with its new insights into the ways in which artists and urban reformers mutually sought to elevate society.

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Chicago: City of the Century. Produced and directed by Austin Hoyt. VHS & DVD, 3 episodes, 4 hours 30 minutes. (American Experience, WGBH Boston, 125 Western Avenue, Boston, Mass., 02134. VHS, $59.98; DVD, $79.98.)

PBS's American Experience documentary Chicago: City of the Century uses Donald L. Miller's similarly named book as an inspiration, rather than a textbook. Miller's book aimed to provide readers with a grand tour of all that was scintillating about nineteenth-century Chicago; the documentary, by contrast, focuses more tightly on the sources and consequences of the city's economic engines. The four-and-one-half-hour-long movie traces the history of Chicago as it grew from a "mud hole" to one of the most important cities in North America over the nineteenth century. First aired in January 2003, Chicago: City of the Century deploys a rich mix of quotations and images from primary sources, on-camera interviews, and dramatic recreations to conjure up the flavor of the city's transformation.

Each of the three episodes is roughly structured around a broad theme. Part One concentrates on Chicago's emergence as a hub for the transfer of agricultural commodities across the continent. Relying most notably on historian William Cronon's Nature's Metropolis: Chicago and the Great West, 1848-1895 (1991), the episode illustrates the centrality of grain, lumber, and meat production to the metropolitan economy. The episode concludes with a spectacular reproduction of the Great Fire of 1871, which destroyed the city's downtown and north side. Part Two, the most tightly focused episode, examines the tensions between capitalists and laborers in the 1870s and 1880s; it culminates in the Haymarket bombing of 1886, effectively depicted as a three-way conflict among capitalists, workers, and anarchists. Part Three, titled "The Battle for Chicago," investigates Chicago's political culture—would the twentieth-century city emerge as a haven for democracy, an oligarchy of the capitalist elite, or a kettle of boodle for corrupt politicians? This final episode gestures toward the early twentieth century, suggesting that African Americans who came as tourists to the World Columbian Exposition of 1893 were the latest group of immigrants, succeeding the Poles, Italians, Irish, Jews, and others who came before them.

The voices in City of the Century include a narrator (actor David Ogden Stiers), more than a dozen experts on Chicago's past, and
several descendants of nineteenth-century Chicago residents. Miller, delivering vivid color commentary, is featured most prominently. Unafraid of colloquial language or the occasional vulgarity, Miller makes use of descriptions, vocal technique, and body language to evoke the lived experience of the nineteenth-century city: filthy, smelly, noisy, and spectacular. Other effective interviews include those with Dominic Pacyga, who speaks from his dual perspectives as a Chicago native and historian; Dena Epstein, the daughter of a Russian-Jewish girl who attended activities at Hull-House; and former Chicago Congressman Dan Rostenkowski.

The documentary pays particular attention to illuminating the sensual tapestry of nineteenth-century Chicago. Still pictures, contemporary newspapers and drawings, and early twentieth-century film footage illustrate the scale and grit of early Chicago. Footage of a squealing pig and a pig “sticker” encapsulates the brutality of the meatpackers’ “disassembly” line. The sounds of snorting horses accompany pictures of wagons stuck in traffic. Occasional selections are jarring. A stunning twenty-first-century camera shot of the Sears Tower rising up behind the Auditorium Theater, for example, is nothing that a nineteenth-century visitor would have seen. A famous Jacob Riis photograph of a boy working in a sweatshop is emotionally powerful, but was taken in New York. The producers supplement primary sources with dramatic recreations of certain experiences. Actors lay plates and silverware for a ride in a Pullman Palace car between New York and Chicago, paddle canoes in search of the portage between the Great Lakes and the Mississippi River, reenact the Haymarket martyrs’ march to the gallows, and recreate the assassination of Mayor Carter Harrison in his home.

Much of the narration reflects the best in current scholarship about Chicago and is artfully delivered. In a few instances, however, the director relies on debunked stereotypes. For example, several “talking heads” insist that Chicago was deeply ethnically segregated in the nineteenth century, that well before African Americans arrived, Irish, Polish, Jewish, and other Chicagoans lived and worshiped separately. But ethnic Catholic parishes overlapped each other’s territory, and the famous Hull-House Maps and Papers (1925) (featured later in the same episode) showed that members of different national groups frequently lived cheek-by-jowl. In another unexamined contradiction, Miller asserts that no safety net existed to help the poor, without recalling the international outpouring of disaster relief following the Great Fire. Interviews with historians Karen Sawislak and Maureen Flanagan, neither of whom appears, might have provided a nuanced discussion of private charity.

PBS's American Experience web site supplements the documentary (www.pbs.org/wgbh/amex/chicago/index.html). The site features interactive maps, short biographies of influential Chicaosans, narratives of particular events, internet links, a teachers' guide, and a lively
trivia quiz. *Chicago: City of the Century* succeeds in drawing viewers into Chicago's fascinating past, and the website provides avenues toward deeper knowledge.

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*It's Hardly Sportin': Stadiums, Neighborhoods, and the New Chicago.*

When one picks up a book about sports stadiums, one ordinarily expects to read about negotiated deals, incentives and subsidies, environmental and economic impact studies, returns on investment, jobs produced, tax revenues generated, and the like. Some of that information can be found in *It's Hardly Sportin': Stadiums, Neighborhoods, and the New Chicago* by Costas Spirou and Larry Bennett, but the chief focus of the book lies uniquely elsewhere, a fact that Hoosier sports fans who follow the Cubs, Sox, Bulls, Bears, or Blackhawks should find intriguing.

The authors' main concern is to explore the relationship between the revitalization of urban centers, the construction and operation of sports stadia, and the neighborhoods in which these facilities are situated. They do so in interesting and informative fashion, chronicling the ups and downs of neighborhood battles with the Chicago power structure. They conclude that, rightly or wrongly, these corporate/community partnerships are “typically one-sided affairs,” with the victories going to the economically and politically strong. Their three examples—Comiskey Park, Wrigley Field, and United Center—teach us, however, that the stronger the neighborhood-based organizations, the truer the partnership.

The new, publicly funded Comiskey Park, an appallingly designed stadium in a sterile setting surrounded by asphalt, has no connection to the South Armour Square neighborhood whatsoever. Even the local icon, McCuddy's, a neighborhood bar and hangout to which Babe Ruth used to repair for a libation or two between innings, has been demolished. To date, no neighborhood economic boom has materialized, and none is expected.

The installation of lights at Wrigley Field was opposed by local residents in the Lake View neighborhood, but under threat of the Cubs relocating to a better venue, lights were turned on in August 1988. Strong citizens groups, such as the Lake View Citizens Council and CUBS (Citizens United for Baseball in Sunshine), have proven effective in working with the team's management. The neighborhood has gradually evolved into an entertainment-driven district, a “port