Spragg does not consider that the possible sources for that putative progress have to do with general twentieth century technological breakthroughs and how poor and devastated the Philippines was in 1946. MacArthur in Japan gets hagiographic treatment, while the Reverse Course goes unmentioned. "Revisionists," meanwhile, are alone in condemning "the American strategy that supported regime change or influenced elections in nations such as Iran and Guatemala" (317).

The history Spragg tells to make these points covers well-known episodes in U.S. history, concentrated on presidents. It is mostly a correct narration, while there are many slipups that stand out. For instance, American philanthropy has deeper roots than America in the wake of the Gilded Age (69). The British did not think they were agreeing to quickly end their hold on India when they signed onto the Atlantic Charter (95). The Korean War did not prevent future Maoist brinkmanship (309). Spragg strikes many right notes on race, for example, when talking about stereotypes in World War II media, but makes dubious claims as well. While FDR "did not pass any significant civil rights legislation . . . people of color worshipped him," Spragg contends (105). An African American majority indeed swung for FDR in all of his national elections aside from 1940, but that is beside the point. A nuanced historian would not essentialize a large and varied group as worshipping someone. It is that type of generalization which populates this book.

In the book's middle chapters, there is interesting and more specialized history on Washington, D.C., looping John Ford, Walt Disney, and other media luminaries into the war effort. There is incisive analysis of how controversies related to media-government coordination were resolved and films made and received. Even in these chapters, the historical reasoning and sequencing is more often uncertain. Spragg's focus on selling the war seems to stem from Dwight Eisenhower's dictum: "Morale is the greatest single factor in a successful war" (188). Spragg does not foreground that point but hides it in a chapter outlining the progress of WWII battles and offering plot summaries for Oscar-winning movies. Spragg makes no attempt to transition between the high politics surrounding Allied espionage within Nazi Germany and detailing the release of and actors in *Mrs. Miniver*.

This book should serve as a warning to writers trying to cover too much and a lesson in how not to wage historiographical war.

The Preacher's Wife: The Precarious Power of Evangelical Women Celebrities, by Kate Bowler. Princeton, NJ: Princeton University Press, 2019. 338 pp. Glossary, images, appendices, notes, index. $29.95 hardcover.

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Born on a farm near Alton, Iowa, Robert H. Schuller, the fifth son of Dutch immigrant parents, became the widely recognized evangelical figure of the Crystal Cathedral and the "Hour of Power" program. But what role did Schuller's wife play in his meteoric rise? Arvella De Haan, born near Newkirk, Iowa, was playing the organ in the Newkirk Reformed Church when Schuller, a guest preacher, walked in. According to Schuller, he saw her and knew she was the woman he would marry: "It was love at first sight" (119).

But was it love at first sight or first sound? Kate Bowler explains that Schuller invested in Arvella's visible and invisible talents. He preached the sermons, and Arvella played the organ. When Schuller's opulent Crystal Cathedral opened in Garden Grove, California, it housed a large pipe organ for Arvella to play. She also became the executive producer. In that role, she led a twenty-five member production staff, chose the scripture, solos, choir pieces, and dictated the staging and camera angles. According to Bowler, "she was a stickler for the details and relished her role as the silent orchestrator of the television program that made her husband a star and her church into an icon of Christian entertainment. In no uncertain terms, Arvella told the *LA Times*, 'my career is my husband'" (120).

In *The Preacher's Wife*, historian Kate Bowler chronicles the roles of women in an American evangelical landscape that was generally opposed to women in pastoral leadership. Bowler examines women in five categories: the preacher, the homemaker, the talent (often musical, like in the case of Arvella Schuller), the counselor, and the beauty. Two key issues shape the public lives of evangelical women, according to Bowler: complementarian theologies that limited their visibility in leadership and ordained roles, and the market forces that governed the industries that sustained their careers. Bowler concludes that the power of women evangelical celebrities is therefore quite fragile, lacking institutional and structural power that most evangelical men inhabit. From the 1970s forward, according to Bowler, conservative Christians doubled down on the Christian family as a "bulwark against changing cultural forces," (68), yet they simultaneously allowed the growth of an industry that catered to Christian women and emphasized their domestic life.

Bowler makes a compelling case, studded with lively interviews, a glossary of terminology, pictures, charts, graphs, and appendices of

quantitative information on women, megachurches, seminaries and ordination. Given the wealth of quantitative evidence in the appendices, would it be possible to quantify exactly how much market power women like Beth Moore, Jen Hatmaker and Joanna Gaines wield? She also analyzes the similarities and differences in the treatment of Asian American, Latina, and African American women celebrities, who navigate the roles of leadership and commercial success even more carefully. Bowler writes absorbing accounts of the historical role of women in leadership and as missionaries in the nineteenth and twentieth centuries. Her account of women as counselors and therapists is particularly compelling. Bowler even allows the reader to hear her own voice as she includes her own questions and comments during the interviews.

In her conclusion, Bowler examines the significance of the #metoo era and the Trump presidency for evangelical women. Perhaps Bowler could more fully address the degree to which the recent visibility of evangelical women, such as presidential advisor Paula White, may be a deliberate use of image to counteract the growing disgust with predatory male leadership in churches and the larger American culture, brought to public light in the #metoo era. Bowler's strengths are many, as she balances writing for a popular audience with her academic expertise. She writes with warmth and humor in her descriptions of evangelical women and clearly delights in this complex and fascinating topic.