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# Flappers Six Women Of A Dangerous Generation

## Judith Mackrell

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By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrow-raising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the

Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In *Flappers*, the acclaimed biographer Judith Mackrell renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her

heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde. Before she was the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco

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sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper—came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman.

Presents questions about the diet of different animals such as "Do buffaloes like bananas?" and "Do bats like bamboo?" with the answers hidden beneath the flaps. "The Salamander" by Owen Johnson. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. Celebrated scholar Carla Kaplan's cultural biography, *Miss Anne in Harlem: The White Women of the Black Renaissance*, focuses

on white women, collectively called "Miss Anne," who became Harlem Renaissance insiders. The 1920s in New York City was a time of freedom, experimentation, and passion—with Harlem at the epicenter. White men could go uptown to see jazz and modern dance, but women who embraced black culture too enthusiastically could be ostracized. *Miss Anne in Harlem* focuses on six of the unconventional, free-thinking women, some from Manhattan high society, many Jewish, who crossed race lines and defied social conventions to become a part of the culture and heartbeat of Harlem. Ethnic and gender studies professor Carla Kaplan brings the interracial history of the Harlem Renaissance to life with vivid prose, extensive research, and period photographs. *A Guide to an American Subculture: The Fate of a Flapper* The Invention of the Flapper

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Zelda's Story  
The Life and Times of  
a Leading Lady  
The Salamander  
The Fate of a Flapper, the  
second mystery in this  
captivating new series, takes  
readers into the dark,  
dangerous, and glittering  
underworld of a 1920's  
Chicago speakeasy. A 2019  
Agatha Award Nominee for  
"Best Historical Mystery"! After  
nine months as a cigarette girl  
at the Third Door, one of  
Chicago's premier moonshine  
parlors, Gina Ricci feels like  
she's finally getting into the  
swing of things. The year is  
1929, the Chicago Cubs are  
almost in the World Series,  
neighborhood gangs are all-  
powerful, and though  
Prohibition is the law of the  
land, the Third Door can't  
serve the cocktails fast  
enough. Two women in  
particular are throwing drinks  
back with abandon while  
chatting up a couple of  
bankers, and Gina can't help  
but notice the levels of  
inebriation and the tension at  
their table. When the group  
stumbles out in the early  
morning, she tries to put them  
out of her head. But once at  
home that night, Gina's sleep  
is interrupted when her cousin  
Nancy, a police officer,  
calls—she's found a body. Gina  
hurries over to photograph the  
crime scene, but stops short  
when she recognizes the  
body: it's one of the women  
from the night before. Could  
the Third Door have served  
the woman bad liquor? Or,  
Gina wonders, could this be

murder? As the gangs and  
bombings draw ever closer, all  
of Chicago starts to feel like a  
warzone, and Gina is  
determined to find out if this  
death was an unlucky accident,  
or a casualty of combat.  
'They were not just reporters;  
they were also pioneers, and  
Judith Mackrell has done them  
proud.' —Spectator 'This is a  
book that manages to be  
thoughtful and edge-of-your-  
seat thrilling.' – Mail on Sunday  
'Like the copy filed by her  
subjects, it is an essential  
read.' – BBC History Magazine  
Going with the Boys follows six  
intrepid women as their lives  
and careers intertwined on the  
front lines of the Second World  
War. Martha Gellhorn got the  
scoop on D-Day by traveling to  
Normandy as a stowaway on a  
Red Cross ship; Lee Miller  
went from being a Vogue cover  
model to the magazine's  
official war correspondent;  
Sigrid Schultz hid her Jewish  
identity and risked her life by  
reporting on the Nazi regime;  
Virginia Cowles, transformed  
herself from 'society girl  
columnist' to combat reporter;  
Clare Hollingworth was the first  
English journalist to break the  
news of the war, while Helen  
Kirkpatrick was the first woman  
to report from an Allied war  
zone to be granted equal  
privileges to her male  
colleagues. Barred from official  
briefings and from combat  
zones, their lives made  
deliberately difficult by  
entrenched prejudice, all six  
set up their own informal  
contacts and found their own  
pockets of war action. In this

gripping, intimate and nuanced  
account, Judith Mackrell  
celebrates these extraordinary  
women and reveals how they  
wrote history as it was being  
made, changing the face of  
war reporting forever.  
From the author of New York  
Times bestseller MEGHAN  
comes a scandalous historical  
drama about the secrets  
hidden between the royal  
family, Franklin D. Roosevelt,  
Winston Churchill, the Duke of  
Windsor, and Adolf Hitler  
before, during, and after World  
War II. Andrew Morton tells the  
story of the feckless Edward  
VIII, later Duke of Windsor, his  
American wife, Wallis  
Simpson, the bizarre wartime  
Nazi plot to make him a puppet  
king after the invasion of  
Britain, and the attempted  
cover-up by Churchill, General  
Eisenhower, and King George  
VI of the duke's relations with  
Hitler. From the alleged affair  
between Simpson and the  
German foreign minister to the  
discovery of top secret  
correspondence about the man  
dubbed "the traitor king" and  
the Nazi high command, this is  
a saga of intrigue, betrayal,  
and deception suffused with a  
heady aroma of sex and  
suspicion. For the first time,  
Morton reveals the full story  
behind the cover-up of those  
damning letters and diagrams:  
the daring heist ordered by  
King George VI, the smooth  
duplicity of a Soviet spy as well  
as the bitter rows and  
recriminations among the  
British and American  
diplomats, politicians, and  
academics. Drawing on FBI

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documents, exclusive pictures, and material from the German, Russian, and British royal archives, as well as the personal correspondence of Churchill, Eisenhower, and the Windsors themselves, 17 CARNATIONS is a dazzling historical drama, full of adventure, intrigue, and startling revelations, written by a master of the genre. Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. Flappers is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Nancy Cunard, Diana Cooper, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Nancy's Story is extracted from Judith Mackrell's acclaimed biography, Flappers: Six

Women of a Dangerous Generation. Life, Love and Art in Venice Going with the Boys The Best of Early Vanity Fair A Mystery A Madcap Story of Sex, Style, Celebrity, and the Women Who Made America Modern The Forgotten Flapper Definitive novel of the "Lost Generation" focuses on the coming of age of Amory Blaine, a handsome, wealthy Princeton student. Fitzgerald's first novel and an immediate, spectacular success. Note. Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. Flappers is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Zelda Fitzgerald, Diana Cooper, Nancy Cunard, Tallulah Bankhead, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Zelda's Story is

extracted from Judith Mackrell's acclaimed biography, Flappers: Six Women of a Dangerous Generation. A presence lurks in New York City's New Amsterdam Theatre when the lights go down and the audience goes home. They say she's the ghost of Olive Thomas, one of the loveliest girls who ever lit up the Ziegfeld Follies and the silent screen. From her longtime home at the theater, Ollie's ghost tells her story from her early life in Pittsburgh to her tragic death at twenty-five. After winning a contest for "The Most Beautiful Girl in New York," shopgirl Ollie modeled for the most famous artists in New York, and then went on to become the toast of Broadway. When Hollywood beckoned, Ollie signed first with Triangle Pictures, and then with Myron Selznick's new production company, becoming most well known for her work as a "baby vamp," the precursor to the flappers of the 1920s. After a stormy courtship, she married playboy Jack Pickford, Mary Pickford's wastrel brother. Together they developed a reputation for drinking, club-going, wrecking cars, and fighting, along with giving each other expensive make-up gifts. Ollie's mysterious death in Paris' Ritz Hotel in 1920 was one of Hollywood's first scandals, ensuring that her legend lived on. In the glorious, boozy party after the first World War, a new being burst defiantly onto the world stage: the so-called flapper. Young, impetuous, and flirtatious, she was an alluring, controversial figure, celebrated in movies, fiction, plays, and the pages of

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fashion magazines. But, as this book argues, she didn't appear out of nowhere. This spirited, beautifully illustrated history presents a fresh look at the reality of young women's experiences in America and Britain from the 1890s to the 1920s, when the "modern" girl emerged. Linda Simon shows us how this modern girl bravely created a culture, a look, and a future of her own. *Lost Girls* is an illuminating history of the iconic flapper as she evolved from a problem to a temptation, and finally, in the 1920s and beyond, to an aspiration.

Stories

Tamara's Story

17 Carnations

Bloomsbury Ballerina

The Unfinished Palazzo

The Last Nude

From NPR correspondent Keith O'Brien comes this thrilling Young Readers' edition of the untold story about pioneering women, including Amelia Earhart, who fought to compete against men in the high-stakes national air races of the 1920s and 1930s--and won. In the years between World War I and World War II, airplane racing was one of the most popular sports in America. Thousands of fans flocked to multiday events, and the pilots who competed in these races were hailed as heroes. Well, the male pilots were hailed. Women who flew planes were often ridiculed by the press, and initially they weren't invited to race. Yet a group of women were determined to take to the sky--no matter what. With guts and grit, they overcame incredible odds both on the ground and in the air to pursue their dreams of flying

and racing planes. *Fly Girls* follows the stories of five remarkable women: Florence Klingensmith, a high school dropout from North Dakota; Ruth Elder, an Alabama housewife; Amelia Earhart, the most famous, but not necessarily the most skilled; Ruth Nichols, a daughter of Wall Street wealth who longed to live a life of her own; and Louise Thaden, who got her start selling coal in Wichita. Together, they fought for the chance to race against the men--and in 1936 one of them would triumph in the toughest race of all. Complete with photographs and a glossary, *Fly Girls* celebrates a little-known slice of history wherein tenacious, trail-blazing women braved all obstacles to achieve greatness. Glamorized, mythologized and demonized -- the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in

remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. *Tallulah's Story* is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*. Kirkus (STARRED review) "Churchwell... has written an excellent book... she's earned the right to play on [Fitzgerald's] court. Prodigious research and fierce affection illumine every remarkable page." The autumn of 1922 found F. Scott Fitzgerald at the height of his fame, days from turning twenty-six years old, and returning to New York for the publication of his fourth book, *Tales of the Jazz Age*. A spokesman for America's carefree younger generation, Fitzgerald found a home in the glamorous and reckless streets of New York. Here, in the final incredible months of 1922, Scott and Zelda Fitzgerald drank and quarreled and partied amid financial scandals, literary milestones, car crashes, and celebrity disgraces. Yet the Fitzgeralds' triumphant return to New York coincided with another event: the discovery of a brutal double murder in nearby New Jersey, a crime made all the more horrible by the farce of a police investigation—which failed to accomplish anything beyond generating enormous publicity for the newfound celebrity participants. Proclaimed the "crime of the decade" even as its proceedings dragged on for years, the Mills-Hall murder has been wholly forgotten today. But the enormous impact of this bizarre crime can still be felt in *The Great Gatsby*, a novel

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Fitzgerald began planning that autumn of 1922 and whose plot he ultimately set within that fateful year. *Careless People* is a unique literary investigation: a gripping double narrative that combines a forensic search for clues to an unsolved crime and a quest for the roots of America's best loved novel. Overturning much of the received wisdom of the period, *Careless People* blends biography and history with lost newspaper accounts, letters, and newly discovered archival materials. With great wit and insight, acclaimed scholar of American literature Sarah Churchwell reconstructs the events of that pivotal autumn, revealing in the process new ways of thinking about Fitzgerald's masterpiece. Interweaving the biographical story of the Fitzgeralds with the unfolding investigation into the murder of Hall and Mills, *Careless People* is a thrilling combination of literary history and murder mystery, a mesmerizing journey into the dark heart of Jazz Age America.

The story of the splendidly unpredictable Russian dancer who ruffled the feathers of the Bloomsbury set and became the wife of John Maynard Keynes Born in 1891 in St Petersburg, Lydia Lopokova lived a long and remarkable life. Her vivacious personality and the sheer force of her charm propelled her to the top of Diaghilev's Ballet Russes. Through a combination of luck, determination and talent, Lydia became a star in Paris, a vaudeville favourite in America, the toast of Britain and then married the world-renowned economist, and formerly

homosexual, John Maynard Keynes. Lydia's story links ballet and the Bloomsbury group, war, revolution and the economic policies of the super-powers. She was an immensely captivating, eccentric and irreverent personality: a bolter, a true bohemian and, eventually, an utterly devoted wife.

*Do Lions Like Lettuce?*

*The White Women of the Black Renaissance*

*A Novel of Olive Thomas*

*Careless People*

*Tallulah!*

*Miss Anne in Harlem*

Unaware that a hired killer has followed them from Chicago, three eighteen-year-old flappers relocate to separate sections of New York City where their lives still revolve around speakeasies and rich boyfriends.

For many young women, the 1920s felt like a promise of liberty. It was a period when they dared to shorten their skirts and shingle their hair, to smoke, drink, take drugs and to claim sexual freedoms. In an era of soaring stock markets, consumer expansion, urbanization and fast travel, women were reimagining both the small detail and the large ambitions of their lives. In *Flappers*, acclaimed biographer Judith Mackrell follows a group of six women - Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka - who, between them, exemplified the range and daring of that generation's spirit. For them, the pursuit of

experience was not just about dancing the Charleston and wearing fashionable clothes. They made themselves prominent among the artists, icons, and heroines of their age, pursuing experience in ways that their mothers could never have imagined, seeking to define what it was to be young and a woman in an age where the smashing of old certainties had thrown the world wide open. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and sometimes tragic ways. And between them they blazed the trail of the New Woman around the world.

A revealing biography of the headstrong and wildly unpredictable actress, which chronicles her turbulent personal life and her early rise as an actress on Broadway, her years in London, and her triumphant return to the New York stage. Glamorized, mythologized and demonized – the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Tamara de Lempicka, Diana Cooper, Nancy Cunard,

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Flappers  
The Correspondents  
Sylvia's Lovers  
Murder, Mayhem, and the Invention of *The Great Gatsby*  
Nancy's Story  
A Biography of the Roaring Twenties  
The glitter of 1920s America was seductive, from jazz, flappers, and wild all-night parties to the birth of Hollywood and a glamorous gangster-led crime scene flourishing under Prohibition. But the period was also punctuated by momentous events-the political show trials of Sacco and Vanzetti, the huge Ku Klux Klan march down Washington DC's Pennsylvania Avenue-and it produced a dizzying array of writers, musicians, and film stars, from

F. Scott Fitzgerald to Bessie Smith and Charlie Chaplin. In *Anything Goes*, Lucy Moore interweaves the stories of the compelling people and events that characterized the decade to produce a gripping portrait of the Jazz Age. She reveals that the Roaring Twenties were more than just "the years between wars." It was an epoch of passion and change-an age, she observes, not unlike our own. Commissioned in 1750, the Palazzo Venier was planned as a testimony to the power and wealth of a great Venetian family, but the fortunes of the Venier family waned and the project was abandoned with only one storey complete. Empty, unfinished, and in a gradual state of decay, the building was considered an eyesore. Yet in the early 20th century the Unfinished Palazzo's quality of fairytale abandonment, and its potential for transformation, were to attract and inspire three fascinating women at key moments in their lives: Luisa Casati, Doris Castlerosse and Peggy Guggenheim. Each chose the Palazzo Venier as the stage on which to build her own world of art and imagination, surrounded by an amazing supporting cast, from d'Annunzio and Nijinsky, via Noel Coward and Cecil Beaton, to Yoko Ono. Luisa turned her home into an aesthete's fantasy where she hosted parties as extravagant and decadent as Renaissance court operas - spending small fortunes

on her own costumes in her quest to become a 'living work of art' and muse to the artists of the late belle poque and early modernist eras. Doris strove to make her mark in London and Venice during the glamorous, hedonistic interwar years, hosting film stars and royalty at glittering parties. In the postwar years, Peggy turned the Palazzo into a model of modernist simplicity that served as a home for her exquisite collection of modern art that today draws tourists and art-lovers from around the world. Mackrell tells each life story vividly in turn, weaving an intricate history of these legendary characters and the Unfinished Palazzo that they all at different times called home. Glamorized, mythologized and demonized - the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists,

icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Diana's Story is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation*. Glamorised, mythologised and demonised - the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: it focuses on six women who between them exemplified the range and daring of that generation's spirit. Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. 'Flappers is all good, dirty fun... Mackrell is an engaging storyteller with a deceptively light touch'

SUNDAY TELEGRAPH

The Royals, the Nazis, and the Biggest Cover-Up in History

The Flapper Queens

The Second Coming of the KKK: The Ku Klux Klan of the 1920s and the American

Political Tradition

Women Cartoonists of the Jazz Age

Flapper

Flappers and Philosophers

Dance critic Judith Mackrell explores the many different dance forms in the Western repertoire, and looks at the work of famous choreographers from Pepita to Balanchine, including their historical context and the origins of steps.

The story of Venice's "Unfinished Palazzo" -- told through the lives of three of its most unconventional, passionate, and fascinating residents: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim

This book offers an examination of the Roaring Twenties in the United States, focusing on the vibrant icon of the newly liberated woman—the flapper—that came to embody the Jazz Age.

\* Primary documents allow readers to see how contemporaries viewed flappers, follow the trial of a famous comedian charged with a horrific crime, and read what proponents of Prohibition really thought about wicked liquor \* The glossary allows readers to enter into the spirit of the times, when people could express their delight using

phrases such as "bee's knees," and "cat's meow"; pass along the word about illegal booze with colorful terms such as "hooch," "bathtub gin," and "bootleg"; and describe relentless dancers as "floorflushers," women using too much face makeup as "flour lovers," and pilots as "fly boys."

Experience the glamor and excitement of the Jazz Age, through the lives of the women who defined it. Exploring the lives of 17 artists, writers, designers, dancers, adventurers, and athletes, this splendidly illustrated book brings together dozens of photographs with an engaging text.

Six Women Writers on the Front Lines of World War II

Tallulah's Story

Lydia Lopokova, Imperial Dancer and Mrs John Maynard Keynes

Anything Goes

Bohemians, Bootleggers, Flappers, and Swells

Lost Girls

An urgent examination into the revived Klan of the 1920s becomes "required reading" for our time (New York Times Book Review). Extraordinary national acclaim accompanied the publication of award-winning historian Linda Gordon's disturbing and markedly

timely history of the reassembled Ku Klux Klan of the 1920s. Dramatically challenging our preconceptions of the hooded Klansmen responsible for establishing a Jim Crow racial hierarchy in the 1870s South, this “second Klan” spread in states principally above the Mason-Dixon line by courting xenophobic fears surrounding the flood of immigrant “hordes” landing on American shores. “Part cautionary tale, part expose” (Washington Post), *The Second Coming of the KKK* “illuminates the surprising scope of the movement” (The New Yorker); the Klan attracted four-to-six-million members through secret rituals, manufactured news stories, and mass “Klonvocations” prior to its collapse in 1926—but not before its potent ideology of intolerance became part and parcel of the American tradition. A “must-read” (Salon) for anyone looking to understand the current moment, *The Second Coming of the KKK* offers “chilling comparisons to the present day” (New York Review of Books). The riveting, untold history of a group of heroic women reporters who revolutionized the narrative of World War II—from Martha Gellhorn, who out-scooped her husband, Ernest Hemingway, to Lee Miller, a Vogue cover model turned war correspondent. “Thrilling from the first page to the last.” —Mary Gabriel, author of *Ninth Street Women* “Just as women are so often written out of war, so it seems are the female correspondents. Mackrell corrects this omission admirably with stories of six of the best... Mackrell has done us all a great service by assembling their own fascinating stories.” —New York Times Book Review

On the front lines of the Second World War, a contingent of female journalists were bravely waging their own battle. Barred from combat zones and faced with entrenched prejudice and bureaucratic restrictions, these women were forced to fight for the right to work on equal terms with men. *The Correspondents* follows six remarkable women as their lives and careers intertwined: Martha Gellhorn, who got the scoop on Ernest Hemingway on D-Day by traveling to Normandy as a stowaway on a Red Cross ship; Lee Miller, who went from being a Vogue cover model to the magazine’s official war correspondent; Sigrid Schultz, who hid her Jewish identity and risked her life by reporting on the Nazi regime; Virginia Cowles, a “society girl columnist” turned combat reporter; Clare Hollingworth, the first English journalist to break the news of World War II; and Helen Kirkpatrick, the first woman to report from an Allied war zone with equal privileges to men. From chasing down sources and narrowly dodging gunfire to conducting tumultuous love affairs and socializing with luminaries like Eleanor Roosevelt, Picasso, and Man Ray, these six women are captured in all their complexity. With her gripping, intimate, and nuanced portrait, Judith Mackrell celebrates these courageous reporters who risked their lives for the scoop. Glamorized, mythologized and demonized - the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signal led another cataclysmic world change. It focuses on six women who between them exemplified the

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Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and willful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world.

This collection of short stories from the author of *Birds of a Lesser Paradise* depicts the forgotten lives of women who almost achieved fame and notoriety, including Lord Byron's illegitimate daughter, Oscar Wilde's niece and Edna St. Vincent Milay's sister.

30,000 first printing.

Reading Dance

Diana's Story

Ingenu

Fly Girls

Six Women of a Dangerous Generation

Josephine's Story

Offering readers an inebriating swig from the great cocktail

shaker of the Roaring Twenties—the Jazz Age, the age of Gatsby—Bohemians, Bootleggers, Flappers, and Swells showcases unforgettable writers in search of how to live well in a changing era. Vanity Fair editor Graydon Carter introduces these fabulous pieces written between 1913 and 1936, when the magazine published a Murderers ' Row of the world ' s leading literary lights, including: F. Scott Fitzgerald on what a magazine should be Clarence Darrow on equality e. e. cummings on Calvin Coolidge D. H. Lawrence on women Djuna Barnes on James Joyce John Maynard Keynes on the collapse in money value Dorothy Parker on a host of topics, from why she hates actresses to why she hasn ' t married

By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrowraising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In *Flappers*, the acclaimed biographer Judith Mackrell

renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde. Before she was the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper— came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation

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of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman. Agreeing to model nude for Art Deco painter Tamara de Lempicka in 1927 Paris, young American Rafaela Fano inspires the artist's most iconic Jazz Age images and becomes her lover while discovering darker truths about Tamara's private life. Glamorized, mythologized and demonized — the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. *Flappers* is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Josephine Baker, Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And between them they blazed the trail of the New Woman around the world. Josephine's

Story is extracted from Judith Mackrell's acclaimed biography, *Flappers: Six Women of a Dangerous Generation. How Five Daring Women Defied All Odds and Made Aviation History Six Extraordinary Women Writing from the Front Line This Side of Paradise Almost Famous Women Women of The 1920s* *Flapper* is a dazzling look at the women who heralded a radical change in American culture and launched the first truly modern decade. The New Woman of the 1920s puffed cigarettes, snuck gin, hiked her hemlines, danced the Charleston, and necked in roadsters. More important, she earned her own keep, controlled her own destiny, and secured liberties that modern women take for granted. *Flapper* is an inside look at the 1920s. With tales of Coco Chanel, the French orphan who redefined the feminine form; Lois Long, the woman who christened herself "Lipstick" and gave *New Yorker* readers a thrilling entrée into Manhattan's extravagant Jazz Age nightlife; three of America's first celebrities: Clara Bow, Colleen Moore, and Louise Brooks; Dallas-born fashion artist Gordon Conway; Zelda and Scott Fitzgerald, whose swift ascent and spectacular

fall embodied the glamour and excess of the era; and more, this is the story of America's first sexual revolution, its first merchants of cool, its first celebrities, and its most sparkling advertisement for the right to pursue happiness. Whisking us from the Alabama country club where Zelda Sayre first caught the eye of F. Scott Fitzgerald to Muncie, Indiana, where would-be flappers begged their mothers for silk stockings, to the Manhattan speakeasies where patrons partied till daybreak, historian Joshua Zeitz brings the 1920s to exhilarating life. Fantagraphics celebrates *The Flapper Queens*, a gorgeous collection of full-color comic strips. In addition to featuring the more well-known cartoonists of the era, such as Ethel Hays, Nell Brinkley, and Virginia Huget, Eisner award-winning Trina Robbins introduces you to Eleanor Schorer, who started her career in the teens as a flowery art nouveau Nell Brinkley imitator but, by the '20s, was drawing bold and outrageous art deco illustrations; Edith Stevens, who chronicled the fashion trends, hairstyles, and social manners of the '20s and '30s in the pages of *The Boston Globe*; and Virginia Huget, possibly the flappiest of the

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Flapper Queens, whose girls,  
with their angular elbows and  
knees, seemed to always exist  
in a euphoric state of  
Charleston.