Attention (highlighting, for example, when political leader William Jennings Bryan spoke at Aurelia High School in May of 1916).

*Echoes in the Hallways* will be particularly useful to those generally interested in local history and Iowa's education history (as it pertains to high schools) because of the accessibility of the information and the range of topics discussed, however briefly. One could, for example, gain a sense of what comprised a school's identity through the entries; or, one could explore the descriptions and roles of high school sports, music, and school papers in Iowa. On the other hand, historians will likely find this book unsatisfying to use. While the author mentions talking with hundreds of people to gain insight on his project, cited sources are virtually nonexistent and much of the information in the entries is anecdotal and occasionally random. Yet, if the author's goal was to collect and make available information and recollections about Iowa high schools, once hubs of activities and seats of learning now closed, then his goal was met. This book will be of interest to public libraries and county historical societies.


Reviewer Christopher Hommerding is a public historian and currently a Gale Fellow at the Minnesota Historical Society. His research focuses on queer history in the rural Midwest.

Phillip Truckenbrod's second book, *Winterset in Time: Growing up Gay in Small Town Iowa*, is a memoir that explores, at least in part, a topic that has come to the interest of a wide variety of authors in the last few decades: the lives of LGBTQ people in small-towns and rural places.

Truckenbrod lays out his childhood memories of Winterset, Iowa, in the 1940s and 1950s in chapters arranged thematically rather than chronologically. The first twelve chapters, one for each month, begin with January and fond memories of winter snows and end with December and even fonder memories of Christmas. The calendrical theme continues for the next seven chapters, each centered on a day of the week. These, in turn, are followed by three additional chapters and, finally, three postscripts.

Throughout these chapters, Truckenbrod is particularly focused on the close-knit nature of small-town life. His focus on community leads to remembrances of city festivals and parades, county fairs, and school plays. Stories also focus on the hard-working nature of small towns, and Truckenbrod regales readers with his own employment history: newspaper delivery boy, retail clerk, church volunteer. Although more negative
aspects of small-town life, like the drowning of a young boy, business failures, and impoverished neighbors, are mentioned, Truckenbrod’s remembrances remain largely positive. Even his sexuality seems to have created little conflict, aside from confusion over normative gender roles and the pressure he felt to date girls.

The book will appeal to Iowa audiences looking for a personal and intimate portrayal of small-town Iowa in the 1940s and 1950s. Documentary qualities aside, Truckenbrod’s longing for the small-town of his youth will be familiar and appeal to anyone who grew up in a similar setting but felt forced to leave.

The seasonal organization of Truckenbrod’s book makes for enjoyable reading but comes at the cost of clearly laying out the trajectory of his own growth and development. Additionally, the text does not feel firmly rooted in the place of Winterset until Chapter 22, when we finally get a close tour of the townscape rather than isolated vignettes. Finally, in the book’s first postscript Truckenbrod shares that he did not want to include “one little three letter word” in the subtitle (62). This resistance to discussing the issue of sexuality permeates the book and, when it does appear, the discussion feels achingly restrained and even repressed. Readers looking for fuller discussions of LGBTQ lives outside urban centers in the Midwest might turn to other texts, like Will Fellows’s Farm Boys.

These critiques, however, do not completely undermine what is otherwise an enjoyable book. Truckenbrod’s style—florid, occasionally a bit campy, and very often wry and witty—is pleasing to read and the short chapters make it a convenient book to pick up and put down again. While the book does not deliver on the promise offered in its subtitle, it will be a pleasant read for anyone who is the least bit sentimental about life in the upper Midwest’s small towns.


*Punks In Peoria* offers a detailed historical examination of the birth and evolution of the Peoria, Illinois, punk scene in the 1980s and 1990s. Drawn from archival research and numerous interviews with partici-