

sisters. Asked on her application to Columbia why she wanted to study history, she replied “I want Women’s History to be legitimate, to be part of every curriculum on every level, and I want people to be able to take PhDs in the subject and not have to say they are doing something else.” (29) The uphill battles that this goal entailed occupied much of her academic career, first getting off to a good start in graduate school, where she “could not accept the content of the curriculum, the worldview I was being taught.” (29) As she explains when describing her culture-shock on first encountering women in the academic world, “In one of the best graduate schools in the country, I was presented with a history of the past in which women did not seem to exist, except for a few rulers...” (29)

The book is divided into three sections, “Redefining the Profession of History”, “Doing History” and “Living in History.” Each of them charts the different ways in which Lerner blended theory and practice in her work as a historian and social activist, whether in her work with African American women and Women’s History in New York, reforming history curricula in the various universities where she held positions, developing workshops for “deviant-out-groups”, contemplating the challenges and possibilities of ‘holistic history’ or of women in world history, or working with historians to lobby for women academic’s inclusion in national history conferences, in university faculties and in the editorial boards of scholarly journals (all of which took years of more and less bitter struggle). And all the while she was working to promote change in a variety of academic and grass roots communities, she was writing and teaching a history in which women were integral.

I would strongly recommend this as an informative and inspiring read, not only for those interested in Gerda Lerner and Women’s History, but for anyone interested in the myriad ways that historians can play a vital and positive role in the world.

Ruth Sandwell

Ontario Institute for Studies in Education, University of Toronto

**Ivana Caccia, *Managing the Canadian Mosaic in Wartime* (Montreal & Kingston: McGill-Queen’s University Press, 2010).**

Over the course of the latter half of the twentieth century, one of the major policy issues that confronted the Canadian state was certainly the issue of citizenship. The most recent manifestation of citizenship policy is the creation of a new Canadian citizenship guide, “Discover Canada: The Rights and Responsibilities of Citizenship”, published in March of 2010. The guide was notable for what it omitted as much as for what information was included for prospective citizens to “know.”

Preparing prospective Canadian citizens now mainly involves a certain

amount of reading and studying, passing a citizenship exam, some English or French language proficiency, as well as fulfilling certain residency and other requirements and attendance at a citizenship ceremony. While Canadian policy-makers do express some degree of consternation over citizenship today, the early years of citizenship policy-making during the Second World War period challenged Canadian politicians and policy-makers alike. In her study of this period, *Managing the Canadian Mosaic in Wartime*, Ivana Caccia takes the reader on an in-depth journey through the day-to-day workings of the Nationalities Branch of the Department of National War Services. Her intent is to highlight the public debates over cultural diversity, and how best to manage it, that were fostered by the participation of 20 percent of the country's population of non-British and non-French cultural origins in wartime service and national affairs. Caccia focuses her analysis on Tracy Philipps, a British transplant to Canada who was appointed as European Advisor to the Nationalities Branch from 1940-1944. Other personalities appear in her account, such as Philipps' friend and assistant, Vladimir J. Kaye, and Watson Kirkconnell, a university professor and linguist who introduced English-speaking Canadians to the literature of "New Canadians" through his translations, John Grierson of the Wartime Information Bureau, and Robert England, an adult educator who would take the helm of the Nationalities Branch from Philipps in 1944.

It is Philipps, however, who receives the star treatment in the book, as Caccia claims to disprove N. F. Dreisziger's assertion that very little debate occurred in the period regarding immigrant integration. Where, according to the author, Dreisziger relegates Philipps and the Nationalities Branch to minor players, Caccia's intention is to highlight government agency and its inner workings. Rather than being minor players, the Nationalities Branch, its staff, and its supporters produced a "new discourse of national self-identification" (8) ultimately leading to "the institution of Canadian citizenship." (8) To that end, Caccia provides a biographical sketch of Tracy Philipps, outlines the Committee on Cooperation in Canadian Citizenship, describes the inner workings of the Nationalities Branch, and ultimately the waning of Philipps' influence and that of the Nationalities Branch (which was renamed the Citizenship Division in mid-1944). Caccia presents Philipps as a man stymied by his stubborn belief in the "Canadianization" of ethnic group by ethnic group, with considerable supervision of such individuals and groups. With minimal understanding of the varied cultural makeup of Canada, Philipps promoted Anglo-conformity among new Canadians, and engaged in ranking European nationalities according to their levels of loyalty and of "foreignness." While this approach went largely under the radar of government officials in the early 1940s, it became a matter of great concern later as Canadian politicians and bureaucrats began to conceive of the British-American postwar new order.

Caccia's research is extensive, her detailing of Philipps' exhaustive efforts

to investigate new Canadians of European origin is impressive, and ultimately we are better informed about the Nationalities Branch and its idiosyncratic staff. But are we further ahead by knowing so much about Tracy Philipps? Perhaps, but Caccia's work only proves is that there was debate about the presence of growing numbers of non-British and non-French Canadians throughout the 1940s, not of Tracy Philipps' centrality in that debate. It might be very easy to accept such an argument from within the pages of the book, but given the vast amount of research available on the wartime period, and on issues of 'race', immigration, ethnicity, and public policy, Tracy Philipps' context is decidedly thin. In that sense, Dreisziger's original assertion stands in the opinion of this reviewer. What is remarkable is how Philipps managed to stay on for as long as he did, and Caccia paints an interesting portrait of an almost Kafkaesque Nationalities Branch that finally got the notice of those in charge who wished to clean house at the Nationalities Branch by "Canadianizing" it. In an interesting (and fitting) twist, Philipps becomes the "foreigner" as the former British-born head was replaced by Canadian-born Robert England.

Stephanie Bangarth  
King's University College

**Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (Toronto: University of Toronto Press, 2009).**

Ryan Edwardson sets out to tell the history of Canadian popular music from the mid 1950s to the present. In this project he looks at the intersection of Canadian nationalism and popular music. *Canuck Rock* is, essentially, two separate research projects: the first provides a history of popular music in Canada from the 1950s forward, the second looks at the establishment of Canadian Content Regulations ("CanCon") and their effect on popular music in Canada. Edwardson's analysis of CanCon regulations makes a valuable contribution to the study of popular music in Canada, but the general history of popular music in Canada he provides lacks perspective and focus.

The subtitle of the book, *A History of Canadian Popular Music*, is rather misleading. Edwardson does point out, in passing, that *Canuck Rock* looks at the "transition from 'music in Canada' to 'Canadian music'" (5), but the vast majority of the book looks at music in Canada. The history of music in Canada that Edwardson provides is a clichéd and well established history of popular music: moral panics over rock & roll in the 1950s, the British invasion (and the moral panics linked with the invasion) of the 1960s, the growth of psychedelic music and drug culture, etc. The first five chapters of *Canuck Rock* provide this overview of "music in Canada" and do not make much, if any, contribution to the academic literature on popular music in Canada. Indeed, the first five chapters focus most-