

MUSICAL NOTES

A Guide to Goodspeed Musicals Productions
2008 Season



HAPPY DAYS

A NEW MUSICAL

Based on the Paramount Pictures television series, *Happy Days*, created by Garry Marshall

Music and Lyrics by
PAUL WILLIAMS

Book by
GARRY MARSHALL

APRIL 11 – JUNE 29

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A NEW MUSICAL

Based on the Paramount Pictures television series, *Happy Days*, created by Garry Marshall
Music and Lyrics by **PAUL WILLIAMS**
Book by **GARRY MARSHALL**

Directed by **GORDON GREENBERG**
Choreographed by **MICHELE LYNCH**
Music Supervision, Arrangements, and Orchestrations by
JOHN McDANIEL

Scenery Design WALT SPANGLER	Costume Design DAVID C. WOOLARD	Lighting Design JEFF CROITER
Music Director MICHAEL O'FLAHERTY	Assistant Music Director WILLIAM J. THOMAS	
Production Manager R. GLEN GRUSMARK	Production Stage Manager BRADLEY G. SPACHMAN	Casting JAY BINDER, CSA/SARA SCHATZ
Associate Producer BOB ALWINE	Line Producer DONNA LYNN COOPER HILTON	

Produced for Goodspeed Musicals by
MICHAEL P. PRICE

CAST OF CHARACTERS

Richie.....	RORY O'MALLEY*
Arnold.....	BOB AMARAL*
Lori Beth.....	HANNA-LIINA VOSA
Ralph.....	STANLEY BAHOREK*
Potsie.....	BILLY HARRIGAN TIGHE*
Chachi.....	LANNON KILLEA
Howard.....	KEVIN CAROLAN*
Marion.....	CYNTHIA FERRER*
Joanie.....	SAVANNAH WISE*
Fonzie.....	JOEY SORGE*
Leopard Manny Bloom/Myron Jacques Malachi.....	MATT MERCHANT*
Leopard Mac Gates/Jumpy Malachi.....	MATT WALKER* (April 11-June 12) GARTH KRAVITS* (June 13-June 29)
Pinky.....	SANDRA DENISE*
Ensemble.....	ZACH FRANK* RACHEL FRANKENTHAL* GARTH KRAVITS (June 13-June 29) MATT MERCHANT MIA PRICE* LEAH SPRECHER* MATT WALKER (April 11-June 12)
Swings	MICHAEL BAUER ELISE KINNON
Stand bys	RANDY BOBISH* (Fonzie) DAVID LARSEN* (Richie)

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

SYNOPSIS

Time: 1959 Place: Milwaukee, Wisconsin

Richie Cunningham rides into view and introduces us to his hometown (*Welcome to Milwaukee*) and to the one spot in town where anyone goes to find out what's happening... Arnold's Malt Shop.



During this opening number, we meet Richie's friends (Potsie, Ralph, Chachi) his mom and dad (Howard and Marion), his sister (Joanie) and the town's most remarkable character... Arthur Fonzarelli: The Fonz.

But all is not perfect at Arnold's, because the land on which it sits is to be sold to a large construction company that plans on tearing down Arnold's and putting up something called a "mall." If Arnold cannot come up with enough money to make a counter offer, he will have to go into the restaurant business with a guy named Denny. Never one to shrink from impossible challenges, Fonzie declares that he will come up with a plan to raise the money and save Arnold's, because, after all "I'm the guy the kids can turn to, I'm Milwaukee's answer man." (*The Snap*)

As serious as Arnolds' issues are, these are matched by the girl-friend (or lack thereof) problems that Richie and his friends have. (*The Thing About Girls*) No whining, no "regular guy singing," Fonzie tells them. You gotta have a rockin' rhythm to give girls shivers and get 'em where you want 'em. (*Ooooooh Bop!*) And that's the right attitude, because tonight there'll be a dance contest at Arnold's. All money raised is to go to the Save Arnold's Fund. Fonzie's idea, but he's the last to know that his ex-main squeeze, Pinky Tuscadero, will be a celebrity judge.

Other citizens are also doing their part to raise money. Howard Cunningham and his fellow Leopard Lodge members figure the best way to guarantee lots of people coming to an event that will raise lots of cash is to have the notorious Malachi Brothers—the world's biggest and meanest stars—wrestle Fonzie at the annual Lodge picnic. This will guarantee TV coverage. Howard is selected to ask Fonzie to take up the challenge. Howard wants badly to succeed with

this mission, because if he does so, he'll get his name on "A Plaque," a tremendous Lodge honor.

Pinky rides into town on her pink Harley (*The Pink's in Town*) and brings her own star power to the events. After nearly two years apart, she and Fonzie share a wary and awkward meeting. Later, at his garage, Fonzie reminisces with Chachi (his cousin) about where he and Pinky met, but steadfastly maintains that the relationship is over. He then gives Chachi a lesson in love (*Heartbeat*) and chases him off when Mr. Cunningham enters. Howard asks him to help out the cause by wrestling the Malachi's, but Fonzie, uncharacteristically, only gives a qualified "maybe."

The night of the dance contest arrives and everyone at the Cunningham household is busily preparing for it. Howard, distracted by the "half answer" that Fonzie gave him about wrestling the Malachi's and content in knowing that he has his business and his wife has the home, dismisses Marion's suggestion that she could help out down at the hardware store. In *What I Dreamed Last Night*, she and Joanie reveal how much more they really want out of life.

The dance contest not only raises a bit of money, it also rekindles Fonzie and Pinky's recently absent but continuously smoldering relationship. When she tells him that she would gladly watch him wrestle the Malachi's, he gets off the fence and declares that he is ready to take on the meanest wrestlers in the business. Richie, who knows that Fonzie has a bad knee that could be permanently damaged if he hurts it in the match, threatens to tell everyone about it. This Fonzie cannot permit, for that would mean he was "weak," something he could never admit. When Richie persists, even to the point of destroying their friendship, Fonzie decides that it is time he moves on and out of town.

It felt like home here

Or so I thought

I was convinced that I belonged here

Maybe not...

No longer the hero, he's

Just a guy

Just a guy, what a shame

Time to forget "what's his name"

Act one curtain falls.

Act two begins with the realization that without the Fonz to wrestle, the Lodge picnic will never be put on TV and Arnold's is doomed. Unless... "I've decided, to wrestle the Malachi's," says Richie, "and my tag-team partner will be Ralph." No time to wait for Fonzie to save the day, though Ralph is not so sure that he isn't better off being a coward. (*Run*)

There is concern that no one can find Fonzie, nor has anyone heard from him. Pinky worries that it was something she might have said to him, but she also realizes that Fonzie "belongs to no one. Not me. Not anybody. He blows like the wind." But this doesn't mean that she can forget him.

*And he took hold of me with that first kiss
We were perfect together
My legend in leather
Impossible not to miss*

Meanwhile, Fonzie is stranded on the side of the road with his motorcycle, Delores. Is it time for him to admit that he's wrrro...? He can't say "wrong," but he's beginning to worry that a lot has just simply passed him by. (*Aaay'mless*) And whether he likes it or not, he misses Pinky, "because Pinky and I are..." Delores concurs with an emphatic revving noise. "You are such a girl," he says. Miles apart, Pinky and Fonz finish their musical numbers together.

Jumpy and Count Malachi show up at Arnold's and, though disappointed that the Fonz will not be in the ring with them... "Clearly he took the coward's way out..." they'll go through with the match. It's not often that they get to do the famous "Malachi Mariachi Crunch" on opponents as hapless as Richie and Ralph.

While Jumpy and Count Malachi are terrorizing their opponents and giving them "wedgies," Pinky pays a visit to the Cunningham house. Marion and Joanie can't believe that Pinky doesn't find life in Milwaukee hum-drum compared to a life on the road and her motorcycle act, but in a reprise of *What I Dreamed Last Night*, Pinky says that

*My dreams are simple
They'd never guess
I dream about wet hands, an apron and
a gingham dress.*

Marion is a "rock," a person that she has always admired.

That afternoon, Marion discovers Fonzie in his room above the garage, She encourages him to talk about his troubles, not avoid them. After all, two of his heroes, James Dean and Elvis, would talk to someone rather than worrying themselves sick, but Fonzie can only reply, "I can't run around asking people's opinions. They'd think I'm not cool." She counters, "I'm told that Elvis and James wouldn't care what other people thought," and leaves. As soon as she's gone, Fonzie's heroes appear to him, and in *Guys Like Us* convince him that he has to

*Hang on to that fire in your belly
Growin' up, and you never grow old
But a rebel can change directions
If he finds a worthy cause*

The day of the picnic arrives, the wrestling ring is set up, and Richie and Ralph prepare to be mashed by the Malachi's. In true hero fashion, however, Fonzie shows up, and with Richie's help, defeats the brothers. He promises Pinky that he would like to start over (*Dancing on the Moon*), but first, Richie announces that his unappreciated journalistic probing has uncovered a way to save Arnold's. With only five "yea" votes, the town council can declare the building an historic landmark, and, it so happens, Harold and the Leopard leadership are all on the council. Vote taken... Arnold's is saved.

Fonzie refuses the plaque offered him to honor his actions and says it belongs to Mr. Cunningham, "a man who takes care of everyday business every day. And this guy is as cool as I could ever hope to be." (*Ordinary Hero*)

At the prom before graduation, Richie wraps things up by getting engaged and noting that they will all probably never be together again quite like this. But when they all look back, they'll realize that these high school years were truly HAPPY DAYS!



PRODUCTION VIEW



Set model by Scenic Designer Walt Spangler

Examples of 1950's era clothing



Poodle Skirt



Capri Pants with Monogrammed Sweater



In a reaction to the years immediately after the end of World War II, as America began to flex its industrial muscle and enjoy its status as a benevolent super power, the 1950's became a decade of transition and change, leaving some of the formality of 40's style and attitudes behind for a much more relaxed and informal approach to life. This informality only increased during this period, and was especially notable in clothing styles, influenced, of course, by Rock and Roll.

In terms of attitude and social behavior, children, even teenagers, were expected, for the most part, to be seen and not heard and defer absolutely to the will and wisdom of adults. Never mind that these adults had gone through their own periods of rebellion against their elders (flappers, teen-age crushes and uncontrolled physical responses to singers such as Frank Sinatra, etc.), a pervasive conservatism held the country at the start of the 50's. Clothing was conservative, dancing was conservative and controlled, performers, especially singers, (audience response aside) were fairly conservative in their stage performances. This held true during the first half of the 50's where we see below-the-knee skirt lengths that were actually monitored (measured) at school. This showed less skin and, certainly, no midriff showing. Girls' outfits were completed with plain colored blouses, cardigan sweaters and flats, oxfords or Mary-Janes. Boys wore solid colored, button-down shirts and slacks with brown or black penny loafers, although jeans did become more acceptable.



But then along came Elvis, who not only influenced the manner in which performers delivered their songs (though, in video recordings of the time, note the very conservative back up group that Elvis had), but also influenced the way teens dressed. He, of course, was not alone in this, with James Dean in "Rebel Without a Cause" and Marlon Brando in "The Wild One" and even Pat

Boone with his open-necked shirt, white buck shoes and twill trousers also providing guiding principles of dress. Men's jackets got longer, looser and had less shoulder padding, shirt collars got turned up and there was more color evident. In women's formal

wear, strapless became popular...in other words, more skin.

One particular item, the poodle skirt, became very popular. One reason for this was "they were very good for dancing to rock and roll, such as Elvis' song "All Shook Up."



"They were easy to move in leaving lots of room to swing. The full skirt with the petticoats under emphasized the dance moves as one spun around. Also it was a statement of freedom symbolized in the skirt (loose and free), a movement by teens to express themselves. A poodle emblem was the most known addition to the skirt. However teens could express rock n roll, though other

emblems...records, musical notes, dancers rock n rolling, etc."¹ These skirts were normally worn with blouses, saddle-shoes and white bobby socks.

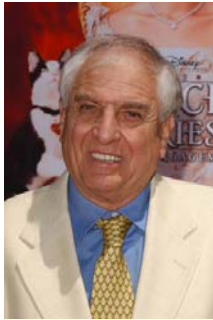
Hairstyles for men were generally buzzed crew cuts, the tapered haircut with side part and wave in front, flat top (hair standing up at top and close cut on sides), pompadour (long on top and sides), pompadour with DA, (DA is a duck tail: sides brushed back and hair comes together at the back forming a vertical edge- like the back end of a duck), or a flat top with wings (flat on top long on sides with a DA in back sometimes). All of which, required copious amounts of various hair creams or grease sticks.



¹

In Context

Happy Days: A New Musical Reflections on Conversations with Garry Marshall & Paul Williams



Garry Marshall is a veteran producer, director and writer of film, television, and theatre. After graduating from Northwestern University's Medill School of Journalism, he went on to create, write, and produce some of television's most beloved situation comedies, including "Happy Days," "Laverne & Shirley," "Mork & Mindy," and "The Odd Couple." His play, ***Shelves***, was performed at the Pheasant Run Playhouse in St. Charles, Illinois, and ***The Roast***, which he co-wrote with Jerry Belson, ran at the Winter Garden Theater in New York. In addition, he co-wrote ***Wrong Turn at Lungfish*** with Lowell Ganz, which he then went on to direct in Los Angeles with Hector Elizondo, in Chicago, and Off-Broadway with George C. Scott. He has directed 16 movies. Among them are ***Pretty Women***, ***Beaches***, ***Overboard***, ***The Princess Diaries 1&2***, and ***Georgia Rule***. As an actor he's played many memorable roles, including Mr. Harvey in his sister Penny Marshall's ***A League of Their Own***, and Irwin in his son Scott Marshall's debut feature, ***Keeping Up with the Steins***. In 1995 Marshall wrote his autobiography with his daughter Lori called "Wake Me When It's Funny." And in 1997, Mr. Marshall built a theatre in Burbank, California, with his daughter Kathleen called the Falcon Theatre.



Paul Williams is an Oscar, Grammy, and Golden Globe-winning Hall of Fame songwriter. "We've Only Just Begun," "Rainy Days and Mondays," "You and Me Against the World," "I Won't Last a Day Without You," "An Old-Fashioned Love Song," and "Let Me Be the One" are among his

timeless standards. His songs have been recorded by such diverse musical icons as Elvis Presley, Frank Sinatra, Willie Nelson, Ella Fitzgerald, David Bowie, Ray Charles, REM, Tony Bennett, Luther Vandross, and Kermit the Frog. "Bugsy Malone" and cult favorite "Phantom of the Paradise" are among his song scores. "The Rainbow Connection" from the children's classic *The Muppet Movie* and "Evergreen" from ***A Star is Born*** are two of his songs that grace the American Film Institute's list of the top 100 movie songs of all time. An actor, performer, and public speaker, Mr. Williams predicts he'll be remembered for his stellar work in the ***Smokey and the Bandit*** trilogy and for his lyrics to "The Love Boat."

Goodspeed Musicals Education Director, Will Rhys, spoke with these two extraordinary individuals. This article is based on those conversations.

In writing a musical, inspiration can come from anywhere or anything...a walk in the woods, a conversation overheard on a subway, a painting, a political figure, a gothic novel or surrealistic play, baseball! For inspiration for *Happy Days*, the musical joyously set to grace the Opera House stage for the next several weeks, Garry Marshall only had to look as far as one of the most beloved sit-coms of the mid-70's and early 80's--a series he created and nurtured for an adoring public.

"It seemed the ideal series to turn into a musical," he told me, "because the series had a core of characters the audience cared for. These characters were well-defined and, though a bit bigger than life, they were natural." Such audience identification and comfort can be vital in the development of a new piece of theatre if it is to have any chance of appreciation, let alone support from those who have taken the opportunity to experience it. True, *Happy Days* does come with a solid pedigree, but that does not insure that it will be received to the same degree that the TV legend was. Nor was the journey to this production an "overnight trip."

"We found out quite early on," said Marshall, "that we couldn't just 'do an episode.' We tried, but it didn't work." It was essential, though, to include as many of the familiar characters as possible and to focus on a problem that involved the entire town, which the entire town cared about and, subsequently, allowed Fonzie to *come to the rescue*. "And then," noted Marshall, "we needed to see how this would play out in front of a live audience." Composer and lyricist Paul Williams added that "a musical needs to be shaped. You need real people to know what works and what doesn't work on stage." It's definitely not the same as working in private, and both soon appreciated how long this would take. Marshall was used to creating a show a week; Williams, a couple of months to score a film. "I've worked six years on *Happy Days*," Williams said, but "thanks to *Happy Days*, I've fallen in love with music again, fallen in love with the 'process' of writing. It's a beautiful if unexpected gift."

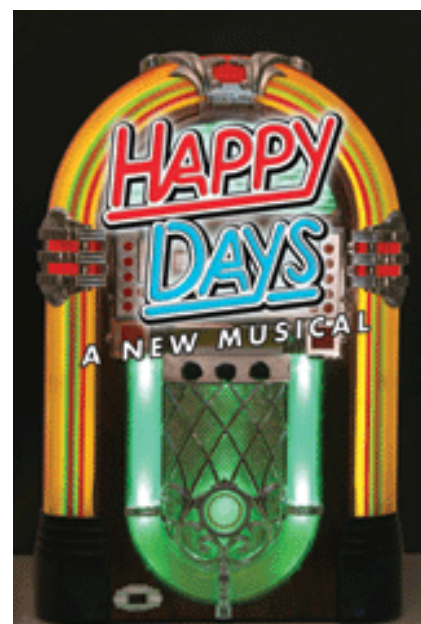
They forged a successful working relationship, one that led them to discover how potent the musical theatre collaboration is. And how did they do this? "We started out with an outline of Garry's story," said Williams, "because Garry's the bookwriter and creator of the series. That means he's 'master parent' to all the characters. Nobody knows them better than he! So, Garry became 'true North' on my musical compass. Then, I'd go off and write finished songs that dealt with things in the outline--story points--and also things that I thought would be nice 'character pieces.' We began to build a 'musical quilt'... choosing songs to cover story when they worked...discarding songs in favor of dialogue at other times." Marshall confessed that he found himself "too often saying the same thing, repeating myself. I did have a breakthrough, when I found I could tell Paul what I wanted to say, wrote it up to a point, and then let him finish it with a song."

But always, whatever they were doing, they returned to the story and how it would support the characters' actions and, conversely, how everything—characters, music, dance—had to support the story. As Williams remarked, "while Garry writes the story, and I develop musical numbers around the plot, we have to be true to what we're writing. In some cases it feels more like *it's 'what's writing us!'*"

In this way, they realized that the piece had to celebrate family...home. "Fonzie and Marion's relationship is very important," Marshall pointed out. "Fonzie has no parents, and he must be brought in to a home, comfortably, completely. This was certainly a strong part of the TV series." Williams is in agreement. "The heart of the series to me was always 'family'. Marion was the Mom everybody wanted. Howard was the Dad a kid could talk to."

And then there's the music, which is part of the environment of the story. Williams gives credit to orchestrator and arranger John McDaniels for being "an amazing musical navigator. His fabulous arrangements steered all the music into a place where they ring true to the [50's] era. So get ready to rock and roll." In addition, great attention was paid to make sure that the music helped tell the story and was true to the characters. Successful musical numbers reveal characters in ways that dialogue alone cannot, and, in this way, the audience grows more comfortable with them, roots for them, relates to them... much in the way that all those TV audiences related to Fonzie, Richie, Ralph, Arnold and the others. "People were glad to see these characters," Marshall said, fondly. "They loved them and would, literally, cheer for them."

For Goodspeed Musicals, we now have something to cheer about...our contribution to the continuing, magical journey of *Happy Days*.



The Happy Days of *Happy Days*

Set in Milwaukee in the carefree 1950s, "Happy Days" began production in 1974 and centered around high school junior Richie Cunningham (Ron Howard), his family, Howard "Mr. C" Cunningham (Tom Bosley) and Marion "Mrs. C" Cunningham (Marion Ross), his friends Potsie Weber (Anson Williams), Ralph Malph (Don Most), and, originally fifth-billed, Arthur "The Fonz" Fonzairelli (Henry Winkler). Over its run of ten years, the show increased in popularity and grew to be a number one show with TV audiences as it followed the "Happy Days" gang through their life changes, including college, the army, marriage and even kids. The final episode aired on July 12, 1984.

Happy Days, the musical, is specifically set at the end of the decade, as Richie, Ralph, and Potsie are preparing to leave high school and Fonzie is looking to find a fresh start to his life. A brief look at some of the events, attitudes and mores of the U.S. from 1955 to 1960, roughly the years that the *Happy Days* gang would have been in high school, will give us an overview of what was so "happy" or not during that period.

America and Communism

America had just begun her recovery from World War II, when suddenly the Korean Conflict developed. The USSR became a major enemy in the Cold War and Wisconsin Senator Joseph McCarthy claimed to know that Communists had infiltrated the United States government at the highest levels. Americans were feeling a sense of national anxiety. Was America the greatest country in the world? Was life in America the best it had ever been?

Perhaps one of the things which most characterized the 1950's was the strong element of conservatism and anticommunist feeling which ran throughout much of society. Though the Soviet Union had been an ally in the war against Nazi Germany, she had been an ally of necessity not an ally of common principals. Throughout the early part of the 20th Century, the Socialist cause as represented by the USSR was not in favor in

the United States, though there had been several instances of successful Socialist municipal governments, including long and popular administrations in *Happy Days'* home town... Milwaukee.



The end of WWII produced not a friend in the Soviet Union, but what appeared to be an implacable and truly dangerous enemy, whose intent was to use its newly gained status of international power to promulgate its political and social beliefs. And it could do so, because it had developed technologically enough to produce nuclear weapons, no matter how the technology for such weapons had been obtained. The world had already seen the enormous destructive power of such weapons and the relative ease with which they could be delivered. For the United States, it meant that she was no longer "protected" by ocean expanses. And with the launching of Sputnik on October 4, 1957, it was clear that the possibility of delivering these weapons by an even more effective means was ever closer.

The conservative frame of mind sought to emphatically contrast the God-less, aggressive and monolithic Soviet state with that of a nation founded with an emphasis on the rights of the individual and "a firm reliance of divine Providence," as the Declaration of Independence states. Religion, therefore, was seen as a certain indicator of anticommunism. One of the best indicators of that frame of mind was the addition of the phrase "under God" to the Pledge of Allegiance.² This now made the Pledge a public oath and public prayer.

² Francis Bellamy (1855 - 1931), a Baptist minister, wrote the original Pledge in August 1892. He was a Christian Socialist. In his Pledge, he is expressing the ideas of his first cousin, Edward Bellamy, author of the American socialist utopian novels, *Looking Backward* (1888) and *Equality* (1897). His original

Education and Race Issues



Central High School—Little Rock, Arkansas

During the fifties, American education underwent dramatic and, for some, world shattering changes. Until 1954, an official policy of "separate but equal" opportunities for blacks had been determined to be the correct method to insure that all children in America received an adequate and equal education in the public schools of the nation. In 1954, Chief Justice Earl Warren and other members of the Supreme Court wrote in *Brown vs. Board of Education of Topeka, Kansas* that separate facilities for blacks did not make those facilities equal according to the Constitution. Integration was begun across the nation. In 1956, Autherine J. Lucy successfully enrolled in the University of Alabama at Tuscaloosa.



In 1957, Elizabeth Eckford was the first black teenager to enter then all-white Little Rock Central High

School, Little Rock, Arkansas. Although integration took place quietly in most towns, the conflict at Central High School in Little Rock was the first of many confrontations in Arkansas

Pledge read as follows: 'I pledge allegiance to my Flag and (to*) the Republic for which it stands, one nation, indivisible, with liberty and justice for all.' In 1923 and 1924 the National Flag Conference, under the 'leadership of the American Legion and the Daughters of the American Revolution, changed the Pledge's words, 'my Flag,' to 'the Flag of the United States of America.' In 1954, Congress after a campaign by the Knights of Columbus, added the words, 'under God,' to the Pledge.

which showed that public opinion on this issue was, to say the very least, divided.

At the same time in Milwaukee, the African-American population had grown to approximately 62,000 by the end of the 50's. Until this period, this vibrant community had experienced discrimination, to be sure, but the tension between the races had been minimal. With the large increase in the African-American population—it had only been around 20,000 at the start of the decade--this was soon to change.

In 1948, the city had elected Mayor Frank Zeidler, a Socialist, who, during his administrations between 1948 and 1960, was constantly confronted with the barrier of racism. In fact, Zeidler's opponents used racism against him in the elections of 1952 and 1956, spreading lies that he had been advertising in southern states to bring blacks to Milwaukee. He tried to implement numerous strategies, such as clearing slums and creating new public housing, to remedy the problems facing blacks, but was unable to make much headway.

By the 1960s, Milwaukee's north side, home to the majority of African-Americans, was a neglected ghetto with alarming poverty rates. By 1960, life for the majority of Milwaukee's African-American population was bleak. The civil rights movement was slow to get started in the city. A sit-in at the Milwaukee County Courthouse was followed by an occupation of the mayor's office in 1963. Later that year, a movement began to desegregate Milwaukee's public schools. It came up against continuous resistance by school officials.

The racial confrontations that started in Newark and Detroit sparked a race riot in Milwaukee in July 1967. Although it was a relatively minor riot, three people died, a hundred were injured and 1,740 were arrested. Mayor Henry Maier placed the entire city under a 24-hour curfew and several days later unveiled his "39-Point Program" which was an attempt to do something about inner-city problems.

Milwaukee and most of its suburbs passed open-housing laws but segregation and discrimination did not end there. The riots of 1967 showed a different side of Milwaukee. The city that had prided itself on its progressive past and its diver-

sity would no longer be able to hold its head up in quite the same way.

The Rise of the Teens

Years of national suffering through the Depression, the sacrifices demanded of nearly everyone during the war and the national paranoia and fear of a new world defined by "super powers" facing one another across a nuclear and political divide served to reinforce the need for close-knit families that would strengthen the national character. As mentioned above, this fit in perfectly with the growing conservative frame of mind in the 50's. Families worked together, played together and vacationed together at family areas like national parks and new entertainment theme parks like Disneyland, established in Anaheim, California in 1954.

Up to and including the 50's, life was a serious matter, and gender roles were strongly held. Females were taught how to take care of the household and prepare themselves to be a dutiful wife and take care of children. Marriage and preparing for a family, more than education or a career, was seen as a definite in the lives of teenagers. Males were expected to join the military or go out and get a job in order to help bring in money for their family or to take care of their future family. Young adults had very little economic freedom, independence, and input into decision making prior to WWII, but things were starting to change, and expectations began to shift for those who were now called "teenagers."

The word Teenager was created in the 1950's due to the tremendous population of those in this age category. The economy started booming and families experienced a great deal of economic power, freedom and independence, including teenagers. Instead of the traditional gender roles, teenagers were more inclined and encouraged to attend college, find a skill, and seek a successful career. Their parents had more than likely gone through the depression and at least one major war, and now wanted something more for their children.

Of course, this newly found independence would often result in conflict between the parents and the child. The media played on these emotions

and often portrayed teenagers as juvenile delinquents, and, as already described above, the attention was good box office. One particular area which led to friction, as it seems to do with any new generation, was the music that teenagers found best spoke to them. In the 50's, it was rock and roll. Before then, teenagers listened to the music of their parents, but when rock and roll came on the scene teens swarmed to it.



Many parents were opposed to it, despised it and thought of this dreadful music as corrupting their children. Forget the Communist threat or the likelihood of aliens from space, Elvis and his swaying hips surely signified "the end" had to be right around the corner.

Television

Perhaps the most far reaching change in communications worldwide during the 50's was the advancement in the area of television broadcasting. Television became the dominant mass media as the country brought television into homes in greater numbers of hours per week than ever before. In the mid-fifties, young people watched TV more hours than they went to school—that statistic is probably applicable even today. What was portrayed on television became accepted as normal. The ideal family, the ideal schools and neighborhoods, the world, were all seen in a way which had only a partial basis in reality.

Happy Days is, of course, a television show itself, but what would families be watching during the mid to late 50's if they were home of an evening as a family? Easy enough to say that the programming would contain similar elements to

those found on *Happy Days*...family, school, community, friends and problems that could be solved within the broadcast slot. And these programs, called sitcoms, featured popular characters whose lives television audiences watched and, in many instances, imitated.³

Shows that had formats similar to *Happy Days* were *The Adventures of Ozzie and Harriet*, *Leave it to Beaver*, *Father Knows Best*, *The Donna Reed Show* and *Make Room for Daddy*. Even the publicity photographs for all these shows (and *Happy Days*) looked alike.

Ozzie and Harriet starred Ozzie and Harriet Nelson and their sons David and Ricky (16 and 13 respectively at the time of the program's debut) portraying fictional versions of themselves on the program. The



Nelsons embodied wholesome, "normal" American existence so conscientiously (if blandly) that their name epitomized upright, happy family life for decades. Ricky went on to be a teen idol with such hits as "Poor Little Fool," "Hello, Mary Lou," and "It's Late." He became so popular, that the show would often end with Ricky performing.

Leave it to Beaver was a typical family comedy in which the parents, June and Ward Cleaver were one of those nice, middle-class couples who did their best at trying to understand and support their children, Beaver and Wally, as they grew up. It was one of the first primetime sitcom series filmed from a child's point-of-view. Beaver Cleaver was 7 when the series began, and his brother Wally, 12. Beaver was a typically rambunctious youth, more interested in pet frogs than in girls, but Wally, just entering his teens, was beginning to discover other things in life.

³ Richie notes in *Happy Days*, the musical: "I can usually solve a problem in a half an hour, but this one is a doozy." In fact, it takes him two full acts.

The counterpoint between the two—Wally was constantly trying to save the Beaver from the stupid situations that he constantly got himself into--plus some good writing and acting, lent the series its charm.



The brainchild of series star Robert Young, who played insurance salesman Jim Anderson, and producer Eugene B. Rodney, *Father Knows Best* is perhaps more important for what it has come to represent than for what it actually was. In essence, the series was another of a slew of middle-class family sitcoms in which moms were moms, kids were kids, and fathers knew best, but in this case, not always. Jim Anderson could not only lose his temper, he, occasionally, could be wrong. Although wife Margaret Anderson, played by Jane Wyatt, was stuck in the drudgery of 50's domesticity, she was nobody's fool, often besting her husband and son, Bud (played by Billy Gray). Daughter Betty Anderson (Elinor Donahue)--known affectionately to her father as Princess--could also take the male Andersons to task. "Young and Rodney, friends since 1935,



based the series on experiences each had had with wives and children; thus, to them, the show represented 'reality.' Today, many critics view it, at best, as high camp fun, and, at worst, as part of what critic David Marc once labeled the 'Aryan melodramas' of the 1950s and 1960s."⁴

The Donna Reed show was atypical of the period, because the woman of the household had her name on the title.⁵ It was a star vehicle for the

⁴ <http://www.museum.tv/archives>

⁵ There certainly were many sitcoms starring women—*Our Miss Brooks*, *I Love Lucy* to name two—but they were less about the family than the society in which these women had to exist.

beautiful and elegant Academy Award-winning actress Donna Reed, Miss Reed, as the wife of a small-town doctor, is beset with the usual family problems. She is often in the position of a put-upon mother. Since her pediatrician husband is frequently busy with patients, Donna is called upon to play father as well as mother to a blossoming daughter, 14, and a robust son, 11.



“Many of the situations in which Miss Reed becomes involved are commonplace enough. Yet, as produced by Tony Owen (her real-life husband) and written by a variety of agile authors, the program usually comes out fresh and disarming.”⁶

Danny Thomas was a successful stand up comedian who became tired of the constant traveling that was required. Having had some popularity on various TV shows on which he appeared, he began actively pushing the development of a sitcom so that he could stay home and spend more time with his family. “The result was, *Make Room for Daddy*, a show which revolved around the absentee-father dilemmas of a traveling singer-comic, Danny Williams. The title was suggested by Rose-Marie, Thomas' real-life wife, who during Danny's frequent tours, allowed their children to sleep with her. Upon her husband's return, the children would have to empty dresser drawers and leave the master bed to, quite literally, ‘make room for Daddy.’”⁷



These family sitcoms were only part of the broadcast television line-up that the *Happy Days* gang could have watched. Other popular shows had animals as the focus—*Lassie*, *Adventures of Rin Tin Tin*, *My Friend Flicka*—exotic characters,

locales and heroes—*The Adventures of Superman*, *Sea Hunt*, *Sergeant Preston of the Yukon*—or the old stand-by shoot-em-up westerns—*The Cisco Kid*, *Zorro*, and *The Lone Ranger*. For mom, at home during the day, soap operas began their long and steady attraction (*As the World Turns*, debuting in 1956, is still going strong). On Sunday nights the family would gather to watch the *Toast of the Town* for the extraordinary talent that Ed Sullivan could bring to his show.⁸ Shows that depended upon a popular personality flourished: Jack Benny, Jackie Gleason, Milton Berle, Red Skelton, Burns and Allen all had successful runs during the 50's. It was also during this period that the long and now, seemingly inexorable run of *The Tonight Show* began. Its format can be traced to a New York show (called, simply, *Tonight*) hosted by Steve Allen which premiered in 1953 on what is now the NBC network.

Game shows, like *The \$64,000 Question* were a sensation, though subsequent investigations found that there was a great likelihood that some of them were rigged and, certainly in the case of *The \$64,000 Question*, were so.⁹ After mom had had her afternoon soap opera fix, the kids could come home to see either Walt Disney's *The Mickey Mouse Club* or, if you were a bit older, *American Bandstand*, hosted by (still-active) Dick Clark. Both of these shows had enormous influence on how pre-teens and teenagers viewed and functioned in the world.

In a related way, *You Asked for It*, first hosted by Art Baker (later replaced by Jack Smith), brought a kind of interaction between the viewing audience and what was happening on the screen. For *You Asked for It*, viewers could send in postcards requesting stunts, acts and other spectacular or unusual events that they wanted to see on TV. For example, a world-renowned archer recreated William Tell shooting the apple off his son's head. These shows were filmed in

⁸ A former newspaper sportswriter and entertainment columnist, Sullivan became one of the most powerful star makers in show business. He was a staunch anti-communist, often making sure of someone's loyalty before inviting them on the show, and was forever trying to censor acts, that though already famous, offended his sensibilities and, presumably, those of his audience. Bo Diddley, Buddy Holly, The Doors, and Jackie Mason are just a few who “crossed” him.

⁹ See *The Quiz Show* movie for a take on this scandal.

⁶ *TV Guide* review, February 14, 1959

⁷ <http://www.museum.tv/archives>

front of a live audience, which added to the drama. (In the *Happy Days* episode "Fearless Fonzarelli," Fonzie jumps his motorcycle over fourteen garbage cans. The feat attracts the cameras of the fictional TV show *You Wanted To See It*, with the real Jack Smith playing himself.)



Walter Cronkite

In another format not seen today, Walter Cronkite hosted a CBS-TV program that used real network correspondents to report events from days well before radio or TV in the style of "live" television news. Called *You Are There*, the program taught history -- and had a secret history of its own. All the writers were victims of the McCarthy-era blacklist. They used the tales of Joan of Arc, Galileo and other historical figures to make thinly disguised points about contemporary witch hunts.¹⁰

In one area, especially, it can be argued that television, though certainly not universally, had far more courage, imagination and integrity than that found today: nightly or weekly news programming.



Edward R. Murrow

In the "*Happy Days*" period, news broadcasting changed from newsmen simply reading the news

¹⁰ Currently, the "You Are There" series is not available commercially on VHS or DVD. The Museum of Broadcast Communications in Chicago holds about 20 episodes and permits people to view them at the museum, but will not provide copies.

to shows which included videotaped pictures of events which had occurred anywhere in the world, and then to more and more live broadcasts of events happening at the time of viewing. This was made possible in 1951 with the development of coaxial cable and microwave relays coast to coast. When Edward R. Murrow began offering his weekly radio program (called "Hear It Now") on TV as "See It Now," the world of news broadcasting was irrevocably changed. If Richie, Joanie and their parents were watching the evening news, they probably saw Murrow at his finest during the Senator Joseph McCarthy hearings.

McCarthy was the Republican junior senator from the state of Wisconsin, so residents of that state, as the Cunninghams were, may have had more than a passing interest in what he was doing while away in Washington.¹¹ He was a fierce Anti-Communist who entered the public consciousness on February 9, 1950 when he began attacking President Truman's foreign policy agenda. He charged that the State Department harbored Communists. McCarthy's critics, and there were many, including members of his own party, hesitated to challenge him openly, for those under McCarthy's knife faced loss of work and damaged careers when they were explicitly placed on blacklists as Communist sympathizers or implicitly relegated to such lists because of associating with those who were.

When the Republicans took control of Congress in 1952, McCarthy became even more powerful as head of the Committee on Government Operations. When McCarthy's aide G. David Schine, who had been drafted, was to be posted overseas and the Secretary of the Army refused to intercede, McCarthy went after the Army. Thus began the Army/McCarthy hearings which were televised.

¹¹ The voting age for that time was 21, so the younger Cunninghams may not have had any immediate political interest in the senator as far as voting him in or out of office was concerned, but they would, more than likely, be well aware of the "communist threat" that was so much a part of those times.



Senator Joseph McCarthy

These hearings went on for two years, during which, McCarthy gained some support as well as, at worst, enemies, at best, critics, including Murrow.

"Murrow's love of common America led him to seek out stories of ordinary people. He presented their stories in such a way that they often became powerful commentaries on political or social issues. "See It Now" consistently broke new ground in the burgeoning field of television journalism. In 1953, Murrow made the decision to investigate the case of Milo Radulovich. Radulovich had been discharged from the Air Force on the grounds that his mother and sister were communist sympathizers. The program outlined the elements of the case, casting doubt on the Air Force's decision, and within a short while, Milo Radulovich had been reinstated. This one edition of "See It Now" marked a change in the face of American journalism and a new age in American politics.

"Soon after the Milo Radulovich program aired, it was learned that Senator Joseph McCarthy was preparing an attack on Murrow. As it happened, Murrow himself had been collecting material about McCarthy and his Senate Investigating Committee for several years, and he began assembling the program. Broadcast on March 9, 1954, the program, composed almost entirely of McCarthy's own words and pictures, was a damning portrait of a fanatic. McCarthy demanded a chance to respond, but his rebuttal, in which he referred to Murrow as 'the leader of the jackal pack,' only sealed his fate."¹²

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http://www.pbs.org/wnet/americanmasters/database/murrow_e.html

As this was going on, McCarthy continued his attacks on the Armed Services. In the spring of 1954, McCarthy picked a fight with the U.S. Army, charging lax security at a top-secret army facility. The army responded that the senator had sought preferential treatment for a recently drafted subcommittee aide. Amidst this controversy, McCarthy temporarily stepped down as chairman for the duration of the three-month nationally televised spectacle known to history as the Army-McCarthy hearings.

The army hired Boston lawyer Joseph Welch to make its case. At a session on June 9, 1954, McCarthy charged that one of Welch's attorneys had ties to a Communist organization. As an amazed television audience looked on, Welch responded with the immortal lines that ultimately ended McCarthy's career: "Until this moment, Senator, I think I never really gauged your cruelty or your recklessness." When McCarthy tried to continue his attack, Welch angrily interrupted, "Let us not assassinate this lad further, senator. You have done enough. Have you no sense of decency?"

Overnight, McCarthy's immense national popularity evaporated. Censured by his Senate colleagues, ostracized by his party, and ignored by the press, McCarthy died three years later, 48 years old and a broken man.

TV had proven to be an extraordinarily powerful tool of communication and dissemination of ideas. Today, we'd probably be witnessing such events streaming live on the internet or being fiercely debated in the blogosphere. It's definitely a smaller world, than that of the typical TV sitcom family of the 50's.



Happy Days Cast

MILWAUKEE, from the Potawatomi to 1960

There is not much known about the earliest people who lived in the Milwaukee area. It is likely that the Winnebago (Ho Chunk) and Menominee tribes were descended from these early settlers. Most of the tribes that spent some time in Southeastern Wisconsin were refugees who were pushed westward by encroaching white civilization. Some of these tribes were the Iroquois, Chippewa, Sauk and the Potawatomi. The most influential tribe in Southeastern Wisconsin was the Potawatomi. They were the dominant tribe in the area when French explorers first started venturing into the territory around 1670, and this entire region of North America was under French claim from then until 1760.



French Fur Trading Route

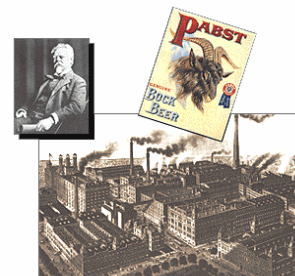
In 1674, French explorer Louis Joliet and Father Jacques Marquette came through this part of the French claim on an expedition that outlined the route traveled by fur traders for the next one hundred years. The route connected the Mississippi River to Lake Michigan. The fur trade was very lucrative for the French but a hundred years later, beaver became scarce. In 1760, the territory was claimed by Great Britain after the fall of Montreal.

A French-Canadian trader and Green Bay resident, Jacques Vieau maintained a fur trading post on the present site of Milwaukee. Though he did not live there year-round, he and his family are considered the first residents of Milwaukee. He traded with the Indians in the area from 1795 until the 1830s. In 1830, Vieau sent for Solomon Juneau, a young clerk and trader from Montreal. Juneau transformed the trading post into a town.

By the 1830s, there were still a few groups of Native Americans in the area although their population dwindled even further because of a smallpox epidemic in 1831. In 1835, nearly all the land belonging to the Native Americans had been ceded to the United States. The Potawatomi were given permission to remain on the land for three more years. When their time was up, they were rounded up by federal contractors and led west of the Mississippi. The few who remained became the city's first minority group.

In the first ten years of its existence, there were really two Milwaukee's... Juneautown on the east side of the Milwaukee River and Kilbourntown on the west. Competition was fierce between the two areas and armed confrontations were often the result. In the aftermath of a particularly violent one in 1845¹³, nearly everyone, including Byron Kilbourn, agreed that the two communities needed to collaborate in order to survive. A committee was appointed in December of that year to draft a charter and by January, 1846, the charter was approved. This took place two years before Wisconsin became a state. Juneautown, Kilbourntown and Walker's Point were now one city. Milwaukee's population was about 10,000 at the time of the charter.

Milwaukee became synonymous with Germans and beer. The Germans had long perfected the art of brewing beer. They didn't waste any time setting up breweries when they arrived in Milwaukee. By 1856, there were more than two dozen breweries, most of them German owned and operated. Among these were Pabst, Miller, Schlitz and Blatz breweries. By the turn of the century, led by Pabst, the big breweries of Milwaukee were the country's leaders in beer production.



¹³ Known as "The Bridge War"

Besides making beer for the rest of the nation, Milwaukeeans enjoyed consuming the various beers produced in the city's breweries. As early as 1843, pioneer historian James Buck recorded 138 taverns in Milwaukee, an average of one per forty residents!¹⁴ Beer halls and taverns are abundant in the city to this day although only one of the major breweries—Miller—remains in Milwaukee.

In May of 1886, striking workers in Milwaukee were fired on and killed by the state-sponsored local militia. Workers throughout the city, most of whom joined a movement organized by a national labor union, the Knights of Labor, condemned the action. The People's Party of Wisconsin emerged from this movement. The city's Socialists reluctantly joined forces with the People's Party. The Party experienced great success in the elections of 1886, winning many seats, including one in Congress.

Although Socialists and other populists were active in Milwaukee's municipal government over the next twenty years, it wasn't until 1910 that they made some real electoral progress, including the election of the city's (and the nation's) first Socialist mayor, Emil Seidel. Although a number of factors contributed to the electoral success of the Socialists in 1910, the two most important were that Milwaukee was an industrial city ripe for change, as evidenced by the bloody strikes of 1886, and that it was a very German city, and in this country Germans were generally supporters of liberal causes.

After the election of 1910, the Socialists (Mayor Emil Seidel and the Common Council) raised the minimum wage and made the eight-hour day standard for city workers. The administration was praised for its compassion and efficiency, but Republicans and Democrats who were humiliated by their defeat, put all their effort into defeating the Socialists in 1912.

Defeated again in the 1914 elections, the Socialists nominated Dan Hoan for mayor in 1916. Hoan, beat the incumbent candidate, but the Common Council that came in after the election wasn't overwhelmingly Socialist. Hoan's popu-

larity¹⁵ had its ups and downs but he was repeatedly elected until 1940.

Dan Hoan's tenure as mayor was a golden age in the city's government. His administrations were marked by honesty and efficiency, and under Hoan, between 1925 and 1940, Milwaukee won a number of awards as the healthiest, safest and best policed big city in the United States.



Through the long Depression and World War II years, there was not much growth in Milwaukee. Few people moved there and the birth rate was down. New home construction was slow. After the war, there were housing shortages as soldiers returned home and others moved into the city. Almost immediately home construction began at a swift pace. During the 1950s alone, nearly a hundred homes a month were built, mostly in the outlying areas of the city. The large numbers of cars bought by residents soon overwhelmed the streets causing traffic congestion.

Milwaukee County became fragmented as communities on the outer edges of the city became incorporated and left the City of Milwaukee. Glendale was the first to be incorporated in 1950, followed by St. Francis in 1951, and Hales Corners in 1952, with the trend continuing until 1964. After all the incorporations, Milwaukee County government took on a more important role, eroding some of the City's authority.

In 1948, Milwaukee elected Frank Zeidler as mayor. Zeidler, a Socialist, did his best to keep Milwaukee intact but was unable to prevent its division into suburbs. But the city didn't do too badly. The land area of Milwaukee actually doubled from 1946 to 1967 and the population grew from 587,472 in 1940 to 741,324 in 1960. The city was still a vital urban center although more people were leaving it for the suburbs.

¹⁴ <http://www.milwaukeecountyhistsoc.org/beer.htm>

¹⁵ Hoan had entered Seidel's administration as city attorney in the 1910 landslide

MILWAUKEE

Derivation of its Name

From
Milwaukee Sentinel,
Aug 22, 1881.

AN HISTORICAL ROMANCE.

Derivation of the Word Milwaukee Definitely Settled.

Mahn-ah-Wauk, a Pottawattomic Term Meaning a Council Ground.

At Last Accepted as the Origin of the City's Name.

Interesting Traditions and Anecdotes of the Primitive Pioneers.

It has remained for the historians of this late day to furnish the key to a long-locked matter, namely, the derivation of the name of this city. The pioneer writers, many of whom had the advantage of consulting interpreters of the Indian languages, were unable to determine the point, owing to a singular contrariety of information. Augustin Grignon, had been told by an old Indian that the name was derived from a valuable aromatic root used by the natives for medicinal purposes. The name of this root was *man-wau*, and hence

MAN-A-WAUKEE,

or the land or place of the *man-wau*. The Indians represented that it grew nowhere else, to their knowledge, that it was considered very valuable among them, and that the Chippewas on Lake Superior would give a beaver skin for a piece as large as a man's finger. It was not used as a medicine, but was, for its aroma, put into almost all their medicines taken internally. Mr. Grignon also understood, though without placing so much confidence in it as in the other definition, that Milwaukee meant simply *good land*.

Louis M. Moran, an interpreter for the Chippewas, who would certainly have known of a valuable aromatic root in connection with the place, stated that the name signified a

"RICH AND BEAUTIFUL LAND,"

and that it was pronounced *Me-ne-aw-kee* by the Indians. As Milwaukee was really a delightful place while in a state of nature, the definition has until now been very generally accepted, the story of the aromatic root gaining little credence, and rightly, too, since the late Dr. Lapham and other botanists and herbalists found no indigenous plant so singular and of such wonderful properties. According to Indian

tradition Milwaukee was a good as well as a beautiful land. The site of the city was the hallowed ground of the aborigines. It was a realm of peace, forgiveness and atonement. An unbragous knoll on the site of the present Market Square, was dedicated to their gracious deities. Annually this was the scene of a great religious festival which, at times, continued for months. Approaching

THE SACRED ELEVATION,

the Indians would disarm themselves as preliminary to the holy council, burying their tomahawks, and joining in a pow-wow, or dance of peace. At the close of the ceremonies, each of the participants would gather some token of his presence on the hallowed eminence, a pebble, sprig, or plant, which would be revered as a talisman of rare potency. The proceedings in council were never divulged. To be buried near this hallowed spot was the dying wish of many an Indian during the past century, whispered to relatives, traders, or voyageurs, who chanced to be near. It was the wish of the Menomonee as well as of the Winnebago, and of the Pottawattomie as well as of the more distant Sac or Fox, and even of the savage Sioux. That those wishes were faithfully observed, the many graves in *Mahn-wau* and its delightful vicinity prove to the hardy, courageous pioneers. Such is the legend on which the romancing Wheeler founded his

STORY OF NIS-O-WAS-SA,

who, in council, assassinated her father that the Menomonee and Winnebagos might be reconciled. As-kee-no, a Winnebago, had opposed all plans for a reconciliation of the tribes, while his daughter Nis-o-was-sa, a belle, graceful and handsome, having been thrown among the missionaries of the north and imbibed some national ideas of Christianity, sympathized with the wise and able warriors who were opposed to the measure of peace by her father alone. As-kee-no had strenuously opposed a reconciliation in council, when Nis-o-was-sa, notwithstanding that it was a great breach of Indian propriety, the intrusion of a woman in council, appeared and spoke as follows:

"Our chiefs all know Nis-o-was-sa whom you have called 'Day Sleep'—she is a woman, and her tongue knows not the wisdom of the braves in council; but she has talked with the medicine man of the pale faces, and he has sent her to whisper a word to her friends. Nis-o-was-sa has listened to the words of wisdom that have been spoken. They are good. They please the Good Spirit. Is there a Menomonee who dare say Nis-o-was-sa does not love her father! Has she not followed him on every trail and watched him when the warriors slept?" Here the

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girl inclined her head against her father's shoulder, and the chief, surprised and curious to know what she meant to do, remained in statue-like position evincing no disposition to interfere with her. "Is there a chief who will say Nis-o-was-sa does not look upon her father as the flower looks up to the sun?" A grave chief, whose white locks contrasted finely with his red cheeks, replied: There are none to answer Day Sleep; but her words are for the lodge and not for the council. Let her father send her away!" "He will not!" said the girl. "You want peace and

THE GREAT SPIRIT GRANTS IT:

See?" Quicker than a flash of electric light, she grasped the knife from her father's belt, and ere he had time to avoid the blow, she had plunged it into his heart; and while the round arm was bathed in paternal blood, she straightened it out with the majesty of one defied by a high enthusiasm, saying: "Now let the Menomonees and Winnebagos be friends," and walked proudly and slowly out of the assemblage. "There you have the story," wrote Wheeler adding: "It is to be regretted that nothing more is known of the woman, who, if she had been born in Greece, would have monuments erected to her memory at this day."

This legend and the tale of Nis-o-was-sa have been rehearsed by all the historians of the city, with the exception of Mr. Buck. Dr. Koss translated it into the German language from "Wheeler's Chronicles," and Miss Olin and Bernhard Gross, thinking it new in Dr. Koss's work, re-translated it from the German into the English language. Besides these traditions there are evidences that Milwaukee was in more than one sense a good and beautiful land. It was the land of

PEACE AND RECONCILIATION.

There are no remains showing that any great battles were fought in this vicinity. It was neutral ground. That it was a council place the wily Pontiac knew, while

he was furthering his conspiracy to surprise all the British forts in the West. Possibly it was owing to the sacred nature of the place that his address to the tribes on the occasion of one of their annual assemblies here was of no avail, and that his plan of confiding to the mixed band at this place the capture of the capture of Green Bay failed.

The writers for the Western Historical Publishing Company have unwittingly added two very important confirmations of all here advanced proof of the fact that Milwaukee means a council place. These confirmations follow Dr. Morse's statement that *Mil-wah-ki*, means "good land," and Louis M. Moran's, to the same effect. The historians of the Western Company also publish the legend and the story of Nis-o-was-sa without observing that they fully substantiated what Mrs. Porthier told them, which was that *Mahn-a-wauk* is of Pottawattomie origin and means

A GREAT CAMP

to talk as friends; where everybody comes, but in which nobody fights." She told them that all the warriors and surrounding tribes met on the *Mahn-ah-wauk-scepe* and talked over their troubles, wars and tribal affairs in peace. Mrs. Porthier's father, Mirandean, told her there assembled here many strange tribes from the far West, North and South, which were never seen or heard of here at any other time. They always remained several days and occasionally as many weeks, spending their time in feasting, talking and smoking. From these statements the historians have rightly concluded, and without reference to tradition, that *Mahn-ah-wauk* is a Pottawattomie term—that its proper pronunciation was *mahn-ah-wauk*—and that its meaning was universal or common council grounds. Thus, after many years of research and speculation, the derivation of the name has been definitely determined.

THE SENTINEL.

WEDNESDAY, AUGUST 24, 1881.

INCREASING INTEREST.

Considerable of the Latent Manifest in the Derivation of the Name Milwaukee.

The article in The Sentinel on Monday on the derivation of the name of Milwaukee has awakened considerable latent interest in the subject, judging by the numerous communications in reference to the matter that have been received. Among these letters is one from Mr. Packard, of Racine, which is worthy of publication. Mr. Packard writes as follows: "I am inclined to the belief that Mr. Moran's interpretation is partly correct. Having in my possession a 'Chippewa Indian Grammar,' published somewhere between the years 1848-50—the fly-leaf being torn out—I find it contains the words "Mino" and "Aki," the former signifying "good," and the latter "land." According to the orthography of this grammar, the vowel i has the sound as in pin, the letter o as in note, and the letter a as in ah; therefore by combining or compounding the two words, "Minoaki," we get the pronunciation "Min-oh-ak-ki," which could be very easily corrupted into the word Milwaukee through repetition by the whites. The word "Mino" does not seem to imply that the object spoken of is beautiful, but denotes its real or substantial worth. The language has another word which supplies the place of the word beautiful in English, the name being "Gwanatch," and used in this manner: "Granatch-Ikwe," would indicate a beautiful woman, but "Minc-Ikwe" would merely allude to her goodness or moral

Fonzie and the Rebel Mystique

Fonzie's story in this musical involves at least four symbols or icons of the rebellious and/or misunderstood teenager in the late 1950's: James Dean, Elvis Presley, Harley Davidson motorcycles and the black leather jacket. Of these four, one...Harley Davidson...has a direct link to Milwaukee, the setting of HAPPY DAYS.



William S. Harley



Arthur Davidson

In 1901, a Milwaukee resident, William S. Harley, who was just 21, devised an engine designed to fit into a bicycle. He then teamed up with Arthur Davidson, and by 1903 the two made available the first production Harley-Davidson® motorcycle. The bike was built to be a racer. The "factory" in which they worked was a 10X15-foot wooden shed with "Harley-Davidson Motor Company" painted on the door.



It was a little over a year later that their motorcycles were winning races and a dealership opened in Chicago where the first of three production Harley's were sold. Demand meant increased pressure to produce more bikes. The two young men, and Davidson's brother, who had joined the company, hired their first full-time employee in 1904.

In 1909, the six-year-old company introduced its first V-twin powered motorcycle. This image of two cylinders in a 45-degree configuration fast became one of the most enduring icons of Harley-Davidson history. The Motor Company had also grown enough to produce spare parts as well as new motorcycles. In 1910, the famed "Bar & Shield" logo was used for the first time and was trademarked a year later.



Classic Harley Davidson

By 1920, Harley-Davidson was the largest motorcycle manufacture in the world. New Harley's could be purchased from over 2000 dealers in 67 countries worldwide.

During the two world wars, the U.S. military purchased more than 100,000 models for military use. One day after the signing of the armistice on November 11, 1918 ended WWI, Corporal Roy Holtz of Chippewa Falls, Wisconsin was the first American to enter Germany. He was riding a Harley.¹⁶

At the time Fonzie and Pinkie purchased their motorcycles, all other motorcycle manufacturers in the U.S. had gone out of business. In spite of Harley Davidson's place in motorcycle legend and in spite of the fact that *Happy Days* takes place in Milwaukee, The Fonz chose a Triumph (an English make) for his ride...



1955 Triumph T110

¹⁶ <http://www.harley-davidson.com/wcm/Content>

Fonzie was not the only iconic rider to choose a Triumph. When Marlon Brando led his motorcycle gang into town in *The Wild One* in 1953, he was riding a Triumph Thunderbird GT.

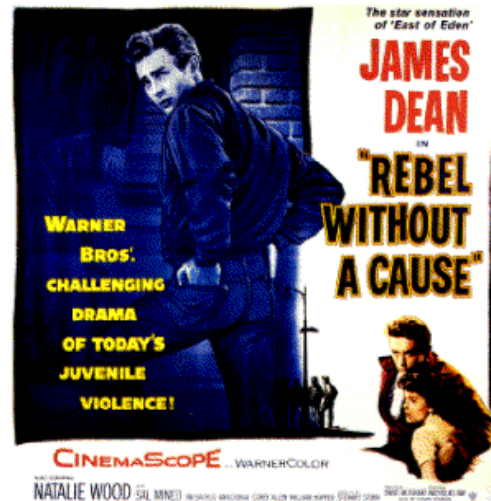
The sale of black leather jackets and motorcycles reached new heights after the film's release and motorcycles became a symbol of youth rebellion. The film's poster of Brando leaning on his motorcycle remains a best-seller.



Brando's stunning, brooding, nomadic character appeared at least two years before Fonzie's two idols had their moments in the rebel sun: James Dean in *Rebel Without a Cause* (1955) and Elvis Presley's anti-hero character in *Jailhouse Rock* (1957).

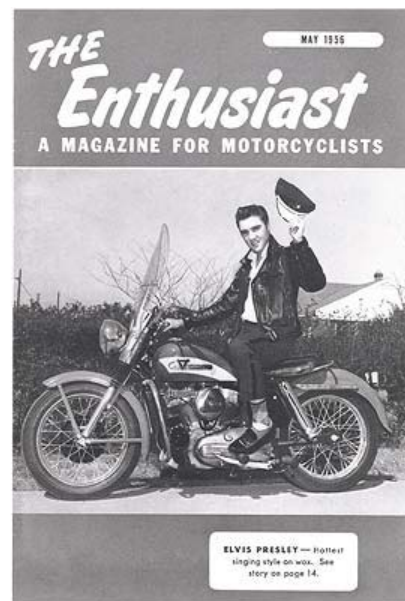
Rebel Without a Cause premiered in Hollywood shortly before James Dean's death (on September 30, 1955) in an accident in his sports car. The film tells the story of a rebellious teenager, played by Dean, who comes to a new town, meets a girl, defies his parents and faces the local high school bullies. The film offers a sympathetic view of rebellious, restless, misunderstood middle-class American youth in the conformist mid-1950's. It is considered one of Hollywood's best 50's films of youthful defiance¹⁷ (sex, drugs and rock and roll!) and Dean's performance became his iconic career role.

¹⁷ See also *The Wild One*, *Blackboard Jungle* (1955), and *High School Confidential* (1958)



Interestingly, Dean was not nominated for an Academy Award® for this picture, although he *was* nominated for his work in the two films that bracket *Rebel... East of Eden* (1955) and *Giant* (1956), which was filmed in the early summer and fall of 1955 and released in 1956...a year after his death.

Elvis Presley, of course, was a phenomenally popular young singing star well before *Jailhouse Rock* opened. Born in Tupulo, Mississippi in 1935, Presley began recording at Sun Studios in 1953, though his "breakthrough" did not occur until July of 1954 when he recorded Arthur "Big Boy" Crudup's "That's All Right." In November of 1955, he signed with RCA and on January 27, 1956, "Heartbreak Hotel" was released. It sold 300,000 copies in the first week and became his first Gold Record.



Though it was his appearances on Ed Sullivan in the fall of 1956¹⁸ that everyone points to when describing the effect his sexy, undulating hips and swagger had on his audiences, he had already displayed his talent for fearless, reckless and unabashedly sexual performing on the Milton Berle show earlier that year in April and June when he sang "Heartbreak Hotel," "Blue Suede Shoes," "Hound Dog," and "I Want You, I Need You, I Love You."

Signed with Paramount Pictures for a seven-year deal, Elvis had already made two movies, *Love Me Tender* and *Loving You* (in which Jana Ludd gave Elvis his first screen kiss) before *Jailhouse Rock*. This movie began filming in May of 1957 and Elvis' draft notice arrived in December. By the time *Happy Days, the Musical* is drawing to a close and Richie and the gang are going to graduate and Fonzie and Pinkie are back together, it was 1959-60, and Elvis had served his tour of duty in Germany, come home and married Priscilla.



Elvis was certainly an international sensation. He had a sound and style that uniquely combined his diverse musical influences —gospel, R&B, pop, country, blues—and challenged the social and racial barriers of the time.

He did much to establish early rock and roll music, bringing black singing into the white teenage mainstream, and he ushered in a whole new era of American music and popular culture.

Pro Wrestling in the 1950's

In *Happy Days: A New Musical*, the teen gathering spot, Arnold's, is to be torn down and replaced with a mall unless it can be somehow saved from the wrecking ball. The solution...? Sell tickets to a wrestling match as part of the Leopard Lodge annual picnic. This, everyone reasons, would draw TV film crews, and, indeed, it might have, because this was a time of enormous growth for professional wrestling, as soaring demand and national expansion made it a popular and

¹⁸ His first appearance on September 9 earned the show 52-60 million viewers or 82.6% of viewership that night.

lucrative form of entertainment, especially on television. It was also a time of great change in both the character and professionalism of wrestlers as a result of the appeal of television. Wrestling fit naturally with television because it was easy to understand, had drama, comedy and colorful characters, and was inexpensive for production. From 1948 to 1955, each of the three major television networks were broadcasting wrestling shows.

More than likely The Malachi Brothers, the *Happy Days* villains, created their personae based on the wrestlers that they had seen on tv or in person. Wrestlers such as Killer Kowalski, Mad Dog Maurice Vachon, Haystacks Calhoun, The Crusher, The Hangman, and the German Heel: Hans Schmidt. But it was wrestlers such as Buddy "Nature Boy" Rogers and Gorgeous George who were the super stars.



Gorgeous George and his valet

Gorgeous George, became one of the biggest stars during this period, gaining media attention for his outrageous character, which was flamboyant and charismatic. He drew attention by coming into the ring with style: dressed with a satin robe, blond and walking Hollywood style, with a lady valet on its side. Though many thought he was doing this to show off, George could really wrestle and gave a hard time to every dazzled wrestler who faced him.

In spite of organizational support from the WWWF (World Wide Wrestling Federation), by the end of the 50's, the matches found homes on local markets only. It took Vince MacMahon, and his support and promotion of outsized personalities to return televised wrestling to a prominent place on the television dial. Gorgeous George would have been very proud.



TRIVIA QUIZ ONE



Every age has its particular jargon, patois, slang. The 1950's were no different. Try to match the word or phrase with its proper usage. Answers can be found at the bottom of the page...try not to look.

1. "Don't have a cow"

- a. don't be ridiculous b. don't get so excited c. don't let him do that to you d. don't worry

2. "Radioactive"

- a. popular b. deadly boring c. freaky d. bad news

3. "cube"

- a. really cool person b. loser c. normal person d. really smart person

4. "Paper Shaker"

- a. teacher b. classroom cheat c. teacher's pet d. pom pom girl

5. "Boss"

- a. lame b. great c. old-fashioned d. expensive

6. "Back seat bingo"

- a. whispering in class b. babysitting c. shooting spitballs d. necking in a car

7. "sides"

- a. French fries b. sideburns c. records/45's d. white wall tires

8. "fake out"

- a. bad date b. surprise c. copy someone's answers d. prank phone call

9. "word from the bird"

- a. teacher lecture b. a confession c. love note from girlfriend d. the truth

10. "jacketed"

- a. arrested b. going steady c. grounded d. dressed up for a date

11. "jets"

- a. smarts/brains b. black penny loafers c. dance moves d. fast car

12. "passion pit"

- a. high school dance b. shared milkshake c. movie fan magazine d. drive-in movie

ANSWERS

1: b; 2: a; 3: c; 4: d; 5: b; 6: d; 7: c; 8: a; 9: d; 10: b; 11: a; 12: d



TRIVIA QUIZ TWO



Test your knowledge on National and World events from the 1950's.

Answers below.

- The students that integrated Little Rock's Central High School were known as
 - The Central High Defenders
 - The High School Heroes
 - The Little Rock Nine
 - The Little Rock Pioneers
- The name of the woman who refused to give up her seat on an Alabama bus is
 - Mary Johnson
 - Rosa Parks
 - Margaret Wilson
 - Kathleen King
- The Russian satellite Sputnik was launched on
 - October 4, 1957
 - November 12, 1956
 - January 31, 1958
 - March 1, 1954
- Fidel Castro took control of the government of Cuba in 1959 when who left the country?
 - Ramón Grau San Martín
 - Fulgencio Batista Zaldívar
 - Jorge García Montes
 - José Miró Cardona
- Alaska and Hawaii became states the same year. Which?
 - 1959
 - 1955
 - 1958
 - 1957
- The name of the first U.S. satellite to orbit the earth was called
 - Mercury 1
 - Freedom 1
 - Explorer 1
 - Telstar 1
- Who was the lawyer who argued the segregation in schools case before the Supreme Court?
 - George E.C. Hayes
 - James Nabrit
 - Emmett Till
 - Thurgood Marshall
- In 1955, the Soviet Union and other countries aligned with them signed what?
 - The Mutual Non-Aggression Pact
 - The Belgrade Accord
 - The Helsinki Agreements
 - The Warsaw Pact
- In 1959 Nikita Khrushchev visited the U.S. Where could he not go for security reasons?
 - Disneyland
 - The Pentagon
 - The Statue of Liberty
 - Coney Island
- For most of the decade, the cost of a first class stamp was
 - \$.04
 - \$.05
 - \$.03
 - \$.06

ANSWERS

1: c; 2: b; 3: a; 4: b; 5: a; 6: c; 7: d; 8: d; 9: a; 10: c

CONNECTIONS

1. DVD'S of *Happy Days* seasons (one and two) are available. Note how in the first season, the theme song was Bill Haley and the Comets' hit "Rock Around the Clock," instead of the familiar "Happy Days." The first season and some of the second uses "canned laughter." After the creators realized that an audience actually wanted to be with the characters, they placed the show in a studio with a live audience. That audience presence energized the actors, and many people feel that the third to the eighth seasons were the series best.
2. Read *Happier Days, Paramount Television's Classic Sitcoms 1974—1984*. This book by Marley Brant provides an up-close look at the talented people who brought these sitcoms to life. In addition to *Happy Days*, the book highlights *Mork & Mindy*, *Laverne & Shirley*, *Bosom Buddies*, *Cheers*, *Family Ties*, *Angie*, *Taxi*, and *The Associates*.¹⁹
3. The movies mentioned in the "In Context" portion of the study guide are all available on DVD. These are *Rebel Without a Cause*, *The Wild One*, *Blackboard Jungle*, *Jailhouse Rock*, and *High School Confidential*. These movies will give the viewer a crash course in the things that motivated and challenged teen-agers and young adults during the 50's.
4. One of the iconographic figures of the civil rights movement in the 1950's is Rosa Parks. There are a number of biographies in print. Two of the best are *Rosa Parks: My Story* (Rosa Parks and Jim Haskins) and *Rosa Parks Biography* (Cammie Wilson).
5. The website for Old Time Radio, <http://www.otr.com>, has several recordings of Edward R. Murrow broadcasts. They are worth a listen, especially "Visiting Buchenwald" and "Murrow on the McCarthy Hearings."
6. For a particular viewpoint on Edward R. Murrow and his place in and effect on television broadcast journalism, especially the period of the McCarthy hearings, you might want to watch *Good Night, and Good Luck* (2005) Written and directed by George Clooney (who also appears as Fred Friendly), the movie stars David Strathairn and Jeff Daniels.
7. For more on the "Brown v. Board of Education" case try visiting the Brown Foundation website (<http://brownvboard.org/foundation/>) The Brown Foundation for Educational Equity, Excellence and Research was established in 1988 as a living tribute to the attorneys and plaintiffs in the landmark U.S. Supreme Court decision of 1954 *Brown v. Board of Education*. You can also try the website for "Landmark Cases of the Supreme Court" (<http://www.landmarkcases.org/brown/home.html>)
8. If 50's television is your thing, or you want to know more about what was on the "box" during that period of development and growth, try <http://www.fiftiesweb.com/tv50.htm>. On this website you'll find Quiz Shows, TV Games and other activities to either soothe or stimulate your grey cells.

¹⁹ Billboard Books, 2006. ISBN 0-8230-8933-9