

By 1960, when a term in prison on this charge ended, he was a mere 33. A half-decade or so later he became a successful exile in London, leader of Harvey Matusow's Jew's Harp Band and then Naked Software, i.e. hipsters who encouraged London's youth in the direction of the counter culture (thus a successful "corrupter" of youth after all). Returning to the US, he joined a commune, later became active in children's theater, still later running a kitchen for the homeless in Arizona. Near the end of his life, he worked in public access television.

What was the meaning of it all? The authors do not push the envelope far in their speculations. But with scrupulous research and personal sympathy for Matusow, they explore a life of a young rebel corrupted, ruined, then partly redeemed. What could a Harvey Matusow have been and done in a world going a different direction in 1947? We will never know.

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Paul Buhle and Dave Wagner, *Hide In Plain Sight: The Hollywood Blacklistees In Film and Television, 1950-2002* (New York: Palgrave Macmillan, 2003).

This is the fourth study of Hollywood, the blacklist, and the Left that Paul Buhle has published with Dave Wagner: *A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left* (2001), *Radical Hollywood* (2002), and *Blacklisted: The Film Lovers' Guide to the Blacklist Movie* (2003). He has also combined with Patrick McGillian in compiling interviews of many of those blacklisted, *Tender Comrades: A Backstory of the Hollywood Blacklist* (1997). It might appear that after all of his research and thinking about the subject, there could be little that Buhle has not covered, or that could be challenged. Yet there has been considerable controversy concerning his research and interpretations; indeed, virtually all of his recent publications have been questioned by those who disagree with his political views and/or seemingly questionable research. I would argue, however, that he and his co-authors have greatly enhanced and enriched our understanding of the American Left and its trials and tribulations following World War II, in Hollywood and elsewhere. In *Radical Hollywood*, Buhle and Wagner thoroughly documented the (often subtle) political influences of left-wing movie writers, directors, actors, and producers into the 1940s, although this was usually denied, then and subsequently. *Hide In Plain Sight* follows the story through the dark age of blacklisting, when most of those purged somehow managed to survive and even influence popular culture until

the present.

Buhle and Wagner begin and end with brief discussions of the few Hollywood movies to treat the blacklist, including *The Way We Were*, *The Front*, and *The Majestic*. Their focus is on the movie and television work of countless left-wing writers, directors, producers, and actors who managed to survive through the 1950s and after, even while often attempting to reflect their politics in their art. For example, the short-lived TV series *East Side/West Side* featured hard-hitting social dramas, which employed suspect writers, including the blacklisted Millard Lampell. *The Defenders* was another show exhibiting a social conscience, predating the anti-war feelings in *M*A*S*H*. The authors next mine the world of Hollywood B movies in the 1950s, where they interpret various science fiction films from a left perspective. Even TV shows for children could furnish employment for blacklistees Ring Lardner, Waldo Salt, and Adrian Scott, who worked on the British program *The Adventures of Robin Hood*. Some of those excluded by Hollywood wound up in Europe, where Joseph Losey, who gets his own chapter, established himself as a creative presence. Jules Dassin also relocated to Paris, whose *Rififi* was popular in both Europe and the US. Others also wound up in France, and England, where they found some work and a much more welcoming political climate. Meanwhile, Michael Wilson wrote screenplays not only for the controversial film *Salt of the Earth* but also the mainstream *Friendly Persuasion*. Behind the scenes, Dalton Trumbo was using fronts to churn out numerous screenplays, including *Roman Holiday* and *Lonely Are the Brave*. Indeed, the authors summarize and interpret a large number of films, teasing out their overt or covert progressive messages.

Buhle and Wagner manage to salvage much from the carnage of the Hollywood political purge. While some of those blacklisted did not fare well, many others, in their telling, not only survived through the 1950s, but reappeared in public in subsequent decades and regained their careers. The decline of the major movie studios also allowed for a decentralized industry with greater freedom and experimentation. Carl Foreman, for one, soon emerged as a major force in Hollywood with *The Guns of Navarone*, *The Victors*, and even *Born Free*. Dalton Trumbo wrote not only *Spartacus*, *Lonely Are the Brave*, *Hawaii*, and *Johnny Got His Gun*, but also *Papillon*. Waldo Salt scored triumphs with *Serpico* and *Coming Home*.

And the authors conclude on their upbeat note: “Hollywood was always about money But at its best it was and eventually might once again be something a great deal more — a glimmering of a democratic art form returning the embrace of its vast audience with equal sincerity and the sense of a common fate” (268).

Interest in the Hollywood blacklist and its consequences have not abated in recent years, and not only among historians. Norma Barzman, in *The Red and the Blacklist: The Intimate Memoir of a Hollywood Expatriate* (2003), gives a

very personal account of the consequences of the blacklist. She and her husband, successful writers, were forced out of Hollywood and spent thirty years in exile in France. Elizabeth Frank's *Cheat and Charmer: A Novel* (2004) creatively explores the social, personal, and traumatic consequences of life in Hollywood, beginning in the 1930s, as the Red Scare unfolds. The focus is on the travail of one sister testifying against the other, a situation with only dire consequences, and no happy ending. But Buhle and Wagner try to put the best face on the blacklist. They emphasize more the survival and artistic contributions of the victims, rather than their personal sufferings, as Hollywood movies and TV programs felt their creative as well as political contributions. This is a refreshing, thought-provoking study.

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Christine Acham, *Revolution Televised: Prime Time and the Struggle for Black Power* (Minneapolis/London: University of Minnesota Press, 2004).

In her examination of television programmes which featured African Americans in the 1960s and 1970s, Christine Acham argues against the utilisation of a simple binary of “negative/positive” images and instead searches for the ways in which “African American actors and producers disrupted television’s traditional narratives about blackness and employed television as a tool of resistance against mainstream constructions of African American life” (xii). She uses a variety of genres — selected news magazines, variety shows, situation comedies, talk shows which featured African Americans — to interrogate the medium as constrained site that was often opposed in a variety of ways.

Acham begins by challenging the assertions of J. Fred MacDonald (*Blacks and White TV* [2nd ed., 1992]) and Donald Bogle (*Prime Time Blues* [2001]), who dismissed the 1970s (in particular) as a period of minstrels and jokers and posits that although “television has been used to oppress the African American population” during the Black Revolution of the 1960s and 1970s, for African American producers and performers, television was “a site used to challenge hegemonic notions of race in America” (3). Making use of Kevin Gaines’ ideas about “racial uplift” (*Uplifting the Race* [1996]), W. E. B. DuBois’ concept of “double consciousness” (*The Souls of Black Folk* [1989]), and Robin Kelley’s notion of “hidden transcripts” (*Race Rebels* [1994]), Acham argues that for various segments of the African American community television represented, at one and the same time, an opportunity for more “positive” portrayals of the community (to itself and to the white community) and the broadening of “com-