

CHAPTER
21

GUIDED READING *Changing Ways of Life*

Section 1

As you read about how the Twenties reflected conflicts and tensions in American culture, take notes to answer the questions below.

In January 1920, Prohibition went into effect.

<p>1. a. Who tended to be supporters of Prohibition at this time?</p> <p>b. Why did they support it?</p>	<p>2. a. Who tended to be opponents of Prohibition at this time?</p> <p>b. Why did they oppose it?</p>
<p>3. Why was Prohibition repealed?</p> 	

In July 1925, Clarence Darrow and William Jennings Bryan faced each other in the Scopes trial.

<p>4. a. Who were Darrow's main supporters?</p> <p>b. Why did they support him?</p>	<p>5. a. Who were Bryan's main supporters?</p> <p>b. Why did they support him?</p>
<p>6. What was the outcome of the case?</p> 	

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GUIDED READING *The Twenties Woman*

Section 2

A. As you read about women’s changing roles in the 1920s, fill out the chart by writing notes in the appropriate spaces.

Social Life in the 1920s	
1. Note two ways women’s fashions changed.	
2. Note two ways women’s social behaviors changed.	
3. Note two words that describe the attitude reflected by these fashions and behaviors.	

Work and Home Life in the 1920s	
4. Note one way women’s work opportunities improved.	
5. Note two ways women’s home and family life improved.	

6. Note three negative effects that accompanied women’s changing roles in the 1920s.	
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B. On the back of this paper, define **flapper** and **double standard**.

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Section 3

GUIDED READING *Education and Popular Culture*

A. As you read this section, take notes summarizing how public education changed.

	Education Before the 1920s	Education During the 1920s
1. Enrollments		
2. Types of courses		
3. Immigrants		
4. Financing		

B. As you read about how America’s popular culture developed in the 1920s, give at least two specific examples of each area of popular culture.

1. Newspapers	2. Magazines	3. Radio
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4. Sports	5. Movies
6. Theater, music, and art	7. Literature

C. On the back of this paper, briefly explain who **Charles A. Lindbergh** was and how he became America’s “most beloved hero” of the 1920s.

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GUIDED READING *The Harlem Renaissance*

Section 4

A. Name the organization with which each leader was associated. Then note their beliefs and goals as well as the tactics they believed necessary to achieve them.

<p>1. W. E. B. Du Bois and James Weldon Johnson</p> <p>Organization: _____</p> <p>Beliefs, goals, and tactics: _____</p>	<p>2. Marcus Garvey</p> <p>Organization: _____</p> <p>Beliefs, goals, and tactics: _____</p>
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B. Describe briefly what each of the following artists was known for.

African-American Writers
1. Claude McKay
2. Langston Hughes
3. Zora Neale Hurston

African-American Performers
4. Paul Robeson
5. Louis Armstrong
6. Duke Ellington
7. Bessie Smith
8. Josephine Baker

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Section 3

SKILLBUILDER PRACTICE *Drawing Conclusions*

Just as Charles Lindbergh and other heroes of the 1920s provide insights into the mood of the decade, heroes of other eras can give us a sense of what those times were like and what people valued. Read the passage, then complete the chart with conclusions you draw about attitudes of the 1980s. Cite two supporting statements for each conclusion. (See Skillbuilder Handbook, p. 1050.)

Traditional Heroes Through the centuries, societies have admired people who exemplified values such as courage, a willingness to sacrifice for others, and the strength to stand up for their beliefs at all costs. However, as conditions and values change, the kinds of heroes also change.

Heroes for the '80s In 1985, the magazine *U.S. News & World Report* commissioned a survey of young adults, 18 through 24 years old, to identify the people they most admired. The top ten heroes were (1) actor Clint Eastwood; (2) actor and comedian Eddie Murphy; (3) then-President Ronald Reagan; (4) actress and physical fitness advocate Jane Fonda; (5 and 6) a tie between actress Sally Field and movie director, writer, and producer Steven Spielberg; (7 and 8) a tie between Pope John Paul II and missionary Mother Teresa; (9 and 10) another tie between entertainers Michael Jackson and Tina Turner.

Most of the people on the list represent a youthful, vigorous outlook. For example, President Reagan's dark hair, rosy cheeks, and physical energy

gave a youthful image despite his being 74 years old at the time. Likewise, the workout tapes and fitness books by Jane Fonda, then 47 years old, projected an image of youth and vitality.

Survey respondents pointed to the strong, courageous characters Eastwood and Field have played in their films. Eastwood's characters were tough, no-nonsense good guys; Field's were determined, struggling women who fought for what they believed.

Murphy and Spielberg drew praise for their creativity and remarkable box-office success, Murphy's ability to make people laugh, and Spielberg's creative genius with such films as *E.T.* and *Close Encounters of the Third Kind*. Likewise, the phenomenal stardom of Michael Jackson and Tina Turner prompted their inclusion on the list.

Ironically, Pope John Paul II and Mother Teresa are the only people on the list whose personal lives actually fit the traditional sense of a hero. Their lives embody what some of the film characters represent—courage, sacrifice, and helping others. Also, these two are the only heroes who have not gained material wealth from their work.

Conclusion 1:	
↙	↘
Support:	Support:
Conclusion 2:	
↙	↘
Support:	Support:

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Section 3

GEOGRAPHY APPLICATION: MOVEMENT

From Coast to Coast: By Train or by Plane?

Directions: Read the paragraphs below and study the map carefully. Then answer the questions that follow.

During the early 1920s, trains were the preferred means of long-distance travel in the United States. Airlines concentrated on fulfilling money-making postal contracts for carrying mail between cities. Carrying passengers was not profitable nor a priority. The 8 to 16 passengers per flight were assaulted by motor noise, cold drafts, vibration, and the dizziness of high altitudes. Most of them had to sign releases giving airlines the right to dump them anywhere along the route that mail bags could be picked up.

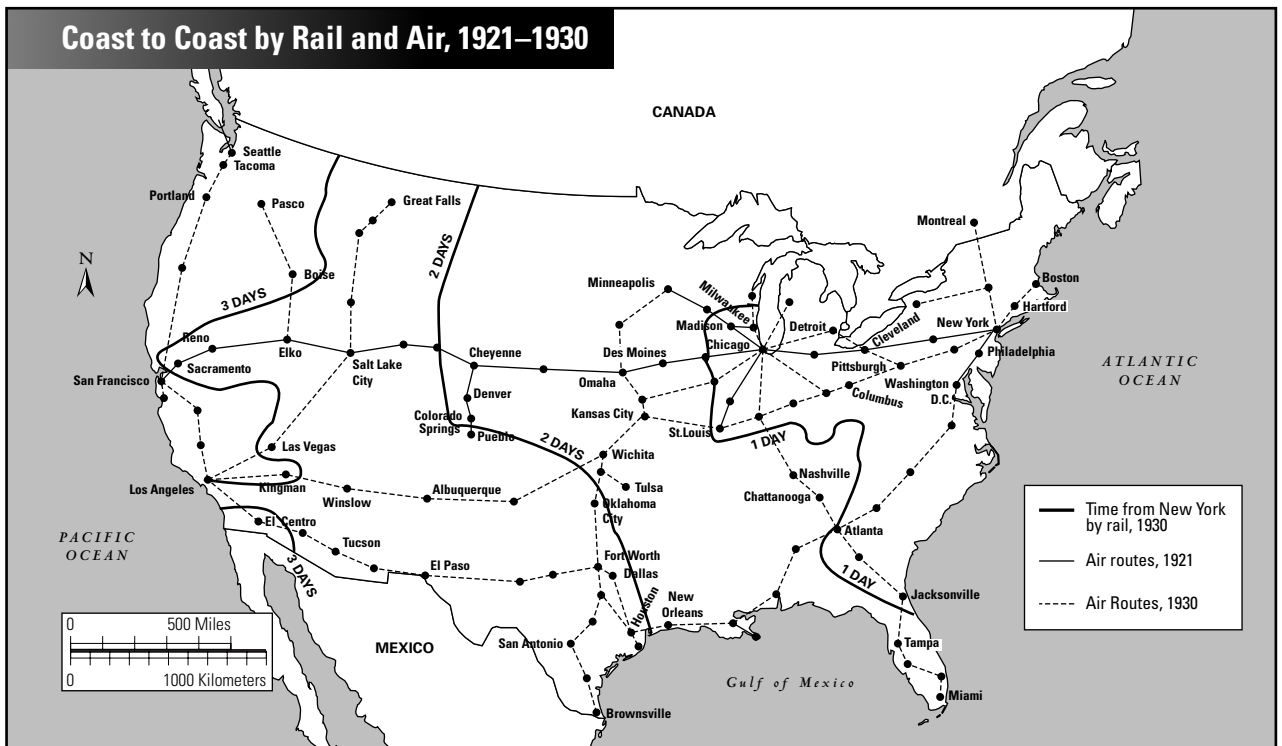
Then, in 1926, the Air Commerce Act was passed. Standards were established for pilot selection and flight equipment, and the day of thinking of flying as mostly for “daredevils” was nearing an end. By 1930 stewardesses (dressed in nurses’ uniforms!) began serving on some flights. Comfort became a priority—as did speed.

In 1929, when a trip from New York to Los

Angeles entirely by rail took about three days, a journey combining trains and planes brought that travel time down to less than two days, about 46 hours. At the time, commercial airliners were still not allowed to fly at night, so a plane would fly during the day, landing often to refuel. In the evening, its passengers would move by train overnight to a spot where a plane would be waiting to fly them to their next refueling stop along the way to their destination. Small towns with airports gained fleeting fame at the time.

The combination of air and rail travel lasted about 18 months, but it served to hook Americans on flying. In 1926 less than 6,000 people chose air travel; in 1930 the number was nearly 400,000.

By 1931, improved airplanes could fly greater nonstop distances and at night. In 1934 the trip from New York to Los Angeles was down to as little as 18 hours, with just three refueling stops.



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Interpreting Text and Visuals

1. Imagine that it is 1925 and you live in Chicago. You have learned that a friend is about to fly to Salt Lake City. Make up a description of such a flight to warn your friend about what he or she might encounter.

2. In 1930 about how long did it take to travel by rail from New York to each of these places: Chicago, Denver, and Los Angeles? _____

3. In 1921, how many air routes served New York? _____ served Chicago? _____

4. What were the final destinations of coast-to-coast flights in 1921? _____

5. What was the quickest time from New York to Los Angeles by air in 1929? _____ in 1934? _____

6. What regions of the United States still lacked air routes in 1930? _____

7. It is 1921 and you want to fly from St. Louis to Cheyenne, Wyoming. Describe how you would get there. _____

It is now 1929. How might you get to Cheyenne by air this time? _____

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Section 1

PRIMARY SOURCE **Political Cartoon**

The hotly debated 18th Amendment, which prohibited the manufacture, sale, and transportation of alcoholic beverages, went into effect in January 1920. According to this political cartoon, what was the impact of Prohibition?



The Heritage of Prohibition, Herbert Johnson. Library of Congress

Discussion Questions

1. What effect of Prohibition does this cartoon illustrate?
2. According to the cartoon, what led to the growth of organized crime during Prohibition?
3. In the cartoonist's view, was Prohibition helpful or harmful? Explain your answer.

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21

Section 1

PRIMARY SOURCE *from* The Scopes Trial

The 1925 Scopes trial pitted defense attorney Clarence Darrow against special prosecutor William Jennings Bryan. Called as a defense witness, Bryan answered a blistering volley of questions fired at him by Darrow. As you read this transcript from the trial, think about which side—the fundamentalists or the evolutionists—prevailed.

DARROW: Mr. Bryan, could you tell me how old the earth is?

BRYAN: No, sir; I couldn't.

DARROW: Could you come anywhere near it?

BRYAN: I wouldn't attempt to. I could possibly come as near as the scientists do, but I had rather be more accurate before I give a guess. . . .

DARROW: Have you any idea how far back the last glacial age was?

BRYAN: No, sir.

DARROW: Do you know whether it was more than six thousand years ago?

BRYAN: I think it was more than six thousand years.

DARROW: Have you any idea how old the earth is?

BRYAN: No.

DARROW: The book you have introduced in evidence tells you, doesn't it? (*Darrow held up a copy of the Bible.*)

BRYAN: I don't think it does, Mr. Darrow.

DARROW: Let's see whether it does. Is this the one?

BRYAN: That is the one, I think.

DARROW: It says, B.C. 4004?

BRYAN: That is Bishop Usher's calculation.

DARROW: That is printed in the Bible you introduced?

BRYAN: Yes, sir. . . .

DARROW: Would you say the earth was only four thousand years old?

BRYAN: Oh, no; I think it is much older than that.

DARROW: How much?

BRYAN: I couldn't say.

DARROW: Do you say whether the Bible itself says it is older than that?

DARROW: I don't think the Bible says itself whether it is older or not.
(*a long pause*)

DARROW: Do you think the earth was made in six days?

BRYAN: Not six days of twenty-four hours.

DARROW: Doesn't it [the Bible] say so?

BRYAN: No, sir.

ATTORNEY GENERAL STEWART: I want to interpose another objection. What is the purpose of this examination?

BRYAN (*Pale and trembling, he rose, shaking his fist above his head.*): The purpose is to cast ridicule on everybody who believes in the Bible, and I am perfectly willing that the world shall know that these gentlemen have no other purpose than ridiculing every person who believes in the Bible!

DARROW: We have the purpose of preventing bigots and ignoramuses from controlling the education of the United States, and you know it, and that is all.

from L. Sprague de Camp, *The Great Monkey Trial* (New York: Doubleday, 1968), 401–404.

Activity Options

1. Re-create Darrow's cross-examination of Bryan. Have classmates take the following roles: Darrow, Bryan, Stewart, other members of the defense team, other members of the prosecution team, newspaper reporters who are covering the trial, and spectators who either support Bryan and the fundamentalists or Scopes, Darrow, and the evolutionists.
2. The Scopes trial highlighted the clash between evolutionists and fundamentalists. With a group of classmates, discuss some contemporary examples of the clash between science and religious beliefs.

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Section 3

PRIMARY SOURCE *from An Interview with*
Charles A. Lindbergh

At the age of 25, Charles A. Lindbergh made his historic flight from Long Island to France in just under 34 hours. As you read part of an interview that Lindbergh gave after he arrived in Paris, think about how the public reacted to his accomplishment.

Well, here I am in the hands of American Ambassador Herrick. From what I have seen of it, I am sure I am going to like Paris.

It isn't part of my plans to fly my plane back to the United States, although that doesn't mean I have finished my flying career. If I thought that was going to be the result of my flight across the Atlantic, you may be sure I would never have undertaken it. Indeed, I hope that I will be able to do some flying over here in Europe—that is, if the souvenir hunters left enough of my plane last night.

Incidentally, that reception I got was the most dangerous part of the whole flight. If wind and storm had handled me as vigorously as that Reception Committee of Fifty Thousand, I would never have reached Paris and I wouldn't be eating a 3-o'clock-in-the-afternoon breakfast here in Uncle Sam's Embassy.

There's one thing I wish to get straight about this flight. They call me "Lucky," but luck isn't enough. As a matter of fact, I had what I regarded and still regard as the best existing plane to make the flight from New York to Paris. I had what I regard as the best engine, and I was equipped with what were in the circumstances the best possible instruments for making such efforts. I hope I made good use of what I had.

That I landed with considerable gasoline left means that I had recalled the fact that so many flights had failed because of lack of fuel, and that was one mistake I tried to avoid. . . .

The only real danger I had was at night. In the daytime I knew where I was going, but in the evening and at night it was largely a matter of guesswork. However, my instruments were so good that I never could get more than 200 miles off my course, and that was easy to correct, and I had enough extra gasoline to take care of a number of such deviations. All in all, the trip over the Atlantic, especially the latter half, was much better than I expected. . . .

I appreciated the reception which had been prepared for me, and had intended taxiing up to the front of the hangars, but no sooner had my plane touched the ground than a human sea swept toward

it. I saw there was a danger of killing people with my propeller, and I quickly came to a stop.

That reception was the most dangerous part of the trip. Never in my life have I seen anything like that human sea. It isn't clear to me yet just what happened. Before I knew it I had been hoisted out of the cockpit, and one moment was on the shoulders of some men and the next moment on the ground.

It seemed to be even more dangerous for my plane than for me. I saw one man tear away the switch and another took something out of the cockpit. Then, when they started cutting pieces of cloth from the wings, I struggled to get back to the plane, but it was impossible. . . .

I look forward to the day when transatlantic flying will be a regular thing. It is a question largely of money. If people can be found willing to spend enough to make proper preparations, there is no reason why it can't be made very practical. Of course, there are many things to be studied, one of the most important points being whether the single-motor or multimotor ship is best. . . .

I didn't bring any extra clothes with me. I am wearing a borrowed suit now. It was a case of clothes or gasoline, and I took the gasoline. I have a check on a Paris bank and am going to cash it tomorrow morning, buy shirts, socks, and other things. I expect to have a good time in Paris.

But I do want to do a little flying over here.

from *New York Times*, May 23, 1927. Reprinted in *Encyclopaedia Britannica*, 1916–1928: *World War and Prosperity*, vol. 14 of *The Annals of America* (Chicago: Encyclopaedia Britannica, 1968), 557–561.

Research Options

1. If you could interview Lindbergh, what would you ask him about his flight? Jot down five questions and then find answers in a history book or encyclopedia.
2. Find out how the *Spirit of St. Louis* was similar to and different from airplanes today. Make a chart based on your research and share it with classmates.



Section 4

PRIMARY SOURCE *from* “When the Negro Was in Vogue”
by Langston Hughes

Poet Langston Hughes was one of the leading voices of the Harlem Renaissance. What different aspects of life in Harlem does Hughes capture in this excerpt from his autobiography?

The 1920s were the years of Manhattan’s black Renaissance. . . .

White people began to come to Harlem in droves. For several years they packed the expensive Cotton Club on Lenox Avenue. But I was never there, because the Cotton Club was a Jim Crow club for gangsters and monied whites. They were not cordial to Negro patronage, unless you were a celebrity like Bojangles. So Harlem Negroes did not like the Cotton Club and never appreciated its Jim Crow policy in the very heart of their dark community. Nor did ordinary Negroes like the growing influx of whites toward Harlem after sundown, flooding the little cabarets and bars where formerly only colored people laughed and sang, and where now the strangers were given the best ringside tables to sit and stare at the Negro customers—like amusing animals in a zoo.

The Negroes said: “We can’t go downtown and sit and stare at you in your clubs. You won’t even let us in your clubs.” But they didn’t say it out loud—for Negroes are practically never rude to white people. So thousands of whites came to Harlem night after night, thinking the Negroes loved to have them there, and firmly believing that all Harlemites left their houses at sundown to sing and dance in cabarets, because most of the whites saw nothing but the cabarets, not the houses. . . .

It was a period when, at almost every Harlem upper-crust dance or party, one would be introduced to various distinguished white celebrities there as guests. It was a period when almost any Harlem Negro of any social importance at all would be likely to say casually: “As I was remarking the other day to Heywood—,” meaning Heywood Broun. Or: “As I said to George—,” referring to George Gershwin. It was a period when local and visiting royalty were not at all uncommon in

Harlem. And when the parties of A’Lelia Walker, the Negro heiress, were filled with guests whose names would turn any Nordic social climber green with envy. It was a period when Harold Jackman, a handsome young Harlem schoolteacher of modest means, calmly announced one day that he was sailing for the Riviera for a fortnight, to attend Princess Murat’s yachting party. It was a period when Charleston preachers opened up shouting churches as sideshows for white tourists. It was a period when at least one charming colored chorus girl, amber enough to pass for a Latin American, was living in a penthouse, with all her bills paid by a gentleman whose name was banker’s magic on Wall Street. It was a period when every season there was at least one hit play on Broadway acted by a Negro cast. And when books by Negro authors were being published with much greater frequency and much more publicity than ever before or since in history. It was a period when white writers wrote about Negroes more successfully (commercially speaking) than Negroes did about themselves. It was the period (God help us!) when Ethel Barrymore appeared in blackface in *Scarlet Sister Mary!* It was the period when the Negro was in vogue.

from Langston Hughes, *The Big Sea: An Autobiography* (New York: Hill & Wang, 1940).

Discussion Questions

1. How would you describe Harlem of the 1920s based on your reading of this excerpt?
2. Why do you think white America suddenly became fascinated by Harlem?
3. What is ironic about the situations described in this excerpt?

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Section 1

LITERATURE SELECTION *from Inherit the Wind*
by Jerome Lawrence and Robert E. Lee

In this excerpt from Act II of the play based on the Scopes trial, "Brady" represents the prosecutor William Jennings Bryan, "Drummond" is defense attorney Clarence Darrow, "Cates" is John Scopes, and "Davenport" is Attorney General Stewart. In your opinion, which man—Brady or Drummond—makes the stronger case?

BRADY (*with dignity*): Your Honor, I am willing to sit here and endure Mr. Drummond's sneering and his disrespect. For he is pleading the case of the prosecution by his contempt for all that is holy.

DRUMMOND: I object, I object, I object.

BRADY: On what grounds? Is it possible that something is holy to the celebrated agnostic?

DRUMMOND: Yes! (*His voice drops, intensely*) The individual human mind. In a child's power to master the multiplication table there is more sanctity than in all your shouted "Amen's!", "Holy, Holies!" and "Hosannahs!" An idea is a greater monument than a cathedral. And the advance of man's knowledge is more of a miracle than any sticks turned to snakes, or the parting of waters! But are we now to halt the march of progress because Mr. Brady frightens us with a fable? (*turning to the jury, reasonably*) Gentlemen, progress has never been a bargain. You've got to pay for it. Sometimes I think there's a man behind a counter who says, "All right, you can have a telephone; but you'll have to give up privacy, the charm of distance. Madam, you may vote; but at a price; you lose the right to retreat behind a powder-puff or a petticoat. Mister, you may conquer the air; but the birds will lose their wonder, and the clouds will smell of gasoline!" (*thoughtfully, seeming to look beyond the courtroom*) Darwin moved us forward to a hilltop, where we could look back and see the way from which we came. But for this view, this insight, this knowledge, we must abandon our faith in the pleasant poetry of Genesis.

BRADY: We must *not* abandon faith! Faith is the important thing!

DRUMMOND: Then why did God plague us with the power to think? Mr. Brady, why do you deny the *one* faculty which lifts man above all other

creatures on the earth: the power of his brain to reason. What other merit have we? The elephant is larger, the horse is stronger and swifter, the butterfly more beautiful, the mosquito more prolific, even the simple sponge is more durable! (*wheeling on Brady*) Or does a sponge think?

BRADY: I don't know. I'm a man, not a sponge. (*There are a few snickers at this; the crowd seems to be slipping away from Brady and aligning itself more and more with Drummond.*)

DRUMMOND: Do you think a sponge thinks?

BRADY: If the Lord wishes a sponge to think, it thinks.

DRUMMOND: Does a man have the same privileges that a sponge does?

BRADY: Of course.

DRUMMOND: (*roaring, for the first time: stretching his arm toward Cates*): This man wishes to be accorded the same privilege as a sponge! He wishes to think! (*There is some applause. The sound of it strikes Brady exactly as if he had been slapped in the face.*)

BRADY: But your client is wrong! He is deluded! He has lost his way!

DRUMMOND: It's sad that we aren't all gifted with your positive knowledge of Right and Wrong, Mr. Brady. (*Drummond strides to one of the uncalled witnesses seated behind him, and takes from him a rock, about the size of a tennis ball. Drummond weighs the rock in his hand as he saunters back toward Brady*) How old do you think this rock is?

BRADY (*intoning*): I am more interested in the Rock of Ages, than I am in the Age of Rocks. (*A couple of die-hard "Amen's."* Drummond ignores this glib gag.)

DRUMMOND: Dr. Page of Oberlin College tells me that this rock is at least ten million years old.

BRADY (*sarcastically*): Well, well, Colonel Drummond! You managed to sneak in some of that scientific testimony after all. (Drummond opens up the rock, which splits into two halves. He shows it to Brady.)

DRUMMOND: Look, Mr. Brady. These are the fossil remains of a pre-historic marine creature, which was found in this very county—and which lived here millions of years ago, when these very mountain ranges were submerged in water.

BRADY: I know. The Bible gives a fine account of the flood. But your professor is a little mixed up on his dates. That rock is not more than six thousand years old.

DRUMMOND: How do you know?

BRADY: A fine Biblical scholar, Bishop Usher, has determined for us the exact date and hour of the Creation. It occurred in the year 4,004, B.C.

DRUMMOND: That's Bishop Usher's opinion.

BRADY: It is not an opinion. It is literal fact, which the good Bishop arrived at through careful computation of the ages of the prophets as set down in the Old Testament. In fact, he determined that the Lord began the Creation on the 23rd of October in the Year 4,004 B.C. at—uh, at 9 A.M.!

DRUMMOND: That Eastern Standard Time? (*laughter*) Or Rocky Mountain Time? (*more laughter*) It wasn't daylight-saving time, was it? Because the Lord didn't make the sun until the fourth day!

BRADY (*fidgeting*): That is correct.

DRUMMOND (*sharply*): The first day. Was it a twenty-four-hour day?

BRADY: The Bible says it was a day.

DRUMMOND: There wasn't any sun. How do you know how long it was?

BRADY (*determined*): The Bible says it was a day.

DRUMMOND: A normal day, a literal day, a twenty-four-hour day? (*Pause. Brady is unsure.*)

BRADY: I do not know.

DRUMMOND: What do you think?

BRADY (*floundering*): I do not think about things that . . . I do not think about!

DRUMMOND: Do you ever think about things that you do think about? (*There is some laughter. But it is dampened by the knowledge and awareness throughout the courtroom, that the trap is about to be sprung.*) Isn't it possible that first day was twenty-five hours long? There was no way to measure it, no way to tell! Could it

have been twenty-five hours? (*Pause. The entire courtroom seems to lean forward.*)

BRADY (*hesitates—then*): It is . . . possible . . . (Drummond's got him. And he knows it! This is the turning point. From here on, the tempo mounts. Drummond is now fully in the driver's seat. He pounds his questions faster and faster.)

DRUMMOND: Oh. You interpret that the first day recorded in the Book of Genesis could be of indeterminate length.

BRADY (*wriggling*): I mean to state that the day referred to is not necessarily a twenty-four-hour day.

DRUMMOND: It could have been thirty hours! Or a month! Or a year! Or a hundred years! (*He brandishes the rock underneath Brady's nose*) Or ten million years! (*Davenport is able to restrain himself no longer. He realizes that Drummond has Brady in his pocket. Redfaced, he leaps up to protest.*)

DAVENPORT: I protest! This is not only irrelevant, immaterial—it is illegal! (*There is excited reaction in the courtroom. The Judge pounds for order, but the emotional tension will not subside.*) I demand to know the purpose of Mr. Drummond's examination! What is he trying to do? (*Both Brady and Drummond crane forward, hurling their answers not at the court, but at each other.*)

BRADY: I'll tell you what he's trying to do! He wants to destroy everybody's belief in the Bible, and in God!

DRUMMOND: You know that's not true. I'm trying to stop you bigots and ignoramuses from controlling the education of the United States! And you know it! (*Arms out, Davenport pleads to the court, but is unheard. The Judge hammers for order.*)

JUDGE (*shouting*): I shall ask the bailiff to clear the court, unless there is order here.

BRADY: How dare you attack the Bible?

DRUMMOND: The Bible is a book. A good book. But it's not the only book.

BRADY: It is the revealed word of the Almighty. God spake to the men who wrote the Bible.

DRUMMOND: And how do you know that God didn't "spake" to Charles Darwin?

BRADY: I know, because God tells me to oppose the evil teachings of that man.

DRUMMOND: Oh. God speaks to you.

BRADY: Yes.

DRUMMOND: He tells you exactly what's right and what's wrong?

BRADY (*doggedly*): Yes.

DRUMMOND: And you act accordingly?

BRADY: Yes.

DRUMMOND: So you, Matthew Harrison Brady, through oratory, legislation, or whatever, pass along God's orders to the rest of the world! (*Laughter begins.*) Gentlemen, meet the "Prophet from Nebraska!" (Brady's oratory is unassailable, but his vanity—exposed by Drummond's prodding—is only funny. The laughter is painful to Brady. He starts to answer Drummond, then turns toward the spectators and tries, almost physically, to suppress the amused reaction. This only makes it worse.)

BRADY (*almost inarticulate*): I—Please—!

DRUMMOND: (*with increasing tempo, closing in*) Is that the way of things? God tells Brady what is good! To be against Brady is to be against God! (*more laughter*)

BRADY (*confused*): No, no! Each man is a free agent—

DRUMMOND: Then what is Bertram Cates doing in the Hillsboro jail? (*some applause*) Suppose Mr. Cates had enough influence and lung power to railroad through the State Legislature a law that only *Darwin* should be taught in the schools!

BRADY: Ridiculous, ridiculous! There is only one great Truth in the world—

DRUMMOND: The Gospel according to Brady! God speaks to Brady, and Brady tells the world! Brady, Brady, Brady, Almighty! (Drummond bows grandly. The crowd laughs.)

BRADY: The Lord is my strength—

DRUMMOND: What if a lesser human being—a Cates, or a Darwin—has the audacity to think that God might whisper to *him*? That an un-Brady thought might still be holy? Must men go to prison because they are at odds with the self-appointed prophet? (Brady is now trembling so that it is impossible for him to speak. He rises, towering above his tormentor—rather like a clumsy, lumbering bear that is baited by an

agile dog.) Extend the Testaments! Let us have a Book of Brady! We shall hex the Pentateuch, and slip you in neatly between Numbers and Deuteronomy! (*At this, there is another burst of laughter. Brady is almost in a frenzy.*)

BRADY (*reaching for a sympathetic ear, trying to find the loyal audience which has slipped away from him*) My friends—Your Honor—My Followers—Ladies and Gentlemen—

DRUMMOND: The witness is excused.

BRADY (*unheeding*): All of you know what I stand for! What I believe! I believe, I believe in the truth of the Book of Genesis! (*beginning to chant*) Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Ruth, First Samuel, Second Samuel, First Kings, Second Kings—

DRUMMOND: Your Honor, this completes the testimony. The witness is excused!

BRADY (*pounding the air with his fists*): Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah— (*There is confusion in the court. The Judge raps.*)

JUDGE: You are excused, Colonel Brady—

BRADY: Jonah, Micah, Nahum, Habakkuk, Zephaniah— (Brady beats his clenched fists in the air with every name. There is a rising counterpoint of reaction from the spectators. Gavel.)

JUDGE (*over the confusion*): Court is adjourned until ten o'clock tomorrow morning! (*Gavel. The spectators begin to mill about. A number of them, reporters and curiosity seekers, cluster around Drummond. Davenport follows the Judge out.*)

Activity Options

1. Perform this excerpt from *Inherit the Wind* with a group of your classmates. Be sure to pay attention to stage directions for tips on gestures, tone of voice, and so forth.
2. Compare the dialogue in this excerpt with what Darrow and Bryan said during the court trial (page 26). Then discuss the similarities and differences with a small group of classmates.

CHAPTER
21**AMERICAN LIVES** **Georgia O’Keeffe**
*Abstract Painter***Section 3**

“I have used [my art] to say what is to me the wideness and wonder of the world as I live in it.”—Georgia O’Keeffe, quoted in World Artists (1984)

In 1915, Georgia O’Keeffe became dissatisfied with everything she had painted until then. So she destroyed almost all of it. She then started over, developing a style that made her one of the most important of all American artists.

O’Keeffe showed artistic talent when young and studied in both Chicago and New York. She even won an award for a still-life painting. However, the work dissatisfied her. It seemed merely to imitate a style that was accepted. “I began to realize that a lot of people had done this same kind of thing,” she later recalled. “I didn’t think I could do it any better.” She stopped painting and took work as a commercial artist.

Illness forced her to abandon that work five years later. After taking an art class, she became interested in the simplified style of Oriental art. The interest quickened her desire to begin art again. First, though, she destroyed almost all the art she had created until then. She began to draw some charcoals in which she reduced real objects to their most abstract form. She sent them to a friend in New York, with the instruction to reveal them to nobody else. The friend, disobeying, showed the work to Alfred Stieglitz, an art dealer and photographer. Stieglitz was so impressed he began to exhibit the drawings in his gallery. When O’Keeffe found out, she protested. However, Stieglitz calmed her down, and they began a professional and personal relationship that lasted the rest of his life. They were married in 1924, but most important, Stieglitz encouraged O’Keeffe to paint whatever she liked.

She did so—for more than 60 years. O’Keeffe became famous for her spare, clean work. She drew, painted in watercolors, and painted in oil. She created small studies only seven-by-nine inches and huge canvasses that were eight-by-twenty-four feet. She painted flowers, doors, barns, and the sky—whatever interested her. Many of her paintings are so realistic that they have been called photographic. Yet underlying them all is an abstract

feeling for the form of the object. Often she painted the same object repeatedly. In each canvas, the object became less and less recognizable. The last work in the series shows the forms and colors of the object, which could no longer be recognized as an object.

O’Keeffe painted what was around her. When she first settled with Stieglitz in New York, she painted the moon and sun over city buildings. They had a summer home on a lake, and she painted the flowers she saw there. Later she visited New Mexico and became enchanted by its landscape. Many of the works painted there showed the bleached bones of cattle or horses. Critics said this work showed a preoccupation with death. O’Keeffe denied it. “There was no rain, so the flowers didn’t come,” she said. “Bones were easy to find, so I began collecting bones.” Among her most well-known works are a series looking at the sky through the holes in an animal skeleton.

She returned to New Mexico each summer after that. When Stieglitz died in 1946, she moved there permanently. Later, she began to travel extensively to Europe and the Orient. Flying gave her new subjects. She “noticed a surprising number of deserts and wonderful rivers. . . . You see such marvelous things, such incredible colors.” She painted a new series that portrayed winding rivers framed in a landscape seen from the air.

O’Keeffe’s approach was unique in American art. She refused to be categorized with one school of art or another. “I’m not a joiner,” she said. She painted until her death at age 99.

Questions

1. Why did O’Keeffe not like her early work?
2. Would you say that O’Keeffe was more interested in natural or human objects? Explain your answer.
3. How is O’Keeffe’s art both realistic and abstract?

CHAPTER
21

Section 4

AMERICAN LIVES **Louis Armstrong**
Jazz Master, Entertainment Superstar

"[Louis] Armstrong's story on records between 1923 and 1932 is one of almost continuous seeping growth—and after that is frequently one of entrenched excellence."—Martin Williams, *The Smithsonian Collection of Classic Jazz (1973)*

Louis Armstrong—known everywhere as Satchmo—was born in the poorest section of New Orleans and had a difficult early life. When he died, he was loved by millions as a popular entertainer. In between, he revolutionized jazz.

Armstrong (c. 1900–1971) grew up in Storyville, a part of New Orleans set aside for dance halls and other entertainment. In his early teens, he ran afoul of the law and was placed in a home for juveniles. The experience changed his life. There he began to learn to play the cornet and decided to become a musician. After leaving the home, he played in countless local bands. Soon his talent was noticed, and in his late teens he played with Joe “King” Oliver, the most admired cornet player in the city.

Oliver left for Chicago—recommending Armstrong to replace him in the band he left. A few years later, he invited Armstrong to join his Creole Jazz Band in the north. The band was famous in the world of jazz, and musicians flocked to hear Oliver’s and Armstrong’s duets on the cornet. Armstrong became known for the imagination and technical skill of his solo playing.

Armstrong traveled to New York to join the famous dance band of Fletcher Henderson. He perfected his ability to sight-read music and learned to appreciate ensemble playing. At the same time, he took the town by storm with dazzling solos. He returned to Chicago in 1925, switched to trumpet, and made jazz history.

Over the next few years, Armstrong made a series of records with a group of musicians called the “Hot Five” and the “Hot Seven.” One music historian says that the cuts “transformed jazz,” adding that “few performers [who came later] . . . escaped their influence.” Jazz trumpeter Miles Davis put it differently: “You can’t play a note on the horn that Louis hasn’t already played.” In these recordings, Armstrong manipulated complex rhythms. He showed range of feeling in his music, bringing greater emotion to jazz than had previous-

ly been the case. He also added his distinctive singing style to the group’s work. He started scat singing—using the voice as an instrument by singing nonsense syllables. Most of all, he combined tight combo playing with spectacular solos. Through him, jazz became dominated by adventurous, masterful soloists.

In the early 1930s, he acquired his famous nickname “Satchmo.” His importance as a jazz innovator peaked around 1937, and thereafter he became known more as an entertainer. He began to play more commercial music, and he did it with a winning style. His band became one of the popular big bands of the swing era. He became the first African American to appear regularly in movies and to have his own radio show. He toured the country—and the world—constantly. After World War II, the big-band sound lost popularity. So Armstrong formed a small jazz combo called “Louis Armstrong and His All Stars.” He continued to delight audiences with his warm, joyful sound. As time passed, his lips became injured, so he played trumpet less and sang more. Even then, he could still thrill an audience with his playing. As one critic said, he “frequently created more pure jazz from straightforward statements of mediocre tunes than lesser players could produce from much better material.”

Armstrong continued to be an entertainer through his sixties. In 1964, his version of “Hello, Dolly” even knocked the Beatles off the top of the pop-music charts for a while. While he closed his career as a popular musician, Satchmo’s lasting achievement was the impact he had on jazz.

Questions

1. How did his experience with the Fletcher Henderson band help Armstrong musically?
2. What made Armstrong’s jazz style special and influential?
3. How was Armstrong’s wide popularity unusual?

CHAPTER
21

Project

LIVING HISTORY *Making a Display*

GETTING STARTED A storyboard is a device typically used to plan films, rock videos, television shows, and other kinds of audio-visual presentations. Resembling a comic strip, a storyboard consists of panels, or frames, with rough sketches that plot out the action and show camera shots. The now-and-then storyboard you create will serve a different purpose. Your storyboard will feature images, along with captions, that chronicle two parallel social issues—one from the 1920s and one from 1990s. You will design two sets of storyboards, each with six-to-eight frames.

FOCUSING ON A TOPIC Review the categories listed on the opening page of the chapter, and choose one that interests you the most. As you think about a topic for your display, ask yourself: Is there enough visual information available on the topic? Does the topic strongly coincide with a contemporary issue?

RESEARCHING AND CHOOSING IMAGES Based on your chosen topic, draw conclusions about the relationship between the 1920s and the present. Then look for striking visual images to support your conclusions. Investigate a variety of sources—books, newspapers, magazines, and the Internet. Then draw, sketch, or make copies of photographs and other images that best illustrate the parallels you wish to present to your viewing audience.

Tips If You're Not an Artist

- Cut out pictures from magazines.
- Photocopy pictures or graphics from books.
- Draw stick figures.

ORGANIZING YOUR STORYBOARD FRAMES Begin by jotting down ideas for images and captions on index cards or pieces of paper. Then choose an arrangement for your storyboard frames that best suits your topic: for instance, parallel examples, chronological order, cause-and-effect, comparison-and-contrast, or problem-solution. Here is a draft of a storyboard that uses parallel examples of African-American artists.

	Actors	Jazz Musicians	Entertainers
1920s	Paul Robeson (1898–1976)	Louis Armstrong (1900–1971)	Josephine Baker (1906–1975)
1990s	Denzel Washington (1964–)	Wynton Marsalis (1961–)	Whitney Houston (1963–)
	Critically acclaimed actors; both performed in Shakespearean plays Image idea: photos	Both great trumpet players Image idea: album covers	Both multi-talented, glamorous celebrities Image idea: posters



LIVING HISTORY *Standards for a
Historical Display*

IDEAS AND CONTENT	Exceptional	Acceptable	Poor
1. Focuses on a single issue relevant to both the 1920s and today			
2. Draws valid conclusions based on comparisons between the 1920s and today			
3. Shows thoughtful organization of ideas			
VISUAL MATERIAL			
4. Contains two sets of storyboards, each with six-to-eight frames arranged in a logical order			
5. Presents a meaningful sketch, photograph, or some other visual in each storyboard frame			
6. Includes an informative caption for the image in each frame			
7. Illustrates clear parallels between the 1920s and today			

Comments _____

Overall Rating _____
