

against the New Deal as soon as they received their own personal benefits.

One weakness in Wolfinger's book is that it insinuates that African Americans' sole desire was to integrate with whites. Yet, evidence suggests otherwise. Some African Americans who sought equal opportunities were not so enthusiastic about being integrated with whites. In fact, some African Americans in Philadelphia were so embittered by racism that they preferred to deal with whites as little as possible. Some of these African Americans exhibited a strong dose of racial chauvinism. Arthur Huff Fauset's study, *Black Gods of the Metropolis: Negro Religious Cults of the Urban North* (1944), identifies several of these groups.

Nevertheless, Wolfinger makes many important observations. He points out that unions were not always havens of racial inclusion, and he identifies liberalism's limitations. Moreover, he notes that the postwar African American responses to racism were not monolithic and that the old "civil rights south" paradigm is inadequate. For these reasons, Wolfinger's book should be praised.

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Sweet William: The Life of Billy Conn. By ANDREW O'TOOLE. (Urbana: University of Illinois Press, 2008. xi, 376 pp. Illustrations, notes, bibliography, index. \$32.95.)

Sweet William is a masterful biography of Billy Conn, whose greatest fight was a loss to Joe Louis in a heavyweight championship bout in June 1941. According to Andrew O'Toole, Conn saw boxing as a way to escape working in the Pittsburgh-area factories; seeing his father (whom O'Toole and Conn referred to as "Westinghouse" because of his employment) come home worn out every night encouraged "Sweet William" to find another way to support his family. Key to Conn's success in the ring, according to the author, were trainer Harry Pitler (who went by the name Johnny Ray because Irish fighters were better draws than Jewish ones), promoter "Uncle Mike" Jacobs, and manager Milt Jaffe.

The pride of the Pittsburgh neighborhood of East Liberty, Conn was one of many prizefighters—including Teddy Yarosz and Fritz Zivic—who emerged in the early to mid-1900s from western Pennsylvania and contended for titles. O'Toole explains that Conn was a formidable opponent who nearly defeated Joe Louis in 1941 but never again reached the same level of success. This loss to Louis both defined Conn's career and caused him persistently to believe that he could beat the Brown Bomber, even though he failed to do so in two subsequent rematches. The resounding defeat in the 1946 rematch, in fact, was so disastrous that Conn retired for several years—partly out of embarrassment for his performance in the championship bout. O'Toole does not explicitly state it, but the

impression is that Conn's daze in the fight might have been an early sign of the pugilistic dementia that plagued him later in life.

Conn's domestic life merits attention in the book as well. He battled with his father, doted on his mother, and loved his wife. Conn and his wife, Mary Louise, enjoyed a honeymoon in Hollywood while he filmed the motion picture *The Pittsburgh Kid*, in which he played a prizefighter. Even though he could have had a successful acting career, Conn realized that he did not like Hollywood and had no desire to be an actor. Meanwhile, his father-in-law, "Greenfield" Jimmy Smith, a former professional baseball player, did not want his daughter to marry an athlete (and certainly not a boxer). Smith loathed Conn so much, in fact, that he engaged the boxer in a brawl in which Conn suffered significant injuries that led to the postponement of a 1942 rematch with Joe Louis—and perhaps Conn's best chance to defeat the heavyweight champion.

Overall, *Sweet William* is a lively account of Billy Conn's life that places his career in the context of the boxing culture of the 1930s and 1940s. O'Toole effectively incorporates excerpts from Pittsburgh newspapers, most notably the *Pittsburgh Courier*, *Pittsburgh Post-Gazette*, *Pittsburgh Press*, *Pittsburgh Sun*, and *Pittsburgh Sun-Telegraph*, in addition to interviews with family members (including his surviving siblings, children, and widow). This highly readable account of the life of light heavyweight champion Billy Conn is an excellent portrayal of the Golden Age of boxing.

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Forgotten Philadelphia: Lost Architecture of the Quaker City. By THOMAS H. KEELS. (Philadelphia: Temple University Press, 2007. 309 pp, Illustrations, notes, bibliography, index. \$40.)

Public awareness of America's often endangered architectural patrimony expanded rapidly after World War II, stimulated in part by the passage of the National Historic Preservation Act of 1966 and ordinances mandating inventories of significant structures at the national, state, and local levels. As Constance M. Greiff points out in *Lost America* (1971–72), her two-volume coast-to-coast survey of notable demolished buildings, "when the first European settlers set forth on the American continent, they began to destroy as surely as they began to build a new civilization" (1:1). Philadelphians are reminded daily of this unattractive American tendency to sweep aside the past in favor of a transient present.

Lost America owes a debt to the previous publication of John M. Howells's *Lost Examples of Colonial Architecture* (1931) and Nathan Silver's *Lost New York* (1967), but the widespread stir that accompanied the release of *Lost America* encouraged a spate of compilations of architectural prints, drawings,