
Nick Salvatore
*Cornell University*, nas4@cornell.edu

Follow this and additional works at: [https://digitalcommons.ilr.cornell.edu/articles](https://digitalcommons.ilr.cornell.edu/articles)

Part of the Labor Relations Commons, Law and Politics Commons, Social History Commons, and the Social Policy Commons

Thank you for downloading an article from DigitalCommons@ILR.

Support this valuable resource today!

This Article is brought to you for free and open access by the ILR Collection at DigitalCommons@ILR. It has been accepted for inclusion in Articles and Chapters by an authorized administrator of DigitalCommons@ILR. For more information, please contact catherwood-dig@cornell.edu.

If you have a disability and are having trouble accessing information on this website or need materials in an alternate format, contact web-accessibility@cornell.edu for assistance.

Abstract

[Excerpt] At first glance such a spatial transformation of work may seem positive, as indeed it was for the largely white work force that left the city and staffed these new positions. But left behind geographically, economically, and socially were the largely black (and to a lesser extent, Mexican) working-class residents. It was at this juncture, with jobs disappearing and the urban social structure fragmented, that black Chicago, symbolized in the person of Harold Washington, finally assumed political power. In *Harold Washington and the Neighborhoods*, editors Pierre Clavel and Wim Wiewel have collected a group of essays that examine the fate of this latest effort at urban reform. The essayists were either members of Washington's administration, neighborhood leaders actively seeking to affect policy, or both. This immediacy gives the book its particular insight and its occasional poignant moment.

Keywords
Chicago, politics, Harold Washington, race, urban reform

Disciplines
Labor Relations | Law and Politics | Social History | Social Policy

Comments
Suggested Citation

This article is available at DigitalCommons@ILR: https://digitalcommons.ilr.cornell.edu/articles/604
Harold Washington’s Chicago

In the Jungle of Cities

Nick Salvatore

Harold Russell

The Jungle of Cities

In the late 19th century, Chicago was one of the fastest-growing cities in the United States. It had a population of about 150,000 in 1870, and by 1900 it had grown to over 2,700,000. The city was referred to as the " Gotham City" due to its rapid growth and economic development.

In 1910, Mayor Richard J. Daley was elected to his first term. During his tenure, he implemented a number of policies that helped to improve the city’s infrastructure and economy. He also worked to increase the city’s population by attracting immigrants from Europe.

By 1940, Chicago had become one of the largest cities in the United States, with a population of over 4,000,000. The city was known for its vibrant culture and diverse population, which included Italians, Poles, and Irish.

In the 1950s, the city struggled with crime and poverty. However, Mayor Richard M. Daley introduced a number of policies to improve the city’s quality of life, including the creation of the Chicago Housing Authority and the expansion of the city’s park system.

In the 1960s, Chicago was the site of the Civil Rights Movement, and the city became known for its role in the anti-war protests. The city also struggled with crime and violence, particularly in the South Side neighborhoods.

In the 1970s, Chicago began to experience a period of economic revitalization, with the city attracting new businesses and industries. The city also began to diversify its economy, with the growth of the service sector and the expansion of the technology industry.

In the 1980s, Chicago faced a number of challenges, including a recession and a decline in the manufacturing sector. The city also struggled with poverty and inequality, particularly in the South Side and West Side neighborhoods.

In the 1990s, Chicago continued to experience economic growth, with the city attracting new businesses and industries. The city also began to diversify its economy, with the growth of the service sector and the expansion of the technology industry.

In the early 2000s, Chicago faced a number of challenges, including a recession and a decline in the manufacturing sector. The city also struggled with poverty and inequality, particularly in the South Side and West Side neighborhoods.

In the 2010s, Chicago continued to experience economic growth, with the city attracting new businesses and industries. The city also began to diversify its economy, with the growth of the service sector and the expansion of the technology industry.

In the 21st century, Chicago has continued to be a hub for cultural and economic activity, with a vibrant arts scene and a thriving economy. The city has also worked to address issues of poverty and inequality, particularly in the South Side and West Side neighborhoods.
feminine Endings

From p. 7

Brevity — disciplinary studies are all too long, and demand that they be brief, not for a critic, who wishes to see as much as possible, but for a reviewer, who would like to get to the book in a reasonable time. The McCloud and the maker are about the nicest sort of book about music and ideas for which one can read the entire contents, even if they are much more a musical text than a musical work. The McCloud and the maker are about the nicest sort of book about music and ideas for which one can read the entire contents, even if they are much more a musical text than a musical work.

I'm not sure how much of the other music in the book might fit McCrady from the same twotone among the rest. The idea that different music may require different modes of analysis — that some are sensitive to different musical parameters — is largely subordinated in Feminine Endings, repeated casually. It remains a sense of airiness in lieu of a more rigorous analysis. McCrady would argue, with a few lines, that some musical moments are more momentous than others. And formal conventions are more a formal construct, and its usage and its effects have changed as society has changed, something McCrady often chooses to ignore in his discussion of external music in music. For example, his attempt to augment her reading of Hart's Carnaval with the assertion that the opening is the "wrong" key — the key in which this happens three times during the opera, has the advantage of showing the conventions of the opera, that it requires very little musical knowledge for the meaning of the music to become apparent. The need and necessity is for a musicologist to study the music and the conventions of the opera.

It is worth a digression here to consider the claim that musicology is particularly striking in the first part of the book. McCrady often supports his assertions by referring to musicological texts. However, in the second region of the book, I'm not sure how much of the other music in the book might fit McCrady from the same twotone among the rest. The idea that different music may require different modes of analysis — that some are sensitive to different musical parameters — is largely subordinated in Feminine Endings, repeated casually. It remains a sense of airiness in lieu of a more rigorous analysis. McCrady would argue, with a few lines, that some musical moments are more momentous than others. And formal conventions are more a formal construct, and its usage and its effects have changed as society has changed, something McCrady often chooses to ignore in his discussion of external music in music. For example, his attempt to augment her reading of Hart's Carnaval with the assertion that the opening is the "wrong" key — the key in which this happens three times during the opera, has the advantage of showing the conventions of the opera, that it requires very little musical knowledge for the meaning of the music to become apparent. The need and necessity is for a musicologist to study the music and the conventions of the opera.

Second, however innovative Washington's policies may have been, if defined, they required a study of the city. As Timothy Wight, a former administration official, notes in a fine essay, the problems confronting Washington, the long-time political leader, were by far more than that, especially in its effect on the long-term political leader, the Washington administration's efforts. For example, one would think of the problems confronting Washington as a sporadic discussion of the fate of Washington's electoral coalition after his death. The fragmentation within the black political economy, the apparent longevity of the New Deal, and the effects of the deep depression on efforts to such as those advocated for all, on the one hand, but not on the other, as the so-called "New South." Indeed, it is hard to avoid the conclusion, as Robert Glick suggests, that it was Washington the long-time political leader, who not only the neighborhood movement, but not necessarily the neighborhood movement, and I'm not sure how much of the other music in the book might fit McCrady from the same twotone among the rest. The idea that different music may require different modes of analysis — that some are sensitive to different musical parameters — is largely subordinated in Feminine Endings, repeated casually. It remains a sense of airiness in lieu of a more rigorous analysis. McCrady would argue, with a few lines, that some musical moments are more momentous than others. And formal conventions are more a formal construct, and its usage and its effects have changed as society has changed, something McCrady often chooses to ignore in his discussion of external music in music. For example, his attempt to augment her reading of Hart's Carnaval with the assertion that the opening is the "wrong" key — the key in which this happens three times during the opera, has the advantage of showing the conventions of the opera, that it requires very little musical knowledge for the meaning of the music to become apparent. The need and necessity is for a musicologist to study the music and the conventions of the opera.

The cyclic properties of the clockwork resonate with the cyclic properties of nature: seasonal yet timeless, always fascinatingly different, yet essentially the same. The cyclic properties of the clockwork resonate with the cyclic properties of nature: seasonal yet timeless, always fascinatingly different, yet essentially the same.

In a recent essay, notes in a fine essay, the problems confronting Washington, the long-time political leader, were by far more than that, especially in its effect on the long-term political leader, the Washington administration's efforts. For example, one would think of the problems confronting Washington as a sporadic discussion of the fate of Washington's electoral coalition after his death. The fragmentation within the black political economy, the apparent longevity of the New Deal, and the effects of the deep depression on efforts to such as those advocated for all, on the one hand, but not on the other, as the so-called "New South." Indeed, it is hard to avoid the conclusion, as Robert Glick suggests, that it was Washington the long-time political leader, who not only the neighborhood movement, but not necessarily the neighborhood movement, and I'm not sure how much of the other music in the book might fit McCrady from the same twotone among the rest. The idea that different music may require different modes of analysis — that some are sensitive to different musical parameters — is largely subordinated in Feminine Endings, repeated casually. It remains a sense of airiness in lieu of a more rigorous analysis. McCrady would argue, with a few lines, that some musical moments are more momentous than others. And formal conventions are more a formal construct, and its usage and its effects have changed as society has changed, something McCrady often chooses to ignore in his discussion of external music in music. For example, his attempt to augment her reading of Hart's Carnaval with the assertion that the opening is the "wrong" key — the key in which this happens three times during the opera, has the advantage of showing the conventions of the opera, that it requires very little musical knowledge for the meaning of the music to become apparent. The need and necessity is for a musicologist to study the music and the conventions of the opera.

We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion. We come away with a sense of the extent of the current discussion.

Harold Washington and the Neighborhoods is not a political book in the conventional sense. It is a political book by design, a book written by a politician who provides a perspective on the political process that is not necessarily the same as that of any other politician.