

Reviews

Tear Down the Walls: White Radicalism and Black Power in 1960s Rock, by Patrick Burke. Chicago, IL: The University of Chicago Press, 2021. 256 pages. \$95.00, cloth. \$27.50, paper. \$26.99, electronic.

In his imaginative and ambitious book, ethnomusicologist Patrick Burke emphasizes the attempts of white rock musicians and leftist political activists “to tear down walls separating musical genres and racial identities during the late 1960s” (p. 3). Those attempts, Burke concludes, “reflect genuine engagement with African American music and culture and sincere investment in anti-racist politics” (p. 3). *Tear Down the Walls*, therefore, contributes greater historical understanding of the intersections between Black Power, white radicalism, rock music, and racial identity during the late 1960s. The result is a series of complex observations that are sure to provoke debate among specialists in their fields and in graduate-level courses, but a volume that most history teachers will find of limited classroom use.

Burke’s methodology is both engaging and intriguing. He emphasizes five episodes that occurred between August 1968 and August 1969 in which white musicians “made artistic and moral decisions” to cast “themselves as political revolutionaries” by using the language, tactics, and values of an idealized vision of the Black Power movement (pp. 3-4). Those five incidents are the MC5’s performance at the 1968 Chicago Democratic National Convention, the use of blackface by Jefferson Airplane’s Grace Slick on *The Smothers Brothers Comedy Hour*, the London premier of the film *One Plus One*, the “battle” over the Fillmore East “free night,” and the Woodstock festival. Each case study demonstrates that white perceptions of Black radicalism influenced cultural production in ways many scholars have minimized. Burke’s examination of the MC5 in two chapters, for instance, reveals the complex interracial nature between rock, political idealism, cultural authenticity, and the competing interpretations of each concept. The book is most effective when it illuminates the centrality of African American musical and political influences on the production and performance of white rock during a period of tremendous cultural unrest.

Although Burke succeeds in placing Black radicalism at the center of his case studies, this is not a comprehensive history of “white US and British rock

musicians' engagement with Black Power politics and African American music during the late 1960s" (p. 1). Jimi Hendrix, for instance, appears on fewer than a dozen pages of text and is referenced only in passing throughout the Woodstock chapter, while the section concerning *One Plus One* emphasizes the way director Jean-Luc Godard equated British Black Power posturing with the "inauthenticity" of the Rolling Stones' use of African American musical traditions during the recording of 1968's *Beggars Banquet*. The emphasis on only five case studies over a twelve-month period restrict conclusions about the decade as a whole and undermine Burke's pledge to "historicize [his] subject's own ideas about authenticity to see what they reveal about interracial music-making and political commitment during the 1960s" (p. 14). This text, then, is not recommended for teachers looking for an examination of the evolving relationship between Black identity and rock over an extended period of time.

Tear Down the Walls is a profound examination of a topic that is a welcome addition to existing scholarship on American culture between 1968 and 1969. Due to its interdisciplinary nature and often theoretical framework, this is not recommended for the average reader, nor for most undergraduate classes. Those who teach upper-division college courses on the late 1960s, Black Power, American Studies, or cultural topics will find some—if not most—of the chapters relevant to their topics. I found Chapter 1 on the MC5, the Democratic National Convention, and the White Panther Party particularly interesting and will assign it as required reading in my "Rock and Roll History" course. The chapter on Woodstock is similarly intriguing in how Burke uses it to symbolize "rock's increasing distance from political engagement" (p. 121) and Black radicalism in particular. This perspective undermines the popular perception of the "three days of peace and music" as the counterculture's apex, instead presenting it as a significant turning point in evolving white perspectives of citizenship and political possibilities into the next decade. For historians, the chapters pertaining to Woodstock and Chicago in 1968 provide the most opportunity for pedagogical engagement with a wider range of students.

In summary, Burke has written a thought-provoking work on the way that Black radicalism influenced white American and British rock artists with revolutionary objectives between 1968 and 1969. In five specific instances, the author demonstrates how Black Power both consciously and unconsciously permeated the musical styles and sensibilities of white performers who pursued their own understanding of political and cultural liberation. Although historians will not agree with all of Burke's insights and conclusions, *Tear Down the Walls* contributes a fresh perspective to the existing scholarship on late 1960s America.

Flagler College

J. Michael Butler

Invisible Wounds: Mental Illness and Civil War Soldiers, by Dillon J. Carroll. Baton Rouge, LA: Louisiana State University Press, 2021. 342 pages. \$45.00, cloth. \$19.95, electronic.

In *Invisible Wounds*, Dillon J. Carroll explores the hidden history of war and mental illness during the Civil War era. Despite the vast scholarship on the Civil War, the psychological costs of the war are less understood by both the Civil War generation and the scholars who study them. Focusing on soldiers, veterans, doctors, early psychiatrists, and the families and communities of these men, Carroll brings to light the psychological toll of warfare and the ways in which these individuals contended with “the long-term collateral damage of war” (p. 2). In doing so, Carroll offers “a hybrid study” that is “part history of medicine, part social history, and part military and institutional history” (p. 5) to reveal the emotional and psychological effects on Civil War soldiers. Relying on state documents, letters, diaries, memoirs, and “pay[ing] particular attention to the vast records of St. Elizabeth’s Hospital” (p. 5), Carroll additionally provides case studies drawn from asylum records that offer “a unique window into the experiences of veterans who became mentally ill” (p. 5) and grappled with the trauma of combat.

In the closing decades of the twentieth century, scholars began to challenge the triumphalist narrative that focuses on emancipation and the idea that the Civil War was “a collective national purging of the sins of slavery” (p. 2). Carroll embraces this “dark turn” in the field, emphasizing the murkier underpinning of the war’s social and cultural effects (p. 3). Disrupting the emancipation narrative, scholars, including Carroll, posit that though much is known about the military and political history of the Civil War, scholars understand little about the soldiers’ post-war experiences. With the recognition of post-traumatic stress disorder (PTSD) and its medical diagnosis in the 1970s, scholars aptly considered its application to previous generations of soldiers to better understand the links between psychological trauma and the experience of war. Some academics lament the revisionist “dark turn,” often accusing such scholarship of presentism. However, Carroll asserts that it is unreasonable to refrain from considering links between psychiatric trauma and war, especially with the knowledge currently available (pp. 3-5).

In his strongest chapters, Carroll examines mental illness and the unique experiences of the soldiers of the Civil War. While there are similarities in how soldiers experienced combat, their motivations and psychological trauma would be shaped by their distinct perspectives of the war. Union soldiers thought that righteousness and conviction would afford them victory; thus, many were shaken by the violence and seemingly randomness of death and injury awaiting them at any moment (pp. 142-143). Carroll reveals that as the war lingered, death, amputation, venereal disease, and mental stress eventually took their toll on Union soldiers, who would succumb to the harsh realities of war and carry this trauma with them. Similarly, Confederate soldiers struggled with the horrors of war and carried their suffering home with their defeat. Unfortunately, Confederate soldiers were not eligible for pensions like their Union counterparts, and financial resources for support were negligible. The war’s mental toll on soldiers would often express itself through violent outbursts, alcoholism, and a higher rate of suicide among the Confederate soldiers (p. 177). Alternatively, as Carroll demonstrates, the war was “a less-ambiguous experience” for African Americans (p. 151). For Black soldiers, service was a challenge to the racial hierarchy of the South, and many Black soldiers viewed their war-time effort as “instrumental in the destruction

of slavery” (p. 164). Thus, the number of Black soldiers chronicled with mental illness, according to Carroll, was far less than that of white soldiers of the Union and Confederacy. Carroll acknowledges that low numbers of Black veterans in asylums may have resulted from a lack of access. However, Carroll argues that their motivation to end slavery likely provided them with the mental fortitude to endure the war (p. 144). Through their letters and diaries, Carroll provides first-hand experiences of Civil War soldiers and allows them, in their own words, to reveal the hardships of war and the mental anguish that accompanied their service.

Invisible Wounds is a well-structured and accessible monograph that offers non-specialists and academics insights into the under-examined history of mental illness. While a more specialized history, educators should consider Carroll’s work for lessons involving historical skill sets, such as fleshing out the ways in which scholars rely on and interrogate primary sourcing. Carroll’s use of case studies also affords an excellent opportunity for comparative analysis. Furthermore, *Invisible Wounds* provides a useful methodical framing for investigating overlooked, complicated histories while avoiding presentism. In connecting many areas of scholarship, such as military history, history of medicine, psychological and disabilities studies, and Civil War historiography, Carroll’s treatise expands our understanding of the psychological impacts of war and the enduring trauma that remains with veterans.

California State University, Long Beach

Muhammad Rafi

Nothing Happened: A History, by Susan A. Crane. Stanford, CA: Stanford University Press, 2021. 264 pages. \$30.00, cloth. \$17.00, paper. \$17.00, electronic.

In this cleverly written, thought-provoking, and frequently funny book, Susan A. Crane urges us to consider the historical implications of what it means when we are told “nothing happened.” Indeed, the book arguably can be summarized as an extended meditation on the varied meanings raised by the comedic garden plaque that Crane analyzes later in the book that announces: “On This Site in 1897 Nothing Happened” (p. 169). The point is, of course, that the plaque is manifestly false, regardless of where it is erected, because all kinds of things happened everywhere in 1897. The issue, as Crane reminds us, is not whether they happened, but whether they were deemed “worth” recording (p. 4). The word “Nothing” (which Crane capitalizes throughout her book when using it as a subject) “encompasses a vast realm of meanings and objects that have been labeled—for many reasons, all of which deserve investigation—unimportant” (p. 6). Thus, she concludes, “Nothing,” in fact, always “means Something” (p. 28), and it becomes the job of the historian to find out what “Nothing” was and why it was deemed unworthy of recording, by whom and for what purposes, at a given moment in time. By asking these types of questions, Crane asserts, we transform “Nothing” into an “active historical presence” (p. 30).

Crane explores the multitude of meanings encompassed by “Nothing” in three sections, which she calls “episodes.” The first, “Studying How Nothing Happens,” explores the relationship between “doing nothing” and “knowing nothing,” and how the two are often “intimately related” (p. 15). Here, she explores the origin and implications of archival silences arising from everything from literal ignorance, to obliviousness, to purposeful erasures, noting the ways each circumstance of un-knowing offers us potentially fruitful insights into contemporary “structures of power and knowledge” (p. 15). In “Nothing Is the Way It Was,” Crane shifts her focus to the “allure of ruins” (p. 15), exploring the way these remind us “of what is no longer there” (p. 125) via case studies involving the Berlin Wall, the photography of the German artist Eva Mahn, the medium of “then and now” postcards, and the role of demolished and abandoned structures in the culture of “Urban Exploration” (or UrbExing). The postcards analyzed in this section offer particularly striking evidence for her broader arguments, given that these literally “draw a line between past and present, using the ruined present as an indicator that something has been lost” (p. 118). In the final and longest section, “Nothing Happened,” Crane more directly examines different types of historical consciousness, probing specific moments when various authorities (including past historians) have claimed “nothing happened” when this was clearly not the case, and contending that in many instances such assertions have involved acts of “outrageous, tragic injustice” (p. 17). While she notes that in Medieval chronicles or personal diaries, “Nothing” often served as a marker of “normality,” indicative of the “familiar, repetitious, and unaltered” (p. 145), in other mediums—such as historical markers, (failed) millennial prophecies, official histories, or state policies—claiming that “nothing happened” frequently involved the purposeful erasure of events, experiences, and sometimes whole peoples from the historical record. Thus, she concludes, “when it comes to a claim that nothing happened, the chances that something *did* are relatively high,” and it behooves us as historians to ask why what actually happened came to be reconfigured as “Nothing” by those with the power to make such definitions (p. 159).

Exploring the shifting meanings of “Nothing” in different historical contexts, Crane concludes, ultimately becomes a way of measuring “historical distance”—of facilitating a dialogue between past persons and present-day historians about what or who we care about, and why (p. 219). Contemplating such an investigation seems useful not just to the established historian, but also the historian in training, and Crane notes that this book had its origins several years ago in a course she taught on historical research methods (p. 5). Indeed, her text strikes me as an ideal reading for either upper-level undergraduate or graduate courses in historiography or historical methods, especially given the wide chronological and geographic range of historical examples she deploys. I assigned a portion of the book’s third “Episode” for the final discussion in my graduate historiography seminar in the spring of 2022, and the students—like me—enjoyed the book both in terms of its argument and style. On this basis, I plan to assign the entirety of Crane’s text to the same class the next time I am scheduled to teach it in 2024, and I encourage professors teaching similar classes to consider doing the same.

California: An American History, by John Mack Faragher. New Haven, CT: Yale University Press, 2023. 480 pages. \$28.50, cloth. \$24.00, paper. \$24.00, electronic.

California is the most populous state in the United States. It is also the most racially and ethnically diverse. However, this demographic reality is often neglected or glossed over in the published literature. In *California: An American History*, John Mack Faragher offers a narrative that fully embraces the myriad peoples who lived in California and contributed to its rich and varied past. Simultaneously concise and far-reaching, *California* covers nearly five hundred years of history. Faragher begins with indigenous life before the Juan Rodríguez Cabrillo expedition brought the Spanish into the Native milieu in 1542, and he ends with California as it stands in the twenty-first century—a California grappling with decreasing immigration, a fluctuating economy, evolving political norms, degrading infrastructure, and a changing climate. Guided by the assertion that “Human diversity is the foundation of California’s history” (p. 5), he approaches the subject through a multicultural lens that highlights Native people, Latinx people, Asians, Pacific Islanders, and Black Americans.

Faragher argues that a diverse history of California “includes stories of coming together and stories of coming apart” (p. 7). Many of these stories will already be familiar to the student or historian of California: the Spanish missions, the Gold Rush, the transcontinental railroad, the agricultural decline of the Great Depression, the housing discrimination rampant after World War II. But inside and between these well-trod events, Faragher weaves in stories that are lesser known, like the Hawaiian laborers who helped build Sutter’s Mill, or the women workers who organized against Levi Strauss & Co. to secure better wages, or the Catholic activists who successfully protested a proposed exhibition about birth control at the Treasure Island World’s Fair. Faragher further contends that “ethnic difference” has across the years “led to conflict, turmoil, and violence” (p. 7). With this in mind, he makes clear the racial motivations for episodes like California’s second constitutional convention and Japanese internment. He also shows how attempts to “come together” sometimes resulted in clashes of perspective, as with the State Board of Education’s beleaguered 1990 effort to enact a multicultural curriculum—a move that, for different reasons, upset white and minority Californians alike. Moreover, throughout *California*, he pays close attention to the experiences of indigenous peoples and their enduring fight for respect, recognition, and autonomy.

Organized chronologically, the narrative of *California* spans forty short, engaging chapters. Chapter 1 outlines what Faragher calls the “lay of the land”: the geological, topographical, climatological, and environmental factors that have shaped and reshaped life in California for centuries (p. 1). Once establishing California as a place, he pivots from its landscapes to its peoples. Chapter 2 explores the cosmologies, cultures, and social structures of California’s indigenous groups before the arrival of the Spanish. Chapters 3 through 14 examine the three hundred years between Spanish contact and the first American migrations into California in the 1840s, a period frequently condensed in “American” histories

of the state. Chapters 15 through 26 discuss Westward expansion, statehood, boosterism, and urbanization. From here, Faragher moves into the twentieth century. Chapters 27 through 32 cover the period between 1900 and America's entry into World War II, and Chapters 33 through 39 discuss the period between World War II and the 2000s. Chapter 40, which looks at the twenty-first century, reminds readers that California's indigenous peoples are not denizens of the past, but rather are still here, still present, and still displaced. Faragher closes with California's recent attempts to reckon with its "dark history," such as the U.S. Forest Service granting the Pit River Tribe stewardship over 64,000 acres of their ancestral land, and Governor Gavin Newsom issuing a formal apology for the "violence, maltreatment, and neglect" of Native Californians (p. 444).

In *California*, Faragher presents a history of California that acknowledges the state's diverse past and speaks to its diverse present and future. By using a multicultural lens, he highlights the experiences of racialized groups, thus bringing new perspectives and lesser-known stories into California's existing narrative. Lower- and upper-division undergraduates will appreciate Faragher's concise chapters and clear, accessible writing style. *California* would make a great addition to undergraduate courses on the history of California. Individual chapters would work well as supplementary readings for U.S. history surveys.

California State University, Long Beach

Julie Haltom

The Patchwork of World History in Texas High Schools: Unpacking Eurocentrism, Imperialism, and Nationalism in the Curriculum, 1920-2021, by Stephen Jackson. New York: Routledge, 2023. 220 pages. \$160.00, cloth. \$52.95, electronic.

One of the most venerable clichés in academic reviewing is that a book fills a gap in scholarship. *The Patchwork of World History in Texas High Schools* is one of the rare books that actually do fill such a gap. Few studies of history curricula treat world history, and even fewer consider what is actually taught in such courses. Jackson approaches this problem through a case study of the development of the world history course in Texas public education from 1920 to 2021.

Today, Texas is probably best known among world history educators for the textbook adoption controversies sparked by Norma and Mel Gabler's Education Research Analysts organization. It is the merit of Jackson's study to show that the history of world history instruction in Texas is more complex than either a series of continuous battles over content or a repetition of the controversy at the university level of whether Western Civilization or World History is the best framework for General Education history instruction.

The organization of the book is simple. An introduction on the context in which the world history course developed is followed by two chronological chapters on its history from 1920 to 1980 and from 1980 to the present, with three topical chapters treating themes central to it throughout its permutations:

Eurocentrism, imperialism, and nationalism. A conclusion on the future of world history instruction in Texas—along with appendices on world history textbooks adopted in Texas, official curricula, and the treatment of Western and non-Western content in Texas-approved textbooks—comprise the remainder of the volume.

A welcome innovation is that Jackson does not begin his story with the development of the Western Civilization course after World War I, but instead two decades earlier with the critique of the General History course that had been commonly taught in the nineteenth century, as well as its replacement in the early twentieth century by the multi-year sequence of ancient, medieval, modern, English, and U.S. history courses, as recommended in 1898 in the AHA's Committee of Seven Report. The world history course in its present form emerged in Texas in the 1920s as a reaction to failure of the Committee of Seven's multi-year framework to meet the needs of Texas High Schools, which often couldn't staff the courses and whose students often left high school before finishing the full sequence. Also desired was a reduction in the amount of time devoted to history in order to make room in the curriculum for other subjects. The result was the development of the one-year world history course, which has remained a staple of high school education in Texas to the present.

From its beginnings, the world history course's design has followed what is often called the "Western Civilization Plus" model. Nevertheless, the fact that the Texas government's curricula documents prior to the 1980s were not prescriptive allowed for significant experimentation in both course design and content that included, for example, topically and chronologically organized courses, as well as problem-focused courses. Much of this flexibility, however, disappeared after 1980 with increased politicization of public education and the related adoption of state-mandated standards that encouraged chronological organization and increased content and skills coverage in the world history course. The three thematic chapters add depth to this story. As a result, the author shows that while Eurocentrism has remained constant, coverage of non-Western content has steadily increased. Similarly, the uncritical approval of European imperialism and its benefits in early textbooks has been replaced by recognition of the violence inherent in imperialism and the inevitability of decolonization. Even confidence in the connection between democracy and capitalism has declined in recent textbooks as their authors attempt to deal with the rise of China.

A good book always raises further questions; *The Patchwork of World History in Texas High Schools* is no exception. So, for example, how have changes in the size and composition of high school student bodies over time affected development of the course? How have teachers been trained to teach the course, and has development of the course in private schools followed a similar trajectory? Still, such questions are for the future. Jackson has provided an illuminating case study of the pressures—political and intellectual—behind high school world history instruction in an influential state that will intrigue everyone interested in history education in the United States.

Rain of Ash: Roma, Jews, and the Holocaust, by Ari Joskowitz. Princeton, NJ: Princeton University Press, 2023. 368 pages. \$32.00, paper. \$32.00, electronic.

Ari Joskowitz begins *Rain of Ash* by encircling his familial experiences, having four Jewish grandparents who survived the Holocaust. We are brought into childhood Sundays and how the grandparents discussed their survival, but topics such as the Romani were just not mentioned. Critically, Joskowitz wonders in his introduction if his grandparents had considered non-Jewish victims such as the Roma and, if they had, in what context would they have done so when comparable suffering cannot be comprehended or sometimes even addressed? Surprisingly, Joskowitz states that the book will not be about his grandparents, revealing that they “will not appear again in the following pages because this is a book about the stories they never told” (p. xi), a direct reference to the omission of the Romani from the Sunday discussions and an unexpected narrative twist.

Joskowitz then provides a powerful historical study that covers a tragically understudied aspect of Holocaust studies—the fate of the Roma. The text does examine similar outcomes between Romani victims and Jews victims while also considering why previous generations of scholars debated whether to include other non-Jewish victims in histories of the Holocaust. The text critically elucidates how divisions of the past have been increasingly addressed by leaders of both Jewish and Romani groups to work on “shared understandings of the past” (p. 196), yet carefully reminds the reader that while some debates occurred in academia over the inclusion of the Romani in Holocaust studies, this is not the standard, and “the geopolitics of memory did not create these initiatives” (p. 198)—the people themselves did. Therefore, this book does exceptionally well to rectify oversights of Romani exclusion from Holocaust histories, even as the author indicates that after the Holocaust, “Jews managed to have their accounts of persecution heard and documented” and that the “Roma, by contrast, struggled to gain recognition of everything they had suffered and lost” (p. 2). Crucially, the author reminds us that just because one group survived the Holocaust, that does not necessarily mean they would have found an affinity with other victims, arguing that people cannot always share stories of tragedy. Additionally, this authoritative text is further groundbreaking in that it also redirects the historical narrative away from the Nazi perpetrators of the Roma and instead to the Romani themselves, while also exploring past and present connections with the Jews.

Central to the author’s purpose and overall intent, the subject of antiziganism (anti-Romani sentiment) is the foundation of the scholarship, covering the history of hate against the Roma not just during the Holocaust, but also the precursors from 1933 to 1945, as well as present-day events, including attacks and murders perpetrated against Roma peoples throughout Europe. This highly recommended text helps us understand the five million non-Jewish victims of the Holocaust and the spatial intersections between the Jews and the Roma victims and survivors. Suitable for readers over 16, it should be added to upper-level secondary school courses and college and university libraries. The book is appropriate for a course

on the history of the Holocaust and the history of genocide and could also fit nicely into a Western Civilization survey. The remarkable text also works in a study of twentieth-century Europe, especially concerning xenophobia. Definitive connections can be drawn from the text with the fate of global migrants in contemporary times of conflict and how the dangers of identifying people as “others” has led—and still leads—to ostracization, displacement, and unending harmful stereotypes, the latter of which the author cites as connected to late twentieth-century cases in Austria, France, Hungary, and elsewhere, where Romani were referred to as “thieves” and “gypsies”—proof of how anti-Romani sentiment has caused extreme xenophobic attacks, including murder. However, as the author notes, ongoing assaults against the Roma have been met with the emergence of new solidarity between Jewish and Romani communities, including an increase in scholarship on the fate of the Romani during the Holocaust; in the shadows of past genocide, the aftermath of current hate and ostracization has seen how “new partnerships have emerged between members of both groups—to such an extent that it is difficult to trace them all” (p. 198). The entire book could be assigned, or any of the six chapters as a stand-alone, whether for a better understanding of the Roma and the Holocaust, the linkages with antisemitism and antiziganism, or how the Romani people have struggled for centuries to survive in a world that has discriminated against them and continues to do so to the present day.

Oakton College

Wendy Adele-Marie

Triumph over Containment: American Film in the 1950s, by Robert P. Kolker. New Brunswick, NJ: Rutgers University Press, 2022. 232 pages. \$30.95, cloth. \$30.95, electronic.

Once scoffed at as a dead zone for American cinema, the 1950s are now regarded as one the most fertile terrains for cultural inquiry and aesthetic appreciation: the studio-trained experts were still in harness, the Production Code was loosening its corset, and a cadre of seasoned professionals in vital middle age—and a pack of hungry reformers yapping at their heels—were in full command of their artistic powers and ready to take the big screen to places television feared to go.

Robert Kolker, Professor Emeritus at the University of College Park, Maryland, is the perfect tour guide for a trip through post-war Hollywood—congenial, knowledgeable, opinionated, but not overbearing. In *Triumph over Containment: American Film in the 1950s*, his angle on Hollywood is both political—he wants to reveal “a culture curdling in the middle under the ruthless gaze of HUAC and Joe McCarthy and their destructive power” (p. 74)—and personal—a self-confessed octogenarian, he has seen many of the films here during their original release.

Kolker draws his operative metaphor not from André Bazin, but George Kennan, the U.S. State Department officer whose famous “Long Telegram” in 1946 shaped the contours of post-war American foreign policy (pp. 7-8). “This was a siege decade where...containment—containment of Russian expansion,

containment of political freedom, containment of personal expression—made up the political-cultural atmosphere,” writes Kolker (p. 128). Fortunately, “the cinematic imagination” created breathing spaces for resistance and alternatives. To prove it, Kolker escorts the reader through a dizzying marquee of 1950s cinema, signature films and overlooked gems alike. He is unapologetically Old School in his approach, building his chapters around auteurs, genres, and one admired star—John Garfield, who “had his head handed to him by HUAC” (p. 28). “The Old Masters”—Orson Welles, Alfred Hitchcock, and John Ford—are examined against their Cold War moment (Chapter 5), while the work of younger luminaries Nicholas Ray and Ida Lupino, as well as Joseph Losey and Samuel Fuller, are inseparable from it (Chapter 3 and Chapter 4, respectively). Kolker says Ford is “not [his] favorite filmmaker,” (p. 86) and it shows, but he dotes on Nicolas Ray for making films—*In a Lonely Place* (1950), *Rebel Without a Cause* (1955), and *Bigger Than Life* (1956)—“that speak to the nagging contradictions of relatively well-off lives which suffer from self and culturally imposed repression and depression” (p. 45). Predictably, Kolker torches Elia Kazan, who named names before HUAC, and thereby “ruined his career as someone with a moral center” (p. 139).

Kolker’s taste in film genres is also out front. He has little affinity for the comedies and musicals of the era, preferring the more angst-ridden and fear-mongering landscapes of melodrama, noir, and science fiction films. Throughout, his visual eye is alert to meaning, drawing the reader’s attention to the expanse of horizontal space in John Sturges’s CinemaScope compositions in *Bad Day at Black Rock* (1955) or the swirl of vivid tones in Douglas Sirk’s *All That Heaven Allows* (1955). On the debit side, Kolker’s fixation on McCarthy, HUAC, and the blacklist keeps a lot of Cold War American culture off his radar. *Triumph over Containment* includes not so much as an index reference to the most popular and powerful political figure of the 1950s—two-term president Dwight Eisenhower, no one’s idea of a rabid right-wing autocrat. The McCarthy lens can also bend Kolker’s vision on the films—he flatly asserts that Hitchcock’s *The Wrong Man* (1956) is a blacklist allegory when ideas of Catholic guilt might just as well apply.

Kolker concludes with a meditation on Stanley Kubrick, who came of age in the 1950s, and thus had the requisite credentials to get unrestrained and uncontained in the 1960s—first with the HUAC-defying *Spartacus* (1960), which gave blacklisted Hollywood Ten screenwriter Dalton Trumbo his first screen credit since 1947, and then by “figuratively [blowing] up containment” (p. 144) and ridiculing “the lunacy of anti-Communist discourse that ruled the ‘50s” (p. 175) in *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964). What better way to close out the 1950s than with cowboy B-52 pilot Slim Pickens howling deliriously as he rides an atomic bomb into his and our oblivion?

At the onset of this engaging and thoughtful study, Kolker says, “What follows is less scholarly than it is personal” (p. 5), but, of course, what follows is both. “These are, after all, the films of my life” (p. 129), he confides at the end, and by then, his readers can claim co-ownership.

Uprising: How Women Used the US West to Win the Right to Vote, by Tiffany Lewis. East Lansing, MI: Michigan State University Press, 2021. 289 pages. \$44.95, paper. \$44.95, electronic.

Students often ask why the western United States passed woman suffrage before the other regions, and many books and articles have been written on that subject. This is not one of them. Instead, Tiffany Lewis looks at how suffragists used the image and notion of the West to advance the cause of woman suffrage. She argues that the West was crucial to the national movement because of its early suffrage victories, because the nation cared greatly about the West going into the twentieth century, and because the “West’s regional rhetoric provided an invaluable persuasive resource” for suffragists (p. xvii). She concludes that Easterners wanted the West to be “wide open spaces” while Westerners wanted to be “modern and civilized,” and that “Americans used these contradictory meanings of the west to advocate and oppose women’s voting rights” (p. xxiv).

Lewis skillfully incorporates academic work from different disciplines in her analysis. As a scholar of suffrage in Texas and in the nation who often has to answer the question if Texas was really southern, western, or something unique, I found her discussion of region (p. xxvii) insightful. Lewis identifies regional rhetoric as making two claims: that places “are related to each other” and “are related to particular meanings” (p. xxvii). She then introduces the concept of “‘region in protest’: the way social movements can strategically leverage and disrupt region to enact social change” (p. xxviii). She argues that “suffragists employed multiple regional rhetorics of the West—the mythic frontier, civilization, continental expansion, and Manifest Destiny” to garner support, while anti-suffragists used composing rhetorics of the West as uncivilized and “wild and woolly” to argue that woman suffrage, and suffragists in particular, were the same (p. xxix).

Lewis includes a wonderful summary of the conventional suffrage narrative in her introduction, which could be useful for classes just beginning to dive into such narrative—and the critiques of it. The chapter on suffrage maps (“Visualizing the West”) would be particularly useful in a class covering Manifest Destiny, as Lewis superbly shows how suffrage maps reversed the typical Manifest Destiny imagery, especially that of John Gast’s 1872 painting, *American Progress*. These maps eventually depicted suffrage areas as white and non-suffrage areas as benighted. Lewis argues that despite low population density in the West, maps that showed large swaths of land already allowing suffrage encouraged the perception that votes for women was inevitably advancing across the nation.

While suffragists argued their success was inevitable, antis viewed suffrage as an invasion advancing towards the east. In Chapter 4 (“Defending the West”), there is a very interesting breakdown of an anti-suffrage article by *The New York Times* ahead of suffrage elections in Massachusetts, New Jersey, New York, and Pennsylvania. The paper argued that most western states shouldn’t really count in the debate, including Illinois—which only had presidential suffrage—and California—which it argued passed suffrage despite a majority of Californian

women not supporting it (pp. 67-70). Other states, the *Times* argued, had too few people to take seriously, and still others *were* labeled as uncivilized or, as Lewis summarizes, “politically immature” (p. 68).

Lewis skillfully incorporates political cartoons and movement flyers to illustrate her point. One anti cartoon of note argued that “Population Votes—Not Area” (p. 84) and depicted each state as a man—the more populous the state, the larger and taller the man appeared in the drawing. Lewis identifies how this left anti-suffrage states looking like adults next to childlike suffrage states (p. 84). However, the largest states were also dressed in colonial attire harkening back to the American Revolution, while several western states were in suits (p. 83). It’s another display of regional rhetoric tying the East to the Revolution and painting the West as uncivilized wilderness.

In analyzing the arguments of western suffragists, and Abigail Scott Duniway in particular, Lewis repeats their claim that suffrage was a right of citizenship and that to be denied suffrage was to be denied citizenship (pp. 11-12). However, the courts have been clear since *Minor v. Happersett* (1875) that voting is not a right of citizens, nor one restricted to them by the Constitution. With that nitpicking aside, Lewis’s work adds to our understanding of regions as ideas and rhetorics that social movements—and those opposed to them—wielded for their own ends. She also shows how social movements today can use the same rhetorical strategies.

Collin College

Rachel Michelle Gunter

Crash Boat: Rescue and Peril in the Pacific During World War II, by Earl A. McCandlish and George D. Jepson. Guilford, CT: Lyons Press (Rowman & Littlefield), 2021. 248 pages. \$27.95, cloth. \$19.95, paper. \$19.00, electronic.

Crash Boat reads like a memoir, a firsthand account of the life and experiences of Earl A. McCandlish in the Pacific during World War II as the “skipper” of Army aircraft rescue vessel P-399. However, the book was published after McCandlish died in 2000. The story is actually pieced together “little by little” by George D. Jepson (p. 202), based on his conversations with McCandlish, McCandlish’s yellow legal pads of written memories, and Jepson’s conversations with his father, George L. Jepson, who served with McCandlish and died in 1994. This work appears to be a labor of love; however, it has numerous shortcomings, factual errors, and implausible episodes. For these reasons, I would not recommend this book to my students, although other instructors may find use in assigning excerpts to examine the nature of memory or the use of primary sources in historical research.

The primary purpose of the book is to honor the World War II service of the men who served on crash boat P-399, nicknamed the *Sea Horse*, and to recognize the many contributions of other servicemen, Army and Navy, who

performed these duties of high sea rescue. McCandlish's P-399 was assigned to the 15th Emergency Rescue Boat Squadron, U.S. Army, in support of the 13th Army Air Force in the Southwest Pacific. When one considers the magnitude of the bombing campaign against the Japanese, the necessity for rescue boats and aircraft is evident.

Crash Boat is a first-person narrative history of the life of Lieutenant Earl McCandlish, from the time he entered the Army and received training in Louisiana; to taking command of P-399 and meeting his six crewmen; to deployment in the Pacific, through advance from Guadalcanal to Hollandia, New Guinea and Zamboanga, Philippines; to the dropping of the atomic bombs and the Japanese surrender. The primary mission of the crash boats was to rescue downed pilots. P-399 was credited with over thirty rescues. However, P-399 and its crew performed numerous other missions, such as patrolling, towing disabled landing craft, reconnaissance and intelligence collection, resupply of small outposts, establishing and maintaining relations with native populations, communications operations, and even a short fishing trip for an unnamed General Officer. The book is divided into twenty-nine short chapters. The first hundred pages are devoted to organization and movement to the Pacific. The last hundred pages cover operations in the war zone. The narrative is dry and slow, filled with McCandlish's personal stories that reveal insights about the man rather than contribute to our understanding of the history of the units that helped win World War II.

There are mistakes in this narrative, and while Jepson notes that McCandlish "may seem harsh in depicting the Japanese" in the context of World War II and claims "There is no intent to disparage the Japanese people today" (p. xi), instructors should be aware of unnecessary racial stereotypes, such as the assertion that "The Japanese were not inventors, but master copiers, and had a well-devised spy network to steal inventions" (p. 126). McCandlish also describes stories that are not believable. For example, he describes an invasion fleet given a change of orders en route to an objective. The orders were distributed by P-399 at night, going ship-to-ship delivering new written orders and maps. McCandlish recalled, "Looking at the sixty-plus ships making up TG 78.2, I realized this was one hell of a job" (p. 133). This event defies logic.

There are little-known stories from World War II that have the potential to enhance our understanding of the war and the men who fought. The historical value of *Crash Boat* could have been covered in an article. The educational value, however, is what students could learn about evidence. Memories deteriorate over time. They are sometimes filled with what we wished had happened. Hence, any narrative written fifty years after the event requires validation with historical records. There are no footnotes or endnotes in this work, and only a brief bibliography. Reading a book is an investment of time, with the payoff being new knowledge, new or deeper understanding. Any instructors considering this book would require additional investments of time before introducing it to students. I cannot recommend such investment in this book for classroom purposes.

Unsettling Utopia: The Making and Unmaking of French India, by Jessica Namakkal. New York: Columbia University Press, 2021. 328 pages. \$120.00, cloth. \$30.00, paper. \$29.99, electronic.

Jessica Namakkal's monograph on the political fate of the French colonial territory of Pondicherry in the aftermath of Indian independence from British colonial rule offers a refreshing look at the nationalist period in the subcontinent. Histories of colonial South Asia often pay scant attention to the French and the Portuguese, which have complex histories in the subcontinent. The French and the Portuguese were not minor powers before the eighteenth and nineteenth centuries, when the British Empire ascended to a dominant position. With the rise of the second British Empire and its territorial conquests in India, the French and other European powers were relegated as marginal players. In existing historiography, Portuguese Goa overshadows Pondicherry and other French territories in South Asia, with its larger geographical footprint and cultural presence in modern India. Namakkal's original book asks what the history of the Indian subcontinent would look like through a perspective from the margins. Would a history of Pondicherry, which often figures as marginal to narratives of Indian anti-colonialism, work to destabilize the center of power and call into question dominant narratives of nationalism? Most importantly, can a view from French Pondicherry pluralize narratives of anti-colonialism and nationalism in this critical period of twentieth-century history?

The French in India possessed a number of territories in India on the eastern coast, and Pondicherry was by far the most culturally significant both for French metropolitan identity as well as within India. After Indian independence and the partitioning of British India (with the creation of Pakistan), the French began a dialogue with independent India's administration to transition the merger of French territories into the Indian union. Namakkal teases out the different players/factions from those who wanted to keep ties to France and those who were ready to break them. Namakkal rightly connects this moment to the precarious position that the princely states of India found themselves in at the moment of independence. French Pondicherry was forced to choose between merging with an independent India or remaining at some level autonomous. Though, as Namakkal argues and as the history of princely India bears out, there was no real choice but to merge with the newly formed Indian union. The options Pondicherrians were dealt was whether to stay in Pondicherry as a territory of India or to take up French citizenship and have the possibility of migrating to France. Namakkal argues persuasively that this situation produced a set of unique regional dynamics that shaped the politics and culture of Pondicherry.

A dominant theme of Namakkal's narrative is the tension between Europeans and the local Tamil community immediately after Pondicherry became part of the Indian state. This became especially acute with the expanding European community in the 1960s, consisting of what Namakkal calls settlers, migrants, and tourists of European origins. The community was intimately connected to the Aurobindo Ashram and, eventually, the establishment of the Auroville settlement outside of Pondicherry proper—two utopian settlements that survived

formal decolonization. Sri Aurobindo was a prominent Bengali nationalist who went into hiding in Chandernagore (another French territory in Bengal) when he was charged with sedition in British India for his political activities. Aurobindo retreated to a spiritual life and subsequently moved to Pondicherry, where a community formed around him—attracting both Indians and Europeans who were drawn to his teachings. This “Unsettling Utopia” is in connection with the post-colonial migration into Pondicherry of settlers and tourists, from which Namakkal draws out the critical theme of decolonization.

Namakkal expands our understanding of decolonization beyond the drawing of and securing of borders by newly independent post-colonial states of India and Pakistan. Namakkal argues that while the French formally ended their colonial relationship with the territory of Pondicherry, structures of settler colonialism endured into the “post-colonial” period and the historical process of decolonization (the untangling of colonial institutions and structures of rule between the metropole and the colony) was never complete. As such, there were enduring challenges when new European migrants started to pour into the young Indian nation-state. Namakkal’s history of French India disrupts the dominant teleological story of anti-colonial nationalism that ends with the achievement of an independent nation-state with a clean break from an imperial past. Namakkal’s research brings to the foreground a discussion of the politics of decolonial history and the messiness of decolonization. All of these themes make Namakkal’s book a useful addition for teaching histories of empire, anti-colonial nationalism, and the enduring legacies of that history into the present.

University of Illinois Chicago

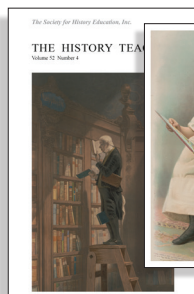
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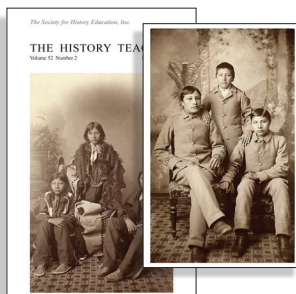
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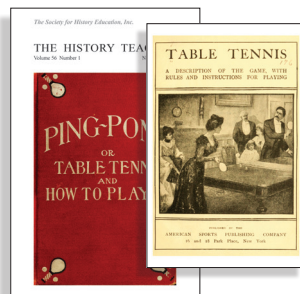
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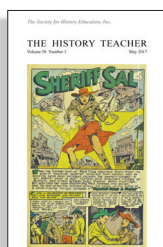
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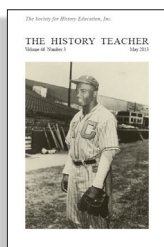
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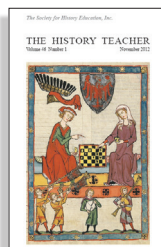
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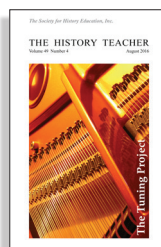
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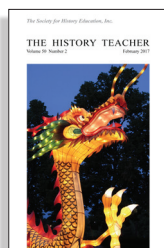
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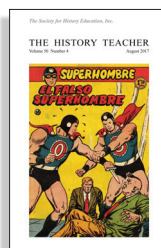
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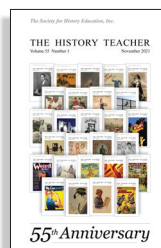
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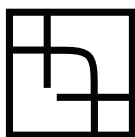
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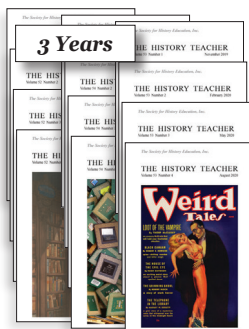
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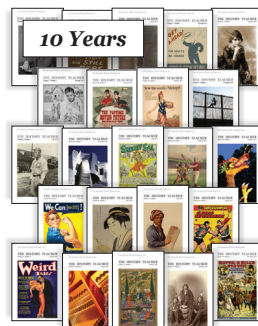
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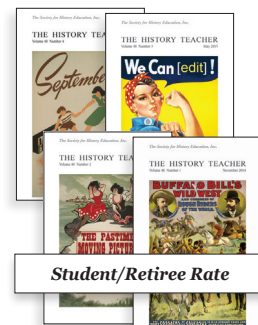
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