

Twenties London A City In The Jazz Age

Public relations was established in Britain by a group of liberal intellectuals in the aftermath of the slump. Central to the startling story of Britain's early public relations pioneers is Sir Stephen Tallents, the inaugural President of the Institute of Public Relations. Tallents was a public sector entrepreneur who lent his patronage to John Grierson's documentary film movement, the BBC Overseas Service, the development of Listener Research and the staging of the Festival of Britain. A compelling portrait of how the social, economic and media revolutions of early twentieth century reshaped national life, Public relations and the making of modern Britain reveals a country struggling to cope with austerity and crisis that is at once very different from, and yet surprisingly similar to, our own. This book includes the first reprint of Tallents' influential 'The Projection of England' for over fifty years. It will interest students and scholars of media studies and modern British culture, history and politics.

This collection explores Britain's struggle to carve a niche for itself on the international art scene. International scholars shed new light on such notions as the internationalization of the art market; the emergence of an increasingly complex exhibition culture; issues of national rivalry; artists' strategies for their own promotion; the persistent anti-commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes. Specific case studies include Whistler, Roger Fry, Damien Hirst, and Charles Saatchi; essays consider art markets from London and Manchester to Paris and Flanders.

2 Ennerdale Drive is a memoir of a house and the family that lived there; a work of text and image encompassing architecture, social and personal history, town planning, photography and representation, carving a space within and between new forms of memoir, cultural studies and creative non-fiction. The house in north London, built during the phenomenal interwar wave of suburban development, begins an exploration of public and private lives, architectural and family narrative, charting territory between documented evidence, personal and cultural memory, association and emotional response. 2 Ennerdale Drive questions the veracity accorded to documents produced across institutional, public and private family contexts. Textual analyses of images relating to the house, the family (and its business: theatre) frame each chapter, generating stories and responses to the factual and the remembered. Visits to archives and to other houses document the existence and/or absence of such material. An epilogue locates the author, a family member and sometime narrator, in the frame and offers, perhaps, a final privileged glance into the family archive.

London West End revue constituted a particular response to mounting social, political, and cultural insecurities over Britain's status and position at the beginning of the twentieth century. Insecurities regarding Britain's colonial rule as exemplified in Ireland and elsewhere, were compounded by growing demands for social reform across the country — the call for women's emancipation, the growth of the labour, and the trade union movements all created a climate of mounting disillusion. Revue correlated the immediacy of this uncertain world, through a fragmented vocabulary of performance placing satire, parody, social commentary, and critique at its core and found popularity in reflecting and responding to the variations of the new lived experiences. Multidisciplinary in its creation and realisation, revue incorporated dance, music, design, theatre, and film appropriating pre-modern theatre forms, techniques, and styles such as burlesque, music hall, pantomime, minstrelsy, and pierrot. Experimenting with narrative and expressions of speech, movement, design, and sound, revue displayed ambivalent representations that reflected social and cultural negotiations of previously essentialised identities in the modern world. Part of a wide and

diverse cultural space at the beginning of the twentieth century it was acknowledged both by the intellectual avant-garde and the workers theatre movement not only as a reflexive action, but also as an evolving dynamic multidisciplinary performance model, which was highly influential across British culture. Revue displaced the romanticism of musical comedy by combining a satirical listless detachment with a defiant sophistication that articulated a fading British hegemonic sensibility, a cultural expression of a fragile and changing social and political order.

Studies writers from the 1920s with regard to their political radicalism. Draws on the works of D. H. Lawrence, Virginia Woolf, Sylvia Townsend Warner, and Patrick Hamilton, among others, to identify the decade as a time of both political activism and of deliberately transgressive behavior, particularly among women. Meets head-on the argument of earlier commentators who take for granted the post-war decade as defined by cynicism and hedonism, and looks at the work and lifestyles of those determined to find ways out of despair. Annotation copyrighted by Book News, Inc., Portland, OR

Helen Babbs is a self-proclaimed city girl who lives on the second floor of a flat in a chaotic corner of London. An urge to find more green in the city and a stronger connection to the natural world leads her to create her first garden, an organic edible garden on her rooftop. This year-long adventure is the story behind *My Garden, the City and Me*. The journey begins in the dark of winter, where Babbs finds herself at a seed swap on a February morning, seduced more by packaging than by any true understanding of the plants. As the year progresses, Babbs revels in failures, like waking up bleary eyed and stomping on her seed starts, and triumphs like her summer-ending dinner party made with homegrown produce. Along the way she discovers "that I like gardening in my pajamas and that growing something from seed, watching it develop and then eating its fruits is truly joyful. I've daydreamed out there and entertained out there. It's the force behind new friendships that I've forged. The garden has opened my eyes to a whole new side of London and urban living." *My Garden, the City and Me* is a lyrical narrative about a twenty-something in search for a bit of wild in her city. The journey is charming, honest, and steeped in the lore of London, a city equally known for its gardens and its grit. In the end Babbs has achieved a new perspective on what it means to live green in the city she loves.

Some cities seem destined to become major financial capitals, yet never do--Seville, for instance, was the centre of Spain's opulent New World Empire, but failed to become a financial metropolis. Others, like former colonial backwater Hong Kong, defy the odds by growing into major trading centres. What are the key factors distinguishing those cities that become wealthy from those that don't? Christopher Kennedy illuminates how geography, technology, and especially the infrastructure of urban economies allow cities to develop and thrive. *The Evolution of Great World Cities* unfolds through the tales of several urban centres--including Venice, Amsterdam, London, and New York City--at key junctures in their histories. Kennedy weaves together significant insights from urbanists such as Jane Jacobs and economists such as John Maynard Keynes, drawing striking parallels between the functioning of ecosystems and of wealthy capitals. *The Evolution of Great World Cities* offers an accessible introduction to urban economies that 'will change the way you think about cities.'

This book traces the history of the London 'white drugs' (opiate and cocaine) subculture from the First World War to the end of the classic 'British System' of drug prescribing in the 1960s. It also examines the regulatory forces that tried to suppress non-medical drug use, in both their medical and juridical forms. Drugs subcultures were previously thought to have begun as part of the post-war youth culture, but in fact they existed from at least the 1930s. In this book, two networks of drug users are explored, one emerging from the disaffected youth of the aristocracy, the other from the night-time economy of London's West End. Their drug use was caught up in a kind of dance whose steps

represented cultural conflicts over identity and the modernism and Victorianism that coexisted in interwar Britain.

One of the oldest known breeds of domesticated dogs, the Saluki traveled throughout the Middle East with desert tribes, who valued the dogs for their ability to hunt gazelles. Famously painted on the walls of the Pharaohs' tombs, the Salukis' history intrigued English dog enthusiasts who were instrumental in popularizing the breed and importing it to Europe and the United States in the early 20th century. This book tells the story of those who brought the Saluki to the West, most notably Florence Amherst, who discovered the dogs while in Egypt and went on to breed 50 litters. Other world travelers who fell under the Salukis' spell included Lady Anne Blunt, Austen Layard and Gertrude Bell. Also covered are lesser-known Saluki aficionados, mainly military officers who hunted with their hounds in Iraq, Syria, Palestine, and Egypt and sought to replicate that experience at home.

This book offers a detailed record of one of the world's oldest environmental pressure groups. It raises questions about the capacity of pressure groups to influence policy; and finally it assesses the campaigning as a major factor in the emergence of modern town and planning, and as a backdrop against which to examine current issues.

This comprehensive, novel and exciting interdisciplinary collection brings together leading international authorities from the history of sport, social history, art history, film history, design history, cultural studies and related fields to explore the ways in which visual culture has shaped, and continues to impact upon, our understanding of sport as an integral element within popular culture. Visual representations of sport have previously been little examined and under-exploited by historians, with little focused and rigorous scrutiny of these vital historical documents. This study seeks to redress this balance by engaging with a wide variety of cultural products, ranging from sports stadia and monuments in the public arena, to paintings, prints, photographs, posters, stamps, design artefacts, films and political cartoons. By examining the contexts of both the production and reception of this historical evidence, and highlighting the multiple meanings and social significance of this body of work, the collection provides original, powerful and stimulating insights into the ways in which visual material assists our knowledge and understanding of sport. This collection will facilitate researchers, publishers and others with an interest in sport to move beyond traditional text-based scholarship and appreciate the powerful imagery of sport in new ways. This book was previously published as a special issue of the International Journal of the History of Sport.

Utopian hope and dystopian despair are characteristic features of modernism and the avant-garde. Readings of the avant-garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life, or as the attempt to preserve hope against the closure of an emergent dystopian present. The fourth volume of the EAM series, European Avant-Garde and Modernism Studies, casts light on the history, theory and actuality of the utopian and dystopian strands which run through European modernism and the avant-garde from the late 19th to the 21st century. The book's varied and carefully selected contributions, written by experts from around 20 countries, seek to answer such questions as: · how have modernism and the avant-garde responded to historical circumstance in mapping the form of possible futures for humanity? · how have avant-garde and modernist works presented ideals of living as alternatives to the present? · how have avant-gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation?

In this affectionate recollection of twenties London, Mike Hutton puts the city under the microscope, examining all facets of metropolitan life from the goodtime party antics of the Bright Young Things to the seedy underbelly of East End gangland.

The 6th International Congress on Construction History (6ICCH) will be organised in Brussels, following previous editions in Madrid (2003),

Cambridge (2006), Cottbus (2009), Paris (2012) and Chicago (2015). This year's program will consist of a broad range of discussions on topics related to Construction History. The congress focusses on the history of building construction and the cross-over with other disciplines is strongly stimulated. For the first time, general open sessions as well as special thematic sessions will be organized. The main aim of the conference is to discuss latest themes, approaches and directions in construction history research, and foster transnational and interdisciplinary collaboration and discussion on burning issues.

The first comprehensive academic survey of British musical theatre from its origins, *The Oxford Handbook of the British Musical* offers both a historical account of musical theatre from 1728 and a range of in-depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings.

The imperatives surrounding museum representations of place have shifted from the late eighteenth century to today. The political significance of place itself has changed and continues to change at all scales, from local, civic, regional to national and supranational. At the same time, changes in population flows, migration patterns and demographic movement now underscore both cultural and political practice, be it in the accommodation of 'diversity' in cultural and social policy, scholarly explorations of hybridity or in state immigration controls. This book investigates the historical and contemporary relationships between museums, places and identities. It brings together contributions from international scholars, academics, practitioners from museums and public institutions, policymakers, and representatives of associations and migrant communities to explore all these issues.

Mixed use development is about retaining or creating a mix of different uses in cities or neighbourhoods. The trend in UK development has been towards specialisation and areas with single uses. Increasing the mix of uses is thought to reduce the need to travel, lower the likelihood of crime, improve the ambience and attractiveness of areas and contribute to the sustainability of cities.

A tender and quirky novel about the romantic choices we make from the author of the New York Times Bestseller and Reese's Book Club Pick, *The Last Thing He Told Me* Emmy Everett is reluctantly heading home to New York for her brother Josh's wedding. She has spent the last three years in a fishing town in Rhode Island and, having little to show for it, she doesn't particularly want to answer the questions she is sure to face about her (ex)-fiance, her (questionable) career choices, her (unknown) future. But she is still shocked when her typically resolute brother Josh confesses he is having doubts about his imminent marriage – and he asks Emmy the hardest question of all: what do I do now? With seventy-two hours until the wedding, Emmy embarks with Josh on a road trip to help him find a mystery woman, and to answer some long overdue questions about who he wants to spend his life with. It isn't only Josh who has some lessons to learn. Along the way, Emmy discovers some undeniable truths about what she wants from her own life; and she begins to realize that perhaps her own happy ending is not as far away as it seems.

Michael Lesy's disturbingly satisfying account of Chicago in the 1920s—the epicenter of murder in America—could be fiction, but it's not. "Things began as they usually did: Someone shot someone else." So begins a chapter of this sharp, fearless collection from a master storyteller. Revisiting seventeen Chicago murder cases—including that of Belva and Beulah, two murderesses

whose trials inspired the musical Chicago—Michael Lesy captures an extraordinary moment in American history, bringing to life a city where newspapers scrambled to cover the latest mayhem. Just as Lesy's book *Wisconsin Death Trip* subverted the accepted notion of the Gay Nineties, so *Murder City* exposes the tragedy of the Jazz Age and the tortured individuals who may be the progenitors of our modern age.

Throughout the 1920s and 1930s, London was gripped by the supposed curse of Tutankhamun, whose tomb in the Luxor sands was uncovered in February 1923 by the British archaeologist Howard Carter. The site was plundered, and over the next few years more than twenty of those involved in the exhumation or in handling the contents of the tomb perished in strange and often terrifying circumstances, prompting the myth of the 'Curse of Tutankhamun'. Nowhere - particularly London's West End - appeared to be safe for those who had provoked the ire of the Egyptian death gods. A blend of meticulous research and educated conjecture, historian and screenwriter Mark Beynon turns armchair detective as he uncovers a wealth of hitherto unpublished material that lays bare the truth behind these fatalities. Could 'London's Curse' be attributed to the work of a macabre mastermind? It soon becomes apparent that these deaths were not only linked by the ominous presence of Tutankhamun himself, but also by a murderer hell-bent on retribution and dubbed by the press as 'The Wickedest Man in the World'.

This book assesses Britain's handling of city growth during the First Industrial Revolution.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Patrick Hamilton may be best known now for the plays *Rope* and *Gaslight* and for the classic Alfred Hitchcock and George Cukor movies they inspired, but in his heyday he was no less famous for his brooding tales of London life. Featuring a Dickensian cast of pubcrawlers, prostitutes, lowlifes, and just plain losers who are looking for love—or just an ear to bend—Hamilton's novels are a triumph of deft characterization, offbeat humor, unlikely compassion, and raw suspense. In recent years, Hamilton has undergone a remarkable revival, with his champions including Doris Lessing, David Lodge, Nick Hornby, and Sarah Waters. *Twenty Thousand Streets Under the Sky* is a tale of obsession and betrayal that centers on a seedy pub in a run-down part of London. Bob the waiter skimps and saves and fantasizes about writing a novel, until he falls for the pretty prostitute Jenny and blows it all. Kindly Ella, Bob's co-worker, adores Bob, but is condemned to enjoy nothing more than the attentions of the insufferable Mr. Eccles; Jenny, out on the street, is out of love, hope, and money. We watch with pity and horror as these three vulnerable and yet compellingly ordinary people meet and play out bitter comedies of longing and frustration.

A portrait of New York City in the roaring twenties.

`...useful reading for anyone interested in the antecedents of today's vibrant international financial markets.'

Here is a distillation of the London experience - a panorama of its history, art, literature, and daily life. Here is the city that Londoners know, a paradox of grandeur and grime, the locus of bustling markets and tranquil parks, of the ancient and modern, of palaces and pubs, of docks and railroad depots. Great Londoners of the past stalk these pages - Wren, Pepys, Defoe, Hogarth, Dickens, and of course, that consummate Londoner, Samuel Johnson, who said, "No, Sir, when a man is tired of London, he is

tired of life, for there is in London all that life can afford." And here, too, are the faces of the people inhabiting London today - milkmen and master mariners, dockers and shopkeepers, messengers, Chelsea pensioners, and, inevitably, the London bobby. There is, as well, an analysis of the Londoner himself, enigmatic and enduring, with his remote but insistent respect for law, royalty, and ritual, his affection for argument, his toleration of eccentrics. This new paperback of the original 1962 edition offers a loving tribute to a great city's past and present.

John Carlos Rowe, considered one of the most eminent and progressive critics of American literature, has in recent years become instrumental in shaping the path of American studies. His latest book examines literary responses to U.S. imperialism from the late eighteenth century to the 1940s. Interpreting texts by Charles Brockden Brown, Poe, Melville, John Rollin Ridge, Twain, Henry Adams, Stephen Crane, W. E. B Du Bois, John Neihardt, Nick Black Elk, and Zora Neale Hurston, Rowe argues that U.S. literature has a long tradition of responding critically or contributing to our imperialist ventures. Following in the critical footsteps of Richard Slotkin and Edward Said, *Literary Culture and U.S. Imperialism* is particularly innovative in taking account of the public and cultural response to imperialism. In this sense it could not be more relevant to what is happening in the scholarship, and should be vital reading for scholars and students of American literature and culture.

"Against the historical backdrop of successive socialist and post-socialist claims to have completely remade society, the contributors to this volume explore the complex and often paradoxical continuities between diverse post-socialist presents and their corresponding socialist and pre-socialist pasts. The chapters focus on ways in which: pre-socialist economic, political, and cultural forms in fact endured an era of socialism and have found new life in the post-socialist present, notwithstanding revolutionary socialist claims; continuities with a pre-socialist past have been produced within the historical imaginary of post-socialism; and socialist economic, political, and cultural forms have in fact endured in a purportedly postsocialist era, despite the claims of neo-liberal reformers."--Publisher's website.

Photographs, some barely known, on the domestic lives of Virginia Woolf (1882-1941) and Vanessa Bell (1879-1961) and the historical, cultural and artistic milieu of their circle in Bloomsbury, including Vivienne Eliot, Vita Sackville-West, Lady Ottoline Morrell and Dora Carrington.

Introduces the major cultural and intellectual trends of the decade by introducing and assessing the development of the primary cultural forms: namely, Fiction, Poetry and Drama, Music and Performance, Film and Radio, and Visual Art and Design. A fifth chapter focuses on the unprecedented rise in the 1920s of Leisure and Consumption.

The experience of suburban modernity looks at the history of the London suburbs in the interwar years. It shows that, contrary to those accounts that portray suburbia as static and boring, these suburbs were in fact at the heart of the adoption of private transport and new mobilities. Wealthier middle-class suburbanites enjoyed driving at speed on new arterial roads, visiting roadhouses for a transgressive night out, taking five-shilling flights from the local airport, and joining cycling and motorcycle clubs. All this fun came at a price for some in the form of thousands of deaths in road accidents, plane crashes on suburban housing and

in the despoiling of the countryside through road development. This book will be welcomed by academics and students working in suburban studies, historical geography and interwar British history and can also be enjoyed by anyone interested in the history of London.

Modern women on trial looks at several sensational trials involving drugs, murder, adultery, miscegenation and sexual perversion in the period 1918–24. The trials, all with young female defendants, were presented in the media as morality tales, warning of the dangers of sensation-seeking and sexual transgression. The book scrutinises the trials and their coverage in the press to identify concerns about modern femininity. The flapper later became closely associated with the 'roaring' 1920s, but in the period immediately after the Great War she represented not only newness and hedonism, but also a frightening, uncertain future. This figure of the modern woman was a personification of the upheavals of the time, representing anxieties about modernity, and instabilities of gender, class, race and national identity. This accessible, extensively researched book will be of interest to all those interested in social, cultural or gender history.

This illustrated survey examines the art, design, fashion and architecture of 1920s London alongside wider social and political ideas about Britain, modernism, mass democracy and popular culture.

The spellbinding tale of hustler Edgar Laplante—the king of Jazz Age con artists—who becomes the victim of his own dangerous game. Edgar Laplante was a smalltime grifter, an erstwhile vaudeville performer, and an unabashed charmer. But after years of playing thankless gigs and traveling with medicine shows, he decided to undertake the most demanding and bravura performance of his life. In the fall of 1917, Laplante reinvented himself as Chief White Elk: war hero, sports star, civil rights campaigner, Cherokee nation leader—and total fraud. Under the pretenses of raising money for struggling Native American reservations, Laplante dressed in buckskins and a feathered headdress and traveled throughout the American West, narrowly escaping exposure and arrest each time he left town. When the heat became too much, he embarked upon a lucrative continent-hopping tour that attracted even more enormous crowds, his cons growing in proportion to the adulation of his audience. As he moved through Europe, he spied his biggest mark on the Riviera: a prodigiously rich Hungarian countess, who was instantly smitten with the con man. The countess bankrolled a lavish trip through Italy that made Laplante a darling of the Mussolini regime and a worldwide celebrity, soaring to unimaginable heights on the wings of his lies. But then, at the pinnacle of his improbable success, Laplante's overreaching threatened to destroy him... In *King Con*, Paul Willetts brings this previously untold story to life in all its surprising absurdity, showing us how our tremendous capacity for belief and our longstanding obsession with celebrity can make fools of us all—and proving that sometimes truth is stranger than fiction.

"In this study aimed at a general and student audience, Tim Armstrong seeks to define modernism not only by its

aesthetics and literary genres but also by its links with broader cultural areas in which the 'modern' is implicated and debated, and which inform its representational modes." - Besedilo s hrbta knj.

London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its old buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

Employing numerous examples of classic British design, *Designing Modern Britain* delves into the history of British design culture, and thereby tracks the evolution of the British national identity.

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