Americans, Ohioans divided at election time on economic issues. Whigs called for an active government to provide internal improvements, adequate financial institutions, and encouragement of industrial development. Democrats wanted much the same things but would rely upon individualism with minimal governmental intervention. The great movement of digging canals and constructing roads and railroads reflected a Whig solution, as one of these essays demonstrates, while the craze of land buying followed a Democratic formula with low prices and mass purchasing by actual settlers at public land offices. Better than the early days of speculators getting hold of immense tracts, it was said. Another essay, however, shows that individual settlers were also speculators and, as such, had a more beneficial impact than once supposed. Overall, as many historians have pointed out, this was a period of the market revolution, in which Buckeye citizens participated and by which their political faith took shape.

Increasingly, certainly by the early 1840s, sectional differences on slavery pushed economic issues aside, a fact that had important effects upon party structure and behavior. The free-soil movement brought Salmon P. Chase, Joshua R. Giddings, Benjamin Tappan, and many others to the cause of preventing western extension of slavery, soon the foundation of a new Republican party. Ohio became a leading state in this transformation; and it was no coincidence that John C. Frémont, a favorite there, got the presidential nomination in 1856. It was the beginning of Ohio's strong attachment to the Republican party well into the next century.

There is much more that these essays have to say about the political terrain than space in this review permits—primitive and fraudulent election practices, constant appeals to public interest while pursuing private gain, self-serving reasons for politicians to change party affiliations, all were elements of this political culture. As the editors assess such factors, they emphasize the great complexity of politics, demanding caution by historians often quick to oversimplify their explanations. One may give these authors credit for avoiding such hazards in this useful publication.

MAURICE BAXTER is professor emeritus of history, Indiana University, Bloomington. He is a specialist in nineteenth-century political and constitutional history.

Chicago Jazz: A Cultural History, 1904–1930. By William Howland Kenney. (New York: Oxford University Press, 1993. Pp. xv, 233. Appendix, notes, index. $24.00.)

In this study of early jazz William Howland Kenney brings together two genres that still do not mix often enough—jazz studies and cultural history. Exploring the relationship of jazz and its urban context, he tries especially to lay out "some of the interactive process between music and the specific night-life institutions that presented jazz" (p. xii). The result is a vivid tour of long-gone clubs

and dance halls. Kenney moves from Robert Motts's Pekin Theater early in the twentieth century to the Dreamland Cafe, the Sunset Cafe, and the Apex Club in the 1920s. Depicting the active night life along "The Stroll" on South State Street, he takes the reader into the Savoy Ballroom, the first big black dance hall, and into such "black-and-tan" clubs as the Grand Terrace Cafe.

On this excursion Kenney presents Chicago jazz as the product of a distinct historical moment: the black migration from the South to a midwestern city with a "booming economy, machine politics, rebellion against prohibition moralism, and increased inter-racial awareness" (p. 148). In this setting African-American musicians could create the new sounds that filled all those clubs and dance halls and helped to establish a realm of nighttime entertainment during the 1910s and 1920s.

Kenney shows how jazz was rooted in de facto segregation, in the separate black world of saloons, cafes, pool halls, vaudeville, movies, and politics on Chicago's South Side. There, the pioneering jazz musicians came to terms with what Kenney calls the "transforming power" (p. 43) of the city. In line with the cultural and social history of the last thirty years, he stresses that, although these men changed their dress, deportment, and music, they did not lose their distinctive African-American identity. Chicago jazz was the product of "cross-cultural synthesis" (p. 56), not cultural suppression.

Kenney also shows how jazz gradually reached into the white world, thanks in part to the black-and-tans where white and African-American patrons could mix and to the handful of whites-only venues where black musicians could play. He nicely demonstrates the jolting impact of African-American music on a generation of young white musicians. More daringly—and less persuasively—Kenney tries to argue that jazz was a medium of interracial "reconciliation" (p. xiv). But he never establishes the music's power to harmonize white and black.

In all, Kenney tells an interesting but largely familiar story. The merger of jazz studies and cultural history is surely as important as he maintains, but here it does not lead to a particularly new perspective on the music or the culture.

MICHAEL MCGERR is associate professor of history, Indiana University, Bloomington. He is writing *The Gospel of Wealth: The United States, 1900–1929* for the *Oxford History of the United States* edited by C. Vann Woodward.

Light in the Darkness: African Americans and the YMCA, 1852–1946. By Nina Mjagkij. (Lexington: University Press of Kentucky, 1994. Pp. x, 198. Illustrations, appendixes, notes, selected bibliography, index. $23.00.)

The growth of traditional institutions in the United States is well chronicled. Nina Mjagkij's book describes the intersection of