointed by the lack of new academic material, the colorful accessibility of this book will likely inspire further studies into the social and cultural importance of play.

—Sharon M. Scott, *Author of Toys and American Culture: An Encyclopedia*

### **Awakening Clinical Intuition: An Experiential Workbook for Psychotherapists**

*Terry Marks-Tarlow*

New York: W. W. Norton & Company, 2014. References, index, images, recordings. 213 pp. \$32.95 cloth. ISBN: 9780393708684

We live in an age when psychotherapeutic treatment emphasizes quick diagnoses based on more or less standard categories of left-brain dominant cognitive understanding and verbal interaction. However, there is mounting evidence from developmental interpersonal neurobiology that this approach must be balanced with empathic resonance attunement at a nonverbal level for the facilitation of healing and deep therapeutic change. This evidence suggests “clinical intuition”—or the right-brain, fully-embodied mode of perceiving, relating, and responding to the ongoing flows and changing dynamics of psychotherapy—is an essential skill that enables a clinician to track and connect with his or her patients at an emotional and sensory level. Yet, because intuition is inherently subjective and unquantifiable,

few have considered it a skill that can be taught or developed systematically.

With her new book, *Awakening Clinical Intuition: An Experiential Workbook for Psychotherapists*, psychotherapist Terry Marks-Tarlow offers an enticing and accessible toolkit for working and in-training psychotherapists with the goal of enabling them to uncover, discover, and fine-tune their clinical intuition. This workbook is a companion to the author’s previous book *Clinical Intuition in Psychotherapy: The Neurobiology of Embodied Response* (2012). It, however, can stand alone, because she has provided enough theoretical background for clinicians and teachers to use both the information and exercises.

The author has four aims: to give therapists ways of accessing and developing their own intuitive capacities; to offer them tools with which to open the intuitive capacities of their patients; to provide pedagogical tools for training psychotherapists; to “elevate clinical intuition to its rightful position as the central ingredient for putting clinical theory into practice; and for affecting deep change in patients and ourselves along the way” (p. xxxii).

The metaphor of cultivating, growing, and caring for intuition as one would a garden informs the structure and progression of this book. Each chapter provides a theoretical framework that includes neurobiological correlates, a stated purpose for both the clinician and patient, several exercises that involve visualization and body-based awareness, and questions for self-reflection. The first three chapters are dedicated to clearing space and time for intuition to be accessed, followed by three chapters that focus on developing open, receptive attention, and sensory