temperance groups to mold public opinion and pass legislation, and successfully reached out to immigrants, especially Scandinavians.

This is a deeply researched, tightly argued, and well-cited book, and Meyer is largely correct that such multivalent approaches to the American temperance movement are rare. She has done the field a great service. Most criticisms are more about style than about substance. The unique structure almost makes it seem like one is reading five different books, but it was a reasonable way to organize all of the topics. Given the emphasis on St. Paul, the name should have been included in the book’s title. Irish American responses to temperance bore some similarities to African American responses that could have been briefly explored. Also, at select moments, Meyer could have briefly telescoped out to the broader national temperance movement to place St. Paul’s experience in the national context. Regardless, this is a valuable book, particularly for those interested in the relationship between temperance and evolving ethnic identities.

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reproduced directly from the archival materials, and in some cases original letters and drawings by Ferriss, Fuller and Bel Geddes provide visual insight into the thoughts of these influential men.

The world of tomorrow and, as Bel Geddes called him, “the man of tomorrow” represented America’s infatuation with the heights. The master builder was one who was engaged in designing the city of the future while being simultaneously engaged in lifting modern man to a higher level of existence, both morally and spiritually. In an intriguing correlation, Morshed emphasizes the influence of George Gurdjieff’s Fourth Way on Ferriss and Fuller through the presence of Gurdjieff’s religious movement in New York City. Gurdjieff claimed that modern man needed to transcend the common world and channel into the energy of the cosmos through the Fourth Way, thereby rising above the state of modern depravity. Additionally, Bel Geddes, familiar with Nietzsche’s Übermensch, joined Ferriss and Fuller in projecting the image of modern men as a type of superman (popularly depicted in DC Comics’ Superman), who, from above, envisioned the world of the metropolis below. Such religious overtones emphasized the need to purge the city environment of its evils and design the utopian city that would draw people from the rural to the trouble-free urban world of tomorrow. For Fuller, this meant providing new living spaces, through designs such as his 4D tower, which would include mass-produced standardized living environments and resolve the unhealthy living conditions of tenement housing.

Morshed provides three lengthy chapters on Ferriss, Fuller, and Bel Geddes, and in each he meticulously examines a specific project by each designer. The Metropolis of Tomorrow (1929) is Ferriss’s most famous collection of artistic depictions of the prominent position that the skyscraper represented for the utopian future. While Ferriss was famous for his distinct metropolitan sketches, Metropolis of Tomorrow is also a prophetic vision of man’s ability to overcome the evils of the night, as many of the pieces of artwork depict the illuminated city, thereby allowing for social advancements in the metropolis, reversing the dangers of the urban night. The urban home would also need to improve modern man’s superior position, and Morshed emphasizes Fuller’s modernist perspective of man, machine, and dwelling in the Dymaxion House. Fuller first presented the house design in 1929, complete with an airplane in the garage, and he continued to develop the idea while striving toward mass standardization. Fuller’s idealism for the future was demonstrated in his belief that “vertical is to live,” and the significance of the airplane and elevation factor into the image of the future. Ferriss’s artistic perspective and Fuller’s aesthetic of ascension were indirectly advanced through the panoramic vision of the future with Bel Geddes’s 1939–40 New York World’s Fair exhibit, Futurama. The complexity of Bel Geddes’s exhibit—a nearly twenty-minute long conveyor-belt ride that carried seated people over a 35,738-square-foot landscape, as if they were flying in an airplane—astounded millions of viewers. Morshed’s archival research makes clear the complexity and, in return, the popularity of Bel Geddes’s future city, replete with expansive highways. As with Ferriss and Fuller, Bel Geddes intended to reshape the metropolis, although he moved the center of America from New York City to St. Louis.

It is easy to conceive — after reading Morshed’s fine examination of Ferriss, Fuller, and Bel Geddes—why children from the inter- and postwar periods believed they would each own a flying machine when they grew up. The vision of the future was dominated by the new heights attainable through the designs of the master builders. Not surprisingly, the social preoccupation with the physical ascension through architecture and the growing aerial domination of the skies greatly contrasted with the tribulations on the ground,
from the First World War to the Great Depression. Morshed is fully cognizant of these historical backdrops that helped Ferris, Fuller, and Bel Geddes to become recognized names during their respective periods of futuristic creativity. In a fascinating read that is enhanced with over a hundred images, Morshed’s *Impossible Heights* brings to life this period of spectacular vision for the American metropolis.

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*Journal of American Studies*, **52** (2018), 1. doi:10.1017/S0021875817001566


If the public fascination with Edward Snowden’s revelations about mass digital surveillance and the continued popularity of cultural products such as *The Night Manager* tell us anything, it is that spies and spying still exert a powerful pull on our collective imagination. That banal observation aside, the rise of the modern national security state through the Cold War and after has brought to prominence a constellation of clandestine government agencies. Few agencies are more criticized, eulogized, and mythologized than the US Central Intelligence Agency (CIA). Such mythologies stem from both agency and non-agency efforts: public-relations campaigns, Hollywood movies, lurid thrillers, and sober academic tracts.

In his latest book, Christopher R. Moran of the University of Warwick’s Politics and International Studies Department addresses another way in which the image of the CIA has been presented, manipulated, and contested: the memoir. Beginning in the 1920s and 1930s, Moran opens with a discussion of Herbert Yardley’s memoir of his time as a cryptanalyst for the US government before the US intelligence community suffered a precipitous decline in the interwar period. The debates over publication of Yardley’s *American Black Chamber* set the pattern for official responses to reminiscences about the secret world, responses that would echo into the Cold War and beyond.

*Company Confessions* is less a new history of the CIA – that is self-evidently not the author’s intention – but rather a history of the CIA’s efforts to mould and manipulate its public image to meet the requirements of official constituencies and external critics. In this regard it is very successful, portraying an agency and its leaders at once enamoured with the glamour of secrecy and power and at the same time burdened by the need for discretion. For those unfamiliar with the history of secret intelligence in the Cold War, there may be occasional pause to consult more general histories of the agency in order to clarify certain key points.

The book is most successful at demonstrating very clearly – and with a wealth of evidence – that the CIA was an active, vital participant in the creation of its public image. Moran effectively shows that from a period of uncertainty about how to deal with friendly and hostile memoirs, the creation of the Publications Review Board (PRB) brought with it both bureaucratic rigour and even more problems for the agency.

What is also fascinatingly detailed is the role of agency leaders in creating the image of Central Intelligence and reacting to memoirists. The legendary Allen Dulles vested in himself almost sole responsibility for the presentation of the CIA to the world. In contrast, Admiral Stansfield Turner – Jimmy Carter’s appointee as director of Central Intelligence in 1977 – instituted an expansive programme of openness and public relations. This was in the main driven by the post-Watergate atmosphere, where in the