

intimately as anyone who has ever written on the topic. She has not simply spent time in libraries collecting old photographs. Rather, she traveled across the region investigating the places that make up her narrative. Her photographs demonstrate this with authority; they include many ordinary buildings and locations well-known to local residents but unfamiliar to their neighbors. General readers will enjoy and benefit from so skillful an arrangement of visual materials. Keating also includes an appendix with directions for a series of regional tours that encourage readers to go and see for themselves the evidence provided across the landscape.

Keating's work is especially relevant for the residents of Northwest Indiana. Scholars often exclude the Calumet region when they consider the Chicago metropolitan region, refusing to investigate what lies

beyond the state border. *Chicagoland* shows that the Calumet region shares intimate physical and cultural ties with Chicago. By comparing common features within these sections, scholars like Keating wish to develop a larger metropolitan vision. If residents of the Calumet and their political leaders intend to understand their past and to take full advantage of the future, they must recognize more fully the cultural, economic, and historical ties that bind them to metropolitan Chicago. The Calumet region shares its heritage with a great city that has redefined itself repeatedly in response to shifts in the larger economy, and continues to respond to the social and economic changes associated with globalization.

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### *“One Shot”*

#### *The World War II Photography of John A. Bushemi*

By Ray E. Boomhower

(Indianapolis: Indiana Historical Society Press, 2004. Pp. xi, 152. Illustrations. \$29.95.)

John Bushemi had greatness thrust upon him by World War II. Without it, he would have spent his career as a journeyman press photographer at the *Gary Post-Tribune*. The war provided drama, complexity, and momentous significance that lifted his vision above routine assignments.

*Yank* magazine provided a platform and the resources that helped Bushemi to produce a body of photographs that enriches our understanding of the lives of ordinary soldiers slogging through the Pacific island campaigns.

*“One Shot”*: *The World War II Photography of John A. Bushemi* presents

the life and work of this Gary son of Sicilian parents. While working in the steel mills, he taught himself photography and in 1936, began as an apprentice at the *Post-Tribune*. Drafted in 1941, he trained at Fort Bragg, North Carolina, then found his way into the public affairs office. His professional experience, energy, and imagination produced photographs beyond the standard fare of generals presenting medals. His warm grin and outgoing personality complemented his camera skills. One colleague called him the “most thoroughly likeable” person he had ever known and compared his personality to “a young and frisky puppy, full of friendliness and genuine charm” (p. 35).

Bushemi was hired as one of the first photographers for *Yank*, a magazine run by and for enlisted men. He could have remained in the rear, photographing training and logistical operations, but felt compelled to tell the front line soldier’s story. He pressed his superiors to let him cover invasions in New Caledonia, Fiji, New Georgia, and Eniwetok. After being pulled off one operation before it was finished, he complained in a letter, “It made me mad as hell because we could’ve seen more action” (p. 58).

Bushemi’s nickname “One Shot,” which gives the book its title, resonates with the photographic technology of his era. His camera of choice, the Speed Graphic, was heavy and bulky, inclining its practitioners to pose subjects rather than capture spontaneous action. That it held only

one piece of film—compared to the relatively new 35mm camera’s 36 exposures—also worked against the candid approach. “One shot” expresses the pride press photographers took in film discipline. Instead of hoping the law of averages would yield one good picture from many grab shots, they captured the essence of a situation in a single frame. An old joke told of the veteran cameraman who covered all of World War II with two exposures: one for the battle, the second for the winning general.

The strongest photos are close-up portraits of bearded infantrymen, relaxing after fierce fighting on New Georgia. Bushemi’s pictures also reveal another tool in the press photographer’s arsenal: the flashgun used to open up deep shadows on a subject’s face. Other photographs show him working hard to portray the ordinary GI’s combat experience: storming the beaches, digging foxholes, wading rivers, coping with dense vegetation and jungle rot, encountering welcoming natives, and being evacuated after suffering wounds.

Like Ernie Pyle, another Hoosier war correspondent who focused on GIs instead of generals, Bushemi was killed in action. While covering the Eniwetok landing, he was struck by mortar shrapnel. His dying words to a *Yank* colleague were, “Be sure to get those pictures back to the office” (p. 73).

Bushemi’s work is given important context by Ray Boomhower’s engaging biographical essay and James H. Madison’s nuanced discus-

sion of World War II, which re-examines the “good war” myth. Photographs from historical collections showing the war effort on the homefront provide visual counterpoints to Bushemi’s combat pictures.

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### *The Rescue of Joshua Glover*

*A Fugitive Slave, the Constitution, and the Coming of the Civil War*

By H. Robert Baker

(Athens: Ohio University Press, 2006. Pp. xiv, 259. Illustrations, notes, selected bibliography, index. \$38.95.)

Ostensibly a book on the capture and rescue of a fugitive slave in Wisconsin, *The Rescue of Joshua Glover* does much more than tell an interesting story. H. Robert Baker skillfully delineates the larger political, racial, and constitutional conflicts that made slavery a pressing political issue for northern whites in the 1850s. Above all else, the book focuses on antebellum Americans’ resort to popular constitutionalism: “the notion that, in the last instance, the final arbiter of the Constitution was the people themselves” (p. xii).

In March 1854, on the outskirts of Racine, Wisconsin, the fugitive slave Joshua Glover was seized under the terms of the hated Fugitive Slave Act of 1850. His captors quickly spirited him away to Milwaukee, where they expected to find legal sanction and protection from federal officials before carrying Glover back to slavery in Missouri. Instead, on the following day, thousands of Milwaukeeans assembled outdoors at

the federal courthouse where they would decide Glover’s fate. The orderly crowd spent the day deliberating their legal and extra-legal options. After exhausting a host of legal remedies, the meeting decided on a popular nullification of the Fugitive Slave Act on the grounds that it denied the fundamental constitutional rights of trial by jury and habeas corpus. At dusk, they broke Glover out of jail, then had abolitionists send him to Canada where his freedom would be secured.

While Joshua Glover disappeared, the legal issues surrounding his rescue did not. Federal authorities filed charges against the leaders of the Milwaukee assembly, leading to a six-year struggle over the constitutionality of the Fugitive Slave Law and the actions of those involved in Glover’s rescue. The legal wrangling—the cases involved a host of local, state, and federal judges, juries, and officials—would become a defining issue in Wisconsin politics in the late