The History of the Twentieth Century
Episode 405
"On the Good Ship Lollipop"
Transcript

[music: Fanfare]

"I stopped believing in Santa Claus when I was six. Mother took me to see him in a department store and he asked for my autograph."

Shirley Temple.

Welcome to *The History of the Twentieth Century*.

[music: Opening War Theme]

Episode 405. On the Good Ship Lollipop.

This is the fourth episode in our series on the Hollywood film industry in the Thirties and Forties. I've been working through the five major studios, from smallest to largest, and today, it's time to talk about number three, which is Twentieth Century-Fox.

I already told you the story of how Twentieth Century-Fox came to be. The production company Twentieth Century Pictures was formed in 1933 by Darryl F. Zanuck, who left Warner Brothers after a salary dispute with Jack Warner, and Joseph Schenck, former president of United Artists. From 1933 to 1935, Twentieth Century Pictures did quite well. It released 24 films, almost all of which were commercial successes. The list includes the musical *Moulin Rouge* and the biographical film *The Mighty Barnum*, about circus impresario P.T. Barnum. It also includes literary adaptations *Les Misérables* from the novel by Victor Hugo, and *Call of the Wild*, from the novel by Jack London. It also also includes *The House of Rothschild*, loosely based on the famous European banking family. This is the film that was remade into an anti-Semitic propaganda film in Nazi Germany.

Twentieth Century was a production company, but not a studio. The difference is that a production company doesn't own its own sound stages and filmmaking equipment and doesn't do distribution to theaters. It raises money, hires people, and rents filmmaking facilities where the picture is shot and edited, then contracts with a distributor to distribute the film to theaters. In the case of Twentieth Century, they relied on United Artists to distribute their films for the first

two years. In 1935, Zanuck and Schenck became dissatisfied with United Artists and began shopping around for a new distributor. They came upon Fox Studios, founded in 1915 by William Fox. Fox lost control of his namesake company in a buyout in 1930, during the Great Depression.

The studio never recovered from its financial woes and was still shaky in 1935 when Zanuck and Schenck came along. Instead of negotiating a distribution agreement, they opted to negotiate a merger, and Twentieth Century-Fox, with a hyphen between *century* and *fox*, was born.

Twentieth Century-Fox quickly became a major studio. Every one of these major studios had a head of production who ruled over the studio the way medieval nobles ruled over their fiefs. At this studio, it was Darryl F. Zanuck who ran things.

Zanuck quickly signed a number of up-and-coming actors who would soon reach stardom: Tyrone Power, Henry Fonda, Italian-American radio star Don Ameche, Betty Grable, Gene Tierney, the Portuguese-Brazilian singer Carmen Miranda, and Norwegian figure-skating legend Sonja Henie, whom we've met before.

Despite the enormous power these studio moguls wielded, there could be and were artists who thrived under them, sometimes even in spite of them. One such example from Twentieth Century-Fox was film director John Ford, one of the greatest directors of his time. You've probably noticed that his name has already come up several times. Let's get better acquainted.

He was born John Feeney in 1894 in Cape Elizabeth, Maine. Growing up, he played football for Portland High School, which is how he earned the nickname "Bull" Feeney.

John had a brother twelve years older than he named Francis Feeney. Big brother Francis worked in vaudeville for a time, then went to Hollywood in the early days of silent film, changing his name to Francis Ford—the name was inspired by carmaker Henry Ford—and there he worked first as an actor, then a writer, then a director.

In 1914, John followed his brother to Hollywood and also adopted the surname Ford. John began his screen career acting in films directed by his big brother. In 1914, Francis Ford directed a screen adaptation of Arthur Conan Doyle's Sherlock Holmes story, "A Study in Scarlet," in which he cast himself as Sherlock Holmes and his brother as John Watson. That same year, John Ford also appeared in an uncredited role as a Klansman in D.W. Griffith's *Birth of a Nation.*

Over time, John acted for his brother, did stunts for his brother, and assisted him in writing and directing. Despite the support and mentoring Francis gave his younger sibling, by all accounts they had a tempestuous relationship. By 1918, at the end of the last war, it was becoming clear that John was the more talented director, and Francis receded into the background, returning to acting for the rest of his career.

In those early days, the Ford brothers worked at Universal Studios. Most silent films produced in those days have not survived, and this is true of John Ford's work as well. Out of the estimated 62 films he directed in eleven years during the silent era, only ten survive. No one can even say with certainty which film was John Ford's directing debut.

In 1920, Ford changed studios, from Universal to Fox. His most notable film of the silent era is 1924's *The Iron Horse*, an historical epic about the construction of the first transcontinental railroad in the US. It was a large and expensive production, filmed on location in the Sierra Nevadas, and there were many delays. Ford received a number of telegrams from Fox executives demanding that he hurry up and finish already. Ford devised a little ritual when he got one of these telegrams: he'd hold it up and invite a stuntman to shoot it.

The Iron Horse was expensive to make, but it turned a hefty profit, becoming one of the highest-grossing films of the day. It gave Ford a reputation as a director of Westerns, although he had already proven to be a versatile director. Anyway, though Westerns were popular in the silent era, they went out of fashion when talking pictures were introduced.

None of this was a problem for John Ford. When movies moved to sound, Ford moved with them and remained a prolific director. From 1929 until the war, he made no fewer than two films in any given year. In 1930, he directed a comedy called *Up the River*, which is notable because it was the first screen appearance of both Spencer Tracy and Humphrey Bogart. Ford urged his studio to sign both of them to long-term contracts; they didn't take his advice and no doubt regretted it.

His first big film of the sound era was 1931's *Arrowsmith*, based on a novel by Sinclair Lewis. The film was a hit and was nominated for four Academy Awards, including Best Picture. Ford had by this time established himself as a filmmaker capable of pleasing both the crowds and the critics. His yearly earnings were in six figures during the Great Depression, back when that was a lot of money.

He mostly worked for Fox or Twentieth Century, and after the merger for Twentieth Century-Fox, though his 1935 film *The Informer* was released through RKO. *The Informer* was an adaptation of a 1925 novel with the same title by Irish author Liam O'Flaherty. The film is set in Dublin in 1922, during the Irish War of Independence. The protagonist is a member of a revolutionary organization, which is clearly the IRA, although the film never calls it that. He informs on one of his friends for the sake of a £20 reward; the film chronicles his guilt and the growing suspicion of his revolutionary comrades. Francis Ford has a supporting role in the film.

Like most American (and British) films about the Irish Republican Army, the organization is depicted as a gang of thugs rather than as freedom fighters. This was to satisfy the Hays Office in the United States and to get the film past the British Board of Film Censors in the UK.

The film was a commercial success and hailed by critics as one of the greatest films yet made, though it has become more obscure over time. It was nominated for six Academy Awards and won four, including Best Director for John Ford, and cemented his reputation as one of the top directors in Hollywood.

Have you noticed a pattern here? Each major studio had a reputation for making a particular kind of film. For Twentieth Century-Fox and Ford both, their signature film was a serious adult drama, usually adapted from a literary novel or play. Films like *Arrowsmith* or *The Informer*.

Or *Mary of Scotland*, starring Katherine Hepburn, which John Ford directed for RKO the following year, based on a play by American playwright Maxwell Anderson. I already told you about this film when we were talking about RKO and Katherine Hepburn.

But Ford was nothing if not versatile. The following year, 1937, he directed *Wee Willie Winkie*, starring the nine-year-old Hollywood phenomenon Shirley Temple. Ford was known for his dislike of directing child actors, but was intrigued by this project because it was a serious adventure drama, lacking the song-and-dance routines typical of Shirley Temple films, and as they worked together, Temple won him over with her acting skill and her professional demeanor. Temple herself later named *Wee Willie Winkie* her favorite of her own films, in part because earning the respect of John Ford she took to mean she had established herself as a real actor.

I should say a few words about child star Shirley Temple, since she was the number one box-office attraction of the mid-Thirties. Shirley Jane Temple was born on April 23, 1928, in Santa Monica, California, the youngest child of George and Gertrude Temple. She had two older brothers, John and George, Jr. Her mother enrolled her in classes for singing, dancing, and acting at a young age. Her mother also came up with the idea of styling Shirley's blond hair into ringlets, which would become her signature look.

In 1931, at the tender age of three, Shirley Temple was "discovered" at her dance studio by Charles Lamont, casting director for Educational Pictures. This was a small studio that made, yes, short educational pictures, but also comedy shorts. In the early Thirties, it even dabbled in animation, distributing Paul Terry's Terrytoons.

Educational Pictures hired Shirley Temple for $10 per day to appear in a series of comedy shorts called *Baby Burlesks*. These shorts presented parodies of feature films of the era with a cast who were all young children. Shirley's first short was titled *Runt Page*, a parody of the 1931 film *The Front Page*, directed by Lewis Milestone and released through United Artists, which I've mentioned before, in episode 274.

Shirley Temple did not even receive on-screen credit for her role in that film short, but she did in the other seven *Baby Burlesks* that Educational Pictures released from 1931 to 1933, including *Glad Rags to Riches*, in which she parodied the performance of Mae West in 1933's *She Done Him Wrong*.

Shirley's charm and talent stood out in these roles, and soon Educational was loaning her out to the major studios for bit parts in feature films. She caught the eye of someone at Fox Pictures, and was signed to a contract. Fox distributed films for Educational and hired a number of their actors for its own feature films.

Her lead performances in two 1934 films made her a star. The first was *Little Miss Marker*, a comedy-drama in which her character's father offers her up as a marker, that is collateral, on a bet with some gangsters. When he loses the bet, he kills himself, leaving the gangsters stuck with the little girl, for whom they gradually develop affection. The other was *Bright Eyes*, in which she sang "On the Good Ship Lollipop," which became her signature song.

Her performances in these two films earned her a special Academy Award, the first ever given to a child, in 1935. She was presented with a special miniature version of the "Oscar" statuette, just half as tall as the one they gave out to grownups.

Wee Willie Winkie, the film she made with John Ford, was different from the standard Shirley Temple vehicle in that there were no song-and-dance numbers. It was an adventure drama set in 19th-century India, in which a young girl played by Temple and her widowed mother come to live with her grandfather, a British officer in the Indian Army, stationed at a frontier outpost. She charms both the British soldiers and the Indian rebels opposing them and inspires her grandfather and the leader of the Indian rebel force opposing him to negotiate peace.

There was a certain formula to a Shirley Temple picture. Her character typically serves as an empathetic mediator mending rifts between family members or lovers or in this case, even opposing sides in a war. She usually has lost one or both of her parents, but remains upbeat and ready to embrace the adults she meets as surrogate family members. All adults are charmed by her; the most decent among them are moved to show empathy and affection to her in return and embrace her as their surrogate child.

Shirley Temple counted among her co-stars some of the best known film actors of the time, but she later said her favorite was Luther Robinson, the famed African-American actor, singer, and tap dancer, better known by his nickname, Mr. Bojangles. Young Shirley Temple called him "Uncle Billy." Robinson was a tap dancing legend and the highest-paid African-American entertainer of the day, particularly noted for routines in which he tap-danced on stairs, which can't be an easy thing to do.

Shirley Temple and Bojangles Robinson appeared together in four films, beginning with 1935's *The Little Colonel*, in which they dance on a stair together. This made them the first interracial dance couple in American film history. (When the film was shown in the South, the scene was cut.) The duo also appeared together in 1938's *Rebecca of Sunnybrook Farm*, adapted from the 1903 children's novel with the same title, written by Kate Douglas Wiggin.

[music: Tchaikovsky, "Dance of the Sugar Plum Fairies" from *The Nutcracker*.]

As for John Ford, in 1939 he made his first Western in 13 years and his first with sound. It was called *Stagecoach*.

Back in the silent film days, there was a football player at the University of Southern California. He was a big, strapping young man named Marion Morrison, although he picked up the nickname "Duke" in high school and much preferred it to "Marion." And who could blame him?

Duke Morrison planned to go to law school. Unfortunately for him, he broke his collarbone, which ended his football career and lost him his athletic scholarship. He was forced to leave USC and never did become a lawyer. (Did I say "*un*fortunately"?)

Actually, it proved to be a lucky break, pardon the expression. The football coach at USC felt sorry for the kid and film director John Ford owed the coach a favor in exchange for securing Ford tickets to USC games, so he asked Ford to give Morrison a job.

Duke Morrison and John Ford became friends. Morrison got bit parts in a number of films, and finally got an onscreen credit as Duke Morrison in the 1929 Fox Pictures musical comedy *Words and Music*.

Shortly afterward, director Raoul Walsh spotted Morrison moving furniture at the studio and was inspired to cast him as the lead in Fox Pictures' big budget 1930 Western *The Big Trail*. Walsh and a studio executive between the two of them chose a screen name for Morrison. Morrison himself had no input into the decision. The name they chose was John Wayne.

The Big Trail was the first big-budget Western of the sound era, filmed on location with gorgeous scenery and it should have been John Wayne's breakout performance. Instead, the film was a major flop, losing Fox Pictures more than a million dollars and seriously contributing to its financial woes. Its failure had more to do with the Great Depression than with any faults in the film itself, which in our time is pretty well regarded.

The lesson the studios took from the failure of *The Big Trail* was that the public's taste for Westerns had passed. John Wayne was relegated to bit parts once again and that's how he spent the 1930s, at various Poverty Row studios, which continued to crank out low budget Westerns that only contributed further to the perception that Westerns were cheap entertainments with little artistic merit.

Then came 1939, and John Ford wanted to make *Stagecoach*, about the adventures of a group of strangers who ride a stagecoach together through dangerous Apache country, based on a short story that appeared in *Collier's* magazine. None of the studios would touch a Western, not even one directed by John Ford, so he turned to independent producer Walter Wanger, and hired his friend John Wayne for the lead role of the Ringo Kid. Wayne got second billing after actress Claire Trevor, who was at the time the biggest name in the cast.

Stagecoach was critically acclaimed; more important, it was a commercial success. It received seven Academy Award nominations, including Best Picture and Best Director for Ford. Orson Welles studied the film closely when he was preparing to make Citizen Kane.

Stagecoach was one of four Westerns released in that year, 1939, that were all well received and demonstrated that the American public would indeed come out for a Western, if it was an intelligent one. The other three were *Destry Rides Again*, with James Stewart and Marlene Dietrich, *Dodge City*, with Erroll Flynn, both of which I already talked about, and *Union Pacific*, directed by Cecil B. DeMille and starring Barbara Stanwyk, Joel McCrea, and Robert Preston.

Stagecoach became the first of seven highly regarded Westerns directed by John Ford, all using the same place—Monument Valley in Colorado—for his location shooting. I'm told that connoisseurs of Ford's Westerns can easily spot the same Monument Valley landmarks in several of his films, and that other film directors avoided using Monument Valley for their locations, as its look had become so closely associated with the films of John Ford.

Stagecoach finally made John Wayne a star, nine years after the disappointment of *The Big Trail*, and Wayne would credit his friend John Ford both with launching his film career and with helping him to develop his stoic style of acting.

For a few years after *Stagecoach*, John Ford was the hottest director in Hollywood. Ford made friends with his actors and when he found an actor he liked, he would cast that actor in multiple films. Such was the case with up-and-coming actor Henry Fonda, who starred in the next three of Ford's films, 1939's *Young Mr. Lincoln*, a biographical film in which Fonda played the title role and *Drums Along the Mohawk*, an historical drama set during the Revolutionary War, which was also Ford's first film shot in color, and 1940's *The Grapes of Wrath*, based on John Steinbeck's 1939 Pulitzer Prize-winning novel about Oakies in California during the Great Depression, which I talked about in episode 344.

The Grapes of Wrath was a touchy project. Twentieth Century-Fox's studio chief, Darryl F. Zanuck, feared that portraying the United States as a nation in which sometimes some people got a raw deal would be controversial; it would invite accusations of Communism. (This happens even today, sometimes it happens to history podcasters.) Zanuck went so far as to hire investigators to document the stories of migrant workers in California so that, in the event the film drew such criticisms, he would be able to produce evidence that its depiction of the American underclass was realistic.

When the film was released in January 1940, it was instantly hailed as a masterpiece of filmmaking, and is another Ford film that often appears on lists of the greatest American films. It was nominated for six Academy Awards, and won two, including John Ford's second award for Best Director.

The Grapes of Wrath became one of the few American films the Soviet government permitted to be shown in the USSR, in 1948. The Soviet government figured the movie demonstrated how in America capitalism bred poverty, but the Soviet public was more impressed that the movie demonstrated how in America even the most destitute drove cars.

Ford's next film was *The Long Voyage Home,* also released in 1940 and adapted from four short plays by American playwright Eugene O'Neill. It starred John Wayne. The public reaction to this film was tepid, although critics liked it. It got six Academy Award nominations, but no awards.

Ford made two more films in 1941. The first, *Tobacco Road,* based on the novel by American author Erskine Caldwell and it got the opposite reception: it was successful at the box office, but critics were lukewarm on it. The other was *How Green Was My Valley,* starring Walter Pidgeon and Maureen O'Hara, a film I've also mentioned before. The studio originally intended to shoot the film on location in Wales, but the Battle of Britain put the kibosh on that idea.

How Green Was My Valley was another big hit for Ford. It was nominated for ten Academy Awards, and won five, including Best Picture and John Ford's third Oscar for Best Director.

Back in episode 379, I expressed puzzlement that this film took home Best Picture over *Citizen Kane* and *The Maltese Falcon,* both of which were also nominees that year. I didn't mean to suggest that there was anything wrong with *How Green Was My Valley*—my mother really liked it—just that the competition that year was pretty stiff. The year 1941 was a banner year for American film.

The year 1941 also marked the end—temporarily—of John Ford's Hollywood career. When America entered the war, Ford, like many big names in Hollywood, joined the military and made films in support of the war effort. Ford became a commander in the US Navy Reserve and headed the photographic unit for the Office of Strategic Services, America's military intelligence organization.

He also made training films for the military. In 1942, the Navy sent him to Midway Island to make a documentary. He believed the project was meant as an account of life on an isolated military base, until he was told that the Japanese were about to make an attempt to take the island. Ford shot footage of the Battle of Midway himself, using a handheld 16mm camera, and was wounded in the process. The resulting short film, *The Battle of Midway,* won the very first Academy Award for Best Documentary. The following year, Ford made a short documentary about the Pearl Harbor attack, which also won an Academy Award.

Ford would go on to make more notable films after the war, but for now, we'll leave his story here. That's all I have to say about John Ford and about Twentieth Century-Fox for today, but we still have a few minutes, which offers me an opportunity to discuss one more notable filmmaker of this era.

Alfred Joseph Hitchcock was born on August 13, 1899, in the flat above his parents' greengrocer shop in Leytonstone, which is today part of London, but wasn't at the time. Alfred's father died when he was 14, shortly after the last war began, and he took a job at the Henley Telegraph Company. During the war, he served in the Royal Engineers, but never saw combat. After the war, in 1919, he returned to Henley Telegraph. By this time, he had developed an interest in writing and drawing. He helped found the company's internal publication, *The Henley Telegraph,* and contributed short stories.

He took an interest in cinema. He liked German Expressionism. He also liked the work of Charlie Chaplin, Buster Keaton, and D.W. Griffith. When he learned that Paramount Pictures was starting a British subsidiary based in London, he submitted sample title cards and got a job as a title-card designer at what is now Islington Studios.

Working for Paramount, Hitchcock learned about screenwriting and film production. When Paramount shut down its British subsidiary three years later, in 1922, Hitchcock was hired by a new firm that took over the studio, Gainsborough Pictures, as an assistant director.

In 1925, Hitchcock was offered the opportunity to direct a film, *The Pleasure Garden,* which was a joint British-German production filmed in Germany, where Hitchcock picked up some of the techniques of German Expressionism. He got an opportunity to show off what he'd learned in his first thriller, 1927's *The Lodger,* about a serial killer. It was his first hit, and attracted attention to the young filmmaker. It was also the first film in which he placed himself in a cameo appearance; this would become a regular feature of Hitchcock films.

Hitchcock was directing another thriller in 1929, when in mid-production the studio decided to convert it into a talking picture. Titled *Blackmail,* it was another hit, the first all-sound film made in Britain; in fact, the first commercially successful talking picture in all Europe.

By 1934, Hitchcock was an acclaimed and influential director noted for his innovative visual style. That year he released one of his most famous films, an espionage thriller called *The Man Who Knew Too Much,* which featured Peter Lorre. In 1956 he would remake this film in the US for Paramount Pictures, starring James Stewart and Doris Day. The title was the same, though the plot differs in some significant respects. The following year, he made another spy thriller that was an even bigger success, *The 39 Steps.*

It was about this time that Hitchcock and his collaborator Angus MacPhail conceived of the idea of a MacGuffin. A "MacGuffin" is an object in a story, typically in a thriller. The MacGuffin is sought after by the protagonist, and perhaps other characters, though its exact nature is not important to the story. It serves primarily as a device for motivating the characters. A prime example would be the Maltese falcon in the film of the same name. Hitchcock would embrace the concept of the MacGuffin and use it in his films for the rest of his career.

Hitchcock's last notable British film was 1938's *The Lady Vanishes*, a thriller about a British spy aboard a train, who…well, you can guess.

You might have noticed I spend most of my time on American films and little on films of other countries. Hitchcock is a good example of why. In those days, any screen artist who rose to fame and success was highly likely to be poached by an American studio, and Hitchcock is no exception. He received multiple offers from American film producers to come make a picture in Hollywood, but wasn't tempted by any of them until David O. Selznick came along. Selznick proposed a film based on the story of the sinking of *Titanic*, which persuaded Hitchcock to move to California.

When he arrived in America, Hitchcock was pleasantly surprised to discover he and his films were already well known and popular in the US. The *Titanic* picture never panned out, but Selznick signed Hitchcock to a lucrative four-picture deal, which soon was extended to a seven-year contract.

Hitchcock's first Hollywood film, released in 1940, was *Rebecca,* based on the novel by Daphne du Maurier (and therefore inevitably set in Cornwall.) Laurence Olivier stars as a well-off widower and Joan Fontaine as his second wife, but the couple is haunted by the memory of his first wife, the titular Rebecca.

Rebecca was a hit, nominated for eleven Academy awards, including Best Director for Hitchcock and Best Actor and Actress for Olivier and Fontaine. It won two, including Best Picture.

Hitchcock had conquered America. Notably, the studios began putting his name above the title in their advertising, which at the time was extremely rare for a director.

His next film, *Foreign Correspondent,* garnered six Academy Award nominations, although no awards. 1941's *Suspicion* got three Academy Award nominations including Best Picture; Joan Fontaine won the award for Best Actress. 1944's *Lifeboat,* written by John Steinbeck but based on Hitchcock's own story idea, is set entirely aboard a lifeboat, containing nine survivors of a German U-boat attack.

Speaking of the war, Hitchcock got to feeling guilty over spending the war in California, so after making *Lifeboat,* he returned to his home country to make films for the British Ministry of Information. He would return to Hollywood in 1945, and, believe it or not, reach even greater heights.

But that is a story for another episode. We'll have to stop there for today. I thank you for listening and I'd like to thank Richard for his kind donation, and thank you to Ahmet for becoming a patron of the podcast. Donors and patrons like Richard and Ahmet help cover the costs of making this show, which in turn keeps the podcast available free for everyone always, so

my thanks to them and to all of you who have pitched in and helped out. If you'd like to become a patron or make a donation, you are most welcome; just visit the website, historyofthetwentiethcentury.com and click on the PayPal or Patreon buttons.

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In July, I plan to be at both Readercon in Boston and then Confluence in Pittsburgh, so if any of you happen to be attending either of those conventions, look me up and say hi.

Next week is a bye week on the podcast, but I hope you'll join me in two weeks' time, here, on *The History of the Twentieth Century*, as we return to the Eastern Front. There's an aspect of the Eastern Front I've been skipping over until now, and that's what Army Group North is doing. It's time to get caught up on that story, which is a tale all of its own. The Siege of Leningrad, in two weeks' time, here, on *The History of the Twentieth Century.*

Oh, and one more thing. Shirley Temple was a huge phenomenon as a little girl, but like many child stars, found it difficult to keep her acting career going as she grew older. She appeared in two successful films at the age of 19, with Cary Grant in the screwball comedy *The Bachelor and the Bobby-Soxer,* and in *Fort Apache,* a Western directed by John Ford, where she co-starred with John Wayne and Henry Fonda, naturally.

It's a sign of her influence on American popular culture that a non-alcoholic cocktail was named after her. The Shirley Temple is customarily made with ginger ale and a splash of grenadine, and came in handy when you took your kids out to dinner. I know I bought a few Shirley Temples for my kids. In our time, there are a range of non-alcoholic cocktails, sometimes known as mocktails, for kids and adults both, but the Shirley Temple was the original. It apparently first appeared at the Brown Derby Restaurant in Hollywood in the 1930s.

Ironically, Shirley Temple herself did not care for the drink, which she described as "icky," and complained as an adult that people kept serving them to her because they thought it was funny.

Speaking of Shirley Temple's adulthood, she was married twice. Her first marriage lasted only five years; her second, to businessman Charles Alden Black, lasted 55 years, until Black's death in 2005.

As Shirley Temple Black, she got involved in Republican politics in California. In 1974, President Gerald Ford appointed her the US ambassador to Ghana. In 1989, President George Bush appointed her US ambassador to Czechoslovakia. She was serving in that post during

Czechoslovakia's transition to a parliamentary democracy, the period known as the Velvet Revolution. I suppose I'll have to talk about the Velvet Revolution someday.

Shirley Temple Black died on February 10, 2014, at the age of 85.

[music: Closing War Theme]