

Perhaps the most powerful theme in *Solidarity Stories* is dignity; that is, the immense pride and self-respect that the ILWU has brought its members. The book contains vivid first-hand accounts of the harsh and unfair working conditions that prevailed in the warehouses, fields, and on the docks before the ILWU came along. Although the 1934 strike remains a source of pride among its members, they seem equally proud of the wages, health and safety provisions, and influence that the ILWU has earned them ever since. “Every time I go to the hospital, or up to the clinic, or have to get some medicine, I think, “Thank God for Harry Bridges and the ILWU,”” explains Jerry Tyler, a Local 19 veteran in Seattle (119). Cleophas Williams, formerly of Local 10 in San Francisco, puts it this way: “We’re talking about a union that gave you a chance to be somebody, to hold your head high” (51). Such sentiments are echoed throughout the book. Yet after reading the accounts of Tyler, Williams, and the other union members whose stories who fill these pages, it is clear that they have themselves to thank just as much as Bridges.

*Solidarity Stories* will prove a valuable resource for graduate and undergraduate students of labour and working-class history and is a superb introduction for anyone interested in learning about the ILWU. Not only does the book provide a diverse grassroots perspective for the entire scope of ILWU history, but Schwartz also supplies concise summaries of key events, a background of its locals, and a glossary of terms for those unfamiliar with the industry’s lexicon. Some may find the book’s tone over-celebratory; indeed, one will not find much criticism of the ILWU in this collection. This stems in part from the members who have made themselves available for interviews and Schwartz’s intent to inspire present-day activists. Yet it is also a reflection of the fierce loyalty that the ILWU has earned from its members. As Schwartz discloses in his introduction, “This oral history of the ILWU largely represents the voices of all those rank-and-file members who have supported the union with vigour, pride, and passion for past seventy-five years” (3).

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**Cheryl R. Ganz, *The 1933 Chicago World’s Fair: A Century of Progress* (Urbana and Illinois: University of Illinois Press, 2008).**

This is a highly analytical social and cultural history of the 1933 Chicago World’s Fair containing many wonderful illustrations. Giving ample attention to the fair’s business and organizational underpinnings, Cheryl Ganz focuses on the multiple meanings behind the spectacle, differing from organizers to audience and beyond. Accordingly, she opens and concludes with Sally Rand, the scandalous fan-dancer who became the icon of the fair. Determined to succeed despite

obstacles presented by the Great Depression and the courts, her ingenuity, daring, and independence reflected changing notions about women and sexuality that only time would reveal more clearly. Rand, Ganz also contends, was a metaphor for the American culture of consumption, based on spectacle, which the fair promoted.

This book is more than a study of spectacle. Attentive to gender, race, and ethnicity as it was reflected at the fair, Ganz shows how these categories were shaped by the economic and international instability of the 1930s. Hoping for the success of Chicago's Columbian Exposition of 1893, fair organizers were faced with the Great Depression, Chicago's reputation for crime and scandal, and international tensions emerging over Germany. The fair nevertheless presented Americans of different races and ethnicities, religions, regions, classes, and genders with the opportunity to meet, interact, and face the challenges of their times, while embracing the optimism inherent in its title, *A Century of Progress*. By its centennial year, Chicago was the nation's transportation hub, industrial and meat-processing giant, and the world's fourth largest city. Despite warnings of a financial fiasco, Ganz shows that civic and business leaders were determined to create a fair reflecting their futuristic plans, championing precisely what Americans blamed for their economic woes — corporate capitalism. They believed that the fair, like the New Deal, could counter the Depression's impact by giving Chicago and its labour force a shot in the arm, escape from daily concerns, and instill in them a sense of optimism which they could carry to their communities and the world. From finance to design they created a magical, colourful escape grounded in modern technology.

The fair also reflected the primary organizers' business-military-engineering backgrounds. Instead of competitive, individually staged industrial exhibits, the 1933 fair used cooperative scientific and technological exhibits housed in thematic halls or corporate pavilions to display its message of progress — that in its daily application, science and technology promised a better future. The Sky Ride, a cooperative engineering masterpiece, captured public imagination, as had the Eiffel Tower and Ferris Wheel of earlier fairs; the extravaganzas of the automotive giants were also crowd-pleasers. With World War I shattering faith in humankind's ability to direct social advancement, fair organizers believed that progress depended on technological innovation and limited humankind's role in world progress to consumerism. This philosophy — that science and technology, independent of human agency, drove progress, was evident in the fair's robot-dominated *Fountain of Science* and encapsulated in the fair's motto, "Science Finds, Industry Applies, Man Conforms."

Despite this model and the fair's emphasis on the contributions of nations, Ganz shows that various social groups found ways to celebrate their own visions of progress. While Germany and Italy displayed military prowess through air technology, arousing emotions of pride among their American con-

stituents, Chicago's immigrants scrutinized their identities and allegiances. Conflicts over women's representation at the fair are highlighted in Ganz's discussion of historian and women's rights activist, Mary Beard, whose speech lambasted historians and the Fair for falsifying the record of world progress by failing to acknowledge women's contributions. Anglo- and Euro-American organizers targeted European ethnic groups as participants and attendees for the fair, failing to pursue African Americans and Mexicans (whose migration from the American South and Southwest had increased dramatically during the 1920s) but the African American community, allocated very few resources in the fair, ultimately gained recognition for Jean Baptiste Pont Du Sable, whose father, from a French Quebec mercantile family and mother, a black slave, was Chicago's founder.

In the end, Ganz's main argument shines through – that while the fair was supposed to illustrate the idea of progress and optimism through cooperative exhibits based on science and technology, it was Sally Rand, the rags-to-riches Missouri girl, who brought home the message that things get better. In the midst of the Depression, fairgoers took home her message in the Tru-View souvenir filmstrip that captured her bubble dance. Whenever they picked it up, they were reminded of the opening frame – just as the bubble gracefully rises, falls, floats away, and returns, so too would hopes, dreams, and ambitions.

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**Ian Hesketh, *Of Apes and Ancestors: Evolution, Christianity, and the Oxford Debate* (Toronto: University of Toronto Press, 2009).**

This is not exactly a bad book, but I am really not quite sure why it was written. The topic is the famous debate between “Soapy Sam” Wilberforce, then Bishop of Oxford, and Thomas Henry Huxley, Darwin's “bulldog,” at the British Association for the Advancement of Science at Oxford in 1860. This event has been written about so often you might well wonder what else there is to say on the subject. Judging by this book, the answer is: “not much.”

The author begins by introducing the main characters, starting with Charles Darwin, who was as it happens absent from Oxford since he was off having one of his water cures for his ongoing ailments. One might perhaps have expected an overview of the *Origin of Species*, published late in 1859, since after all this was the book that sparked the Oxford encounter. However, the focus rather is on the historical introduction that Darwin introduced to later editions – perhaps an odd choice, but I think basically to introduce the reader to the growing controversy over the work, and especially to the opposition of the leading anatomist Richard Owen.