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 inter-racial "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.

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The growth of traditional institutions in the United States is well chronicled. Nina Mjagkij's book describes the intersection of
one such institution, the Young Men's Christian Association (YMCA), with segregation and racism. The book details the impact of racial isolation on attempts by African Americans, often with the help of their white counterparts, to form segregated YMCA branches. As Mjagkij describes it, this arrangement fit perfectly into the plans of the mid-nineteenth century "Christian brotherhood" to create a "separate but equal" YMCA for African Americans. According to Mjagkij, it also fit the needs of the African-American community: "Faced with emasculation through lynchings, disfranchisement, race riots, and Jim Crow laws, the educated elite established YMCAs as sanctuaries where African-American men could be men and African-American boys could become men" (p. 7).

Mjagkij's book recounts changes in the role of the African-American YMCA secretariat, the growth of the YMCA in African-American colleges and universities, and the service of African-American YMCA members to military units as teachers and tutors for illiterate soldiers during World War I. The mounting post-World War I pressure from returning military personnel, particularly those who served overseas, made it difficult for the YMCA to continue its segregationist philosophy without strong resistance from the African-American secretaries and their membership. The postwar movement led to a reorganization of the YMCA and the creation of a colored work department which was responsible for all African-American branches.

The YMCA did not escape the financial strain of the depression years. Resignations, layoffs, and reductions of staff were common occurrences during the 1930s. The role of white philanthropists as well as that of Madam C. J. Walker of Indianapolis are highlighted in the text. Daily activities at the Senate Avenue YMCA of Indianapolis are also noted.

Mjagkij describes the slow growth of resistance to segregated facilities until the worldwide explosion of rhetoric about democratic ideals during World War II. According to Mjagkij, most African-American YMCA secretaries prior to the buildup that led to World War II followed Booker T. Washington's call for accommodation and gradual change. Both the international and national pressure to desegregate the YMCA led to a resolution in 1946 that dissolved the colored work department, abolished racial designations, and urged local associations to desegregate.

Within the book there is a description of the change in African-American YMCA secretaries and other African-American leaders during World War II. The secretaries began to collaborate with other organizations such as the Urban League, National Association for the Advancement of Colored People, and Brotherhood of Sleeping Car Porters to discuss the military effort, defense industry, and scores of other issues that were seen as roadblocks to equality and progress for African Americans. By 1946 African-American YMCAs were seen in major cities around the country as
places for social interaction, professional networking, and male bonding for African-American men.

This valuable book is reinforced by very informative appendixes and notes. The appendixes list statistical information about African-American YMCAs and their secretaries for the period covered by the book, and the notes give scores of resources for those who are searching for more information than is readily available in this slim volume. The bibliography is also extensive and very informative.

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The Way of the Cross Leads Home is a history of American Methodism during its most dynamic period—1784–1850—and in the place—the Ohio Valley and the Old Northwest—where more than anywhere else it developed the institutional pattern that allowed it to grow into America's most representative religion. A. Gregory Schneider emphasizes how post-Revolutionary Methodism broke with the earlier—presumably Anglican-related—patriarchal family, which was based upon the culture of honor, to produce a religious fellowship that viewed itself as an extended family and that in turn produced individual family units based upon affection, spiritual nurture, and protection from an evil world. Before 1830 the primary agency for promoting experiential religion was less the frontier camp meeting than the weekly class meeting supplemented by the quarterly “love feasts.” Then during the middle decades of the nineteenth century as Methodism became institutionalized, it was the Methodist home that increasingly became the agency for facilitating the Methodist experience of submission and obedience that the author calls “the way of the cross.”

There is much about this book to commend. Although Schneider describes it as "primarily a work of analysis," he demonstrates superb narrative skills in his sprightly descriptions of Methodist institutions and practices (e.g., circuit-riding preachers, local preachers, home-based services, family devotions, prayer meetings, and fellowship and individual testimonies in class meetings). Furthermore, his research is thorough, his writing is lucid, his tone is fair; and he regularly employs useful insights from the related disciplines of sociology, psychology, and theology.

It is difficult to evaluate the interpretive aspects of the book. Schneider's effort to show that Methodism played a significant role