

GATSBY'S NEW YORK

June, 1922. Two years into Prohibition. People are on the move.

A brutal World War is over, industry is booming, and America is taking the global stage. People are driven to make something of themselves, to star in their own version of the American dream.

Opening lines of the script for Theater Movement Bazaar's 'The Great Gatsby'

CLICK SECTION
TO VIEW!

THE BUCHANANS'
Tolerated Intolerance

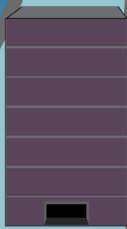


GATSBY'S
The Jazz Age



NICK'S
The Fitzgeralds

MYRTLE'S FLAT
Uptown Manhattan and
The Harlem Renaissance



THE VALLEY OF ASHES
Industry and 'The New Era'

SHING



WILSON'S GARAGE
Flappers : Swinging Loose

THE PLAZA
Midtown Manhattan
and The Prohibition Era



THE BRONX

LONG ISLAND SOUND

EAST
EGG

WEST
EGG

QUEENS

LONG ISLAND

The North Manhattan neighborhood of **Harlem** was meant to be an upper-class white neighborhood in the 1880s, but rapid overdevelopment led to empty buildings and desperate landlords seeking to fill them.

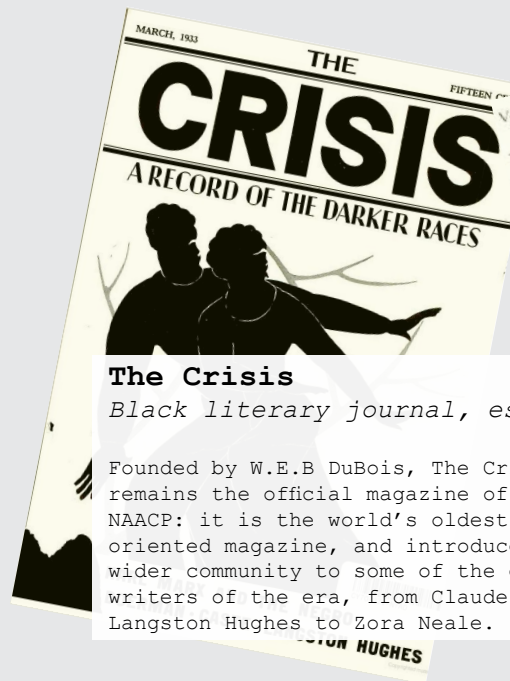


*Spurred on by natural disasters that lessened need for farm workers, and the rising threat of the KKK, many African Americans immigrated to Harlem from the South in the late 1910s. This was '**The Great Migration**' and, by 1920, the African-American population of Harlem was 300,000.*

THE HARLEM RENAISSANCE

The Great Migration

The Harlem Renaissance is known for having launched a golden age of black creativity, from fine art to literature to dance to jazz. Many of the seeds of the movement, however, were planted in some of the first black-run academic journals in the country:



The Crisis

Black literary journal, est. 1910

Founded by W.E.B DuBois, The Crisis remains the official magazine of the NAACP: it is the world's oldest black-oriented magazine, and introduced the wider community to some of the great writers of the era, from Claude McKay to Langston Hughes to Zora Neale.



The Messenger

Black political journal est. 1917

After an essay series in The Nation, 'These United States', which aimed to catalog American life in all its forms, invited one black writer to contribute, The Messenger famously responded with a series of black-written essays in a series they called 'These (Colored) United States'



Opportunity

Black academic journal, est. 1923

One of the first publications to connect black writers and white publishers, and credited as an incubator for the emerging field of African American Studies, this magazine was instrumental in building a cultural identity for black Americans that would act as the fundament for the civil rights movement.

THE HARLEM RENAISSANCE

Black Academia

A COLLECTION OF IMPORTANT FIGURES IN THE HARLEM RENAISSANCE,
EACH WITH A LINK TO AN EXAMPLE OF THEIR WORK.



Wallace Thurman
Novelist, Essayist
[The Blacker the Berry](#)



Jessie Redmon Fauset
Novelist, Poet, Editor
[There is Confusion](#)



Bessie Smith
'Empress of Blues'
[St Louis Blues](#)



Zora Neale Hurston
Novelist, Filmmaker
[Their Eyes Were Watching God](#)



Louis Armstrong
Trumpeter, Composer
[Potato Head Blues](#)



Jacob Lawrence
Painter
[Selected Works](#)



Georgia D Johnson
Poet, Playwright
[The Heart of a Woman](#)



James Van Der Zee
Photographer
[Selected Works](#)



Claude McKay
Writer, Poet
[If We Must Die](#)



Duke Ellington
Pianist, Composer
[At The Cotton Club](#)



Augusta Savage
Sculptor
[Selected Works](#)



Langston Hughes
Poet, Playwright
[Mulatto](#)

THE HARLEM RENAISSANCE

A Renaissance Sampler

A "buck" is the zoological name for a male of many species, notably deer, goats, and rats.

AS WE CROSSED BLACKWELL'S ISLAND A LIMOUSINE PASSED US, DRIVEN BY A WHITE CHAUFFEUR, IN WHICH SAT THREE MODISH NEGROES, TWO BUCKS AND A GIRL. I LAUGHED ALOUD AS THE YOLKS OF THEIR EYEBALLS ROLLED TOWARD US IN HAUGHTY RIVALRY.

"ANYTHING CAN HAPPEN NOW THAT WE'VE SLID OVER THIS BRIDGE," I THOUGHT; "ANYTHING AT ALL..."

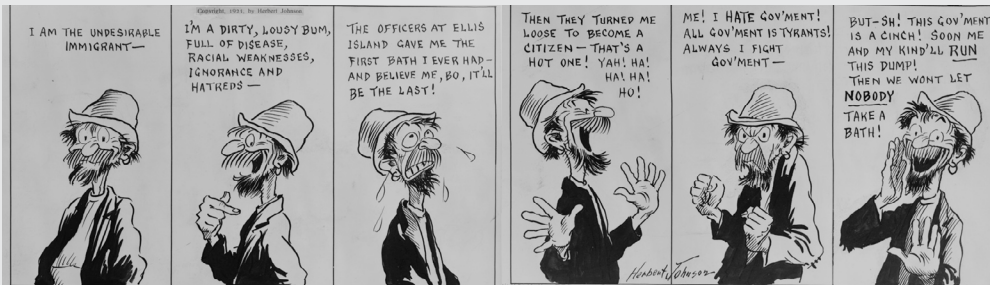
EVEN GATSBY COULD HAPPEN, WITHOUT ANY PARTICULAR WONDER.

Nick, musing as he drives into the city with Gatsby

THE GREAT GATSBY - CHAPTER 4

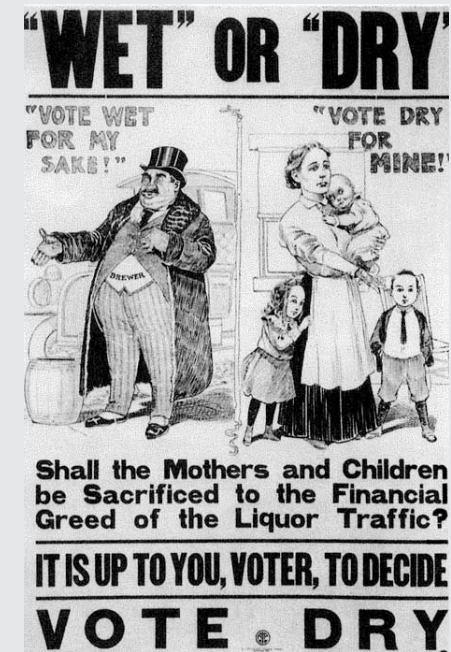


Prohibition didn't come out of nowhere: the temperance movement had existed almost as long as the original British colonies, championed by puritan preachers like Increase Mather as early as 1660. On the contrary, Prohibition was the culmination of what remains one of the most fundamental conflicts in American society: urban living versus rural living.



Left:
'Civilization
Builders'
H. Johnson, 1921

Right:
Prohibition
campaign poster
c.1918



In the late 1910s, many associated alcohol with what they saw as the moral corruption of cities, what with their crime, degeneracy, and large immigrant populations. Although Prohibition was marketed as a rationing decision in wartime, the constitutional amendment federally prohibiting alcohol, the Volstead Act, went into effect in 1920, after the war had ended.

PROHIBITION

"Temperance" and the 18th Amendment

Before the ban started, **many of the upper classes stockpiled alcohol** for legal home consumption after Prohibition began, buying up the inventories of liquor retailers and emptying out their warehouses, saloons, and club storerooms.

Bootlegging became almost immediately widespread, exploding organized crime across America. Within a week after Prohibition went into effect, small portable stills were on sale throughout the country. Grape juice, which was not illegal, but was just 60 days away from fermenting into wine with a 12% alcohol content, quadrupled its sales in 1920.



Left:
Sheriff and two
deputies with a
confiscated 60-
gallon still



Right:
The origin of
"bootlegger"

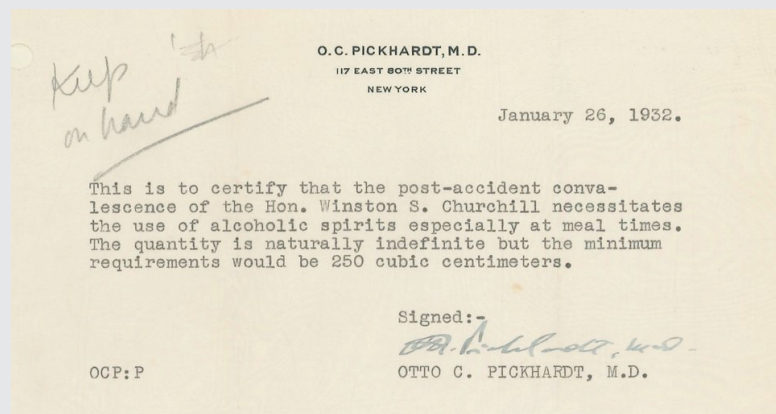
To prevent them being used to make illegal beverages, **the federal government ordered the poisoning of industrial alcohols.** When bootleggers hired chemists to make it drinkable again, the Treasury Department began requiring manufacturers to add deadlier poisons. **An estimated 10,000 people died drinking denatured alcohol before Prohibition ended.**

PROHIBITION

Bootlegging: Supplying Demand

“I FOUND OUT WHAT YOUR ‘DRUGSTORES’ WERE.” HE TURNED TO US AND SPOKE RAPIDLY. “HE AND THIS WOLFSHIEM BOUGHT UP A LOT OF SIDE-STREET DRUGSTORES HERE AND IN CHICAGO AND SOLD GRAIN ALCOHOL OVER THE COUNTER. THAT’S ONE OF HIS LITTLE STUNTS. I PICKED HIM FOR A BOOTLEGGER THE FIRST TIME I SAW HIM, AND I WASN’T FAR WRONG.”

TOM BUCHANAN – CHAPTER 7



The doctor's note **Winston Churchill** (who famously kept whiskey by his bed) got for his trip to America in 1932.

Doctors were allowed to prescribe '**medicinal alcohol**', and wrote an estimated **11 million prescriptions for medical alcohol** year throughout the 1920s. Because of this, many pharmacies were bought by bootleggers and crime families, as it was the perfect cover for their operations.

Historians speculate that Charles R. Walgreen, of **Walgreen's**, expanded from **20 drugstores in 1920 to 525 in 1929 thanks to medicinal alcohol sales.** (Walgreen's disputes this fact.)

PROHIBITION

Gatsby's Drugstores

Ranging from fancy clubs with jazz bands and ballroom dance floors to dingy backrooms, basements and rooms inside apartments, these **illicit bars changed American social life forever**. Men and women were no longer segregated, and partied together in speakeasies as well as in another Prohibition-era invention, the house party.

The competition for patrons in speakeasies created a demand for live entertainment, bolstering the already fast-growing jazz movement. With thousands of underground clubs, and the prevalence of jazz bands, liquor-infused partying grew during the "Roaring Twenties," when the term "dating" – young singles meeting without parental supervision – was first used.

AT THE HEIGHT OF PROHIBITION
IN THE LATE 1920S, THERE WERE
32,000 SPEAKEASIES IN NYC ALONE.



Some Prohibition-Era speakeasies required more than a password to enter: They issued membership cards used to identify the bearer as a true, and maybe even dues-paying member. [Left]

PROHIBITION

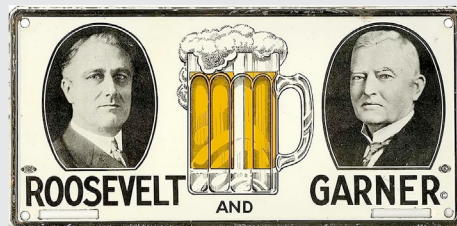
The Rise of the Speakeasy



A perfect encapsulation of the (uncomfortably familiar) hypocrisy of Prohibition, **Morris Sheppard**, the senator nicknamed '**the father of national prohibition**', lobbied for prohibition for years. Then, in the 1920s, he was found to have a still on his Texas ranch that produced **130 gallons of moonshine per day**. Yet still, in 1933, he **filibustered Prohibition's repeal for 8 1/2 hrs.** What a dick.

The prevalence of **speakeasies**, the brutality of **organized criminal gangs** vying to control the liquor racket, the **unemployment** and need for tax revenue that followed the market crash on Wall Street in 1929, all contributed to growing opposition to prohibition.

On March 22 1933, President Franklin Delano Roosevelt signed an amendment to the Volstead Act allowing the manufacture and sale of low-alcohol beers and light wines. Upon signing the Cullen-Harrison Act, Roosevelt remarked: **"I think this would be a good time for a beer."**



Left:
A 1932 anti-prohibition license plate

Right:
March 1933,
"Farwell 18th"



PROHIBITION

The End of Prohibition

Nick, like Daisy, is a light drinker among hard drinkers: they risk less, and so they feel less

“THEY MOVED WITH A FAST CROWD, ALL OF THEM YOUNG AND RICH AND WILD, BUT SHE CAME OUT WITH AN ABSOLUTELY PERFECT REPUTATION. PERHAPS BECAUSE SHE DOESN'T DRINK. IT'S A GREAT ADVANTAGE NOT TO DRINK AMONG HARD-DRINKING PEOPLE. YOU CAN HOLD YOUR TONGUE AND, MOREOVER, YOU CAN TIME ANY LITTLE IRREGULARITY OF YOUR OWN SO THAT EVERYBODY ELSE IS SO BLIND THAT THEY DON'T SEE OR CARE. PERHAPS DAISY NEVER WENT IN FOR AMOUR AT ALL—AND YET THERE'S SOMETHING IN THAT VOICE OF HERS...”

Jordan Baker, telling Nick about Daisy's old life

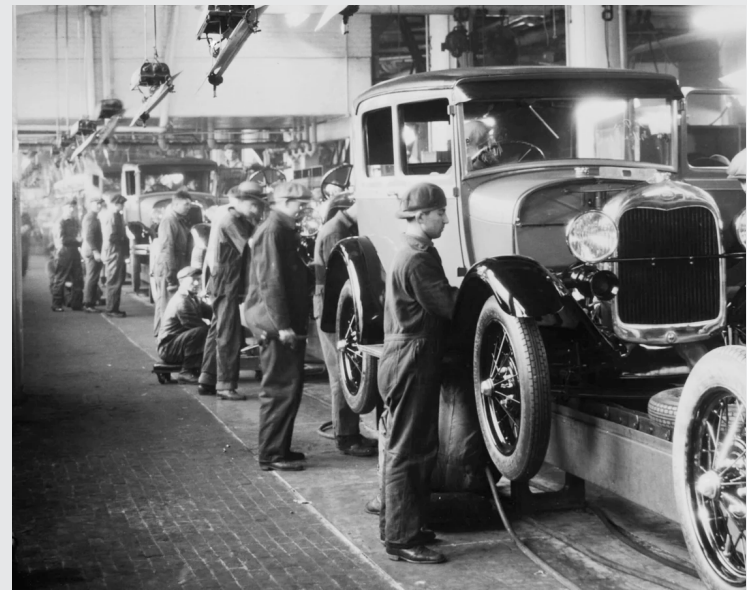
THE GREAT GATSBY - CHAPTER IV



Just like Gatsby, America had entered the 1910s as a scrappy underdog, and was exiting at the top of the heap: The War had devastated Europe, and America became the leading world power with its steadily growing economy which, by the decade's end, was making **40% of the manufactured goods made in the world.**

Dramatic rises in productivity, largely due to older industries adopting Henry Ford's assembly line techniques, as well as the inception of new industries like electronics and aviation, rocketed America into the 1920's.

*American corporations began extending their reach overseas, and **the dollar replaced the pound as the most important currency for trade.** By the end of the decade, annual production of cars tripled to 4.8 million (85% of the world's car manufacturing at the time).*



INDUSTRY AND 'THE NEW ERA'

"The business of America is business."

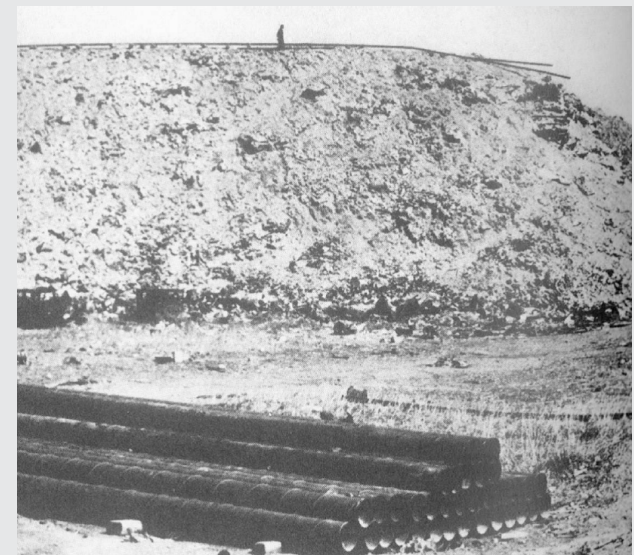
YES, THE VALLEY OF ASHES WAS REAL. (MOSTLY.)

It was called Corona Meadows, and was once a vibrant marshland of 2-3k acres on the north shore of Long Island. A developer in 1907 had the idea to build an industrial port on the land, and began to fill the marshes with refuse from the city as a foundation for the project.

Much of this refuse was ash - since oil was not yet widely used as heating fuel, there was a coal-burner in nearly every building in NYC.

*Trolley dump cars, operating at night, collected the ashes from thousands of city homes, delivering them to Corona. By June of 1917, when **250 million cubic feet of fill** had already been dumped in the meadow, America's entry into the WW1 halted use of concrete nation-wide, and the port was abandoned.*

*However, the refuse collection system remained in place, and the '**Corona Ash Dump**' remained an eyesore throughout the decade. The intersection of Astoria Boulevard and Northern Boulevard, just outside the dump, required special traffic officers to direct motorists through the thick smoke.*



INDUSTRY AND 'THE NEW ERA'

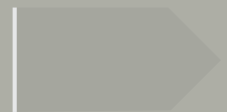
The Valley of Ashes

... THIS IS A VALLEY OF ASHES – A FANTASTIC FARM WHERE ASHES GROW LIKE WHEAT INTO RIDGES AND HILLS AND GROTESQUE GARDENS; WHERE ASHES TAKE THE FORMS OF HOUSES AND CHIMNEYS AND RISING SMOKE AND, FINALLY, WITH A TRANSCENDENT EFFORT, OF ASH-GREY MEN, WHO MOVE DIMLY AND ALREADY CRUMBLING THROUGH THE POWDERY AIR.

OCCASIONALLY A LINE OF GREY CARS CRAWLS ALONG AN INVISIBLE TRACK, GIVES OUT A GHASTLY CREAK, AND COMES TO REST, AND IMMEDIATELY THE ASH-GREY MEN SWARM UP WITH LEADEN SPADES AND STIR UP AN IMPENETRABLE CLOUD, WHICH SCREENS THEIR OBSCURE OPERATIONS FROM YOUR SIGHT.

Nick's description of the
ash heap opens Chapter Two

THE GREAT GATSBY - CHAPTER 2





"Flapper" - the notorious character type who bobbed her hair, smoked cigarettes, drank gin, sported short skirts, and passed her evenings in steamy jazz clubs, where she danced in a shockingly immodest fashion with a revolving cast of male suitors.

*- Joshua Zeitz,
Flapper: A Madcap
Story of Sex, Style,
Celebrity and the Women
Who Made America Modern*

FLAPPERS: SWINGING LOOSE

"Flapper" Culture in the 1920s

SUCH HEAVY MAKEUP!
YOU LOOK LIKE YOU'RE IN A
SILENT MOVIE!

LONG GLOVES
=
VERY FANCY
WHAT ARE YOU, MEETING THE
QUEEN? IN THAT DRESS?

THERE IS ONLY ONE
FASHIONABLE SHOE
IN THE 1920S.

IT IS NOT... *THAT*.



MID-LENGTH WAVY HAIR?!
SHORT HAIR ONLY.

PUT THOSE AWAY!
YOU'LL NEVER FIND A GOOD
DADDY LOOKING LIKE THAT.

KNEES?
KNEES?!
ABSOLUTELY
NOT. CALVES,
AT THE MOST.
YOU HUSSIE.

FLAPPERS: SWINGING LOOSE

You're not going anywhere in *that*, young lady.

Make-Up

Flappers wore **extreme makeup**... for the time. Part of our confusion is due to silent film actresses, who needed dark, heavy makeup to show up clearly on early film.

Accessories

Simple accessories, elegantly placed and **unobtrusive**.
Not too many, either.

Hemline

Only a few years before, ankles were out-of-bounds so, again, **extremely short skirts** was relative, and although the shortest would still stop below the knee, people were genuinely shocked at the time.



Hair

Either cut **short**, or styled to look short from the front, with the back in a low bun.

Body Type

Flat-chest, but **wide hips**. Although the 1920s is thought of as the end of the corset, this was also relative. Many women wore softer and more flexible corset-like **shaping garments** to achieve the shape.

Shoes

Most shoes worn during this decade were like the one in the image: a **low, chunky heel**.

FLAPPERS: SWINGING LOOSE

What a real flapper wore

Charleston

Originating in African dance, it was popularized in the United States by a 1923 tune called "The Charleston", which became one of the most popular hits of the decade.



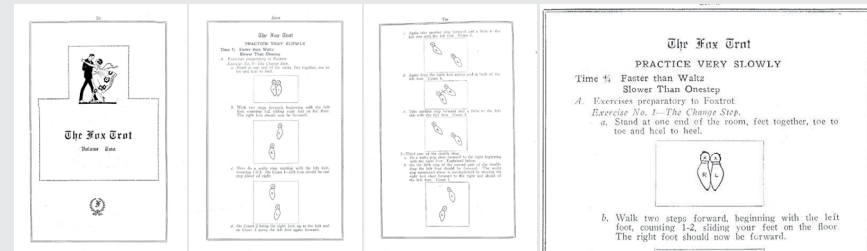
Black Bottom

Similar to a Charleston, but involving a slapping of the posterior (bruising one's 'bottom', and making it 'black' in the process). In 1926 it overtook the Charleston as the most popular social dance.



Tango

Unlike our modern conception of the tango, the jazz-age tango was neither particularly passionate nor ostentatious, much more of a social dance than an exhibition.



Dance instructor Arthur Murray taught the most popular dance steps to five million people over five years, with footprint diagrams and instructional information that arrived in subscribers' mailboxes.

FLAPPERS: SWINGING LOOSE

Gotta Dance! (A song from a musical ABOUT the 20s made in the 50s, but still.)

The only appearance of 'flap' in any form throughout the novel, and one of six uses of 'swing' or 'swinging'.

WHEN THEY HAD TORN OPEN HER SHIRTWAIST, STILL DAMP WITH PERSPIRATION, THEY SAW THAT HER LEFT BREAST WAS SWINGING LOOSE LIKE A FLAP, AND THERE WAS NO NEED TO LISTEN FOR THE HEART BENEATH. THE MOUTH WAS WIDE OPEN AND RIPPED A LITTLE AT THE CORNERS, AS THOUGH SHE HAD CHOKED A LITTLE IN GIVING UP THE TREMENDOUS VITALITY SHE HAD STORED SO LONG.

Nick, describing Myrtle's body after the crash.

THE GREAT GATSBY - CHAPTER VII





Photoplay began as a short fiction magazine concerned mostly with the plots and characters of films at the time and used as a promotional tool for those films. (It was essentially advertisers writing **sanctioned fan-fiction**.)

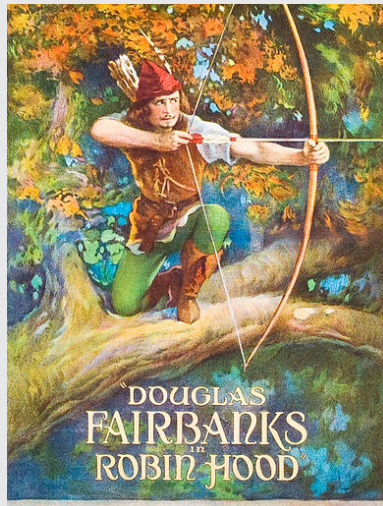
In 1915, Julian Johnson and James R. Quirk became the editors, and, following the public's increasing interest in **the private lives of celebrities**, moved the magazine in a new direction.

While they also published the writings of well-known **movie columnists**, as well as the advice of health and beauty expert **Sylvia of Hollywood**, often called the first fitness guru, the magazine was best known for its **gossip columns** from those "in the know" about the lives of Hollywood royalty. (The "gossip" was not what we could call hot - they were **advertisers first and foremost**, and their obligation was to the studios).

In the '20s and '30s, **as the world continued to shrink** with each telecommunications advancement, Photoplay only grew in popularity, reflecting an **ever-growing parasocial interest in celebrity** that is yet to subside in modern culture.

THE JAZZ AGE

PHOTOPLAY – The Birth of Celebrity



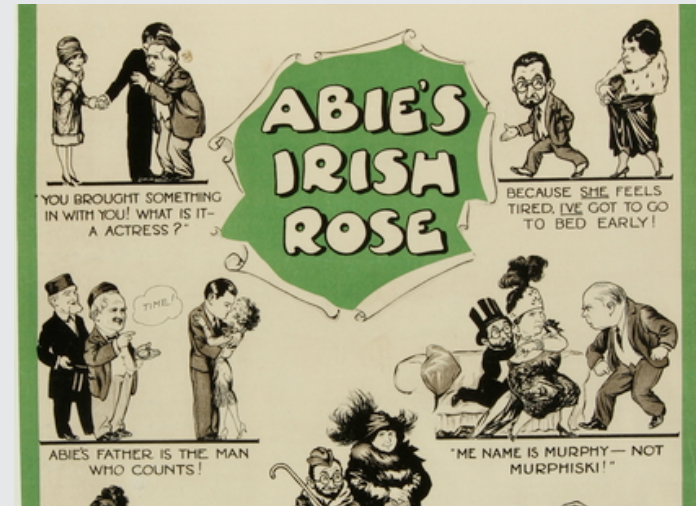
Douglas Fairbanks in Robin Hood

No, that's not a formatting error - the official title of the **top-grossing movie of 1922** (\$2.5m) included the full name of its lead actor I do not know why.



The Beautiful And Damned

This adaptation of F Scott Fitzgerald's first novel did well with both audiences and critics. Fitzgerald, however, disliked the film, saying "It's **by far the worst movie I've ever seen in my life** - cheap, vulgar, ill-constructed and shoddy. We were utterly ashamed of it."



Abie's Irish Rose

Although it received terrible reviews, this 1922 play, in which an Irish girl and a Jewish boy marry against their families' wishes, was **the first on Broadway to surpass 200k performances** and remains 33rd on the list of all-time longest Broadway runs. It is not fondly remembered: revivals in 1937 and 1954 ran for 66 shows. **Combined.**

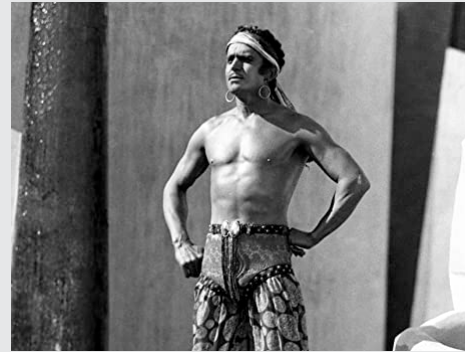
THE JAZZ AGE

1922 in Pop Culture – Film and Theater



Gloria Swanson

Now best known for her role as the fading starlet Norma Desmond in the 1950s film ***Sunset Boulevard***, Gloria Swanson was the darling of Hollywood in the 1920s. At the height of her silent film career she commanded **\$20,000 a week**, making her the highest-paid actress at the time. **Married six times** in her life, the first at just age 17, her husbands included an actor, a film executive, and a French nobleman, not to mention her lengthy affair with Joseph Kennedy - the father of Robert and John.



Douglas Fairbanks

Fairbanks was a journeyman theater actor when, in 1914, he was offered **\$104,000 a year** to move to Los Angeles to be a comedic film star. There he was introduced to **Mary Pickford**, another star. Despite being married to other people, Fairbanks and Pickford would ultimately **divorce** their partners and marry each other in 1920.



Pola Negri

Pola Negri was a theatre and film actress, a talented singer, and a **sex symbol** of the silent era. Rocketing to fame in Ernst Lubitsch's *Passion*, in 1922 she became the **first European actress to sign with US film studio Paramount**. Off-screen, she was known for her love affairs with stars like **Charlie Chaplin** and **Rudolph Valentino**.

THE BIRTH OF 'CELEBRITY'

Who's Who?

“PERHAPS YOU KNOW THAT LADY.” GATSBY INDICATED A GORGEOUS, SCARCELY HUMAN ORCHID OF A WOMAN WHO SAT IN STATE UNDER A WHITE-PLUM TREE. TOM AND DAISY STARED, WITH THAT PECULIARLY UNREAL FEELING THAT ACCOMPANIES THE RECOGNITION OF A HITHERTO GHOSTLY CELEBRITY OF THE MOVIES.

“SHE’S LOVELY,” SAID DAISY.

“THE MAN BENDING OVER HER IS HER DIRECTOR.”

At one of Gatsby’s parties.

THE GREAT GATSBY - CHAPTER VI



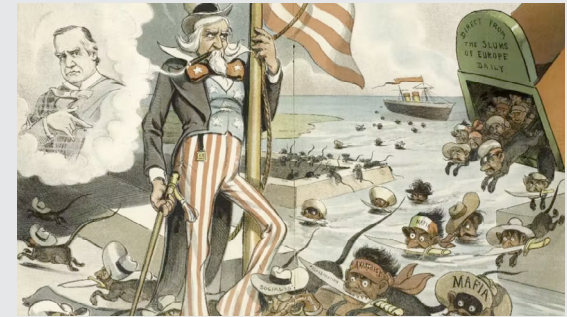
"We can neither expel, exterminate nor enslave these low-standard aliens, yet their continued presence on the present basis means our doom. Those who know the American character know that if the problem is not soon solved by wisdom, it will be solved by one of those cataclysmic outbursts which have so often disgraced - and saved! - the race."

- Hiram Wesley Evans, *Imperial Wizard and Emperor of the Second Klan*

In the 1920s, spurred on by a wave of people seeking asylum from war-torn Europe, the **Ku Klux Klan** made a comeback. Fear of invasion by some external 'other' (ranging from European immigrants and African-Americans to Jews and Catholics) who might threaten '**American Values**' fed into a growing return to nativism giving the KKK (reformed as 'the second Klan' in 1915, basing much of their revival

on the then-popular film **Birth of a Nation**) a huge boost to membership as the decade went on. At its peak in the mid-1920s, it is estimated that there were **3-8 million** members (for reference, the US population at the time was around 116 million).

In the latter part of the 20s, the Klan steadily lost members and influence. In part this was due to scandal, like the head of the 50,000-strong Indiana



A 1903 political cartoon depicting European immigrants as rats

Klan, who, sentenced to twenty-five years to life for murder, turned against state officials he had helped elect.

The more likely cause was that the Klan started to be seen as ineffective, unable to fulfil their promise of a **Nordic America**. But their resurgence was an important reflection of the times, encapsulating that uniquely American sense of being simultaneously entitled and endangered.

TOLERATED INTOLERANCE

"The Rise of the Something Something..."

On the morning of **May 30, 1921**, a **young black man** named Dick Rowland was riding in the elevator in the Drexel Building at Third and Main with a **white woman** named Sarah Page. The details of what followed vary from person to person. Accounts of an incident **circulated among the city's white community** during the day and became more exaggerated with each telling.

Tulsa police arrested Rowland the following day and began an investigation. An inflammatory report in the May 31 edition of the Tulsa Tribune spurred **a confrontation between black and white armed mobs around the courthouse**. Shots were fired and the outnumbered African Americans began retreating to the Greenwood District.

In the early morning hours of June 1, 1921, **Greenwood was**



"Running the negro out of Tulsa" looted and burned by white rioters. Governor Robertson declared martial law, and National Guard troops arrived in Tulsa. The violence lasted 24 hours and, in its wake, 35 city blocks of what had been a thriving business area nicknamed **"Black Wall Street"** lay in charred ruins. More than 800 people were treated for injuries and, though contemporary reports of deaths began at 36, historians now believe **as many as 300** people may have died.

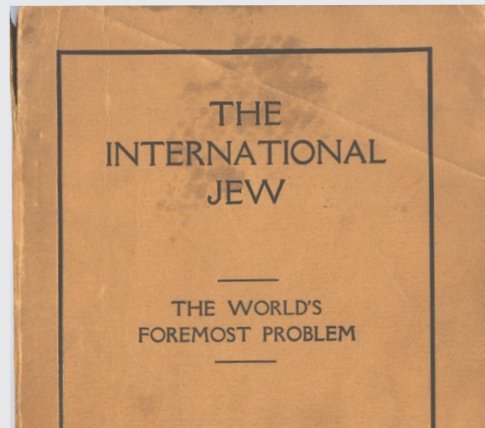


"Little Africa in ruins - Tulsa, OK"

Tulsa was a major center of Klan influence in the 1920s. There is, however, no evidence of direct KKK involvement in the riot. The riot was a spontaneous expression of hate, and, the Klan simply benefitted in its aftermath, as many white participants subsequently joined and/or supported their "Invisible Empire."

TOLERATED INTOLERANCE

The Tulsa Race Massacre



"I read it and became anti-Semitic. In those days this book made such a deep impression on my friends and myself because we saw in Henry Ford the representative of success, also the exponent of a progressive social policy. In the poverty-stricken and wretched Germany of the time, youth looked toward America, and [...] it was Henry Ford who to us represented America."

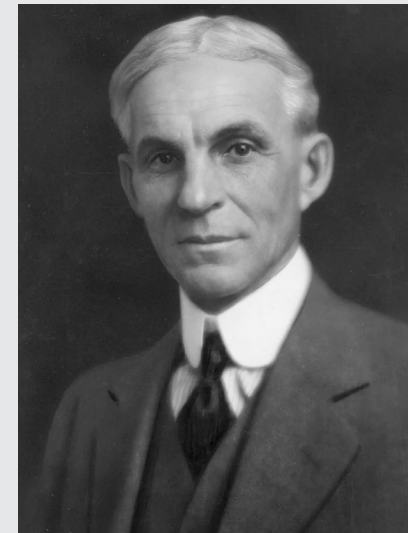
Baldur von Schirach, Nazi Leader

Translated into 16 languages (including six editions in German) and available throughout North America and Europe, Henry Ford's 1921 pamphlet *The International Jew* was widely read. Its contents rely heavily on the antisemitic tract *The Protocols of the Elders of Zion*, an antisemitic book that spread lies about Jews and advanced the idea of a Jewish conspiracy to conquer the world.

The International Jew reflects many of the **widespread antisemitic claims**:

For example, it asserts that "**The Jew is the world's enigma. Poor in his masses, he yet controls the world's finances....**" It claims that every trade and industry had been "**infiltrated by Jewish people**, from magazines, to theater, to real estate, and repeats the antisemitic stereotype that all Jewish people are naturally **crafty and greedy**."

Henry Ford used his newspaper to legitimize and spread these views, with **200,000-500,000 copies** printed in



A 1931 interview with Hitler mentions a portrait of Ford on the wall next to his desk. just its first edition.

Hitler considered Ford an inspiration, calling him "a single great man," and was known to keep copies of *The International Jew* in his office.

TOLERATED INTOLERANCE

The International Jew

Tom is misremembering Lothrop Stoddard's 1920 book *The Rising Tide of Color*.

“CIVILIZATION’S GOING TO PIECES,” BROKE OUT TOM VIOLENTLY. “I’VE GOTTEN TO BE A TERRIBLE PESSIMIST ABOUT THINGS. HAVE YOU READ THE RISE OF THE COLOURED EMPIRES BY THIS MAN GODDARD?”

...

“THIS IDEA IS THAT WE’RE NORDICS. I AM, AND YOU ARE, AND YOU ARE, AND—” AFTER AN INFINITESIMAL HESITATION HE INCLUDED DAISY WITH A SLIGHT NOD, AND SHE WINKED AT ME AGAIN. “—AND WE’VE PRODUCED ALL THE THINGS THAT GO TO MAKE CIVILIZATION—OH, SCIENCE AND ART, AND ALL THAT.

DO YOU SEE?”

Tom, during Nick’s first visit

THE GREAT GATSBY - CHAPTER X



1896

Francis Scott Key Fitzgerald is born in St Paul Minnesota, named after Francis Scott Key, a distant relative and the writer of 'The Star Spangled Banner'.



One of Zelda's debutante chums was Talullah Bankhead, who would go on to become a famous theater and film actress, most known for her work in the Hitchcock film 'Lifeboat'.



1900

Zelda Sayre is born in Montgomery, Alabama, the daughter of an Alabama Supreme Court judge known in high society for her beauty and high spirits.



1913

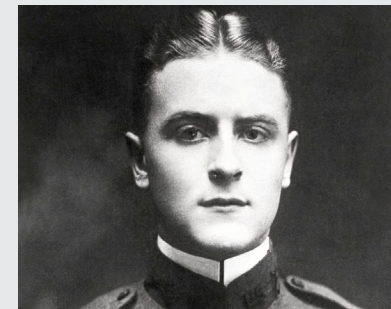
Scott attends **Princeton University**, where he writes for both the humor magazine and the student theater group. He drops out after a few years and, although he returns in 1917, he quickly leaves again to join the **army**, and never graduates.



A musical comedy presented by the Princeton University Triangle Club, with lyrics by Fitzgerald.

1918

In the summer of 1918, Scott is stationed near **Montgomery, Alabama**, where he meets Zelda Sayre. They are soon engaged, but **his financial instability means she will not marry him**. After the war, he moves to New York where he works for a few months at an ad agency. When **Zelda breaks off their engagement**, he moves back to St Paul to finish the novel he had been working on during his time at war...

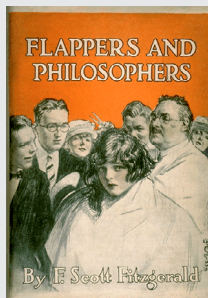


THE FITZGERALDS

"A Series of Beginnings" (Gatsby, Chapter V)

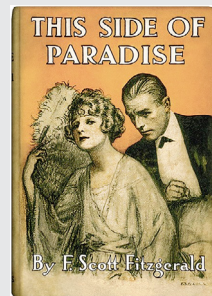
1920

Fitzgerald releases *Flappers and Philosophers*, his first collection of short stories, published individually in journals over the previous years, including 'The Cut Glass Bowl', which many, including Fitzgerald himself, considered his first great work.



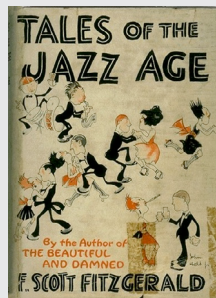
1922

Later the same year, Fitzgerald's debut novel, *This Side of Paradise*, about a man named Amory and his romances with flappers more interested in status and money than love, is released.



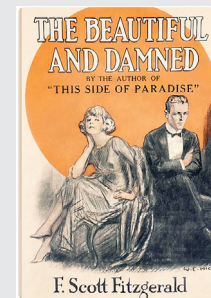
The novel brings him fame and fortune, and *Zelda finally agrees to marry him*.

Tales of the Jazz Age, Fitzgerald's second and most famous collection of short stories, is published, with such classics as *The Diamond As Big As The Ritz* and *The Curious Case of Benjamin Button*, as well as originating the term 'Jazz Age'

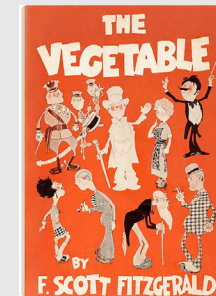


1923

The Beautiful and Damned, Fitzgerald's second novel, details a young heir to a great fortune, the flapper he marries, and the ruinous hedonism of their life together. It is purported to be based on the Fitzgeralds' marriage.



The Vegetable is Fitzgerald's only play, an absurdist piece whose failure drives Fitzgerald into a deep depression.



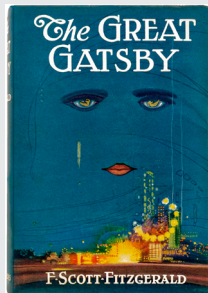
A year later, *the Fitzgeralds move to France* with their daughter 'Scottie', first to Paris and then on to the Riviera.

THE FITZGERALDS

Scott's First Taste of Success

1925

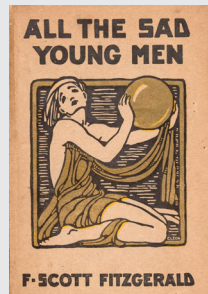
While in France, Fitzgerald finishes his masterpiece, *The Great Gatsby*, an instant smash with critics and audiences alike. It will be 8 years until the publication of his next novel.



1926

All The Sad Young Men, Fitzgerald's next collection of short stories, while not received quite as well as *Gatsby*, is still a major success.

Nevertheless, or perhaps therefore, Scott's drinking becomes more excessive, and Zelda's mental state more unstable..



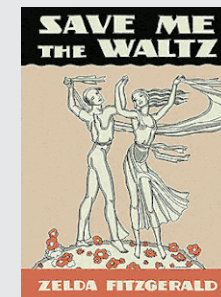
1930

In late 1929, during an automobile trip to Paris along the mountainous roads of the Grande Corniche, Zelda seizes the car's steering wheel and tries to kill herself, her husband, and their 9-year-old daughter by driving over a cliff. She is *diagnosed with schizophrenia* in early 1930, and spends the next year in treatment. When she is released in 1931, the couple move back to the United States.



1932

Save Me the Waltz is Zelda Fitzgerald's only novel. It is also based on her and Fitzgerald's marriage, chronicling four periods in the lives of 'Alabama Beggs' and her alcoholic husband 'David Knight'. Upon its failure, she has a second breakdown, from which she never fully recovers.



While it was long thought that Scott rewrote the final draft, recently discovered early drafts prove that it was all Zelda's work, and modern scholarship has somewhat vindicated her as an artist.

THE FITZGERALDS

The Prince and Princess of The Jazz Age

1934

Tender is the Night is F Scott Fitzgerald's final completed novel. Another semi-autobiographical piece, it chronicles the rise and fall of a promising young psychiatrist, and his wife, who is one of his patients.



While working on the book, Scott drank heavily, causing his health, financial and physical to deteriorate.

1936

Zelda enters Highland Hospital in Asheville, North Carolina, where she will stay for the rest of her life.



1937

Scott moves to Hollywood and becomes a scriptwriter, where he falls in love with Sheilah Graham, a famous Hollywood gossip columnist.



1940

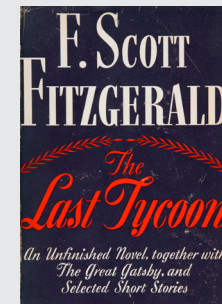
Scott dies of a heart attack in Hollywood on December 21, 1940.



It is popularly believed that Scott was forgotten by the time he died, but it is more correct to say he was washed up, no longer a star but still known enough for his short stories to be in publications across the country.

1941

Published in the weeks after his death, *The Last Tycoon* is Scott's unfinished final novel. It tells the story of young Hollywood mogul Monroe Stahr, and is an exposé of the studio system in its heyday.



1948

Zelda dies in a fire at Highland Hospital on March 10, 1948



THE FITZGERALDS

An Ignominious End

Zelda = Daisy
Scott = Gatsby, but also Tom

I COULDN'T FORGIVE HIM OR LIKE HIM, BUT I SAW THAT WHAT HE HAD DONE WAS, TO HIM, ENTIRELY JUSTIFIED. IT WAS ALL VERY CARELESS AND CONFUSED. THEY WERE CARELESS PEOPLE, TOM AND DAISY—THEY SMASHED UP THINGS AND CREATURES AND THEN RETREATED BACK INTO THEIR MONEY OR THEIR VAST CARELESSNESS, OR WHATEVER IT WAS THAT KEPT THEM TOGETHER, AND LET OTHER PEOPLE CLEAN UP THE MESS THEY HAD MADE...

Nick, discussing Tom and Daisy

THE GREAT GATSBY - CHAPTER X

