

Chapter 1 : The Roaring Twenties - Political Cartoon Analysis by Amber Turner on Prezi

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Open, flapping galoshes, a 'twenties fad, is said to have given the name to the Flappers. External Links American Literature Survey 2 ; Cartoons of the "Roaring 'Twenties".

PEOPLE The Pulp Magazine Archive Pulp magazines often referred to as "the pulps" , also collectively known as pulp fiction, refers to inexpensive fiction magazines published from through the s. The typical pulp magazine was seven inches wide by ten inches high, half an inch thick, and pages long. Pulp magazines were printed on cheap paper with ragged, untrimmed edges. The name pulp comes from the cheap wood pulp paper on which the magazines were printed. Magazines printed on better paper were called "glossies" or "slicks. Pulp magazines were the successor to the penny dreadfuls, dime novels, and short fiction magazines of the 19th century. Although many respected writers wrote for pulps, the magazines are best remembered for their lurid and exploitative stories and sensational cover art. Modern superhero comic books are sometimes considered descendants of "hero pulps"; pulp magazines often featured illustrated novel-length stories of heroic characters, such as The Shadow, Doc Savage, and The Phantom Detective. While the steam-powered printing press had been in widespread use for some time, enabling the boom in dime novels, prior to Munsey, no one had combined cheap printing, cheap paper and cheap authors in a package that provided affordable entertainment to working-class people. In six years Argosy went from a few thousand copies per month to over half a million. Due to differences in page layout, the magazine had substantially less text than Argosy. The Popular Magazine introduced color covers to pulp publishing. The magazine began to take off when, in , the publishers acquired the rights to serialize Ayesha, by H. Rider Haggard, a sequel to his popular novel She. Howard, Talbot Mundy and Abraham Merritt. In , the cover price rose to 15 cents and 30 pages were added to each issue; along with establishing a stable of authors for each magazine, this change proved successful and circulation began to approach that of Argosy. At their peak of popularity in the s and s, the most successful pulps could sell up to one million copies per issue. Although pulp magazines were primarily a US phenomenon, there were also a number of British pulp magazines published between the Edwardian era and World War Two. The German fantasy magazine Der Orchideengarten had a similar format to American pulp magazines, in that it was printed on rough pulp paper and heavily illustrated. The Second World War paper shortages had a serious impact on pulp production, starting a steady rise in costs and the decline of the pulps. In a more affluent post-war America, the price gap compared to slick magazines was far less significant. The liquidation of the American News Company, then the primary distributor of pulp magazines, has sometimes been taken as marking the end of the "pulp era"; by that date, many of the famous pulps of the previous generation, including Black Mask, The Shadow, Doc Savage, and Weird Tales, were defunct. The format is still in use for some lengthy serials, like the German science fiction weekly Perry Rhodan. Over the course of their evolution, there were a huge number of pulp magazine titles; Harry Steeger of Popular Publications claimed that his company alone had published over , and at their peak they were publishing 42 titles per month. Many titles of course survived only briefly. While the most popular titles were monthly, many were bimonthly and some were quarterly. The collapse of the pulp industry changed the landscape of publishing because pulps were the single largest sales outlet for short stories. Combined with the decrease in slick magazine fiction markets, writers attempting to support themselves by creating fiction switched to novels and book-length anthologies of shorter pieces. Pulp covers were printed in color on higher-quality slick paper. They were famous for their half-dressed damsels in distress, usually awaiting a rescuing hero. Cover art played a major part in the marketing of pulp magazines. The early pulp magazines could boast covers by some distinguished American artists; The Popular Magazine had covers by N. Later, many artists specialized in creating covers mainly for the pulps; a number of the most successful cover artists became as popular as the authors featured on the interior pages. Among the most famous pulp artists were Walter Baumhofer, Earle K. Covers were important enough to sales that sometimes they would be designed first; authors would then be shown the cover art and asked to write a story to match. Later pulps began to feature interior illustrations, depicting elements of the stories. The drawings were printed in black ink on the same cream-colored paper used for the text, and had to use specific techniques to avoid

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blotting on the coarse texture of the cheap pulp. Thus, fine lines and heavy detail were usually not an option. Shading was by crosshatching or pointillism, and even that had to be limited and coarse. Another way pulps kept costs down was by paying authors less than other markets; thus many eminent authors started out in the pulps before they were successful enough to sell to better-paying markets, and similarly, well-known authors whose careers were slumping or who wanted a few quick dollars could bolster their income with sales to pulps. Additionally, some of the earlier pulps solicited stories from amateurs who were quite happy to see their words in print and could thus be paid token amounts. There were also career pulp writers, capable of turning out huge amounts of prose on a steady basis, often with the aid of dictation to stenographers, machines or typists. Before he became a novelist, Upton Sinclair was turning out at least 8, words per day seven days a week for the pulps, keeping two stenographers fully employed. One advantage pulps provided to authors was that they paid upon acceptance for material instead of on publication; since a story might be accepted months or even years before publication, to a working writer this was a crucial difference in cash flow. Some pulp editors became known for cultivating good fiction and interesting features in their magazines. Description of this collection from Wikipedia. Many issues of this collection come from a variety of anonymous contributors, as well as sites such as The Pulp Magazines Project and ThePulp.

Chapter 3 : Looney Tunes and Merrie Melodies filmography (1929-1959) - Wikipedia

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