



History Depot



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The Game Must Go On!



Coop's Corner



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Thank you for your emails regarding my first issue of History Depot. I look forward to writing on topics many of you requested. It was especially gratifying to receive comments from previous students who have continued to include history in their reading selections for enjoyment and not as an assignment.

This issue I'm concentrating on sports and music. Can you imagine life without either of these activities? They have played major roles in our history and continue to not only be favorite pastimes but livelihoods for many. It is easy to enjoy a baseball game and not give a thought to those who have played before; however, if you do consider the history of the sport, you may find the facts very interesting.

As a child a "sandlot" or "pick-up game" was considered normal. Today it is rare to find a group of kids enjoying a spontaneous game. For many reasons casual sports have given way to organized sports. Parents often sacrifice both money and time driving great distances to make it possible for their children to participate in a chosen sport.

Music plays an important role in all of our lives. You may simply enjoy listening to the radio or attending a concert. Others may spend hours daily practicing an instrument. Music rings out on a battle field, football field, graduation, ceremony, family gatherings, movies, when sitting in solitude — music is everywhere! Music is important.



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History is about learning and understanding the past. The past does not change, but interpretations do. One cannot erase history and expect to remember the past.

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Presidents' Day

Why do we celebrate the third Monday in February as Presidents' Day? On that day, we celebrate all the United States presidents. We often associate Presidents' Day with the first president, George Washington, born Feb. 22, 1732, and the 16th president, Abraham Lincoln, born Feb. 12, 1809.

Washington was the American version of Cincinnatus, who gave up the dictatorship in Early Rome. When King George III heard that, it was reported that he said, "Washington would be the greatest man in the world." It was during Washington's presidency that the framework of the structure of the United States government and economic system were established. The two-party system was taking shape, with Federalist as one party and Anti-Federalist, under Thomas Jefferson's opposition to the federalist, as the other.

By 1824, the two parties emerged in a contest election between John Q. Adams and Andrew Jackson. Then in 1828, Jackson won the presidency and expanded the electorate to the common man, and the two parties drifted further apart over the issue of the expansion of slavery.

The election of 1860 was won by Abraham Lincoln, and the Southern slave states tried to withdraw from the Union and sparked the Civil War. It was during this war that Lincoln gave his Gettysburg Address on Nov. 19, 1863, pointing out that the American experience began in 1776 with the Declaration of Independence. "Conceived in liberty, and dedicated to the proposition that all men are created equal"—these simple words changed America from "are independent states" to "is a unified nation."

During the short speech, Lincoln did not refer to the elite but to those who "gave the last full measure of devotion." By 1860, the nations had won independence from monarchies and returned to monarchist governments. America was the last hope "that government of the people, by the people, for the people, shall not perish from the earth."

One president gave us an America of the people, and the other made a course correction that is still in the process of carrying on the experiment in democracy.

DHC
Books

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Side-Out: The History of Volleyball

The last part of the 19th century saw the Gilded Age with an emerging middle class in the new industrial world. The century saw the Second Great Awakening, a religious revival ending in the 1830s. Religion was changing and adjusting along with the industrial world. In England, George Williams reacted to the changing world by providing help to young men on the streets of London with the Young Men's Christian Association (YMCA) in 1844. This movement came to Boston in 1851 during the Victorian period of proper values and diet. Diet played an important part in the spiritual world during this period.

The Presbyterian minister Sylvester Graham advocated dietary reform and introduced the vegetarian Graham Cracker in 1829 to reduce desire. Then, John Harvey Kellogg, a member of the Seventh-Day Adventist Church in 1876, became the director of the Battle Creek Sanitarium, which promoted wellness and vegetarianism and developed vegetarian high-fiber foods like cornflakes and peanut butter. Religion and community played an important function in 1890s America.

The YMCA in Boston coined the term body-building—original spelling—and was holding summer camps by 1885 for health reasons. The New England winters were a problem for outdoor activities. That problem was solved in 1891 by James Naismith, a director at the Springfield, Massachusetts, YMCA with a game he called basketball, created for young working men for exercise. This new sport activity was seen as too vigorous for most individuals. The solution was a new game called mintonette, developed for exercise in 1895 by William G. Morgan at the Holyoke, Massachusetts, YMCA. Morgan developed the game from his experience in the YMCA gymnasium. He and two friends drew up 10 rules, and he had A.G. Spalding & Brothers create the ball after the bladder of a basketball proved to be too light.

At a mintonette demonstration game, Alfred T. Halstead noticed the ball flight and suggested the name volley ball. The name was accepted and remained a two-word term until 1952, when it was changed to volleyball. The rules of the game have changed over time.

Spalding created the official classic white volleyball and its size, and the ball kept that form until 2008 when the eight-panel design changed to an 18-panel design. The three-hit rule came into the game in 1916 and was made official in 1920. In 1976, a block was no longer counted as a hit.

The libero play was added in 1998 to give the teams more flexibility in their defense. In 2022, the liberos were allowed to be team captains. This same year, players could legally jump over the scorer's table to keep the ball in play.

The serve in the beginning stated that a ball hitting the net and falling on the opponents' side was a re-serve. That changed in 2001 with continuous playing. The server was now allowed to jump, giving the server a huge advantage so that multiple hits on the body were allowed on the first touch. The ball was originally allowed to touch the hands and arms. In 1996, the rules allowed any part of the body to touch the ball to keep it alive.

Side-out was the term that referred to a team that did not have the serve winning a rally. No point was given—just a change of serve. That rule changed in 2001 with the introduction of rally scoring, where a score is given in each rally and is an international game.

Together, the YMCA and the NCAA developed rules in 1916, and the game was introduced to Europe during the Great War. In 1913, the game was introduced to the Philippines Far Eastern Championship Games between six nations: Hong Kong, the Philippines, Japan, Malay, Siam, and China. By 1947, the Fédération Internationale de Volleyball was formed and moved to Switzerland in 1984, with over 210 members. The first world men's game was played in 1949 and women's in 1952, with the first Olympic game held in 1964. Volleyball moved to the beaches in the 1930s and had its first tournament in 1948.

After Wilt Chamberlain retired from basketball, he was at a volleyball tournament and asked Gene Selznick, a Volleyball Hall of Famer, to coach him. Chamberlain sponsored indoor volleyball teams: the Big Dippers for men and the Little Dippers for women. He became a regular beach volleyball player at the Santa Monica pier. Beach volleyball was admitted to the Olympics in 1996, and Misty May-Treanor and Kerri Walsh won gold medals in 2004, 2008, and 2012. These three individuals have helped to make volleyball the sixth most watched Olympic sport, behind gymnastics, soccer, swimming, track and field, and basketball.

The two games that were created to help the YMCA to develop the mind, body, and spirit were established within five years of each other in Massachusetts!



Play Ball!

Baseball was becoming popular in the late 19th century as the country was shifting to a more urban culture. The volunteer fire companies were becoming paid departments to regulate the indisciplinary practices of the volunteer fire companies. Young professional youth moved from the volunteer companies to the game of baseball. Many of the baseball teams' uniforms were patterned on the volunteer fire company uniforms. The volunteer fire companies would travel to other cities for celebrations and social gatherings. By 1888, Ernest Thayer published his poem *Casey at the Bat* in a San Francisco newspaper. That same year, a shoemaker began his career in major league baseball after playing in minor league games and being noticed.

William Ellsworth “Dummy” Hoy was the third deaf player in baseball. Two deaf and mute players were already in the major league by 1888. The first was Ed Dundon, and the second was Tom Lynch. At that time, the common label for their condition was “dummy.” All three players were referred to as “Dummy” and their last name. Hoy was to change the game in both social attitudes and rules. He and his team members communicated with sign language. Legend has it that the umpire and other hand signals came into the game so that communication between players and the umpires was visual for Hoy.

Then came the day when Luther Haden “Dummy” Taylor pitched a game against Hoy in 1902. Hoy hit a ball into field for a base hit. He was a good base runner and led the league in stolen bases for a couple of years. However, stolen

bases were recorded differently in the early years. The two players met again in 1942 at the Ohio State Deaf Softball game on Labor Day weekend. Taylor pitched—he was in his 60s—and Hoy—he was in his 80s—was his catcher.

Baseball is a sport that has allowed individuals with physical differences to play the game and advance to the highest levels of the game. Jim Abbott was born without a left hand and became a major-league pitcher. In 1993, Abbott pitched a no-hitter against the Cleveland Indians.

As for William Ellsworth Hoy, he was called Bill Hoy, Billy Hoy and ‘William Hoy, and he would correct people and say his name was Dummy Hoy.

If you remove history, you lose the ability to understand history. The term “dummy” for Hoy gave him recognition of his record. His record in baseball is impressive, and there has been a campaign to have him elected to the Cooperstown Baseball Hall of Fame. In 2000, Bid McPhee was entered into the Hall of Fame, and supporters of Dummy Hoy asked what McPhee had over Hoy. Some individuals go through life unnoticed but leave a remarkable change.

Baseball has had its up and downs in recent years, but it is still a game that allows for social assimilation. Studying the names of players, one can see the immigration social patterns of various periods. The game is more than pitching, hitting, running and catching. There are hand signals between pitchers and catchers, dugouts to players in the field, and base coaches to hitters and runners, all thanks to William Ellsworth Hoy.

Suffrage at 100 and Women’s Sports

There I was, watching the Women’s College Baseball World Series and hearing how the game had expanded since the first game in 1988. I heard about how the West Coast schools dominated the series until recently as more and more leagues entered the competition. The players were making spectacular plays and pitching great games. What had made this competition become more national?

During World War II, women played baseball as a major sports event as depicted in the film *A League of Their Own*. Yet women in sports were always second in funding—if funded at all. In 1972, the passage of Title IX created an even playing field in men and women’s sports.

The political process works in slow motion at times. The women’s suffrage movement in 1848 held a meeting at Seneca Falls to talk about enfranchisement when women had few legal rights. For example, California allowed women to have property rights only in 1849. A former slave, Sojourner Truth, gave a speech in 1851 to her fellow women, titled “Ain’t I a Woman?” By 1868, women were more vocal in their calls for rights. The phrase “Men their rights and nothing more; women their rights and nothing less!” appeared in newsprint.

Women were winning the right to vote in western states as those states entered the Union—Wyoming in 1890 and Utah in 1896—while other western states granted women suffrage—Oregon, Kansas and Arizona in 1912, and Nevada

and Montana in 1914. Jeannette Rankin was elected to the House of Representatives in 1916 from Montana and seated in 1917. Arkansas allowed women to vote in primary elections in 1917, and by 1918, Michigan, South Dakota and Oklahoma had granted suffrage.

Still, women in most of the nation were forbidden from voting. If they did vote, they were arrested for illegal activity. In 1872, Susan B. Anthony and 15 other women were arrested for casting ballots in New York State. Alice Paul was placed in prison along with other women to break their movement for suffrage during the Great War. The story is told in the film *Iron Jawed Angels*. However, the war effort did provide a shift in public policy on suffrage. Congress passed the 19th Amendment in 1919, and it was ratified on August 26, 1920. The goal of the woman’s movement at the time was to get women out of factories and back into the home, children into school and out of factories, and the vote.

Time has a way of making change, if only slowly. The 1950s saw the feminist movement pushing for women in the workplace, children in school and equal treatment for women. The women that played baseball in the 1880s to 1940s set the stage for suffrage 1919 and Title IX in 1972. The movement for women’s suffrage not only won the vote for women but it also leveled the playing field in sports.

American Sound in Music

The early years of American music were patterned after songs and tunes in Europe. As time went on, other influences started to appear in American music. African multiple rhythms and a new instrument known as the banjo, made by Africans held in slavery, started to have influence. This influence also came from the Caribbean and Latin America and found New Orleans as a perfect breeding ground for a new sound.

Louis Moreau Gottschalk lived in New Orleans, where he heard the slaves playing music in the parks with a mixture of Latin and African sounds. Gottschalk was a French Creole born in 1829, and by the 1840s, he was producing musical mega-events in Central and Latin America.



Gottschalk was considered one of the world's best pianists at the time, and some consider him America's first classical composer. He was popular in America during the American Civil War, for although born in the South, he supported the Union. After the Civil War, he had a scandalous affair that forced him to leave the country.

He continued to tour Latin America and died of a ruptured abscess in his abdomen when he was only 40 years old. He had worked with some of the great composer in Europe and influenced American music. Listen to a recording of Louis Gottschalk's "Le Banjo," in which he makes the piano sound like a banjo, and then listen to Scott Joplin's syncopated rhythms of his ragtime music, and you will hear the seeds of Louis Moreau Gottschalk.

The Power of Music

No society is without music. The oldest man-made musical instrument, the bone flute, was made some 42,000 years ago. The oldest musical composition known is the "Hurrian Hymn to Nikkal," written around 1400 B.C. Music is part of every cultural activity, whether ritual, celebration or entertainment. The melodies and harmonizing of music can bring out the passion of the soul.

George Frideric Handel's masterpiece, "Messiah," has been performed on every continent where people live. It was written as a celebration of the resurrection of Jesus Christ at Easter and today is performed at Christmas around the world. However, what is the story behind this moving piece of music and its composer?

George Frideric Handel had moved from Germany to Rome to be around the popular opera scene there. However, the pope had banned operas from being played in Rome because they were perceived as bawdy. The composers used the oratorios as a way around this restriction of the pope. After a while, Handel moved to England and was a commercial success in opera. When Queen Anne died and George I became king of England, Handel was commissioned to write a composition. "Water Music" was a result of that commission.

Then, there was a new type of musical production introduced as an alternative to the traditional opera and oratorio. This was called "Beggar's Opera," and it made fun of the Italian operas. This caused a downturn in Handel's career. To get fresh inspiration, he set off for Ireland. He went to Dublin, where he and two friends joined together to create the masterpiece "Messiah." Charles Jennens wrote the libretto, and Susannah Cibber sang the contralto

arias in the "Messiah" that Handel wrote for her. The performance was sold out, and ladies were asked to remove their hoops under their skirts and gentlemen asked to remove their swords so that more room could be made for seating.

A scandal in Cibber's past had made her notorious, and after she performed the arias in the "Messiah," a priest stood and shouted, "Woman, for this, all your sins be forgiven!" The work was performed as a charity benefit for the poor debtors in prison. One hundred fifty-two prisoners had their debts paid and were released from prison.

Handel returned to England, where the Church of England did not think religious scriptures were subjects for musical productions and resisted and actively disrupted any productions of such events. The "Messiah" was not able to draw an audience until another charity event was scheduled.

The "Hallelujah" chorus is the most famous section of the masterpiece. The word *hallelujah* crosses over to many other languages—English, Hebrew, Arabic and Greek, to name a few.

Charles Jennens had taken parts of the Old Testament and connected them to the New Testament to write the story of the Messiah. Then, with this story, Handel wrote the music in 24 days, composing the work in three parts: "Comfort in Hope," "Removing Sins," and "Redemption of Lives." When he was done, it was said that he stated, "I have seen the Hand of God."

What Handel had produced was a masterpiece of sound and silence in music that helped shape the modern world.

Jug Bands: Mostly the Unnoticed Music of America

People in rural America before the beginning of the 20th century had to make do with what they had at hand concerning food, clothing and entertainment. Things were made at home or by a neighbor. Common items had multiple uses: a washtub could be turned upside down to become a rhythm instrument, and the common jug could be made to sound like a tuba. African Americans developed a homemade instrument called the banjo for musical sounds. Other homemade instruments could be guitars, fiddles or spoons. These were played for just crazy fun to produce a musical sound.

Before the turn of the 19th century, these homemade bands toured in vaudeville shows and traveling medicine shows. There were no terms like *jazz* or *blues* for the music of the jug bands. Then, as the nation turned into a more urban society and the radio developed its presence, the new term *jazz* came into common use.

The rural band sound known as gutbucket, washboard, jute and jug band were considered novelty sounds before the term *jazz* came into being. A more urban jug band called the skiffle band started to appear in music. This sound came into use in the 1920s, and the first recording with a label using the word *skiffle* was by Jimmy O'Bryant with the Chicago Skiffers in 1925. These jug bands were still being recorded into the 1940s and then were lost to the more urban sounds.

Jazz became the popular sound for the sophisticated urban audiences. The big bands of Glenn Miller, Artie Shaw, Duke Ellington, Benny Goodman, Guy Lombardo and others replaced the jug-band sound. Spike Jones and his City Slickers carried on the tradition of using common everyday items for sounds—car horns, cowbells, whistles and anvils with a hammer for his satirical songs.

The jug band saw a revival in the United States in the late 1950s and the 1960s with many rock stars. The Nitty Gritty Dirt Band started as a jug band. The revival of jug bands moved to other nations. The skiffle bands turned up in England in the 1950s, with many of the rock stars first playing in them. John Lennon played in a group called the Quarrymen. Mick Jagger and Van Morrison began their careers with skiffle bands.

Most books written on jazz and blues seldom recognize the link between jug bands and jazz and blues. However, these musicians of Jazz, blues and rock did not just wake up one day and play their distinct sounds. They started playing in jug bands and then took that rural sound and turned it into an urban sound.

Just listen to the jug bands, and a smile will come to your face and you may see the links to other musical forms.

Music in History

When I was younger, in 1957, a song came on the radio that made the Top 10 on the music charts. The song was “I’m Gonna Sit Right Down and Write Myself A Letter,” and my uncle George could not believe that someone ruined the song of his youth. When he was a young man, a singer by the name of Fats Waller did the song in 1935, and the 1957 version by Billy Williams did not sound the same. I was surprised that the song had been recorded or written before the version of my youth came out. Then, I started to notice that other songs were recorded from the past and updated for social reasons and musical taste.

“The Yellow Rose of Texas” was updated by Mitch Miller in the 1950s with social changes in language. During the 1830s, the story goes that a beautiful “free” woman of mixed color, then called high yellow, from New Haven, Connecticut, went to Texas during the Texas Revolution. Later, during the American Civil War, Texas soldiers adopted the song as their song. The story of the Yellow Rose was given little notice, and then in 1989, Anita Richmond Bunkly, an African American woman, published the novel *Emily, The Yellow Rose* and identified Emily D. West, or Emily Morgan, as the Yellow Rose. The song adapted to social changes; the words *no other darky* were replaced with *no other soldier*, and *sweetest rose of color* was replaced with *sweetest little flower*. The debate on whether this is the true story goes on today; however, the myth sometimes is more important than the real history.

Much of African American history came down through oral histories told from one generation to another. The story may have change over time, but the underlining facts may have some bases. Homer’s poems of the early Greeks started as oral histories.

Another song that has seen change is “Paper and Pins, about a gold-digger woman in the early version and has been rewritten over the years to keep pace with the times. The Four Lads’ version in the 1950s was called “The Bus Stop Song”; it removed the gold-digger verse to give the song a gentler image of women.

It should also be pointed out that songs have historical connections. American countryfolk’s songs have an origin in Scotch-Irish folk songs, and they have also been influenced by other musical sounds. One is the lullaby “Hush, Little Baby,” which turned into the “Mockingbird” song. Contemporary musician Eminem added the word “daddy” to the song that linked it to his own personal experiences.

Finally, the historical aspect of songs can be seen with Beethoven’s Fifth Symphony. Those short little notes at the beginning are also the dots and dashes in Morse code for the letter V—Churchill’s victory sign—so during World War II, the British sent messages to the resistance by radio with the playing of the Fifth as a signal that a message was coming.

Music is not just an entertainment vehicle—it is also a way to shape culture and have meaning.

Sound of American Music

In the beginning, American music consisted of variations of Old World tunes and songs from the places in Europe and Africa. Ballads, folk songs and classical compositions were from the Old World. By the 19th century, America was developing its own music and instruments for an American sound. The American sound has swept around the world today. That sound is made of many different cultures and sound variations.

During the colonial period ballads, folk songs from Europe such as “Paper and Pins” or “Yankee Doodle” were European tunes before the colonists put their own spin on them. Then, by the 19th century, new instruments were added to the musical sound. African slave communities developed the banjo and applied the call-and-response singing to European and Latin sounds.

Call-and-response singing was used in African worship, public gatherings, children’s rhymes and work songs. No group used music more often in civil affairs. The colony’s music from Africa was alive in slave societies. It was used for the same purposes as it was in Africa and also became a way to express protest. “Blue-Tail Fly,” also known as “Jimmy Crack Corn,” has a hidden message as to who killed the slave master. Traveling shows and medicine shows had taken the sounds of Europe and Africa around the county.

Louis Moreau Gottschalk was performing music with a Latin, African and European sound. He could be considered the first American classical composer. He was big in Latin America, performing before large audiences. Unfortunately, he died young. His music was created from the sound he listened to in New Orleans. New Orleans by the end of the

19th century saw the development of a brand-new sound with Scott Joplin and ragtime syncopation. Listen to Gottschalk and Joplin, and you’ll hear the progression of the sound to new musical instrumental forms.

Tin Pan Alley became the musical mecca by 1900. By 1921, Aaron Copland was producing *Three Moods*, with the final movement titled “Jazzy.” The European singularity of rhythm style mixed with the polyrhythms of Africa blended from ragtime to jazz to swing and finally to hip hop and rap. However, rap is just Gregorian chants without much musical variation—monotone.

The European folk songs and ballads took Latin influences and produced variations on old tunes. “Clementine” was based on a Spanish ballad during the California Gold Rush period. “The Yellow Rose of Texas” was based on a young mulatto, or high yellow, who was rumored to be the mistress of General Santa Anna. The song went through many variations over time to change the words.

By the 1930s, a new country sound came out of the Great Depression with Bill Monroe and Jimmy Rogers. Producers began collecting songs from around the country for recording sales. Folk songs, gospel, rhythm and blues, and spirituals would all merge into a new sound in the 1950s. By the 1960s, bluegrass, folk and protest songs dominated the air waves. Country, rock and pop music broke into different genres, like heavy metal, punk, grunge and rap.

Today, American music is found around the world and has come back with variations to the sound by others, as with the British Invasion of the 1960s.

From Stage to Sidewalk

In London in 1743, a performance was done using a brand-new invention to mimic ice skating on stage—the first recorded use of roller skates. That performance was followed in 1818 in Berlin, Germany, with the production of *Der Maler oder die Wintervergn Ugunger (The Artist, or Winter Pleasures)*, a ballet. The following year in France, a patent was issued for the first roller skates.

By 1857, London had its first roller-skating rink. All of the early skates were of the in-line type. Then in 1863, the first quad skates with four wheels were invented. The wheels allowed for easier turning. The skates had two wheels in front and two in the back.

Skating became a popular sporting activity for men and women. It was not long before roller-skating became a sporting event for endurance in miles or days. Over time, endurance racing became a team sport.

By 1935, Chicago had the first roller derby rink, and soon the teams were paired together on the same track. Then on November 19, 1948, the CBS-TV network broadcast the first roller-derby race between New York and Brooklyn teams. Most people did not own a TV at the time, but spectators were able to watch the race in store-display windows. The

following year, the sport had grown so much that 55,000 spectators filled Madison Square Garden over five-days.

Roller skating had become part of the world culture. In the United States, Hollywood made films with roller skates as early as 1913. Behind the Iron Curtain in 1977, the East Germans produced a film called *Die zertanzten Schuhe (The Twelve Dancing Princesses)*. The film industry has produced films with social commentary, such as *Kansas City Bomber (1972)* and *Rollerball (1975)*.

Roller skating has even made it into popular music. Melanie’s song “Brand-New Key” tells the story of a young girl going by a boy’s house to see him, but he is never home. And there is the song by Jim Croce about the Roller Derby Queen—how she is the meanest hunk of woman, called Spike, and how he fell in love.

From that one performance in 1743, roller skating has become a popular activity for children and competition for dancing and sports. It has been suggested as a sport in the Olympic Games. So, the next time you see someone glide by you, remember that the activity was born on a stage in a play back in 1743 in London!

The V, and the Music of World War II

Winston Churchill introduced the victory sign of two fingers held up at a victory campaign in July 1941. The V was used in music, films, posters, mail and propaganda to boost the spirits for the war effort and as a symbol of resistance to the Axis Powers.

Music was an important part of the V campaign. In locations where there was poor radio communication, the Army produced V-Discs for the troops to listen to their favorite singers, big bands and orchestras. The Axis powers played music to weaken the moral of troops in the field. Axis Sally, Tokyo Rose and Lord Haw Haw would broadcast music with comments about what was going on back home. Films were filled with patriotic music, and the V was used as a visual symbol. Special letters called V-mail was sent to servicemen.

All sides in the war used music to boost morale. Both Germans and British sang and listened to Lili Marlene. The British were reluctant to play swing music at the being of the American entry into the war. The British censors worried that American crooners would have a negative influence on the British life. They censored the song “Coming in on a Wing and a Prayer” because they felt it was blasphemous.

The music of the Great War was centered on patriotic themes, and the music of World War II centered more on romance and ridicule of the Axis Powers. Spike Jones had everyone singing “Der Fuehrer’s Face” with all the antics he used. The music directed to Europe was focus on the Nazis, while that directed to Japan was racist in material.

The radio played an important part in the war. The Japanese used a Hawaiian radio-station signal to home in on Pearl Harbor. American censors were worried during the war that secret coded messages could be sent in code with requests for songs. The BBC took the V one step further with Beethoven’s Fifth Symphony. Messages were transmitted to the resistance in France after the Fifth Symphony was played. The Morse code letter V is dot–dot–dot–dash, and the Fifth Symphony starts in that sequence.

A friend of mine who lived in London during the war told the story of when the first American bombing raid on Germany flew over London and blinked their lights in a dot-dot-dot–dash pattern. It was a thrill for the British public that had lived through the London Blitz.

I believe George Frideric Handel said music is sound and silent. The V is that silence.

How the Twenties Roared

The Roaring Twenties was a period of rapid change. Wars and conflicts broke out in a Europe that was marching toward dictatorship. This country saw the Red Scare cause terror in the country with bombings. At the same time, the Spanish influenza was at the end of its death path through the world, and treaties were being drawn up with new nations in an effort to establish peace. This change affected almost every part of the cultural and social world.

Women won the right to vote with the 18th Amendment and pushed for equal treatment. Dresses became shorter, and the bathing suit caused outrage and had to be measured from the bottom of the suit to the knee. Young women called flappers showed their energetic freedom with bobbed hair and drinking and smoking in public. The 19th Amendment forced drinking behind closed doors of speakeasies. The cocktail drink was created to move the barroom to the lounge. The automobile had the impact of change on the relationship of courtship, going from “gentleman calling” to “dating.” The supply of alcohol gave birth to bootlegging, which later would develop into today’s NASCAR through the rural mechanics souping-up car engines to stay ahead of the Feds.

The American economy expanded to a world market wanting new devices. As President Calvin Coolidge said, “the business of America is business.” American business

moved into the world market from an industrial society that was still intact after the war. The Hoover vacuum cleaner was so popular in England that the British still refer to a vacuum as the “Hoover.” Americans benefitted from electrical appliances in their homes and kitchens—irons, refrigerators and electric stoves. The radio was broadcast from KDKA and advertised soap on programs, creating the popular term *soap opera*. The country was becoming more urban. *The New York Times* newspaper ridiculed Robert Goddard’s ideas of rockets.

The yeoman farmer was becoming the “hick” or “hillbilly.” The Scopes Trial portrayed rural America as backward and uneducated. The change in values had a reaction of allowing the new Ku Klux Klan to spread its expanded hatred of race and religion under the guise of American virtue of the Cross and Flag. The public could hear the news over the radio, listen to sporting events, and go to the movie theater to watch silent films and a new cartoon based on a mouse. By the end of the decade, films would have added sound to create the talkies. Americans would see films of Charles Lindbergh landing in Paris and Amelia Earhart’s successful flight across the Atlantic.

All in all, the 1920s saw social and culture change in a time period that is glossed over as a period of jazz, literature and political corruption. So, take some time to read about the 1920s!