

The Roaring 20s

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U.S. History – Learning Target Track Sheet

Unit 5: The Roaring 20s

Big Idea Question: What was America like following WWI and how did it get there?

<u>Learning Target</u>	<u>Vocabulary</u>
Check #1: I can...	
Check #2: I can...	
Check #3: I can...	

Playing the Stock Market

Each Team (Group) will start with **\$1,000** to Invest in the Stock Market. Use your phone to look up stocks prices and purchase stocks you think will increase in value over the next few days. These stocks **must come from the group** of stocks known as the **Dow Jones**. You can buy stocks from up to 3 different companies. Any leftover money after your initial investments will become your brokerage fee and will be lost.

Company Name:

	Price(\$)	# of Shares	Total(\$) Value	Previous Value	Daily Gain/Loss (+/-)
Thursday					
Friday					
Monday					
Tuesday					
Weekly Total Value-			Weekly Gain/Loss-		

Company Name:

	Price(\$)	# of Shares	Total(\$) Value	Previous Value	Daily Gain/Loss (+/-)
Thursday					
Friday					
Monday					
Tuesday					
Weekly Total Value-			Weekly Gain/Loss-		

Company Name:

	Price(\$)	# of Shares	Total(\$) Value	Previous Value	Daily Gain/Loss (+/-)
Thursday					
Friday					
Monday					
Tuesday					
Weekly Total Value-			Weekly Gain/Loss-		

1) Do you think the stock market is a safe investment?

2) In your opinion what would be a good strategy for investing your money? Why?

3) Besides losing all of your own money, what negative impacts can the markets produce?

Consumerism	Isolationism & Nativism	Labor Strikes	Harding Administration
<p>Be sure to pay close attention to:</p> <ul style="list-style-type: none"> - Coolidge and Hoover - Taxes - Automobile industry - Prosperity - Advertisement 	<p>Be sure to pay close attention to:</p> <ul style="list-style-type: none"> - Isolationism - KKK - Emergency Immigrant Quota Act 1921 - Sacco and Vercetti - Red Scare 	<p>Be sure to pay close attention to:</p> <ul style="list-style-type: none"> - Boston Police - Steel Mill - Coal Miner's 	<p>Be sure to pay close attention to:</p> <ul style="list-style-type: none"> - Dawes Plan - Kellogg – Briand Pact - Teapot Dome Scandal

CHAPTER
12

TELESCOPING THE TIMES

Politics of the Roaring Twenties

Summary

CHAPTER OVERVIEW Americans lash out at those who are different while they enjoy prosperity and new conveniences produced by American businesses.

1 Americans Struggle with Postwar Issues

MAIN IDEA A desire for normality after the war and a fear of communism and "foreigners" led to postwar isolationism.

Events in faraway Russia had an effect on the United States after World War I. Massive protests led the Russian ruler to step down from the throne in March 1917. In November of that year, radicals seized the government and established the world's first Communist state. Soon, this new government issued a call for worldwide revolution. Its leaders wanted to overthrow the capitalist system and abolish private property.

About 70,000 people, called "Reds," joined the new Communist party in the United States. Though their numbers were small, their radicalism and threats aroused fear among many people. As a "Red Scare" swept the nation, Attorney General A. Mitchell Palmer decided to remove the threat.

Palmer formed a new agency in the Justice Department to find and punish radicals. His agents arrested Communists, Socialists, and anarchists, who opposed any government at all. The agents often disregarded the rights of the people they arrested. Hundreds of radicals were sent out of the country without a trial. But Palmer never found evidence of a conspiracy to overthrow the government, and the fear passed.

The U.S. was actually becoming isolationist again—pulling away from world affairs. Dislike of foreigners resulted in a new immigration law. With the Emergency Quota Act of 1921, Congress limited the number of people admitted into the country each year. A revised version passed in 1924 cut the flow of immigrants from Eastern and Southern Europe. It put a stop to Japanese immigration altogether. In 1929, Congress voted to further limit the number of immigrants admitted each year.

Many suffered in the hysteria. A celebrated case involved two Italian immigrants, Nicola Sacco and

Bartolomeo Vanzetti. The pair—both admitted radicals—were arrested for a double murder during a robbery in Massachusetts. Although the case was not strong, they were convicted and executed. Protests poured in from around the world.

The "Red Scare" revealed a general sense of unease in society, as did the revival of the Ku Klux Klan. The Klan began to flourish in the early 1920s. Klan leaders opposed African Americans, Jews, immigrants, and Catholics. By 1924, KKK membership numbered about 4.5 million, and the Klan helped elect officeholders in many states. Its popularity declined with increased criminal activity.

The postwar period also saw a revival of labor troubles. A strike of Boston police officers was forcefully put down by Massachusetts Governor Calvin Coolidge. Violence erupted over a massive 1919 steel strike, with workers demanding the right to unionize. Steel makers labeled the workers as Communists, and the strike was broken in 1920. Later, a church group revealed the harsh conditions in steel mills. Embarrassed steel makers shortened the workday to eight hours. However, the steel workers still had no union.

United Mine Workers president John L. Lewis was able to win wage increases for coal miners. A. Philip Randolph also successfully organized an African-American union of railroad porters. Unions were not generally successful in the 1920s, however, as union membership dropped from about 5 million to about 3.5 million workers.

2 The Harding Presidency

MAIN IDEA The Harding administration appealed to America's desire for calm and peace after the war, but resulted in scandal.

In the presidential election of 1920, Republicans nominated Warren G. Harding, a pleasant man of little ability. Harding and Calvin Coolidge swept into office in a landslide victory.

In the 1920s, the United States promoted world peace. A 1921 conference in Washington produced a historic agreement among five major naval powers to dismantle some of their naval ships. For the first time, nations had agreed to reduce their weapons. In 1928, virtually all the world powers signed the Kellogg-Briand Pact. In doing so, each nation renounced war.

However, new conflicts arose. The U.S. wanted Britain and France to pay their war debts. This was difficult, since Congress had enacted a high tariff that made it impossible for them to sell their goods to the United States. The two countries pressured Germany to meet its payments for reparations, but Germany's economy was destroyed. A series of U.S. loans to Germany left Britain and France angry.

On the home front, President Harding's cabinet choices were just as burdensome. While some of his Cabinet appointments were distinguished, a number were soon found to be engaged in bribery and corruption. The biggest scandals involved tracts of public land called Teapot Dome and Elk Hills. The lands held oil, and Secretary of the Interior Albert Fall secretly leased the land to two oil companies. He received money and property in return.

Amidst rumors of corruption in his administration, Harding died. Calvin Coolidge became president.

3 The Business of America

MAIN IDEA Consumer goods fueled the business boom of the 1920s as America's standard of living soared.

American business was transforming American society, and the automobile led the way. America became a car culture. By the late 1920s, about 80 percent of all motor vehicles in the world were in the United States. States and cities built an elaborate network of new roads and highways. As cars made it possible for workers to live farther from their homes, cities grew larger. Cities in Ohio and especially Michigan grew as major centers of automobile manufacturing.

The airplane industry grew as well. Planes carried the nation's mail, and passenger service was introduced.

Another major change was the spread of electricity. Whereas electricity had been found only in central cities before, it now stretched to the suburbs although farms still lacked electric power. Electrical appliances—radios, washing machines, and vacuum cleaners among them—began appearing in homes across America.

To convince people to buy these new appliances, businesses adopted new methods of advertising. No longer content only to give information about products, they now used ads to sell an image. Widespread advertising meant that certain brand names became nationally known. A new form of mass entertainment—radio—provided advertisers a way of reaching huge audiences.

The prosperity that business was generating seemed unstoppable. National income rose from \$64 billion in 1921 to \$87 billion in 1929. This prosperity masked problems, however.

First, the business scene was not completely healthy. As workers produced more in the same number of hours, businesses grew, sometimes producing more goods than they could sell. Chain stores spread across the nation. With this growth, however, the difference in income between business managers and workers grew. Also, mining companies, railroads, and farms were suffering.

Second, consumer debt rose to alarming levels. Businesses helped promote consumer spending by allowing customers to buy on credit. By making the payments low and spreading them over a long period of time, businesses made it easy for consumers to decide to purchase all the goods that the businesses were producing.

Review

1. How did people reveal distrust of others in the 1920s?
2. What happened to the labor movement in the 1920s?
3. What progress was made toward world peace in the 1920s?
4. What problems arose in Harding's cabinet?
5. What problems did the business boom hide?

CHAPTER
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Summary

TELESCOPING THE TIMES *The Roaring Life of the 1920s*

CHAPTER OVERVIEW During the 1920s, rural America dashes with a faster-paced urban culture. Women's attitudes and roles change, influenced in part by the mass media. Many African Americans join in the new urban culture.

❶ Changing Ways of Life

MAIN IDEA Americans experienced cultural conflicts as customs and values change in the 1920s.

The 1920 census revealed that for the first time more Americans lived in towns and cities than in the country. The 1920s sped that process of urbanization. New York, Chicago, and Philadelphia became huge cities, and 65 others had more than 100,000 people. As 2 million people a year left their farms, city values—not small-town values—began to dominate the nation. The transition was not always easy.

One clash concerned Prohibition, favored by many rural people and opposed by many city dwellers. In 1920, the Eighteenth Amendment to the Constitution took effect and Prohibition became law. However, the effort to stop drinking was doomed. The government did not have enough law officers to enforce the law. Illegal nightclubs sprang up across the country. People began making their own illegal liquor. Others bought from “bootleggers”—resulting in large sums of money flowing to organized crime. By the middle of the decade, only 19 percent of Americans supported Prohibition. It remained law until 1933, however.

The country also saw a revival of Christian fundamentalism. Christian fundamentalists believed that every word in the Bible was literally true. Religious revivals and preachers drew large crowds, especially in the South and West.

Soon fundamentalists clashed with science in the Scopes trial. Fundamentalists, who rejected the scientific theory of evolution, persuaded some states to outlaw teaching of that theory in schools. Teacher John Scopes protested the law by openly teaching the subject. The trial brought famous attorneys and large crowds to a small Tennessee town. After Scopes was found guilty, the state Supreme Court reversed the conviction.

❷ The Twenties Woman

MAIN IDEA American women pursued new lifestyles and assumed new jobs and different roles in society during the 1920s.

The new urban culture influenced many women to demand greater freedom, symbolized by the “flapper.” These young women wore shorter skirts, shorter hair, and more jewelry than was customary before. They also smoked cigarettes and drank alcohol. Not all young women were flappers, of course. Many felt caught between the old values and the new.

Many women across America were adopting new roles at work. More women worked outside the home than before the war. They took many different jobs, but hundreds of thousands became teacher and nurses, secretaries, or sales clerks. Wherever they worked, though, women faced discrimination. The 1920s began trends that continue today: identifying jobs as women’s or men’s work and paying women less than men.

Most married women did not work. Those who did found it difficult to juggle the demands of both job and family. Women also experienced changes at home. Married women had fewer children than before. Ready-made clothes and labor-saving devices made housework easier.

Other changes affected families. Marriages were more often the result of the two partners’ choice, not their parents’ arrangements. More teenagers stayed in school than before but sometimes rebelled against parental supervision.

❸ Education and Popular Culture

MAIN IDEA The mass media, movies, and spectator sports played important roles in creating popular culture of the 1920s—a culture that many artists and writers criticized.

With prosperity and the need for a more educated workforce, more students received a high school education. High schools changed, offering vocational training for future workers and home

economics for future homemakers. Educators met the challenge of teaching millions of children of immigrants, many of whom did not know English. As a result, an increasing number of people could read. With these increased demands, schooling costs rose dramatically.

American tastes were shaped by mass media. The number of people who read newspapers increased sharply, and national magazines flourished. The most powerful of the mass media, though, was radio. It grew into national networks that offered programming to many millions.

The growing prosperity of the 1920s gave Americans more money to spend—and more leisure time in which to spend it. Fads swept the nation. Many entertainment dollars were spent on tickets to sporting events as athletes in many sports set new records. Chief among them was baseball's Babe Ruth, a long-ball hitter.

America's biggest hero was pilot Charles A. Lindbergh, who thrilled the nation in 1927 by flying alone across the Atlantic Ocean.

Americans by the hundreds of thousands found entertainment in movie theaters. For most of the decade, the movies were silent. In 1927, Hollywood released *The Jazz Singer*—the first major talking picture. Movies, like magazines and radio, helped create a national culture.

Many artists contributed to a flowering of American culture. Playwright Eugene O'Neill dramatized family conflicts. Composer George Gershwin wrote music that combined jazz rhythms with classical forms. Sinclair Lewis, the first American to win a Nobel Prize in literature, wrote best-selling novels taking a critical look at the shallow life of middle-class Americans. F. Scott Fitzgerald's novels showed the dark underside of the flashy life of the 1920s. Dorothy Parker, Edith Wharton, and other women writers added a unique perspective in their work.

4 The Harlem Renaissance

MAIN IDEA African-American ideas, politics, art, literature, and music flourish in Harlem and elsewhere in the United States.

In the 1920s, hundreds of thousands of African Americans moved to the cities of the North. Many left the South for big cities in search of jobs. By 1929, 40 percent of all African Americans lived in cities. Racial riots erupted in the North, however.

W. E. B. Du Bois, president of the National Association for the Advancement of Colored People (NAACP), protested racial violence. Another NAACP official, James Weldon Johnson, spearheaded the organization's effort to get Congress to pass a law to put an end to lynching of African Americans. While the law never passed, the number of lynchings did drop.

Marcus Garvey voiced a message of black pride that appealed to many African Americans. Garvey promoted the formation of black-owned businesses. He also urged many African Americans to return to Africa.

Harlem, a section of New York City, became home to a flowering of African-American culture called the Harlem Renaissance. Writers Claude McKay, Langston Hughes, and Zora Neale Hurston—among others—wrote moving poems, plays, and novels portraying the difficulties and pleasures of black life. Paul Robeson won renown as an actor. Musicians Louis Armstrong, "Duke" Ellington, and Bessie Smith delighted audiences with jazz and blues.

This great decade of social and cultural change, though, would soon be overshadowed by an economic crash.

Review

1. What developments in the 1920s reflected the clash between traditional and new values?
2. How did women's lives change at work and at home during the 1920s?
3. How did mass media create national culture?
4. Give three examples of personal achievements connected with the Harlem Renaissance.

Chp 12 Guided Reading

- 1. _____

- 2. _____

- 3. _____

- 4. _____

- 5. _____

Chp 13 Guided Reading

- 1. _____

- 2. _____

- 3. _____

- 4. _____

Name _____



CSI Boston – The Case of Sacco & Vanzetti

Introduction: At the culmination of the Red Scare era of the post-Great War period the prejudices and fears climaxed in the trial of Nicola Sacco and Bartolomeo Vanzetti. Devoted Anarchists, Sacco and Vanzetti were arrested for the robbery and murder of two men carrying the payroll for the Slater & Morrill Shoe Company in South Braintree, Massachusetts (Boston). Their trial portrays the influence of fear as a driving force in determining the actions of a society.

Directions: Read the evidence presented in the trial to the left and other related facts found to the right. Use the information to make a connection concerning how prejudice may have played a role in the trial. Finally, write your own decision using supporting evidence. Remember to always keep the historical context of the event in mind.

A cap with a hole in it picked up at the crime scene resembled one owned by Sacco. Sacco denied ever owning the cap, or any cap with earflaps.

One of the recovered bullets could not have been fired from Sacco's Colt automatic. Ballistics expert Proctor testified that "Bullet 3" was "consistent with being fired through [Sacco's] pistol."

Several witnesses placed Sacco in or near Braintree around the time of crime. None of the seven eyewitnesses was at all times certain of his or her identification. No one claimed to have seen Vanzetti during the actual shooting.

Sacco was absent from his job at the 3-K shoe factory on the day of the crime. Sacco claimed to have been in Boston trying to get a passport from the Italian consulate.

The gun found on Vanzetti at the time of his arrest resembled one that paymaster guard Berardelli was thought to be carrying at the time he was shot. Vanzetti testified that he bought the gun from a friend.

1917 – The two depart for Mexico with other Italian anarchists to avoid conscription.

1918 - Sacco and Vanzetti had written for and donated money to an anarchist newspaper.

1919 - A circular attributed to "The American Anarchists"-- appears throughout New England. In it, the American Anarchists, presumably the Italian-American Anarchists, threaten to "dynamite" officials in retaliation for the ongoing deportations and repression the anarchists are enduring.

1919 - In another round of bombings Carlo Valdinoci (who had been in Mexico with Sacco and Vanzetti two years earlier) blows himself up outside the home of Attorney General Palmer. Sacco and Vanzetti are rumored to have taken part in the bombing.

Name _____

The Big Picture: Match the evidence from column I and the related facts in column II to the context of the time period.

What was going on at the time that might have influenced the court's and public's decision?

Would you call the evidence and facts prejudicial or factual? Explain your reasoning.

How would you decide the case? Explain your reasoning.

Rubric:

<input type="checkbox"/>	Did he/she state their decision concerning the case? (Circle)
<input type="checkbox"/>	Did he/she use facts from the case to support his/her decision? (Single Underline)
<input type="checkbox"/>	Did he/she show an understanding of how the "big picture" of what was going on at the time influenced the trial? (Double Underline)

Name: _____

Period: _____

HBO Special: Chicago Speakeasy Tours

1. What was the name of John Torrio's brothel in upstate Chicago?

2. How did people escape the Green Mill when the cops showed up?

3. What did the singer of the "Green Mill Lounge" decide to do after surviving the assault by the gangsters?

4. Describe the "Twin Anchors" during the 1920s.

5. What feature of a building normally signified a speakeasy?

6. Why was the bar in lower eastside Chicago called the "Gay 90s Revue"?

7. Describe what's behind the bookshelf in the "Backroom", the building behind Ratner's Deli.

8. Why was the "21 Club" so popular during its day?

9. Who was Jimmy Walker?

America – The Story of US: Boom

10. How did the U.S. change after huge amounts of oil were discovered in Texas in 1901? Do you think this event still shapes our lives today?

Name: _____

Period: _____

11. Why did Los Angeles city leaders need to seek water sources outside the city? What do you think were the risks of bringing in water from beyond the city limits?

12. What was the "Great Migration" and when did it take place?

13. Why do you think there was so much tension and violence against African Americans in urban areas in the 1910s and 1920s?

14. What were some of the reasons for and against Prohibition in the 1920s? Despite the ban on alcohol, why do you think sales of liquor continued, and what were some methods police used to stop it?

The Roaring Twenties

Directions:

1. **TEACH** your information to the members of the other group. 2. **RECORD** the information you learn in the chart below.

	Key Vocabulary	Big Ideas
I. Prohibition and Organized Crime	18 th Amendment: Volstead Act: Speakeasies: Bootleggers: Bathtub gin: 21 st Amendment: Al Capone:	1. Why was Prohibition passed? 2. Who/what groups of people supported Prohibition? 3. Who was supposed to enforce Prohibition? Why did enforcement prove impossible? 4. What were the unintended negative consequences (backlash) of Prohibition? *5. How is Prohibition an example of the clash between traditionalism and modernism?
II. Women in the 1920s	Flappers: Appearance of flappers: New role of women:	1. What kind of activities did flappers engage in? 2. What were flappers rebelling against? 3. How were the clothes and hairstyles of flappers examples of rebellion? 4. What are examples of “rebellious” clothing today? What are teenagers today rebelling against? *5. How are flappers an example of the clash between traditionalism and modernism?

	Key Vocabulary	Big Ideas
III. The Scopes Monkey Trial	<p>Evolution:</p> <p>Religious fundamentalism:</p> <p>John Scopes:</p> <p>Clarence Darrow:</p> <p>William Jennings Bryan:</p>	<ol style="list-style-type: none"> 1. What was the Scopes Monkey Trial about? 2. What two issues clashed during the trial? 3. What was the verdict of the case? Which lawyer won? Which theory "won"? 4. Why was the trial considered "the trial of the century"?
	*5. How was the Scopes Monkey Trial an example of the clash between traditionalism and modernism?	
IV. Popular Culture	<p>Henry Ford:</p> <p>Model T:</p> <p>Popular forms of entertainment:</p> <p>Babe Ruth:</p> <p>Charles Lindbergh:</p> <p>Advertising:</p>	<ol style="list-style-type: none"> 1. How did new appliances change daily life? 2. What sports were popular during the 1920s? 3. How could people afford new inventions? 4. Who were famous authors of the time period? What themes did they write about?
	*5. How was popular culture an example of the clash between traditionalism and modernism?	

I. Prohibition & Organized Crime

1) Read the materials that follow. Then use these materials to answer the questions.

At midnight, January 16, 1920, the United States went dry. Breweries, distilleries, and saloons were forced to close their doors. Led by the Anti-Saloon League and the Women's Christian Temperance Union, the dry forces had triumphed by linking Prohibition to a variety of Progressive era social causes. Proponents of Prohibition included many women reformers who were concerned about alcohol's link to wife beating and child abuse and industrialists such as Henry Ford who were concerned about the impact of drinking on labor productivity. Advocates of Prohibition argued that outlawing drinking would eliminate corruption, end machine politics, and help Americanize immigrants.



National Prohibition was defended as a war measure. The amendment's proponents argued that grain should be made into bread for fighting men and not for liquor. Anti-German sentiment aided Prohibition's approval. The Anti-Saloon League called Milwaukee's brewers "the worst of all our German enemies," and dubbed their beer "Kaiser brew." Yet even after Prohibition was enacted, many ethnic Americans viewed beer or wine drinking as an integral part of their culture, not as a vice.

The wording of the 18th Amendment banned the manufacture and sale (but not the possession, consumption, or transportation) of "intoxicating liquors." Many brewers hoped that the ban would not apply to beer and wine. But Congress was controlled by the dries, who advocated a complete ban on alcohol. A year after ratification, Congress enacted the Volstead Act, which defined intoxicating beverages as anything with more than 0.5 percent alcohol. This meant that beer and wine, as well as whiskey and gin, were barred from being legally sold.

Advocates did not believe it would be necessary to establish a large administrative apparatus to enforce the law. The federal government never had more than 2,500 agents enforcing the law. A few states did try to help out. Indiana banned the sale of cocktail shakers and hip flasks. Vermont required drunks to identify the source of their alcohol.

Enforcing the law proved almost impossible. Smuggling and bootlegging (smuggler's practice of carrying liquor in the legs of boots) were widespread. Two New York agents, Izzie Einstein and Mo Smith, relied on disguises while staging their raids, once posing as man and wife. But after a raid on New York City's 21, that trapped some of the city's leading citizens, their efforts were halted. In New York, 7,000 arrests for liquor law violations resulted in 17 convictions.

Prohibition failed because it was unenforceable. By 1925, half a dozen states, including New York, passed laws banning local police from investigating violations. Prohibition had little support in the cities of the Northeast and Midwest.

Prohibition did briefly pay some public health dividends. The death rate from alcoholism was cut by 80 percent by 1921 from pre-war levels, while alcohol-related crime dropped markedly. But seven years after Prohibition went into effect, the total deaths from adulterated liquor reached approximately 50,000, and many more cases of blindness and paralysis.

Prohibition quickly produced bootleggers, speakeasies, moonshine, bathtub gin, and rum runners smuggling supplies of alcohol across state lines. Hidden saloons and nightclubs were called speakeasies because one had to

speak quietly or "easily" to avoid detection. In 1927, there were an estimated 30,000 illegal speakeasies, twice the number of legal bars before Prohibition. Many people made beer and wine at home. Finding a doctor to sign a prescription for medicinal whiskey, sold at drugstores was relatively easy.

Cleveland had 1,200 legal bars in 1919, a year before Prohibition went into effect. By 1923, the city had an estimated 3,000 illegal speakeasies, along with 10,000 stills (place to make your own alcohol). An estimated 30,000 city residents sold liquor during Prohibition and another 100,000 made home brew or bathtub gin for themselves and friends.

Speakeasies commonly began to operate with connections to organized crime and liquor smuggling. Even though the police and US Federal Government agents raided such establishments, the business of running speakeasies was so lucrative that such establishments continued to flourish throughout the nation. This time period marks the beginning of organized crime as it explodes in the country. Prohibition also fostered corruption and contempt for law and law enforcement among large segments of the population. Harry Daugherty, attorney general under Warren Harding, accepted bribes from bootleggers. George Remus, a Cincinnati bootlegger, had a thousand salesmen on his payroll, many of them police officers. He estimated that half his receipts went as bribes. Al Capone's Chicago organization reportedly took in \$60 million in 1927 and had half the city's police on its payroll. Popular culture glamorized bootleggers like Chicago's Capone, who served as the model for the central characters in such films as *Little Caesar* and *Scarface*. In rural areas, moonshiners became folk heroes. The fashion of the flapper, dancing the Charleston in a short skirt, was incomplete without a hip flask.

With a huge consumer market unmet, organized crime filled the vacuum left by the closure of the legal alcohol industry. Homicides increased in many cities, partly as a result of gang wars but also because of an increase in drunkenness.

When the country entered the Great Depression, the jobs and tax revenue that a legal liquor industry would generate looked attractive. During his presidential campaign in 1932, New York Governor Franklin D. Roosevelt, who never hid his fondness for martinis, called for Prohibition's repeal with the 21st Amendment.

Even today, debate about the impact of Prohibition rages. Critics argue that the amendment failed to eliminate drinking, made drinking more popular among the young, spawned organized crime, disrespect for law, and encouraged solitary drinking and led beer drinker to hard liquor and cocktails. (One wit joked that "Prohibition succeeded in replacing good beer with bad gin.") The lesson these critics draw is that it is counterproductive to try to legislate morality.

Their opponents argue alcohol consumption declined dramatically during Prohibition, probably by 30 to 50 percent. Deaths from cirrhosis of the liver for men fell from 29.5 per 100,000 in 1911 to 10.7 in 1929.

. Interesting Prohibition Facts

- "Bathtub gin" got its name from the fact that alcohol, glycerine and juniper juice was mixed in bottles or jugs too tall to be filled with water from a sink tap so they were commonly filled under a bathtub tap. 17
- The speakeasy got its name because one had to whisper a code word or name through a slot in a locked door to gain admittance. 18
- Prohibition led to widespread disrespect for law. New York City alone had about thirty thousand (yes, 30,000) speakeasies. And even public leaders flaunted their disregard for the law. They included the Speaker of the United States House of Representatives, who owned and operated an illegal still. 19
- Some desperate and unfortunate people during Prohibition falsely believed that the undrinkable alcohol in antifreeze could be made safe and drinkable by filtering it through a loaf of bread. It couldn't and many were seriously injured or killed as a result. 20
- In Los Angeles, a jury that had heard a bootlegging case was itself put on trial after it drank the evidence. The jurors argued in their defense that they had simply been sampling the evidence to determine whether or not it contained alcohol, which they determined it did. However, because they consumed the evidence, the defendant charged with bootlegging had to be acquitted. 21

- When the ship, Washington, was launched, a bottle of water rather than Champagne, was ceremoniously broken across its bow. 22
- National Prohibition not only failed to prevent the consumption of alcohol, but led to the extensive production of dangerous unregulated and untaxed alcohol, the development of organized crime, increased violence, and massive political corruption. Amazingly, some people today insist that Prohibition was a success! 23
- Although Prohibition was repealed seven decades ago, there are still hundreds of dry counties across the United States today.
- Prohibition clearly benefited some people. Notorious bootlegger Al Capone made \$60,000,000...that's sixty million dollars...per year (untaxed!) while the average industrial worker earned less than \$1,000 per year.
- But not everyone benefited. By the time Prohibition was repealed, nearly 800 gangsters in the City of Chicago alone had been killed in bootleg-related shootings. And, of course, thousands of citizens were killed, blinded, or paralyzed as a result of drinking contaminated bootleg alcohol.
- The Ku Klux Klan (KKK) strongly supported Prohibition and its strict enforcement.

Al Capone

Alphonse Gabriel Capone (January 17, 1899 – January 25, 1947), popularly known as Al "**Scarface**" Capone, was an infamous Italian-American gangster in the 1920s and 1930s. His business card reportedly described him as a used furniture dealer (fact). Born in New York City to Neapolitan emigrants Gabriele and Teresina Capone, he began his career in Brooklyn before moving to Chicago and becoming Chicago's most notorious crime figure. By the end of the 1920s, the Federal Bureau of Investigation had placed Capone on its "Most Wanted" list. Capone's downfall occurred in 1931 when he was indicted and convicted by the federal government for income tax evasion.

Capone was notorious during the Prohibition era for his control of large portions of the Chicago underworld and his bitter rivalries with North Side gangsters such as Deanie O'Banion, Bugs Moran and O'Banion lieutenant Hymie Weiss. Raking in vast amounts of money from illegal prostitution and alcohol (some estimates were that between 1925 and 1930 the Capone organization was grossing \$100 million a year), the Chicago kingpin was largely immune to prosecution due to witness intimidation and the bribing of city officials, such as Chicago mayor William "Big Bill" Hale Thompson.

In 1928, Capone bought a retreat on Palm Island, Florida. It was shortly after this purchase that he orchestrated the most notorious gangland killing of the century, the 1929 St. Valentine's Day Massacre. Although details of the killing of the 7 victims are still in dispute and no one was ever indicted for the crime, their deaths are generally linked to Capone and his henchmen, especially Jack "Machine Gun" McGurn, who is thought to have led the operation. By staging the massacre, Capone was trying to dispose of his arch-rival Bugs Moran, who controlled gang operations on the North Side of Chicago. Moran was late for the meeting and escaped an otherwise certain death. Throughout the 1920s, Capone was often the target of attempted assassinations, being shot once in a restaurant and having his car riddled with bullets on more than one occasion. However, the assassins were normally amateurs and Capone was never seriously wounded.

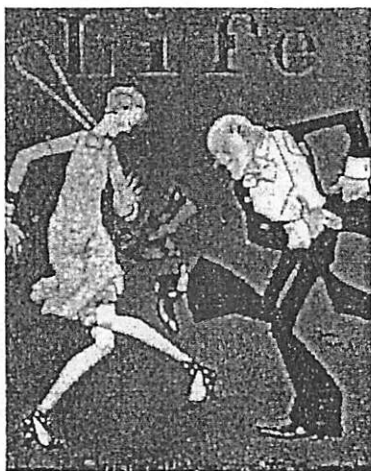
Thompson submachine guns



The Thompson, also known as the "**Tommy Gun**", was a family of American submachine guns that became infamous during the Prohibition era. It was a common sight in gangster films of the time, being used both by criminals and law enforcement officers. The Thompson was also known as the "Chopper", the "Chicago Typewriter" and "Chicago Piano". The Thompson was favored by soldiers and civilians alike for its compactness, large .45 caliber bullet, and high volume of automatic fire.

II. The Twenties Woman

1) Read the materials that follow. Then use these materials to answer the questions.



During this period of relative prosperity, many people questioned the values of the past and were willing to experiment with new values and behavior as well as with new fashions. This was an especially liberating period for women, who received the right to vote in 1920. Many women also opted for a liberating change of fashion—short skirts and short hair—as well as the freedom to smoke and drink in public.

Origins

The term *flapper* first appears in Britain, based on a perceived similarity to young birds vainly trying to leave the nest. While many in the United States assumed at the time that the term *flapper* derived from a fashion of wearing galoshes unbuckled so that they flapped as the wearer walked, the term was already documented as in use in the United Kingdom as early as 1912. From the 1900s into the 1920s, flapper was a term for any impetuous teenaged girl, often including women under 30. Only in the 1920s did the term take on the meaning of the flapper generation style and attitudes, while people continued to use the word to mean immature. A related but alternative usage in the late twenties was a press catch word which referred to adult women voters and how they might vote differently than men their age. While the term flapper had multiple usages, flappers as a social group were well defined from other 1920s fads.



Writers and artists in the United States such as F. Scott Fitzgerald, John Held Jr., and Anita Loos popularized the flapper look and lifestyle through their works, and flappers came to be seen as attractive, although reckless and independent. The actress Clara Bow is often cited as the epitome of the style.

Flapper behavior

Flappers went to jazz clubs at night where they danced provocatively, smoked cigarettes through long holders, and dated. They rode bicycles and drove cars. They drank alcohol openly, a defiant act in the period of Prohibition. Petting (physical intimacy without sexual penetration) became much more common. Some people even threw "petting parties" where petting was the main attraction. Flappers also wore "kissproof" lipstick and a lot of heavy makeup with beaded necklaces and bracelets. They liked to cut their hair into "boyish" bobs, often dyeing it jet black.

Flapper slang

Flappers had their own slang, with terms like "snugglepup" (a man who frequents petting parties) and "bamey-mugging" (sex). Their dialect reflected their promiscuity and drinking habits; "I have to go see a man about a dog" often meant going to buy whiskey, and a "Handcuff" or "Manacle" was an engagement or wedding ring. Their desire to be different also emerged in their slang. They had many ways to say fantastic, such as "That's so Jake" or "That's the bee's knees," or a more popular one, "the cat's pajamas."

Many terms still in use in modern American English slang originated as Flapper Slang such as "big cheese" meaning important person, "to bump off" meaning to murder, and "baloney" meaning nonsense. Other terms have

become definitive of the prohibition era such as "speakeasy" meaning an illegal place to get liquor and "hooch" describing illegal liquor.

Flapper dress

In addition to their outrageous behavior, flappers were known for their style, which largely emerged as a result of the musical style of jazz and the popularization of dancing that accompanied it. Called *garçonne* in French ("boy" with a feminine suffix), flapper style made them look young and boyish. The short "bob" haircut became popular, only to be replaced later by the shorter "Eton" or "shingle" which slicked the hair and covered the ears with curls. Flappers did away with their corsets and pantaloons in favor of "step-in" panties. Without corsets, flappers wore simple bust bodices to make their chest hold still when dancing. Without the added curves of a corset they promoted their boyish look, and soon early popular bras were sold to flatten and reduce the appearance of the bust.



Flapper-style outfits

Flapper dresses were straight and loose, leaving the arms bare and dropping the waistline to the hips. Rayon stockings were attached to garter belts. Skirts rose to just below the knee by 1927, allowing flashes of knee to be seen when a flapper danced or walked through a breeze, although the way they danced made any long loose skirt flap up to show their knees. Flappers powdered or put rouge on their knees to show them off when dancing. A round hat called a cloche usually finished the look. Perhaps most scandalously, flappers also took to wearing make-up, previously restricted to actresses and prostitutes. Popular flapper make-up styles made the skin pale, the lips red, and the eyes black-ringed. All of this encouraged the development of shocking dance styles such as the Charleston, the Shimmy, the Bunny Hug and the Black Bottom.

Despite all the scandal flappers generated, their look became fashionable in a toned-down form among even respectable older women. Most significantly, the flappers removed the corset from female fashion and popularized short hair for women.

Among the actresses most closely identified with the style were Dorothy Mackaill, Alice White, Bebe Daniels, Billie Dove, Helen Kane, Joan Crawford, Leatrice Joy, Norma Shearer, Laura La Plante, Norma Talmadge, Clara Bow, Louise Brooks, and Colleen Moore.

THE FLAPPER by Dorothy Parker

The Playful flapper here we see,
The fairest of the fair.
She's not what Grandma used to be, --
You might say, *au contraire*.
Her girlish ways may make a stir,
Her manners cause a scene,
But there is no more harm in her
Than in a submarine.

She nightly knocks for many a goal
The usual dancing men.
Her speed is great, but her control
Is something else again.
All spotlights focus on her pranks.
All tongues her prowess herald.
For which she well may render thanks
To God and Scott Fitzgerald.

Her golden rule is plain enough -
Just get them young and treat them
rough.

End of the flapper era

Despite its popularity, the flapper lifestyle and look could not survive the Great Depression. The high-spirited attitude and hedonism simply could not find a place amid the economic hardships of the 1930s which brought out a conservative reaction and a religious revival that set out to eradicate the liberalism of the 1920s. In many ways, however, the self-reliant flapper had allowed the modern woman to make herself an integral and lasting part of the Western World.

A FLAPPER'S APPEAL TO PARENTS

by Ellen Welles Page

The following excerpts were taken from an article by Ellen Welles Page, which appeared in Outlook magazine on December 6, 1922.

If one judge by appearances, I suppose I am a flapper. I am within the age limit. I wear bobbed hair, the badge of flapperhood. (And, oh, what a comfort it is!), I powder my nose. I wear fringed skirts and bright-colored sweaters, and scarfs, and waists with Peter Pan collars, and low- heeled "finale hopper" shoes. I adore to dance. I spend a large amount of time in automobiles. I attend hops, and proms, and ball-games, and crew races, and other affairs at men's colleges. But none the less some of the most thoroughbred superflappers might blush to claim sistership or even remote relationship with such as I. I don't use rouge, or lipstick, or pluck my eyebrows. I don't smoke (I've tried it, and don't like it), or drink, or tell "peppy stories." I don't pet. And, most unpardonable infringement of all the rules and regulations of Flapperdom, I haven't a line! But then--there are many degrees of flapper. There is the semi-flapper; the flapper; the superflapper. Each of these three main general divisions has its degrees of variation. I might possibly be placed somewhere in the middle of the first class.

I want to beg all you parents, and grandparents, and friends, and teachers, and preachers--you who constitute the "older generation"--to overlook our shortcomings, at least for the present, and to appreciate our virtues. I wonder if it ever occurred to any of you that it required brains to become and remain a successful flapper? Indeed it does! It requires an enormous amount of cleverness and energy to keep going at the proper pace. It requires self- knowledge and self-analysis. We must know our capabilities and limitations. We must be constantly on the alert. Attainment of flapperhood is a big and serious undertaking!

New Roles of Women

At Home and at Work: The fast-changing world of the 1920's produced new roles for women in the workplace and new trends in family life. Although women had worked successfully during the war, afterwards employers who believed that men had the responsibility to support their families financially often replaced female workers with men. Though women continued to seek paid employment, their opportunities changed to "women's professions" and became teachers, nurses, and librarians. Big business created a huge demand for clerical workers such as typists, filing clerks, secretaries, stenographers, and office-machine operators. A handful of women broke the old stereotypes by doing work once reserved for men, such as flying airplanes, driving taxis, and drilling oil wells.

Changing Family: Widespread social and economic changes reshaped the family. The birthrate had been declining for several decades, and it dropped at a slightly faster rate in the 1920s. This decline was due in part to the wider availability of birth-control information. Margaret Sanger, who had opened the first birth-control clinic in the United States in 1916, founded the American Birth Control League in 1921 and fought for the legal rights of physicians to give birth-control information to their patients. At the same time, social and technological innovations simplified household labor and family life. Stores overflowed with ready-made clothes, sliced bread, and canned foods. These innovations and institutions had the effect of freeing homemakers from sort of their traditional family responsibilities. As their spheres of activity and influence expanded, women experienced greater equality in marriage. Marriages were based increasingly on romantic love and companionship.

III. The Scopes Monkey Trial

(Edited version of text found here:

<http://www.law.umkc.edu/faculty/projects/ftrials/scopes/evolut.htm>)

1) Read the materials that follow. Then use these materials to answer the questions.

The early 1920s found social patterns in chaos. Traditionalists, worried that everything valuable was ending. Younger modernists no longer asked whether society would approve of their behavior, only whether their behavior met the approval of their intellect. Intellectual experimentation flourished. Americans danced to the sound of the Jazz Age, showed their contempt for alcoholic prohibition, debated abstract art and Freudian theories. In a response to the new social patterns set in motion by modernism, support for traditional religious teachings grew, especially in the American South.

Who would dominate American culture--the modernists or the traditionalists? Journalists were looking for a showdown, and they found one in a Dayton, Tennessee courtroom in the summer of 1925. There a jury was to decide the fate of John Scopes, a high school biology teacher charged with illegally teaching the theory of evolution. The guilt or innocence of John Scopes, and even the constitutionality of Tennessee's anti-evolution statute, mattered little. The meaning of the trial emerged through its interpretation as a conflict of social and intellectual values.

William Jennings Bryan, three-time Democratic candidate for President and a populist, led a Fundamentalist crusade to banish Darwin's theory of evolution from American classrooms. Bryan represented the prosecution, out a concern that the teaching of evolution would undermine traditional values and because he wanted to remain in the public spotlight--a spotlight he had occupied since his famous "Cross of Gold" speech By 1925, Bryan and his followers had succeeded in getting legislation introduced in fifteen states to ban the teaching of evolution. Tennessee enacted a bill making it unlawful "to teach any theory that denies the story of divine creation as taught by the Bible and to teach instead that man was descended from a lower order of animals."

A carnival atmosphere pervaded Dayton as the opening of the trial approached. Banners decorated the streets. Lemonade stands were set up. Chimpanzees, said to have been brought to town to testify for the prosecution, performed in a side show on Main Street.

Nearly a thousand people, 300 of whom were standing, jammed into the courthouse for the trial. (Judge John T. Raulston, the presiding judge in the Scopes Trial, had proposed moving the trial under a tent that would have seated 20,000 people). Also in attendance were announcers ready to send to listeners the first live radio broadcast from a trial. Judge Raulston, a conservative Christian who craved publicity, was flanked by two police officers waving huge fans to keep air circulating. The trial opened, over Darrow's objections, to a prayer. The defense was lead by attorney Clarence Darrow, and its goal was not to win acquittal (being declared innocent) for John Scopes, but rather to obtain a declaration by the U.S. Supreme Court that laws forbidding the teaching of evolution were unconstitutional.

Opening statements pictured the trial as a titanic struggle between good and evil or truth and ignorance. Bryan claimed that "if evolution wins, Christianity goes." Darrow argued, "Scopes isn't on trial; civilization is on trial." Darrow accused the prosecution of "opening the doors for a reign of bigotry equal to anything in the Middle Ages." The press--mostly sympathetic to the defense--loved it.



After expressing concern that the courtroom floor might collapse from the weight of the many spectators, the judge transferred the proceedings to the lawn outside the courthouse. There, facing the jury, hung a sign--attached to the courthouse wall-- reading, "Read Your Bible." Darrow asked either that the sign be removed or that a second sign of equal size saying "Read Your Evolution" be put up along with it. The judge ordered the sign removed. In a surprise move, the defense asked that William Jennings Bryan be called to the stand as an expert on the Bible. Bryan agreed.

Darrow began his interrogation of Bryan with a quiet question: "You have given considerable study to the Bible, haven't you, Mr. Bryan?" Bryan replied, "Yes, I have. I have studied the Bible for about fifty years." Thus began a series of questions designed to make interpreting the Bible word for word appear foolish. Bryan was asked about a whale swallowing Jonah, Joshua making the sun stand still, Noah and the great flood, the temptation of Adam in the garden of Eden, and the creation according to Genesis. After initially arguing that "everything in the Bible should be accepted as it is given there," Bryan finally admitted that the words of the Bible should not always be taken literally. In response to Darrow's relentless questions as to whether the six days of creation, as described in Genesis, were twenty-four hour days, Bryan said "My impression is that they were periods."

Bryan, who began his testimony calmly, stumbled badly under Darrow's persistent prodding. At one point the exasperated Bryan said, "I do not think about things I don't think about." Darrow asked, "Do you think about the things you do think about?" Bryan responded, to the derisive laughter of spectators, "Well, sometimes." The next day, the judge ruled that Bryan could not return to the stand and that his testimony the previous day should be stricken from evidence.

The confrontation between Bryan and Darrow was reported by the press as a defeat for Bryan. According to one historian, "As a man and as a legend, Bryan was destroyed by his testimony that day." His performance was described as that of "a pitiable, punch drunk warrior."

The trial was nearly over. Darrow asked the jury to return a verdict of guilty in order that the case might be appealed to the Tennessee Supreme Court. Under Tennessee law, Bryan was thereby denied the opportunity to deliver a closing speech he had labored over for weeks. The jury complied with Darrow's request, and Judge Raulston fined him \$100.

A year later, the Tennessee Supreme Court reversed the decision of the Dayton court on a technicality--not the constitutional grounds as Darrow had hoped. According to the court, the fine should have been set by the jury, not Raulston. Rather than send the case back for further action, however, the Tennessee Supreme Court dismissed the case. The court commented, "Nothing is to be gained by prolonging the life of this bizarre case."

The Scopes trial by no means ended the debate over the teaching of evolution, but it did represent a significant setback for the anti-evolution forces. Of the fifteen states with anti-evolution legislation pending in 1925, only two states (Arkansas and Mississippi) enacted laws restricting teaching of Darwin's theory.



1

[10] "Papa!" (Thomas in the *Detroit News*)



2

[12] The Modern Crusader. (From the *Plain Dealer*, Cleveland, Ohio)

QUOTES ON EVOLUTION & RELIGION

What is Darwinism? It is Atheism.- Charles Hodge

Evolution is God's way of doing things.- John Fiske

The first objection to Darwinism is that it is only a guess and was never anything more....The second objection to Darwin's guess is that it has not one syllable in the Bible to support it. This ought to make Christians cautious about accepting it without thorough investigation.... -William Jennings Bryan

If to-day you can take a thing like evolution and make it a crime to teach it in the public school...at the next session you may ban books and newspapers....Ignorance and fanaticism are ever busy and need feeding. Always they are anxious and gloating for more
-Clarence Darrow



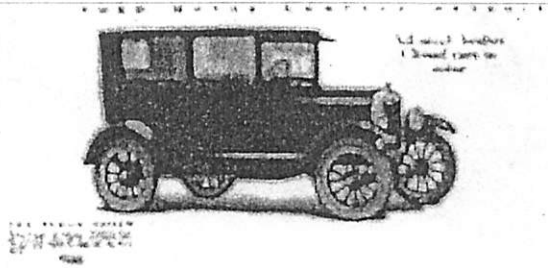
[11] "There Ain't No Sauty Claus!" (Ward in *Julius*.)

IV. Popular Culture & Consumerism in the 1920s

1) Read the materials that follow. Then use these materials to answer the questions.

New products and technologies

Advertisement for a typical Model T Ford from the 1920s, the most popular car of the decade until the introduction of the Model A Ford in 1928.



During the 1920s, mass production developed which allowed for cheaper prices of technology products. Most of the devices that became commonplace in this decade had been developed before the war, but had been unaffordable to the majority. The automobile, movie, radio, and chemical industries skyrocketed during the 1920s. One of the most important of these was the automobile industry. Before the War, cars were a rare luxury. In the 1920s, cheap mass-produced vehicles became common throughout the US and Canada. By 1927, Henry Ford had sold 15 million Model Ts. The automobile had wide effects on the economy and society. The automobile industry rapidly became one of the largest industries; peripheral companies running gas stations, motels, and providing oil also became important.

- By the late 1920s, there was one automobile for every five Americans, allowing, theoretically, for every person in the United States to be on the road at the same time.

Two factors led to the rising popularity of cars:

- **Cost--** The price of automobiles declined steadily until the mid-1920s so that many well-paid working families could now afford to purchase a car. The Model T Ford, for example, cost just \$290 in 1926.
- **Credit--** In 1925, Americans made 75% of all automobile purchases on the installment plan.

During the Roaring Twenties, radio became the medium of the masses, the first mass, broadcasting medium. Radios were affordable and the programs entertaining. Radio was the grandstand for mass marketing with a massive listening audience. Its economic importance led to the mass culture that has dominated society since its introduction near the turn of the century. During the "golden age of radio", programming was as varied as TV programming in modern day. Editors were free to entertain an audience in any and every way, setting the stage for the entrance of violent crime into film and popular culture. This relative freedom came to an end in 1927 with the establishment of the Federal Radio Commission and a new era of regulation.

Advertisement reels, shown before early films, augmented the already booming mass market. The "golden age of film", during the 1930s and 1940s, was to evolve from its humble 1900s beginnings of short, silent films. Like radio, film was a medium for the masses. Watching a film was cheap compared to other forms of entertainment, and accessible to factory and other blue-collar workers.

- **Radio:** By 1922, 3 million American households had radios, and purchases of receivers had increased by 2,500%, giving the industry annual sales of \$850 million by 1929.
- **Motion pictures**
A fledgling industry before World War I, motion picture production became one of the ten largest industries in the United States during the 1920s. In 1922, theaters sold 40 million tickets a week. By 1929, that number had grown to 100 million a week.

- **New electric appliances** –A floodtide of new electric appliances lightened the load of the middle-class American housewife: vacuum cleaners, toasters, washing machines, refrigerators. **Women** became America's greatest consumers, purchasing appliances and other items that would have been considered a luxury just a generation before.
- **Dance:** Starting in the 1920s, ballrooms across the U.S. sponsored dance contests, where dancers invented, tried, and competed with new moves. Professionals began to hone their skills in tap dance and other dances of the era throughout the Vaudeville hall circuit across the U.S. Electric lighting and air conditioning made evening social entertainment available to much wider audiences, giving rise to an era of dance halls and live music. Throughout the decade the most popular dances were the fox-trot, waltz and tango. Harlem played a key role in the development of dance styles. With a number of entertainment venues, people from all walks of life, all races, and all classes came together. From the early 1920s, a variety of eccentric dances were developed. The first of these were the Breakaway and Charleston. Both were based upon African-American musical styles and beats, including the all popular blues.
- **Sports:** The Roaring Twenties are seen as the breakout decade for sports in America. Citizens from all parts of the country flocked to see the top athletes of the day compete in arenas and stadia. Undoubtedly, the most popular American athlete of the Twenties was baseball player Babe Ruth. His characteristic home run hitting for the New York Yankees, heralded a new epoch in the history of the sport and his high style of living fascinated the nation. Other sports, too, created heroes during the Roaring Twenties. A former bar room brawler named Jack Dempsey won the World heavyweight boxing title and became the most celebrated boxer of his time. College football also captivated fans, as did the new professional football league, the NFL. Bill Tilden thoroughly dominated his competition in tennis, cementing his reputation as one of the greatest tennis players of all time. And Bobby Jones popularized golf with his spectacular successes on the golf course.
- **"Lucky Lindy":** Charles Lindbergh gained sudden great international fame as the first pilot to fly solo and non-stop across the Atlantic Ocean, flying from New York to Paris in 1927 in 33.5 hours in his plane, *The Spirit of St. Louis*.



Colgate ad: typical early 1900s ad; Barbasol face ad, later 1920s ad.

Literature of the 1920s

The Roaring Twenties was also a period of literary creativity, and works of several authors, including, Sinclair Lewis, Willa Cather, William Faulkner, F. Scott Fitzgerald, Carl Sandburg and Ernest Hemingway, appeared during the period. D.H. Lawrence's novel Lady Chatterley's Lover was a scandal at the time because of its explicit descriptions of sex.

- The Great Gatsby by F. Scott Fitzgerald has often been described as the epitome of the "Jazz Age" in American literature.
- All Quiet on the Western Front by Erich Maria Remarque details the horrors of WWI and also the deep detachment from German civilian life felt by many men returning from the front.
- This Side of Paradise by F. Scott Fitzgerald examines the lives and morality of post-World War I youth.
- The Sun Also Rises by Ernest Hemingway follows a group of expatriate Americans in Europe during the 1920s.

"Kiss me AGAIN
WITH YOUR BARBASOL FACE"

YOUR FACE gets smoother and softer, looks better and younger -- when Barbasol removes your beard and wins your skin with those wonderful ingredients that have made it one of the world's most used. (No wonder pretty little Nellie picks the man with a soft and satin Barbasol Face.)



THE BARBASOL that's amazing efficiency tells you why more men have the softer, smoother, younger skin than any other brand on earth. Read the directions on the label. No lather, no lather, no lather -- just wet your beard, spread on Barbasol, and then begin -- to get yourself a fine Barbasol Face. Large size 25¢. Small size 15¢. Family size 75¢. Value at 10¢.



Harlem Renaissance

A blossoming (c. 1918–37) of African American culture, particularly in the creative arts, and the most influential movement in African American literary history. Embracing literary, musical, theatrical, and visual arts, participants sought to reconceptualize “the Negro” apart from the white stereotypes that had influenced black peoples' relationship to their heritage and to each other. They also sought to break free of Victorian moral values and bourgeois shame about aspects of their lives that might, as seen by whites, reinforce racist beliefs. Never dominated by a particular school of thought but rather characterized by intense debate, the movement laid the groundwork for all later African American literature and had an enormous impact on subsequent black literature and consciousness worldwide. While the renaissance was not confined to the Harlem district of New York City, Harlem attracted a remarkable concentration of intellect and talent and served as the symbolic capital of this cultural awakening.

The background

The Harlem Renaissance was a phase of a larger New Negro movement that had emerged in the early 20th century and in some ways ushered in the civil rights movement of the late 1940s and early 1950s. The social foundations of this movement included the Great Migration of African Americans from rural to urban spaces and from South to North; dramatically rising levels of literacy; the creation of national organizations dedicated to pressing African American civil rights, “uplifting” the race, and opening socioeconomic opportunities; and developing race pride, including pan-African sensibilities and programs. Black exiles and expatriates from the Caribbean and Africa crossed paths in metropolises such as New York City and Paris after World War I and had an invigorating influence on each other that gave the broader “Negro renaissance” (as it was then known) a profoundly important international cast.

The Harlem Renaissance is unusual among literary and artistic movements for its close relationship to civil rights and reform organizations. Crucial to the movement were magazines such as *The Crisis*, published by the National Association for the Advancement of Colored People (NAACP); *Opportunity*, published by the National Urban League; and *The Messenger*, a socialist journal eventually connected with the Brotherhood of Sleeping Car Porters, a black labour union. *Negro World*, the newspaper of Marcus Garvey's Universal Negro Improvement Association, also played a role, but few of the major authors or artists identified with Garvey's “Back to Africa” movement, even if they contributed to the paper.

The renaissance had many sources in black culture, primarily of the United States and the Caribbean, and manifested itself well beyond Harlem. As its symbolic capital, Harlem was a catalyst for artistic experimentation and a highly popular nightlife destination. Its location in the communications capital of North America helped give the “New Negroes” visibility and opportunities for publication not evident elsewhere. Located just north of Central Park, Harlem was a formerly white residential district that by the early 1920s was becoming virtually a black city within the borough of Manhattan. Other boroughs of New York City were also home to people now identified with the renaissance, but they often crossed paths in Harlem or went to special events at the 135th Street Branch of the New York Public Library.

Black intellectuals from Washington, Baltimore, Philadelphia, Los Angeles, and other cities (where they had their own intellectual circles, theatres, and reading groups) also met in Harlem or settled there. New York City had an extraordinarily diverse and decentred black social world in which no one group could monopolize cultural authority. As a result, it was a particularly fertile place for cultural experimentation.

While the renaissance built on earlier traditions of African American culture, it was profoundly affected by trends—such as primitivism—in European and white American artistic circles. Modernist primitivism was inspired partly by Freudian psychology, but it tended to extol “primitive” peoples as enjoying a more direct relationship to the natural world and to elemental human desires than “overcivilized” whites. The keys to artistic revolution and authentic expression, some intellectuals felt, would be found in the cultures of “primitive races,” and preeminent among these, in the stereotypical thinking of the day, were the cultures of sub-Saharan Africans and their descendants. Early in the 20th century, European avant-garde artists had drawn inspiration from African masks as they broke from realistic representational styles toward abstraction in painting and sculpture. The prestige of such experiments caused African American intellectuals to look on their African heritage with new eyes and in many cases with a desire to reconnect with a heritage long despised or misunderstood by both whites and blacks.

Black heritage and American culture

This interest in black heritage coincided with efforts to define an American culture distinct from that of Europe, one that would be characterized by ethnic pluralism as well as a democratic ethos. The concept of cultural pluralism (a term coined by the philosopher Horace Kallen in 1915) inspired notions of the United States as a new kind of nation in which diverse cultures should develop side by side in harmony rather than be “melted” together or ranked on a scale of evolving “civilization.” W.E.B. Du Bois had advocated something like this position in his *The Souls of Black Folk* (1903), a defining text of the New Negro movement because of its profound effect on an entire generation that formed the core of the Harlem Renaissance. (See primary source document: *What African Americans Want*.) As various forms of cultural-pluralist thought took hold, a fertile environment for the blossoming of African American arts developed. Moreover, the effort on the part of some American intellectuals to distinguish American literature and culture from European cultural forms dovetailed with African American intellectuals’ beliefs about their relationship to American national identity.

Du Bois and his NAACP colleague James Weldon Johnson asserted that the only uniquely “American” expressive traditions in the United States had been developed by African Americans. They, more than any other group, had been forced to remake themselves in the New World, Du Bois and Johnson argued, while whites continued to look to Europe or sacrificed artistic values to commercial ones. (Native American cultures, on the other hand, seemed to be “dying out,” they claimed.) African Americans’ centuries-long struggle for freedom had made them the prophets of democracy and the artistic vanguard of American culture.

This judgment began unexpectedly to spread as African American music, especially the blues and jazz, became a worldwide sensation. Black music provided the pulse of the Harlem Renaissance and of the Jazz Age more generally. The rise of the “race records” industry, beginning with OKeh’s recording of

Mamie Smith's Crazy Blues in 1920, spread the blues to audiences previously unfamiliar with the form. Smith, Alberta Hunter, Clara Smith, Bessie Smith, and Ma Rainey—who had been performing for years in circuses, clubs, and tent shows—found themselves famous. Frequently ironic and often bawdy, the music expressed the longings and philosophical perspectives of the black working class. Black writers such as Langston Hughes, Sterling Brown, and Jean Toomer valued the blues as an indigenous art form of the country's most oppressed people, a secular equivalent of the spirituals, and an antidote to bourgeois black assimilationism.

Out of the blues came jazz, migrating to Northern urban centres such as Chicago and New York City during and after World War I. In the 1920s jazz orchestras grew in size and incorporated new instruments as well as methods of performance. Louis Armstrong became the first great jazz soloist when he moved from King Oliver's Creole Jazz Band in Chicago to Fletcher Henderson's band in New York City in 1924. Henderson's band soon had competitors in "big bands" led by the likes of Cab Calloway, Duke Ellington, Chick Webb, and Jimmie Lunceford—not to mention such "white" bands as Paul Whiteman's. Once associated with brothels and traveling circuses, jazz gained respectability as a form of high art. Moreover, dance forms associated with jazz, most famously the Charleston (also a product of the 1920s) and tap dance, became international fads as a result of hugely popular all-black musical revues.

The popularity of jazz among whites helped spark a "Negro Vogue" in cities such as New York and Paris in the mid- to late 1920s. Simultaneously, European dramatists extolled the body language of African American dance and stage humour (descended from the blackface minstrel show, the most popular and original form of American theatrical comedy). The best-known white man to bring attention to the Harlem Renaissance was undoubtedly Carl Van Vechten, whose music criticism trumpeted the significance of jazz and blues and whose provocatively titled novel *Nigger Heaven* (1926) helped spread the Negro Vogue. It served virtually as a tourist guide to Harlem, capitalizing on the supposed "exotic" aspects of black urban life even while focusing, primarily, on the frustrations of black urban professionals and aspiring writers. Although vilified by some, Van Vechten became a key contact for several black artists and authors because of his interracial parties and publishing connections. Nowhere was the Negro Vogue more evident than in nightclubs such as the Cotton Club and Connie's Inn, which became especially popular with whites in the late 1920s. Both of these nightclubs excluded blacks from the audience; others, called "black and tans," catered to "mixed" audiences, while still others excluded whites so as to avoid the police raids to which black and tans were often subjected.

The legacy

In the late 1930s, African American writers, influenced by the Great Depression and the strains of Marxist thought that had been a less-prominent aspect of the 1920s, attempted to differentiate their work from that of what was known then as the "Harlem movement" or the "Negro renaissance" of the previous decade. They castigated its bourgeois propensities and supposed sponsorship by white decadents, which had allegedly encouraged "weak-kneed" black writers and artists to go begging to white America for acceptance.

Yet a number of writers continued to produce texts that clearly developed from their work in the 1920s, most notably Hughes, Hurston, and Brown, as well as Arna Bontemps, who wrote for the magazines *Opportunity* and *The Crisis* in the 1920s and whose first novel, *God Sends Sunday* (1931), is often considered the final work of the Harlem Renaissance. Moreover, the movement of the 1920s had opened the doors of publishing houses and theatres to a significant extent. Even in the midst of the Depression, African American writing continued to appear from prestigious houses; likewise, black actors such as Ethel Waters starred on Broadway, and black visual arts blossomed. While Richard Wright castigated the writers of the 1920s for playing decorous cultural ambassadors rather than making common cause with the aspirations of the black working class, his own use of Southern black folklore and language in his early fiction owed much to the experiments of such writers of the previous generation as Hurston, McKay, and Hughes. The satirical approaches of Schuyler, Thurman, and Hughes would be revived in the 1960s and afterward by such authors as William Demby, Charles R. Johnson, and Ishmael Reed. Hurston's use of folklore and her focus on women's experiences and voices would inspire subsequent black women writers beginning with Alice Walker. Later yet, Larsen's fiction inspired African American authors of interracial parentage and attracted expanding appreciation from scholars interested in the psychology of race and in black women's sexuality.

Moreover, the Harlem Renaissance had a strong international impact. White's *The Fire in the Flint* was translated into French, as was McKay's *Banjo*. Nancy Cunard's anthology *Negro* (1934) helped advance the reputation of black writers among the European left. Francophone black intellectuals based in Paris, including the leaders of the anticolonial and antiassimilationist movement that came to be known as *Négritude* (such as Aimé Césaire and Léopold Senghor), were inspired by the work of Harlem Renaissance authors, particularly McKay and Hughes. While the renaissance did not achieve the sociopolitical transformation for which some had hoped, today it is clear that this movement marked a turning point in black cultural history: it helped to establish the authority of black writers and artists over the representation of black culture and experience, and it created for those writers and artists a continually expanding space within Western high culture.

1920s Profile Project

The 1920s was a decade of decadence, prosperity (false) and pop culture. Just as important as the events of the time are the people of the time as well. Your task will be to, with ONE partner or solo, create a modern day Facebook profile page for one of the prominent figures listed below. Coach Abell will assign you this person before you are to begin. Your resources include both textbooks and your phones; HOWEVER, you have limited time to complete this task! (Meaning, make sure you are not distracted by your cell phone and use your time to your advantage!) The names and scoring rubric are listed below:

- Margaret Sanger
- W.E.B. Dubois
- T.S. Elliot
- Marcus Garvey
- Langston Highes
- Eugene Debs
- Clarence Darrow
- John T. Scopes
- J. Edgar Hoover
- Sacco & Vanzetti
- Al Capone
- Charles Lindbergh
- Sinclair Lewis
- Ernest Hemingway
- Warren G. Harding
- Calvin Coolidge
- Herbert Hoover

	5	3	1	0
<u>Requirements</u> (x 2)	The poster includes at least FOUR facts about the person relevant to the time period of the 1920s. (Accomplishments, events, headlines, etc.)	The poster includes only three facts about the person relevant to the time period of the 1920s. (Accomplishments, events, headlines, etc.)	The poster includes only two facts about the person relevant to the time period of the 1920s. (Accomplishments, events, headlines, etc.)	The poster includes one or no facts about the person relevant to the time period of the 1920s. (Accomplishments, events, headlines, etc.)
<u>Creativity</u>	The poster is creative and of the students' own original ideas	The poster is mostly creative and of the students' own original ideas	The poster is somewhat creative and of the students' own original ideas	The poster is in no way original or creative.
<u>Clarity</u>	Everything on the poster is legible, neat and easy to read	Most of the poster is legible and easy to read.	Only some of the poster is legible and easy to read	The poster is not legible or easy to read.
<u>Compliance</u>	The poster is school-appropriate, follows the correct template and is submitted on time.	The poster is school-appropriate, but does not follow the template or was submitted late.	The poster is not school-appropriate, OR does not follow the template or was submitted late.	The poster is not school-appropriate, AND does not follow the template or was submitted late.

Use the templates attached to take notes and layout your design. You will have Thursday and Friday's classes to complete this assignment. If this assignment is not submitted by Monday, February 10th before class begins, it will be late.