SECTION 4

◀ Couple dancing to phonograph music

WITNESS HISTORY AUDIO

"Ain't We Got Fun?"

The phonograph had come a long way from that day in 1877 when inventor Thomas Edison had recorded himself reciting "Mary Had a Little Lamb." By the 1920s, Americans were buying thousands of phonographs and millions of shiny phonograph records. In the comfort of their living rooms, they listened and danced to popular songs that reflected the carefree spirit of the age. One hit tune of 1921 told of a young couple who were determined to enjoy themselves even though they didn't have much money:

"Night or daytime, it's all playtime,
Ain't we got fun?
Hot or cold days, any old days,
Ain't we got fun?
If wifie wishes to go to a play,
Don't wash the dishes, just throw them away!"

—Gus Kahn and Raymond B. Egan, "Ain't We Got Fun?"

A New Mass Culture

Objectives

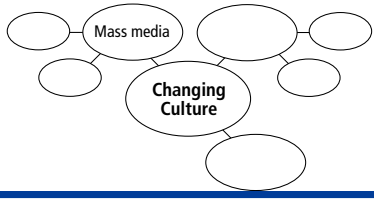
- Trace the reasons that leisure time increased during the 1920s.
- Analyze how the development of popular culture united Americans and created new activities and heroes.
- Discuss the advancements of women in the 1920s.
- Analyze the concept of modernism and its impact on writers and painters in the 1920s.

Terms and People

Charlie Chaplin
The Jazz Singer
Babe Ruth
Charles Lindbergh
flapper
Sigmund Freud
"Lost Generation"
F. Scott Fitzgerald
Ernest Hemingway

NoteTaking

Reading Skill: Summarize Look for ways in which culture changed during the 1920s.



Why It Matters The automobile reshaped American culture, creating new forms of recreation and making it easier for people to travel. Other factors also contributed to changing ways of daily life. Americans listened to the radio, went to the movies, and followed the exploits of sports heroes. In the process, a new mass culture emerged—one whose shape and character closely resemble our own. **Section Focus Question: How did the new mass culture reflect technological and social changes?**

New Trends in Popular Culture

The 1920s was in many respects the first decade of our modern era. Even as cultural issues divided Americans from different regions or economic levels, technology was beginning to break down other barriers. Nowhere is this more evident than in the leisure interests of the American people.

Americans Enjoy More Leisure Time The growth of cities changed leisure patterns. On farms, people worked from dawn to dusk, with little time to spare. In the evenings, a farm family might play games, read, or sing together around the piano. Occasionally, they joined other farm families and townsfolk for picnics or a game of baseball. They did not have the time or the money for more extensive leisure pursuits.

City life was different. The average workweek in all industries fell from 70 hours in 1850 to 55 in 1910 to 45 by 1930. The workweek itself also changed from seven days a week to six and at last to five. At the same time, salaries and wages were on the rise.

▼ **Charlie Chaplin,** the comic "common man"

▲ **Douglas Fairbanks,** athletic star of adventure movies

▲ **Mary Pickford,** known as America's Sweetheart

► **Lon Chaney,** star of horror films like *The Phantom of the Opera*

Silent Movie Stars
Each silent movie star had his or her own special appeal. The four shown above were among the most popular not only in the United States but around the world.

Americans Flock to the Movies With more free time and disposable income, urban and suburban Americans looked to new sources of entertainment. Motion pictures helped supply that demand.

The technology to make motion pictures had been around for a generation, but the movie industry rose to new heights in the 1920s. A handful of huge studios in Hollywood, California, established monopolies that controlled the production, distribution, and exhibition of movies. During the 1920s, from 60 to 100 million Americans went to the movies each week. Ornate movie palaces or small local theaters became America's cultural classrooms.

For most of the decade, the studios made silent pictures. They were an ideal entertainment at a time when millions of immigrants spoke little English. Motion pictures transcended languages and even literacy, treating universal themes in familiar ways that allowed any viewer to follow the stories. Motion pictures became America's democratic art. Unlike theatrical productions or classical concerts, movies were available to anyone with a few cents to spare. In addition, the fact that movies were silent made it easier for them to cut across geographic boundaries. Hollywood's biggest movies and stars became nearly as popular in far corners of the world as they were at home.

Many stars of the silent era portrayed ordinary folks. Comedian **Charlie Chaplin,** the most popular silent film star, played the Little Tramp. The character was equal parts hobo, dreamer, and poet but an eternal optomist in his ability to charm his audience and continually reinvent himself. Other stars played more romantic types. Handsome Rudolph Valentino was the sheik, as exotic to ordinary Americans as the deserts of Arabia. William S. Hart was a steely-eyed cowboy who came into town to restore law and order.

In 1927, film history changed, suddenly and forever, with the release of ***The Jazz Singer,*** the first movie with sound synchronized to the action. Audiences were amazed when Al Jolson said—not pantomimed—"You ain't heard nothin' yet" and then launched into a song. Silent pictures quickly faded out, replaced by "talkies." But whether silent or sound, movies spoke directly to the desires, needs, fears, and fantasies of millions of people in the United States and around the world.

The Radio and Phonograph Break Barriers Like the movies, the phonograph and the radio also became powerful instruments of mass popular culture. Each was the result of both technological advances and business enterprise. Millions of radios and phonographs (as well as phonograph records) were marketed in the 1920s. On a deeper level, the phonograph and radio helped produce a standardized culture. Americans in the East and West and North and South listened to the same songs, learned the same dances, and shared the same popular culture as they never had before.

The radio, or wireless, had been developed in the 1890s by Italian inventor Guglielmo Marconi. Before the 1920s, the radio had been an innovation for a small group of military technicians, telephone operators, and amateur "wireless" operators. Then, in 1920, an executive of the Westinghouse company started radio station KDKA in Pittsburgh, Pennsylvania. It was an immediate success. Within three years, there were almost 600 licensed stations broadcasting to more than 600,000 radio sets. Americans listened to music, educational lectures and religious sermons, and news and weather reports. They also heard commercials for a wide variety of consumer products.

Radios brought distant events into millions of homes in a way unmatched by newspapers or magazines. In 1927, much of America listened to a championship boxing match between Gene Tunney and Jack Dempsey. That night, theaters and movie houses played to empty seats as Americans huddled next to their sets. Even the men on death row at Sing Sing prison listened to the broadcast. Before the 1920s, such coverage of an event had been impossible.

The phonograph allowed people to listen to the same music they heard on the radio, but whenever they wanted. Early phonographs employed difficult-to-use wax cylinders and suffered from poor sound quality. In the 1920s, grooved disc recordings and superior sound reproduction improved the sound of the earlier machines. Recordings helped spread country and western music from the South and West to the North and East, while pop tunes from New York City's Tin Pan Alley traveled in the other direction. As they listened to the same songs, Americans also learned the same fashionable dances, from the fox trot to the Charleston.

✓ **Checkpoint** **How did movies and the radio cut across geographic barriers?**

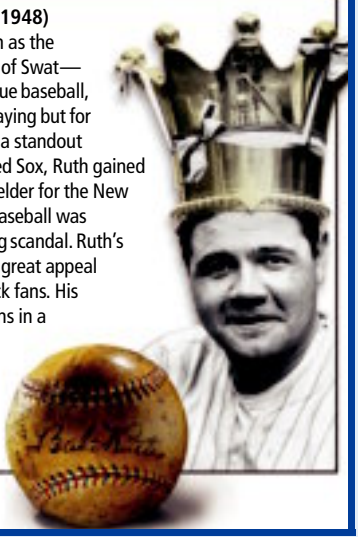
An Age of Heroes

Hollywood's chief rivals for the creation of heroes were the nation's baseball parks, football fields, and boxing rings. Before the 1920s, there were relatively few nationally famous athletes, such as boxer John L. Sullivan and all-around athlete Jim Thorpe. Most sports stars were local heroes. This changed by the 1920s, often called the Golden Age of Sports.

Sports Heroes Win Fans Thanks to increased newspaper readership and the rise of radio coverage, every major sport boasted nationally famous performers. Perhaps the leading sports hero was baseball home-run king **Babe Ruth.** Others included Red Grange in football, Jack Dempsey in boxing, Bobby Jones in golf, and Bill Tilden in tennis. Women athletes, too, gained fame, from tennis player Helen Wills to Gertrude Ederle, the first woman to swim the English Channel.

HISTORY MAKERS

Babe Ruth **(1895–1948)**
Babe Ruth—also known as the Bambino and the Sultan of Swat—towered over major league baseball, not only while he was playing but for decades after. Originally a standout pitcher for the Boston Red Sox, Ruth gained fame as a slugging outfielder for the New York Yankees. In 1920, baseball was suffering from a gambling scandal. Ruth's amazing home runs and great appeal helped the sport win back fans. His record for most home runs in a season stood for more than 30 years, and his record for most home runs in a career lasted even longer.



Lucky Lindy Crosses the Atlantic
"Well, I made it," Charles Lindbergh said simply as he landed his airplane, the *Spirit of St. Louis,* in Paris. Moments later, soldiers had to rescue him from the thousands of well-wishers who crowded the airfield.

Why did athletes reach such heights of popularity? Part of the answer is that the Golden Age of Sports was also the Golden Age of the Sportswriter. Such journalists as Damon Runyon and Grantland Rice captured the excitement of sports events in their colorful prose. Turning the finest athletes into seemingly immortal gods, the sportswriters nicknamed Babe Ruth the Sultan of Swat and dubbed Notre Dame's football backfield the Four Horsemen.

The other part of the answer is that the decade needed heroes. World War I had shattered many Americans' faith in progress, making the world seem cheap and flawed. Athletic heroes reassured Americans that people were capable of great feats and lofty dreams. If in our heroes we see our idealized selves, the sports heroes of the 1920s gave Americans a sense of hope.

Lucky Lindy Crosses the Atlantic Even the biggest sports stars could not match the adoration given aviator **Charles Lindbergh.** In the 1920s, the airline industry was in its infancy. Flying aces had played a role in World War I, and a few small domestic airlines carried mail and passengers. But airplanes were still a novel sight to most Americans. The pilot became a new breed of hero, a romantic daredevil who risked death with every flight.

Lindbergh outdid them all. In May 1927, he took off from Long Island, New York, in his tiny single-engine plane, the *Spirit of St. Louis*, and headed east—to Paris, France. Other pilots had flown across the Atlantic Ocean before, but Lindbergh was the first to do it solo and non-stop. The flight took more than 33 hours, and the lone pilot had to stay awake the entire time. He also recalled, "In the daytime I knew where I was going, but in the evening and at night it was largely a matter of guesswork."

When Lindbergh landed in Paris, he became an instant media celebrity, dubbed Lucky Lindy and the Lone Eagle. The radio reported on his landing, and movie newsreels showed his triumphant return home. The modest young man from the Midwest became the greatest hero of his time.

✓ **Checkpoint** **How did the new mass media contribute to the popularity of heroes?**

NoteTaking

Reading Skill: Summarize As you read, classify the various types of changes that took place in women's lives in the 1920s.

Women in the 1920s		
Social Changes	Political Changes	Economic Changes

Women Assume New Roles

In a 1931 book, *Only Yesterday*, journalist Frederick Lewis Allen attempted to make sense of the fads, heroes, and problems of the 1920s. Featured prominently was the New Woman. During the decade, many women challenged political, economic, social, and educational boundaries, to prove that their role was as vital outside the home as inside it.

Flappers Challenge Older Limits During the Victorian Age of the late 1800s and early 1900s, women had been expected to center their lives on the home and family. The New Woman of the 1920s, noted Allen, was more liberated. She wore dresses with shorter hemlines, put on more makeup, danced to the latest crazes, and generally assumed that she had the same political and social rights as any man.

INFOGRAPHIC

THE NEW Woman?

What was new about the "New Woman" of the 1920s? The flapper—exciting to some and shocking to others—became the most familiar symbol of women's new freedom. But for most women, change came more slowly and subtly.

◀ **New Products for the Housewife**
Even for the majority of women who stayed at home to care for the house and children, life changed. New consumer products such as dishwashers and vacuum cleaners made housework easier.

The Flapper ▲
"Flappers are we/ Flappers wild and free," crowed a song of the 1920s. "Never too slow/ All on the go." But although flappers influenced styles and attitudes, relatively few women were full-fledged flappers.

◀ **Women Pioneers**
In the 1920s, individual women seized opportunities to blaze new trails in fields from politics to auto mechanics.

"Firsts" for American Women, 1920s

Florence Allen	First woman state judge (1920)
Marie Luhring	First woman automotive engineer (1920)
Rebecca Felton	First woman in U.S. Senate (1922)
Nellie Tayloe Ross	First woman governor (1924)
Gertrude Ederle	First woman to swim English Channel (1926)
Dorothy Arzner	First woman to direct a talking movie (1927)
Phoebe Omlie	First woman to earn a federal pilot's license (1927)

◀ **Office Workers** The trend toward more women entering the workforce continued throughout the decade. Some white-collar jobs, such as stenographers and telephone operators, became predominantly female.

Thinking Critically

1. **Evaluate Information** Why were the "Firsts" shown on the table at left important?
2. **Draw Conclusions** Why do you think the flapper became a major symbol even though relatively few women were flappers?

Vocabulary Builder
sociological–(soh see uh LAH jih kuhl) *adj.* having to do with the study of human society and social relations

Popular magazines, sociological studies, novels, and movies all echoed Allen's observations. The rejection of Victorian morality seemed so total and the New Woman so novel that the change amounted to a "revolution in manners and morals." The symbol of all these changes was the **flapper,** a young woman with short skirts and rouged cheeks who had her hair cropped close in a style known as a bob.

There was only a germ of truth in the various observations. The Victorian code of separate spheres for men and women was disappearing but not as rapidly or as completely as Allen indicated. The flapper was undoubtedly more publicized than imitated. Still, the image of the flapper underscores an important aspect of the decade. Not all women aspired to be flappers, but many wanted more control over their lives—and got it.

Women Make Strides The great fight for suffrage had been won with the passage of the Nineteenth Amendment. What was the next step? Some groups, such as the National American Woman Suffrage Association, called on women to work in reform movements, run for office, or fight for laws to protect women and children in the workplace. Some women had success in public life. In 1925, Nellie Tayloe Ross of Wyoming and Miriam Ferguson of Texas became the first women elected as their state's governor.

The National Women's Party took a more militant position, demanding complete economic, social, and political equality with men. Their primary goal was the passage of an Equal Rights Amendment. Most women, though, believed that a new constitutional amendment was premature. They set more achievable goals and made significant strides in employment. Although most working women continued to toil in domestic service and manufacturing, others moved into clerical, sales, and management positions. Women also won jobs in journalism, aviation, banking, and the legal and medical professions.

Family Life Changes Perhaps the most widespread revolution taking place in women's lives was a quiet one. During the decade, women tended to live longer, marry later, and have fewer children, freeing their time to pursue other interests. Some entered the workforce, others devoted more time to charitable work, and still others joined clubs that discussed books and ideas. All these pursuits enlarged the intellectual world of women.

The consumer economy of the 1920s benefited women. Electric vacuum cleaners and irons took some of the labor and drudgery out of household chores. Of course, not all women shared in the blessings of technology. Many homes in rural America had no access to electricity. For women in these regions, household labor continued to involve intense, even painful, work. They drew and carried water from wells, heated irons on stoves, and washed clothes by hand. Here again, the split between urban and rural Americans was distinct.

Checkpoint **What political gains did American women make during the 1920s?**

Modernism in Art and Literature

No area of American life, however, reflected the impact of World War I more than literature and the arts. The war altered the way writers and artists viewed the world, changed the way they approached their craft, and inspired them to experiment with new forms and fresh ideas.

The Arts Reflect a Mood of Uncertainty During the Victorian era, most poets and novelists had expressed a belief in progress, placing boundless faith in human potential. But World War I called the notion of progress into question.

How could a society ruled by the idea of progress embark on a war that killed millions of people, destroyed monuments of civilization, and left survivors hungry, homeless, and hopeless? This was not an action of a rational people, a new generation of writers argued, but the irrational exploits of civilization without a sense of direction. This pessimistic, skeptical worldview sparked an artistic movement known as modernism.

The theories of Austrian psychologist **Sigmund Freud** (SIHG muhnd froid) also contributed to literary and artistic modernism. Freud argued that much of human behavior is driven not by rational thought but by unconscious desires. To live in society, people learn to suppress these desires. But the tension between outward behavior and the subconscious, said Freud, could lead to mental and even physical illness. Freud's theories led writers and artists to explore the subconscious mind.

Vocabulary Builder
psychologist–(sī KAHL uh jihst) *n.* scientist who studies the human mind and the process of thought and emotion

Modern Painting Challenges Tradition Modernism clashed head-on with traditionalism most dramatically in the field of modern art. Since the late 1800s, European painters had led the way in seeking a fresh visual idiom, or language. They moved away from representational paintings that simply reproduced real life and experimented with more abstract styles.

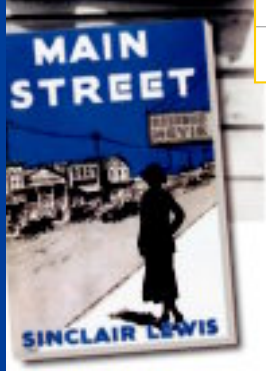
Modern Art

By the 1920s, many artists had broken away from purely representational styles. The two American artists shown here used vastly different methods in their work. *How do these paintings reflect the changing world of the 1920s? How do they express differing moods?*

Edward Hopper: *Automat*
Basically realistic, Edward Hopper's works often reflect the loneliness and anonymity of urban life. In this 1927 painting, a woman dressed in flapper style eats in a restaurant where even the food is dispensed by machine.

Joseph Stella: *Brooklyn Bridge*
Joseph Stella was one of the few American painters to follow a European style called futurism, which celebrated change and technology. This 1920 painting is more abstract than Hopper's, but the subject matter is still recognizable.

▼ Willa Cather



▲ Original cover of *Main Street*

American Postwar Novelists ☑ Quick Study

Novelist	Major Themes	Representative Work
Willa Cather (1873–1947)	Frontier life on the Great Plains	***My Ántonia*** (1918) depicts the passing of the American frontier through the life of an immigrant girl in Nebraska.
William Faulkner (1897–1962)	Life in the South; inner workings of mind	***The Sound and the Fury*** (1929) uses different narrators to tell the story of the complex inner workings of a Southern family.
F. Scott Fitzgerald (1896–1940)	The Jazz Age	***The Great Gatsby*** (1925) shows the emptiness of the Jazz-Age world of flappers and bootleggers.
Ernest Hemingway (1899–1961)	Disillusionment of postwar generation	***A Farewell to Arms*** (1929) tells the story of doomed love between a cynical American ambulance driver and a nurse during World War I.
Sinclair Lewis (1885–1951)	Small-town life in the Midwest	***Main Street*** (1920) paints a satirical portrait of small-minded people in an American town.
Edith Wharton (1862–1937)	Life among the rich in New York	***The Age of Innocence*** (1920) depicts a wealthy young man prevented by social conventions from marrying the woman he loves.

Most Americans got their first real glimpse of the new European approach at a major art show at New York's 69th Infantry Regimental Armory in 1913. Traditionalists were outraged by the Armory Show, and Theodore Roosevelt said that most of it represented the "lunatic fringe" of the art world. But many American painters were inspired by the bold new styles. They began their own search for artistic honesty in abstract patterns. In the 1920s, paintings by Edward Hopper, Man Ray, Joseph Stella, and Georgia O'Keeffe demonstrated the richness and varied styles of American artists. At the same time, the works of artists such as Archibald Motley and William H. Johnson portrayed African American perspectives on modern life.

Postwar American Literature Flowers American writers of the 1920s are often referred to as the **"Lost Generation"** because they no longer had faith in the cultural guideposts of the Victorian era. But many were inspired by their "lost" condition to search for new truths and fresh ways of expressing those truths. Never in American history had one decade seen the emergence of so many great literary talents. A list of writers who rose to distinction in the 1920s includes F. Scott Fitzgerald, Ernest Hemingway, Edith Wharton, Sinclair Lewis, William Faulkner, Gertrude Stein, Eugene O'Neill, and T. S. Eliot. Each of these writers remains today on any list of distinguished American authors.

Novelist **F. Scott Fitzgerald** explored the reality of the American dream of wealth, success, and emotional fulfillment. In *This Side of Paradise*, he wrote that his generation had "grown up to find all Gods dead, all wars fought, and all faiths in man shaken." In *The Great Gatsby* (1925), his most accomplished work, Fitzgerald showed the American dream ending in nightmare. In the novel, through hard work and careful planning, James Gatz re-creates himself as Jay Gatsby, a successful tycoon. Gatsby fills his home with wild parties, dancing, bootleg liquor, and endless activity:

> **Primary Source** "In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another. By seven o'clock the orchestra had arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones. . . . People were not invited—they went there. They got into automobiles which bore them out to Long Island, and somehow they ended up at Gatsby's door."
>
> —F. Scott Fitzgerald, *The Great Gatsby*

But in the end, Gatsby is destroyed by the very things he hoped to achieve. His lofty dreams end in a violent, meaningless death.

Fitzgerald's fellow novelist and good friend **Ernest Hemingway** explored similar themes but in a new idiom. Hemingway felt betrayed, not only by the American dream, but also by literary language itself. In *A Farewell to Arms*, his 1929 novel about World War I, Hemingway's narrator says:

> **Primary Source** "I was always embarrassed by the words sacred, glorious, and sacrifice. . . . I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. . . . Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates."
>
> —Ernest Hemingway, *A Farewell to Arms*

In his short stories and novels, Hemingway worked to develop a writing style that reflected his insights. He wrote in unadorned sentences, stripped of vague adjectives and adverbs. He created a style that was as concrete and as powerful as a rifle shot.

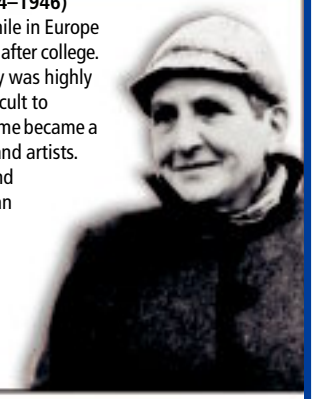
Influenced by Freud, other writers explored the subconscious mind. Playwright Eugene O'Neill experimented with techniques that put the subconscious right on stage. In *The Emperor Jones,* the title character gets lost in a jungle and is attacked by imaginary beings called Little Formless Fears. In *Strange Interlude,* characters turn away from their conversations with other people on stage and speak their thoughts directly to the audience.

Certainly, many poets and novelists of the decade were disillusioned. Like Hemingway and Fitzgerald, they wrestled with the meaning of the war and life itself. But in the end, their efforts resulted in the creation of literary masterpieces, not worthless products of aimless despair.

Checkpoint **What impact did World War I have on postwar American literature?**

HISTORY MAKERS

Gertrude Stein **(1874–1946)**
Gertrude Stein lived for a while in Europe as a child and returned there after college. A poet and writer, her poetry was highly experimental and often difficult to understand. But her Paris home became a gathering place for writers and artists. She supported new styles and encouraged several American writers, including Ernest Hemingway and F. Scott Fitzgerald. It was Stein who called this group the "Lost Generation."



SECTION 4 Assessment

Progress Monitoring *Online*
For: Self-test with vocabulary practice
Web Code: nea-0706

Comprehension

1. **Terms and People** For each of the following, write a sentence explaining the importance of that person or item to American culture of the 1920s.
   - Charlie Chaplin
   - *The Jazz Singer*
   - flapper
   - Sigmund Freud
   - "Lost Generation"
   - F. Scott Fitzgerald
   - Ernest Hemingway

2. **NoteTaking Reading Skill: Summarize** Use your concept web to answer the Section Focus Question: How did the new mass culture reflect technological and social changes?

Writing About History

3. **Compare** Write a paragraph comparing the mass culture of today with the mass culture of the 1920s. Consider: What technologies form part of the mass culture? What role do they play in our lives?

Critical Thinking

4. **Analyze Information** How did the increased popularity of sports heroes and the disillusionment of the "Lost Generation" writers represent different responses to the same events?
5. **Identify Main Ideas** How did the political role of American women change in the years after World War I?
6. **Analyze Literature** Reread the selection from *The Great Gatsby,* on the previous page. How does it reflect other information you have learned about the society of the 1920s?

American Experience History Interactive

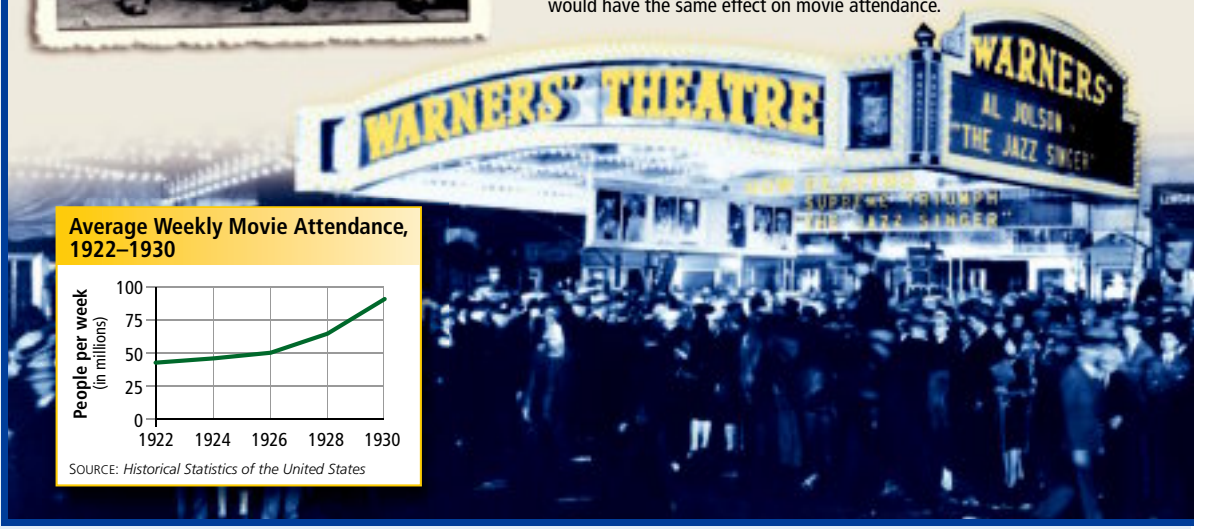
EXPERIENCE THE ROARING TWENTIES

Turn on the radio! Let's go to the movies! In the 1920s, Americans were having fun in ways that hadn't even been invented half a century earlier. And, with new forms of mass communication, fads and entertainment were spreading faster and wider than ever before. For a few pennies, a farmer in Indiana could go to the movies and enjoy the same laughs and thrills as a factory worker in New York or a businessman in San Francisco. Practically every American knew ballplayer Ty Cobb, actress Mary Pickford, and singer Rudy Vallee.

Today, the technology and the fads have changed. But the age of mass culture has never left us. AUDIO

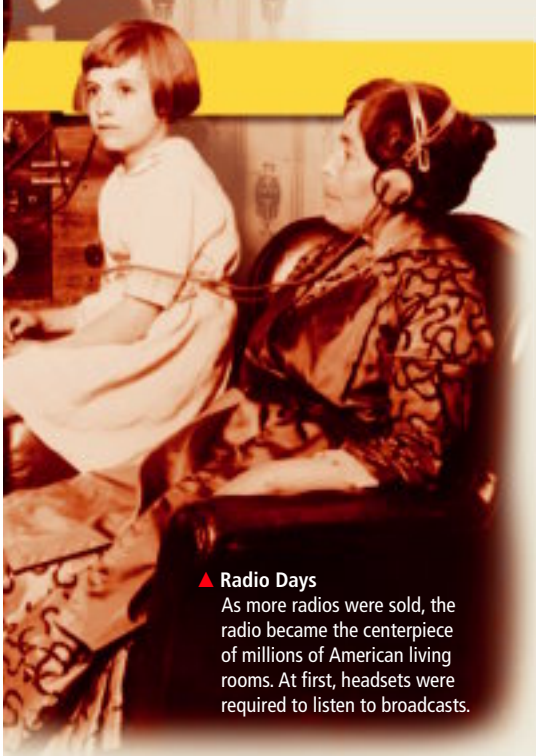
◀ The Charleston
No fad symbolizes the Roaring Twenties more than the Charleston. Here, two young people demonstrate the wild, loose-limbed dance that swept the nation.

Saturday Night at the Movies ▼
By the 1920s, Americans were going to the movies so often that attendance at other forms of public entertainment, such as theater, suffered. Decades later, the rise of television would have the same effect on movie attendance.



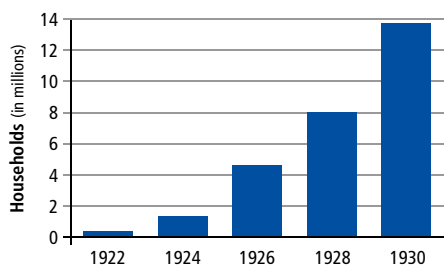
Average Weekly Movie Attendance, 1922–1930

SOURCE: *Historical Statistics of the United States*



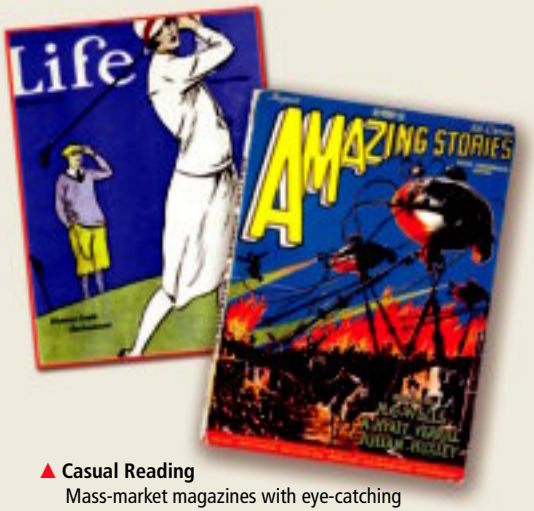
▲ **Radio Days**
As more radios were sold, the radio became the centerpiece of millions of American living rooms. At first, headsets were required to listen to broadcasts.

Households With Radios, 1922–1930



SOURCE: *Historical Statistics of the United States*

The Great American Pastime
Baseball remained America's favorite sport, but mass media brought it to an entirely new audience. Here, veteran superstar Ty Cobb (below) of the Detroit Tigers greets some young fans. ▼



▲ **Casual Reading**
Mass-market magazines with eye-catching covers were more popular than ever. This *Life* magazine cover (left) highlights the growing popularity of golf among both men and women. *Amazing Stories* (right) was the first "pulp" magazine devoted exclusively to science fiction.

Thinking Critically

1. **Analyze Visuals** Identify two ways that technology affected leisure activities.
2. **Draw Conclusions** Do you think mass entertainment, such as movies and radio, would promote greater understanding and unity among Americans? Explain.

Connect to Today Many people worry that some of today's leisure activities, such as video games and the Internet, have a negative impact on family togetherness. Do you agree or disagree? Give reasons for your answer.

History *Interactive*
For: Experience the Mass Culture of the 20s video, audio, and analysis
Web Code: nep-0707