

Ch. 5 - Anglo-American Pop Culture

Learning Intentions

In this section, you should understand:

- The role of radio and cinema in the inter-war years and during the Second World War.
- The role of Bing Crosby.
- The role of Charlie Chaplin.

T **THE** *RULE* **OF** *LENIN* *n*

Introduction

In the 1920s the American economy boomed. It was a time of mass-production and new advertising. This prosperity formed the basis of the **Roaring Twenties** - a time of fun, music and good times. Very quickly, some of these **American influences** spread to Britain and to continental countries, such as France and Germany.

Popular culture, especially in music, dance and cinema, was heavily influenced by American trends. America dominated the music and cinema industries; it shared a common language with Britain which helped to spread its culture; silent cinema and music were able to cross national boundaries; American soldiers based in Europe during the First World War brought jazz music; and as a wealthier country, America used modern technology to initiate new developments in radio and cinema.

KEY CONCEPT: COMMUNISM

Communism was based on the writings of Karl Marx, a German philosopher who believed that private property should be centrally controlled. Communists believed that the government should own all the land, factories, and banks and use them for the benefit of the people.

Popular Culture

Popular culture of the 1920s and 1930s was associated with radio, cinema, jazz and sport. In these decades, the entertainment industry expanded rapidly:

- the working week shortened,
- there were more women working,
- average wages rose so spending power increased,
- holidays with pay became more common by the late 1930s.

Much of the extra time and money was spent on entertainment and leisure. This was helped by the influence of the **motor car** which gave greater mobility. **Mass-production** reduced the cost of consumer goods and loans made them easier to buy. The **Great Depression** only slowed down the spread of these trends but it did not stop them.

Popular Culture

The popular culture of the 1920s and 1930s was a **young culture**. It reflected a difference in generations between young and old, sons and daughters and their parents. It was also very much a **city culture**, as rural areas in both Britain and the continent remained conservative.

Popular Culture: This term refers to activities, styles and aspects of the way of life which are enjoyed by ordinary people or the majority of people. This can include music, dance, clothes, advertising, sport and entertainment generally.

Popular culture was spread rapidly in Europe by the two new forms of mass-entertainment: radio and cinema. Cinema had begun before the First World War (1914-18) but radio was almost entirely new.

REVIEW QUESTIONS

1. What were the Roaring Twenties?
2. What was popular culture?
3. Why did the entertainment industry expand at this time?

RADIO

Radio in Britain

In Britain radio was first broadcast in 1922, and four years later the **British Broadcasting Corporation (BBC)** got a **monopoly** (control) of radio broadcasting. In this way Britain differed from America where competitive commercial radio was more widespread.

By the 1930s, the quality of radio reception had improved, the cost of radios had fallen rapidly and the radio unit was often like a piece of furniture in the living room. Radio licences increased from 36,000 in 1922 to 8 million by the late 1930s. By 1939 34 million Britons or 75 per cent of British families were able to receive radio broadcasts. Those who were excluded were largely the poorer people who could not afford the licence fee or the radio.

The BBC wanted to maintain **high standards** and set a good moral tone in its broadcasting. Its programmes were mainly news, information and entertainment. It believed in broadening the interests of the public, and very quickly it developed educational programmes.

It also responded to listener surveys which it carried out in the 1930s. These showed that variety shows, light orchestral music, dance bands and sport were its most popular programmes.

During the 1930s the BBC faced competition from stations such as Radio Luxembourg which broadcast more popular music into the country. When the Second World War broke out, Radio Luxembourg was taken over by Nazi Germany in 1940, and the BBC regained its monopoly. It broadcast programmes such as 'Music While You Work', over factory loudspeaker systems aimed at boosting morale and keeping industry going.

Radio in Weimar and Nazi Germany

Radio spread rapidly in **Weimar Germany**. The stations were in the hands of private companies but they were controlled by the Post Office and a Broadcasting Commissioner. The number of listeners rose from 10,000 in 1924 to over 4 million by 1932, second only to Britain in Europe.

Programmes were non-political in content, and geared towards entertainment and education. The Weimar government failed to use the radio to support democratic processes and the Weimar Republic. This was in contrast to the later use of radio by Goebbels.

Radio use continued to increase rapidly under **Nazi Germany**. By 1942, 70 per cent of households had a radio, a higher proportion in the cities and towns than in the countryside. This was influenced by the sale of the cheaper **People's Radio**. The Nazis also used street loudspeakers and wireless sets in restaurants to reach a wider audience. Nazi radio wardens 'encouraged' people in their apartment blocks to listen to Party-organised broadcasts. Hitler used the radio frequently to reach a mass audience - in his first year in power, for example, he broadcast fifty times to the German people.

The Nazis changed the focus of radio content by moving away from serious classical music to light music to attract listeners. Music occupied 70 per cent of broadcasting time by 1937, most of that was light music. This was largely light operas along with folk music and military marches which continued to be the focus during the Second World War. The Nazis' control of radio, their emphasis on light classical music and their limiting of non-Aryan composers meant that foreign jazz and swing was largely excluded from German radio.

The Influence of Radio

- Radio was a new form of entertainment, cheaper than theatre and cinema. It boosted popular music, and the music industry soon realised that radio helped the sales of records. Jazz, swing and general dance band music were suited to the light entertainment needs of the radio. The radio popularised the names of **American artists** such as **Bing Crosby**, **Benny Goodman** and **Glenn Miller**.
- It helped to form a **more unified national culture** in Britain and other countries in Europe, already being fashioned by the national press, the railways and mass education.
- It also kept people **better informed** - and more quickly informed - with its news programmes. In Britain, the death of George V, Edward VIII's abdication message and Chamberlain's news of war with Germany were first carried over the airwaves.
- Governments and politicians realised very quickly the **propaganda value** of radio. The British government gave the BBC a radio monopoly in Britain and tried to discourage people from listening to other radio stations such as Radio Luxembourg which broadcast into Britain.
- Stanley **Baldwin**, Prime Minister of Britain on three occasions between the wars, was the first prime minister to master radio. During the General Strike in 1926, for example, he made personal radio broadcasts to the country in which he appealed to the people to trust him.

The Influence of Radio

"I am a man of peace. I am longing, and looking and praying for peace. But I will not surrender the safety and the security of the British Constitution... Cannot you trust me to ensure a square deal and to ensure even justice between man and man?"

- These broadcasts contributed to the government's victory over the trade unions.
- In Weimar Germany, the government refrained from using the radio to support the Republic and its democratic ideals in the 1920s. In contrast, in Nazi Germany, Goebbels realised the **propaganda** value of radio in ensuring Nazi control. Radio broadcasts brought into people's homes the Nazi ideals of national pride, patriotism, pride in Hitler and in the Aryan race.
- Newspapers were affected by the arrival of this competitor for news. Now the newspapers had to become more sensational and scandalous to compete with radio news.

The Influence of Radio

"I am a man of peace. I am longing, and looking and praying for peace. But I will not surrender the safety and the security of the British Constitution... Cannot you trust me to ensure a square deal and to ensure even justice between man and man?"

- These broadcasts contributed to the government's victory over the trade unions.
- In Weimar Germany, the government refrained from using the radio to support the Republic and its democratic ideals in the 1920s. In contrast, in Nazi Germany, Goebbels realised the **propaganda** value of radio in ensuring Nazi control. Radio broadcasts brought into people's homes the Nazi ideals of national pride, patriotism, pride in Hitler and in the Aryan race.
- Newspapers were affected by the arrival of this competitor for news. Now the newspapers had to become more sensational and scandalous to compete with radio news.

CINEMA

Cinema

Even though cinema had been popular before the 1920s, it expanded enormously in that decade and in the 1930s. The huge expansion centred on **Hollywood**, a suburb of Los Angeles, with its all-year-round sunshine. Thousands of silent, black and white movies were produced to satisfy the huge demand for them. Technological change brought about the advent of sound films - the 'talkies' - in 1927, when **Al Jolson** featured in ***The Jazz Singer*** which gave an added boost to cinema. Then Disney produced the first animated film, ***Steamboat Willie***, in 1929, introducing **Mickey Mouse**. In the 1930s, colour films also became available. British audiences depended on mostly American films because the First World War led to a fall-off in the production of British films. It was not until the 1930s that British films made an impact again, helped by the **Cinematograph Films Act of 1927** which forced cinemas to show a quota of British-produced films.

The Popularity of Cinema in Europe

Cinema was as popular in Europe as it was in America. In **Britain**, the small cinemas - or **flea-pits**, as they were called - of the pre-First World War era expanded rapidly in the 1920s and 1930s. A huge number of **super-cinemas** which could hold up to 3,000 people were built in the main cities, particularly London. They had plush seats with space for an orchestra, or an organist, up front to accompany the film. But the introduction of sound soon made these redundant.

Going to the **pictures**, or the **flicks** as they were called in Britain, was the most popular form of entertainment in the 1930s. By 1939, 50 per cent of the people went to the cinema once a week, and 25 per cent went twice a week. Not surprisingly, almost one billion cinema admission tickets were bought each year by the end of the 1930s and cinema was by far the **most popular** paid-for leisure activity.

It was entertainment for **all classes**, even the unemployed. As George Orwell wrote in *The Road to Wigan Pier*: *'Even people on the verge of starvation will readily pay two pence to get out of the ghastly cold of a winter afternoon.'* For others it was a form of escapism - *'a private day-dream of yourself as Clark Gable or Greta Garbo.'*

The most popular **genres** (categories) were adventure, comedy, thrillers and costume dramas, along with films with an imperial theme. British actors such as **George Formby** and **Gracie Fields** were popular with the audiences as well as American actors such as **Clark Gable**, **Fred Astaire** and **Ginger Rodgers**.

Cinema in Nazi Germany

In **Weimar Germany**, cinema too became popular in the 1920s. The number of cinemas increased from about 2,300 in 1918 to over 5,000 in 1930, with Germany having the most cinemas of any country in Europe. The film industry produced some famous movies such as *The Cabinet of Dr Caligari* (1920). But American influences became more pronounced during the decade with **Charlie Chaplin's** films such as *The Gold Rush* (1926) becoming very popular. Nevertheless, Germany still produced outstanding films such as its first talking picture, *The Blue Angel*, with Marlene Dietrich who was later to achieve fame in Hollywood.

Cinema in Germany

Cinema attendance continued to increase during the Nazi years, rising from 250 million in 1933 to one billion by 1942 during the Second World War. But German cinema suffered when some important directors and actors fled the country to Hollywood with the arrival of the Nazis.

KEY PERSONALITY: CHARLIE CHAPLIN

Charlie Chaplin was the greatest actor of the silent movies, but his talent went well beyond that.

He was born in London of mixed French-Irish parents. He had a difficult early life, experiencing poverty and the workhouse. After playing music halls and theatres in England, he was signed up for a film career in America. He began working in films in 1914 and was already a well-established star by the beginning of the 1920s. When he visited Europe at that time, he was hailed as a hero and swamped by huge crowds.

By now he had developed the style which made him famous - the tramp. This was the 'little fellow', as he said himself, with the tight jacket, the baggy trousers, the over-sized shoes, the bowler hat and the cane. He combined humour with sadness; he was the underdog who appealed to everybody.

He had great success with *The Kid*, *The Gold Rush* and *The Circus* in the 1920s. He wrote, directed, produced and acted in these films, as he did with later ones. In *The Kid* it was said, 'There are almost as many tears as laughs in this movie.' *The Circus* resulted in Chaplin being presented with a special award at the first Academy Awards. But *The Gold Rush* is regarded as his greatest film.



KEY PERSONALITY: CHARLIE CHAPLIN

When the silent era ended, Chaplin refused to go along with sound; instead, he maintained the tramp as his main character in *City Lights* (1931) and *Modern Times* (1936). In *City Lights*, Chaplin portrayed the tramp who was in love with a blind flower girl and wanted to raise money for her eye operation. *Modern Times* - 'a satire on certain phases of our industrial life', he said - was a reflection on the effects of the Great Depression and the effects of capitalism. Both movies showed his sympathy for workers and the poor against the advance of technology. *The Great Dictator* (1940) was his first talking film. In it he warned against the rise of Hitler's power in Europe. His political comments here, which seemed to be urging America to join the war, led to criticism.

More serious was his support for Russian War Relief. Given the suspicion of Communism in America, it was indeed likely that he would be accused of being a Communist. His lifestyle of three marriages and three divorce cases was also criticised. In 1947, he was called before Senator Joe McCarthy's Senate Committee on Un-American Activities. He was able to show he wasn't a Communist. But a number of years later, while on a trip to Europe with his family, he was informed that his re-entry permit had been cancelled.



KEY PERSONALITY: CHARLIE CHAPLIN

Chaplin spent the remainder of his life in Switzerland. In 1972, he returned to America once more when he was awarded a special honorary Oscar '*for the incalculable effect he has had in making motion pictures the **art form of this century***'.

The Nazis ensured that the public were given a mixture of love stories, comedies, historical adventures, military and crime thrillers. But they often included a political or social message, since Hitler and Goebbels were fully aware of the propaganda value of film. Some were definitely political such as the anti-British film on the Boer War, *Ohm Kruger*, or the anti-Semitic, *Jud Suss*. Very often the leadership role of Hitler was highlighted indirectly, or directly in **Leni Riefenstahl's** *Triumph of the Will* on the Nuremberg Rally.

During the **Second World War**, the most successful films highlighted background themes on the war such as the suffering of women separated from their husbands during the war, rather than war action. This was left to the newsreels.



KEY PERSONALITY: BING CROSBY

Bing Crosby was born in Washington State, America, of Irish descent. He went to university but wanted to be a singer, so he headed for California in the mid-1920s. He quickly began a remarkable career, which gave him outstanding success as a singer, a recording artist, a radio and film star; and later, a TV star, to a lesser extent. Bing Crosby began his **recording career** in 1926 and became the most successful recording artist of the twentieth century. His relaxed singing style - his crooning - along with his wide range of songs from romantic ballads to Jazz classics appealed to the people. His hits in the 1930s included *Brother Can You Spare a Dime*, *Red Sails in the Sunset* and *Alexander's Ragtime Band*. But his biggest hit came in 1942 with *White Christmas*, the most successful single of all time.

He first appeared on **radio** in 1928 and very quickly realised how radio could promote his records. From 1931 he had his own show, singing live on CBS and NBC with sponsored radio programmes.

His film career was even more successful. For 15 years in the 1930s and 1940s he was a **top, box office attraction**. He usually played light-hearted comedy or musical roles. But he won an **Oscar for Best Actor** in 1944 for his portrayal of Father O'Malley in *Going My Way*. It was during the 1940s that he began the **Road** movies with Bob Hope - the first was *Road to Singapore* - and the movie format lasted into the 1960s.

KEY PERSONALITY: BING CROSBY

During the **Second World War** he contributed to the **war effort** by entertaining at military camps and promoting government war bonds. He also took his radio show to Europe and broadcast from England, France and Germany. At the end of the war a magazine poll voted him the individual who had done most for soldiers' morale.

When Bing Crosby died in 1977, President Carter of America paid a **fitting tribute** to him. He described him as *'a gentleman, proof that a great talent can be a good man despite the pressures of show business.'* He was *'successful, yet modest; casual but elegant.'*



The Influence of Cinema

- Cinema was the **most popular** form of entertainment in the 1920s and 1930s. It added a new world of **romance** and **adventure**.
- The **stars** of the new cinema influenced the **lifestyle** of the young in particular. The films influenced fashions, mannerisms, the perfume women wore, the hairstyle of men and, even sometimes, slang. One Welshman complained that the nice local accents were broken by 'such words and phrases as "*Attaboy!*", "*Oh, Yeah*" and "*Sez you*"
- In this way, cinema spread **American culture** to Britain and the continent of Europe.
- Cinema used **sex** to sell itself. It contributed to the **gap** between the younger and older generations. In the years before the First World War, sex was not mentioned. But in the 1920s, whether through scandalous stories in newspapers or the appeal of the cinema, sex was more **openly discussed**. Hollywood produced *Forbidden Path*, *Where a Woman Sins* and *Up in Mabel's Room* and many more films with a sexual tone. **Mary Pickford** (the world's sweetheart), and **Clara Bow** (the It girl of the '20s), were the female sex symbols of the decade while **Rudolf Valentino** was the male sex symbol. But **Charlie Chaplin** was the great star of the silent era. His portrayal of the tramp had universal appeal so that Chaplin was popular not alone in America where he worked but in Britain where he was born and on the continent.

The Influence of Cinema

- **Sound** revolutionised cinema in the 1930s. Some of the old stars failed to transfer from silent to sound. But the female stars of the 1930s such as **Greta Garbo** and **Claudette Colbert** were still alluring while often playing career women. In this way, they provided a role model for some young women. On the other hand, **Clark Gable** represented the glamorous lover and the man of action, features he combined in the great 1930s movie, *Gone with the Wind*.
- **Chaplin** resisted the advent of sound. He said sound spoiled 'the oldest art in the world - the art of pantomime'. He was also concerned that people of all languages could understand silent movies, which would not be the case if he spoke in his native English. Two of his main movies after sound was introduced - *City Lights* (1931) and *Modern Times* (1936) were still silent movies featuring the tramp and he confined sound to the musical soundtrack. It wasn't until *The Great Dictator* which he made in 1940 as the Second World War raged in Europe that he made his first talking film.
- Musicals were now added to the list of adventure, comedy, romance, western and gangster movies already produced in the 1920s. Stars included Fred Astaire and Ginger Rodgers who combined both singing and dancing in *Top Hat*, *Swing Time* and *Shall We Dance*; Judy Garland was the star of *The Wizard of Oz* featuring her hit song, 'Somewhere over the Rainbow'.
- **Bing Crosby**, the most popular singer of the 1930s, featured in musical comedies with Bob Hope. These were the Road movies which were produced from the 1940s to the 1960s. The most significant of these were *Road to Singapore* (1940), *Road to Zanzibar* (1941), and *Road to Morocco* (1942).

REVIEW QUESTIONS

1. How widespread was cinema in the 1920s?
2. How popular was cinema in Britain?
3. List four influences of cinema and explain them.
4. What role did cinema play in (i) Weimar Germany and (ii) Nazi Germany?

The 'Flappers' and the 'Bright Young Things'

Some of the biggest changes in the 1920s occurred in the lives of **young women**. Women had experienced independence during the First World War when they had worked at men's jobs. In the 1920s this trend continued as there were increased numbers of working women.

These younger women - known as the **flappers** in America or the **bright young things** in Britain - cut their hair short, abandoned corsets and wore knee-length skirts, make-up and lipstick. They drove cars, danced, smoked and went to the movies. In Britain, there were parties and clubs in **Soho** in London with the new American cocktail drinks where the bright young things danced to the **Shimmy**, the **Heebie-Jeebies** and the **Charleston**. At the seaside some wore bathing suits that left their legs uncovered.

Paris and **Berlin** were just as important as London as centres of this new lifestyle in the 1920s. These modern young ladies were in part rebelling against the older generation. They symbolised the **Roaring Twenties** but they were still a **small proportion** of the population, though their lives often hit the headlines. They were mainly **middle and upper middle-class** young women. Most other women were still concerned with managing the home.

REVIEW QUESTIONS

1. How did the lives of young women change in the 1920s?
2. Who were the flappers?

All That Jazz

Jazz music characterised the spirit of the 1920s, to such an extent that the decade is sometimes called the Jazz Age. Jazz spread out from New Orleans where it originated to other cities and parts of America, and beyond. It was spread by the migration of black people to the northern cities. But radio and cinema also helped spread it everywhere. It spread to Europe - to Britain and the continent, especially Paris and Berlin. London welcomed performances by American jazz players such as Louis Armstrong. Jazz fever seized Berlin, where the star was Josephine Baker and the Revue Nègré, but American jazz bands also performed in Germany in the 1920s. In Paris, black musicians from America felt racial attitudes were not as intense as in the US and they formed the backbone of the city's jazz scene. But France also produced its own stars such as the violinist Stephane Grappelli. A change came in Germany with the Nazis' rise to power in 1933. There was persecution of Jewish musicians, many of whom fled the country, together with a propaganda campaign against 'nigger music' and jazz music was banned on the radio. The swinging, free attitude of jazz conflicted with the Nazi ideal of a controlled society. As a result, while there was no outright ban on jazz, jazz musicians were harassed and persecuted. Indeed, in Germany, jazz became a symbol of resistance. Young people who wanted to distance themselves from Nazi organisations such as the Hitler Youth formed groups that dressed differently, following US fashion, and supported the music of jazz.



REVIEW QUESTIONS

1. How influential was jazz?
2. What dance crazes spread in the 1920s?

Sport

Radio and cinema contributed to the spread of another aspect of popular culture - sport. These decades were the great decades of mass spectator sport, with huge attendances and widespread interest. It was also a time of more professionalism (people earning a living from sport). Sport also had its heroes or stars, just like cinema. They included Jesse Owens, the American athlete, Joe Louis the boxer, and Dixie Dean, Raich Carter and Stanley Mathews in soccer, and these helped spread the popularity of their sport. Radio popularised key sporting events in Britain: the Wembley Cup final; the Grand National; Wimbledon tennis championships; international or test cricket matches; and major boxing contests. Soccer became the national sport.

In 1923, 200,000 attended the Cup Final in Wembley, among them King George V. By 1939, 13 million were attending First Division matches in England. Boxing and athletics were also popular. Tennis spread to all classes though the spectators at Wimbledon, the highlight of the tennis season, were mainly middle class. Golf still remained middle class, even retaining elements of privilege and exclusion.

In Britain, many still regarded sport in a 'gentlemanly' way whereas Americans competed aggressively and with determination to win in the sports in which they were interested. This partly explains why the star performers in many of these sports, except soccer, were American. Yet, in spite of the impact of American music and cinema on popular culture in Europe, two of America's biggest sports - American football and baseball - failed to gain any following in Europe. They were largely crowded out by the popularity of soccer across the continent.

REVIEW QUESTIONS

1. What was mass- spectator sport?
2. What sports were the most popular in Britain?

Radio and Cinema in the Second World War

The role of radio and cinema became even more important when the Second World War began. As the war became a total war where all the resources of each country were needed to fight the enemy, radio and cinema played a very important role in propaganda. Since they could reach mass audiences easily, they were used to create national unity and to keep up morale in difficult times. Leaders such as President Roosevelt of America and Winston Churchill, the Prime Minister of Britain, used radio to reach into people's homes. In January 1940 the BBC started army broadcasts for the troops who were then in France. Foreign language broadcasts were soon added: Swedish, Danish, Finnish, Norwegian and Dutch, for example.

The importance which governments placed in radio can be seen in Germany where the government made listening to foreign radio broadcasts a capital offence (subject to the death penalty). During the war, German stations broadcast not only war propaganda and entertainment for German forces scattered through Europe, but also provided air raid warnings. In response to BBC broadcasts into Germany, Goebbels used radio to broadcast to Britain.

The most famous programmes were those done by William Joyce, 'Lord Haw-Haw', who always started his broadcasts with 'Germany calling, Germany calling'. Radio also continued with its role as a provider of news. Most people first heard about the major war events - the invasion of Poland and France, the attack on Russia, the bombing of Pearl Harbour and the D-Day landings in Normandy - from radio broadcasts.

Cinema in war

Cinema too played its part. In both America and Britain there were many films produced with a war message. Films such as *Action in the North Atlantic*, *Desert Victory* (a documentary) and *Escape* were important morale boosters. The Allies were always portrayed as good and brave; the Nazis (or Japanese) were the villains, both cruel and evil. Charlie Chaplin produced, directed and acted in *The Great Dictator* in 1940 while the US was still not involved in the war. He acted both as a Jewish Barber and Adenoid Hynkel, a ruthless dictator, in a film which was critical of fascism, Hitler, Mussolini and anti-Semitism. The film was a popular success in the US and Britain (1941), where it was viewed by over 9 million people. But it was banned in many European countries which by now were at war.

The film caused some controversy in the US where some believed that Chaplin was trying to encourage US involvement in the war. But the stars too contributed in another way - they visited and entertained the troops in their camps and promoted government bonds. Two of the most popular performers among the soldiers were Bing Crosby and Bob Hope. They and others did live radio broadcasts as well as live shows before the troops. Crosby often sang his very successful 'White Christmas' and 'I'll be Home for Christmas', which were favourites of the troops. In Britain, 'the Forces' Sweetheart' was Vera Lynn who performed at concerts for the troops stationed there as well as those in Egypt and India. Her most popular songs included 'We'll Meet Again'.

In contrast, Chaplin refused to perform for the troops or promote government bonds which made him unpopular with those who did so. He made the mistake of speaking at a rally for Russian War Relief and later called for the opening of a US-British second front to help the Russian armies who were being defeated in the eastern front. This caused problems for him after the war with the development of the Cold War and growing anti-communist hysteria in the US.

Conclusion

By 1945, all the trends in radio, cinema, music and sport which were established in the 1920s and 1930s continued. Television had not yet made the impact which it did from the 1950s onwards. Greater amounts of leisure time and a higher standard of living ensured that popular culture depended on radio and cinema to reach the mass audiences.

REVIEW QUESTIONS

What role did (i) radio and (ii) cinema play in the Second World War in Britain and Germany?

EXAM QUESTION

What was the impact of Anglo-American popular culture on Europe, 1920-45? (2010)