

PART THREE: POPULAR MUSIC

Popular music is defined by *Hutchinson's Dictionary of Music* as “twentieth-century music of great diversity that appeals to a wide audience. Characterized by strong rhythms of African origin, simple harmonic structures often repeated to strophic melodies, and the use of electrically amplified instruments, pop music generally includes the areas of jazz, rock, country and western, rhythm and blues, soul and others.” That wide-ranging definition might work for popular music of the second half and certainly the end of the twentieth century, but certainly not so generally for the first half or for the nineteenth century.

The nineteenth and twentieth centuries both had popular music enjoyed by a “wide audience,” but the number of styles proliferated in the 1950s after the introduction of the long-playing (LP) record and multiplied again as the century ended amid a furor of compact disc (CD) reissues. Many of these newer styles found a specific audience. These audiences tended to narrow their focus and ceased to be the all-embracing “wide audience.” If we think of the original “wide audience” as a river, the roots of musical styles are the tributaries that feed it. As the river continues, it widens into a blended flow before it spreads out into a delta. In the process of creating the delta, the river disappears. To a great extent that is what has happened to popular music, especially in late twentieth-century America.

Today’s mainstream “wide audience” is difficult to pinpoint, characterize, or even define. It does seem to have money, or at least some expendable income. In those simpler days when sheet music (and then recordings) could be an indicator of the popularity of a piece of music, it was the white, middle-class consumer who subsidized the industry, and music was geared to this large, somewhat affluent group.

The original influences of “African origin” were parody songs and dances written for minstrel shows. This stereotyping continued far into the twentieth century. The fame of the Cotton Club in Harlem was spread in the strictly segregated 1920s and 1930s by white customers who sat around the dance floor to watch the black musicians and “high-yellar gals.” The black audience was placed at the back of the whites and hidden behind screens. They did not mingle. The “jam sessions” in black clubs happened long after the white folks had returned home, and the music made there, when recorded, was released on “race records,” which sold exclusively in black communities. The Broadway

stage rarely saw black shows, and when it did, the songs were often written by whites, as was common for the Cotton Club too. After radio began in the 1920s, black characters were almost always played by whites. The audience appeal of *Amos 'n' Andy*, a radio (later television) show peopled by minstrel show blacks played by white actors, was so popular that movie houses would stop their film, turn on a radio and play the fifteen-minute show if they wanted to keep their patrons.

The black influence in the world of white entertainment was significant, however, few blacks, even successful ones, were afforded much dignity. Bert Williams was the first to break the color barrier early in the twentieth century, but he was a comic who played mocking stereotypes. Duke Ellington and Lena Horne stand out as two who integrated the system, but they, too, either mocked their African-American heritage or “lightened” their performances as much as possible. “Fats” Waller was simply outrageous. Black swing bands sounded very much like their white counterparts and often could play in the same clubs or in the same movies. In films of the period between the two World Wars, black acts were isolated from the action of the film so they could be edited out for segregated showings in the deep South.

The codes of acceptable behavior were social ones and were reflected by the black performers. Segregation in life and in the arts remained little-changed until after World War II. Mainstream music was geared for the white population. The Billboard charts of top hits began in 1940 and continue to the present. These charts were an indicator of “wide appeal” in the earlier years, as they charted the rise and fall of a record’s sales. There were no listings of hit records before 1940, even those that became million sellers. The advent of radio (early 1920s) and talking pictures (late 1920s) helped record sales on a much larger scale than did the Broadway revue and the musical. Sheet music often supplemented a record’s popularity. And then there was vaudeville. These live variety shows crisscrossed America with singers who did their damndest to sell the newest hit from Tin Pan Alley to the folks in the rest of the country. Almost all the big name entertainers did a circuit or two of vaudeville yearly! Also, it was not uncommon for Broadway musicals and operettas to tour after successful runs in New York.

Music has been carefully marketed since the middle of the nineteenth century. The annual lists of popular songs that follow are based on sales of recordings (and sheet music) and sometimes on the staying power of the name of the song.

— ANCIENT HISTORY

When, in 1620, the Pilgrim Fathers landed at Plymouth Rock, they carried on shore the Pilgrim Mothers and at least two books—*The Bible* and the *Ainsworth Psalter* (1612). Evidently, they had brought enough bibles, because the first book published in this part of the New World was *The Bay Psalm Book* (1640). This has been called “a veritable model of wretched poetry.” It went

through seventy editions. It is interesting that there was no musical notation in the new book—the tunes were obviously very familiar. A pattern for future popular American songs was inaugurated: most of the early “pop songs” were simply new words to existing tunes. Because the Puritan pilgrims disapproved of music (and most of the other arts as well, including it seems, the art of fun) they allowed the indulgence of singing only in a religious context. The psalms sung were, ironically, often set to well-known secular tunes and not to religious music, and unlike that of the Roman Catholic Church, not written for highly-trained choirs. Simple, heartfelt voices raised in prayer were enough to satisfy the pilgrim requirements.

Because, fortunately, the Pilgrims were not the only settlers in the New World, singing became a pleasant pastime. By the beginning of the eighteenth century, professional singing teachers traveled in wide circuits from settlements to towns to cities, prepared to share their vocal knowledge. In addition to teaching psalms and hymn tunes, they introduced the latest anthems or glees from England, and perhaps a new tune from the town they had just visited. By the middle of the century, America’s first composers emerged, nicknamed “The Yankee Tunsmiths.” In general, their music was inspired by the English tradition, but it was less complex and more homespun. This natural effusion was tempered, even infiltrated, by the Puritan hymn, but never enough to sap the native energy.

Songs were often self-reflective and as colorful and individual as the performers who wrote them. “Yankee Doodle” traces its roots to 1745, and by 1767 had been interpolated into the American ballad-opera by Andrew Barton, *The Disappointment*, which was first printed in 1798. Professor S. Foster Damon notes that both the words and the tune were born and bred in the colonies. “Its jauntiness and its satire based on sympathy instead of contempt, all fit the American character today. Thus early did we find ourselves.”

William Billings (1746–1800), a tanner, is considered to be America’s first “professional” composer. He was born blind in one eye, had withered hands, uneven legs and an unpleasant, rasping voice. In the best musician tradition he dressed in eccentric and slovenly clothes and was oblivious of the bath. He must have had hidden attributes, for he married twice and raised six children. Billings was often criticized by better-trained composers, but he had the last laugh because his music was continually published, including his immensely popular song of the American Revolution, “Chester.” Billings’ works are still performed and recorded.

An earlier composer, Francis Hopkinson (1737–1791), wrote the popular song, “My Days Have Been So Wondrous Free” around 1760. In 1788 he dedicated “Seven Songs for the Harpsichord” to George Washington by noting, “However small the Reputation may be that I shall derive from this work, I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition.”

Ironically, the popular anti-British songs of the Revolutionary years were

usually based on well-known English melodies. “God Save the Thirteen States” was originally “God Save the King!” “Free America” originated as “The British Grenadiers,” which also supplied the melody for “Lord Cornwallis’ Surrender.” The popular English song by John Stafford Smith “To Anacreon in Heaven” supplied the tune for the ratification of the Constitution—“The New Roof”—as well as “Ye Songs of Columbia.” A bit later, Francis Scott Key set his words for “The Star Spangled Banner” to the same popular tune, and Americans since have struggled with it. It officially became the National Anthem on 3 March 1931.

In 1798, “Hail Columbia” was used as a patriotic finale in the theatrical work *The Italian Monk*. The words and music are by Joseph Hopkinson, son of Francis (*see above*). The song long shared honors with “The Star Spangled Banner” as the national anthem. In 1812, James Sanderson put music to verses from Sir Walter Scott’s *The Lady of the Lake*, and the published work was “Hail to the Chief.”

Music was a vital part of the American way of life, but imported performers often provided the odd song that survived the time. Joseph Philip Knight, an English performer, introduced in 1839 “Rocked in the Cradle of the Deep,” long a favorite, particularly with singers who have a deep voice.

After the War of 1812, blackface performers, already an established part of American theatre, began to lampoon the black people in the military. “The Guinea Boy” was one popular song. Another was “Clare de Kitchen,” a non-sense song. The first blackface song of comic love was the 1829 hit by George Washington Dixon, “The Coal Black Rose.” Dixon had another hit song of early minstrelsy, “Zip Coon.” It was Thomas “Daddy” Rice (1808–1860), the most noted black-face performer of his day, who gets the credit for the most famous minstrel creation of all time, “Jim Crow.” In 1818, Rice saw an old Negro who was so deformed he moved in shuffling contortions while muttering “Wheel about an’ turn about and do jis so, an’ by time I wheel about I jump Jim Crow.” Rice appropriated the old man’s actions and vocal refrain (and some sources say he took his clothes, also) and put them into his act. It was so successful it became a permanent part of his routine, including the 1836 tour of London. With the acceptance of “Jim Crow,” the caricatures of blacks became a permanent part of nineteenth-century theatre that exploited the Negro both in musical and in personal manners. The term “Jim Crow” soon became synonymous for a policy of discrimination and segregation against blacks in most public situations. Thomas “Daddy” Rice was stricken by paralysis in 1850 and died a decade later, in loneliness, from a paralytic stroke.

— THE MINSTREL TRADITION

The tradition of white performers covering their face with burnt cork, or “blacking up,” was close to a half-century old when the economic depression of 1842 forced the closing of many theatres. For survival, the performers consolidated their individual routines and added group numbers to vary the

evening. Dan Emmett (1815–1904), considered the “father of the minstrel show,” was a self-taught performer who made his blackface debut in the Cincinnati Circus. In 1843, Emmett and three friends presented themselves as “The Virginia Minstrels.” Their act was expanded into a full evening of entertainment and was called an “Ethiopian Concert.” The Virginia Minstrels was the first troupe to perform in England, where the enthusiasm for blackface performances rivaled and often surpassed that in America. “De Boatman’s Dance” and “Old Dan Tucker” were part of the act. By 1846, “My Old Aunt Sally” and “De Blue Tail Fly,” also known as “Jim Crack Corn,” were added.

Dan Emmett’s classic “Dixie” was written in 1859 for Bryant’s Minstrels and was a tremendous hit, soon becoming the anthem for the southern Confederate states in the long, sad Civil War that soon ensued. Around 1867, Emmett lost his voice and tried to continue earning his living as a violinist. After various non-theatre careers, he was honored in a benefit in 1880. He retired in 1888, but emerged briefly in 1895 for a tour with Al G. Field’s Minstrel Company before permanently retiring. He died in his Mt. Vernon, Ohio, home in 1904.

It was Edwin P. Christy (1815–1862) who enlarged the minstrel troupe and formalized both the routines and format which were copied by later troupes. Christy coined the phrase, “Gentlemen, be seated!” His impeccably dressed troupe wore frock coats with oversized boutonnieres, high silk hats and white gloves, and sat in a semicircle facing the audience. Mr. Christy sat in the center as the Interlocutor. At one end of the semicircle sat Mr. Tambo, who accented his lines with a tambourine (originally larger and with fewer rattles than present-day examples). The other end found Mr. Bones, who rattled bones as punctuating noise. The Interlocutor would ask his “end men” questions that would be answered in guffawful puns, double-entendres or some such responses. The three parts of the show began with a variety or “Olio.” The clever banter between the Interlocutor, Tambo and Bones would be interspersed with songs, chorus numbers and dances, including “Wench Acts” which were done in drag. The second part or “Fantasia” could take any form which best displayed the unique specialties of company members. The final part was a burlesque of some previously seen individual act. In 1854, Christy sold his show and, a wealthy man, retired. Bouts of insanity afflicted themselves upon him and he jumped to his death from his New York apartment in 1862.

Christy will be long remembered as the supporter of Stephen Foster (1826–1864), who wrote some of the finest “Negro songs” and the most popular parlor songs, sentimental ballads and instrumental music of the mid-nineteenth century. They are a perfect mirror of the period, extolling the beauty of untouchable woman, the boon companion only a man can be to his fellow man, and the constant loss of loved ones to ever-present death. And, of course, the Negro songs. Many of his 175 songs are now part of our history, their beauty and joviality remarkably fresh. Foster, apparently unable to really understand the machinations of the rapidly expanding economic and industrial world around him, was more enthused about making music

than money. After haphazard attempts and mixed success in selling his songs, Foster was probably somewhat relieved when Christy agreed to perform his songs, and he gladly accepted the pittance sent for the privilege. While Foster made additional money from the sale of sheet music, these years before enforced copyright laws often found his reputation far exceeding any royalties. Some of Foster's more noted songs include "Open Thy Lattice, Love" (1842), "Oh! Susanna" and "Old Uncle Ned" (1848), "De Camptown Races," "Nelly Bly" and "The Old Folks at Home," or "Swanee River" (1850), "Massa's in De Cold Ground," "Old Dog Tray," and "My Old Kentucky Home" (1853), "Jeannie with the Light Brown Hair" (1854) and "Old Black Joe" (1860). "Beautiful Dreamer" (1864) was his last completed song. The majority of Stephen Foster's songs have little to do with Negro subjects.

Foster married in 1850 and had a daughter two years later. His wife cared neither for music nor alcohol, both of which Foster enjoyed. She nagged him into a separation, and he lived in the filth and misery of New York City's Bowery. The poet George Cooper, whose poems Foster had set to music, found his friend on a hotel room floor, naked and bleeding from a cut on the throat, the result of a fainting fall. He summoned a doctor, and they got Foster to Bellevue Hospital, where he died a few days later. His pockets contained three pennies and thirty-five cents in wartime scrip. A scrap of paper contained the words, "dear friend and gentle heart," possibly a title for an unwritten song.

In the rough and tumble years of Reconstruction after the Civil War, the all-white minstrel troupes flourished. "Polly Wolly Doodle" (1866) by Billy Emerson joined Frank Campbell and Billy Reeves' "Shoo Fly, Don't Bother Me" (1869). "In the Good Old Summertime" (1902) by George Evans and Ron Shields brings minstrelsy into the twentieth century. Eddie Leonard wrote "Ida, Sweet as Apple Cider" in 1903 but it soon became the "exclusive property" of Eddie Cantor, who sang it (in and out of blackface) for half a century. Lew Dockstader (George Alfred Clapp) formed a partnership with George Primrose, a dancer and famous Mr. Bones. The troupe lasted five years. When Dockstader formed his own company in 1901, it became the last of the great troupes. In 1908, Al Jolson joined Dockstader's and became a star. His performing career lasted until 1950 and, with Eddie Cantor, he carried the blackface tradition beyond the minstrel show itself and into radio and film. The film *Mammy* (Warner Bros., 1930) rather melodramatically recreates the life of a traveling minstrel show and stars Al Jolson as an end man of the troupe.

One of the interesting developments of the Reconstruction era was the emergence of black minstrel troupes. Like their white predecessors they blacked their faces, painted on oversized lips in red and white, and adopted all the exaggerated speech patterns and movements of the stereotypes. They also wrote some famous songs including "Carry Me Back to Old Virginy" (1878), "De Golden Wedding" (1880) and "Oh! Dem Golden Slippers" (1881). One of the last and most remembered songs, "Waiting for the Robert E. Lee" (1912), by Lewis Muir and Wolfe Gilbert, comes from this minstrel variation.

— A HALF DOZEN TRIBUTARIES

The ballad long reigned as America's favorite song. "Ballad" has many variations on its meaning, but it was the folk ballad of the eighteenth century, arriving with the flood of immigrants from England, Ireland and Scotland, which most affected the American song. The "drawing room ballad" of the nineteenth century derived from the story-telling imports, or was written as a blatantly sentimental song designed to be performed at home, accompanied on the parlor piano, an instrument so necessary in middle-class homes. Most of these ballads were written by professional songwriters and could tell a story or extol some high-flown sentiment of a romantic or religious nature. By the middle of the twentieth century, the ballad had degenerated into a moody love song (with the "torch song" of the 1930s a particularly successful aberrant).

"The Minstrel's Return from the War" (1825), one of the first native ballads, was written by John Hewitt (1801–1890). Other popular pieces included "(Take Me Home) Where the Sweet Magnolia Blooms," and the Civil War classic, "All Quiet Along the Potomac Tonight." Henry Russell (1833–1900) was an English-born friend of Hewitt. His greatest hit was the sentimental ballad, "Woodman, Spare That Tree" (1837). He also wrote, with Eliza Cook, "The Old Arm Chair" (1840), possibly the first "mammy" song. With Cook, Russell also wrote "The Indian Hunter" (1843), an early example of a song about the plight of the American Indian. "The Old Oaken Bucket" (1822, published 1843) by Samuel Woolworth preceded the most beloved of American ballads, "Home, Sweet Home," with lyrics by John Howard Payne, which re-appeared in Sir Henry Bishop's opera *Clari* in 1823, and is still sung.

"Darling Nelly Gray" (1856) by Benjamin Russell Hanby caused many a tear to be shed around the parlor piano. The great hit of 1855, "Listen to the Mocking Bird" by Septimus Winner was said to be Lincoln's favorite song. Winner also wrote "Give Us Back Our Old Commander" (1862) after General George McClellan, not one of Lincoln's favorites, was ousted for failing to follow up on his victory at Antietam. Winner was actually tried for treason because of the song. Winner's "Where, O Where Has My Little Dog Gone?" (1864) was joined five years later by his brother Joseph E. Winner's song, "The Little Brown Jug," (1869) which extolled the joys of drinking. It became a big hit for the Glenn Miller Orchestra in 1939.

Martial music, popular in all parts of nineteenth-century America, planted its solid roots in the music of the Federal period and pre-Revolutionary War years. Later, when the many, many bands of the Civil War returned home after the conflict, they formed the basis of the proliferation of bands for cities, departments within the city (firemen, police, etc.) as well as bands for fraternal organizations and industrial rivalries. The Sunday band concert, and those for any holiday, especially in the summer, grew from these post-war years. Professional bands were also formed. John Philip Sousa (1854–1932) was a member of the U.S. Marine Band before touring the world with his own famous band

that made early recordings under his leadership. Patrick Gilmore (1829–1892) was another influential bandleader, and his band continued to flourish under the leadership of his family. Arthur Pryor (1870–1942) upheld the Sousa tradition, but added syncopation and ragtime, capturing another America flavor within the music. One of the founding members of ASCAP, Pryor’s works are well represented on early recordings.

Bands of reduced size often played for dances. Ballroom dancing became a public pleasure in the early nineteenth century. European imports included the waltz and polka, made so popular by Strauss, Sr. and Lanner in Vienna. “Lancers” and “Quadrilles” were added to a growing list of numbers, and the minstrel show added the “Buck and Wing” and the “Cakewalk,” which gained some respectability in the last decade of the century, despite its syncopated two-step, march-like, high-kicking origins. The waltz reigned supreme, and those written by Sousa, Gilmore, Pryor, et al. still waft elegantly over the ear, if no longer on the dance floor.

— OTHER INFLUENCES

The shape-note system, especially popular in rural southern areas and the untamed West derived from an eighteenth-century English notation system which allowed singers, unable to read music, to follow along and “sight-read” tunes. The most famous and influential publication using the system was the *Sacred Harp* of 1844. Sacred Harp singing is the “spiritual” of rural whites.

The work songs of black slaves contributed the “field holler,” generally intoned by a single voice, which perhaps evolved into the blues more than any other recognized form. The group work songs, a second contribution, were designed to regulate the flow of work as well as take the mind from it. The call-and-response style can be heard on chain gangs and has been captured in field recordings.

Black religious music, an interesting marriage of European and African styles (not unlike much of the religion itself) certainly affected the secular music-making of slaves. This music was selectively adopted for “Ethiopian parlor songs” and minstrel shows. Other black religious music included the “ring shout,” a circle dance used to tell a story, usually Biblical, in a call-and-response style. The sermon was often chanted and responded to in a manner not unlike the work song of the fields. Lining out (the father of the “follow the bouncing ball” movie shorts?) was an efficient way to present hymns to a congregation that could not read music. The preacher would sing out a line that would be caught and returned by the congregation. This evolved into a uniquely black form of religious singing. The spiritual derived from learned tunes that were inflected by an African rhythm and texture.

After the Civil War, “European” trained choral groups, most notably the Jubilee Singers, the black choir from Fisk University, toured Europe (1875) and popularized the “sanitized” and sophisticated call-and-response hymns now called “spirituals.” The Fisk Singers raised \$150,000 for their university in an early demonstration of the financial power of religious music.

— ...AND SOME EARLY PERFORMERS

Henry Russell (1812–1900) was born in England, but received his musical training in Italy. He spent only six years in America from 1836 to 1841, and again from 1843–1844, during which he toured the country. He set a precedent which would be followed by a long line of European performers ranging from Jenny Lind, the Swedish Nightingale to Ole Bull, the Norwegian violinist to Oscar Wilde, who offered miners in the West aesthetic tips on decorating in the latest style. Certainly tips were exchanged.

Henry Russell presented one-man shows, programmed with his own songs, that stirred and moved his rapt audiences. As a popular ballad singer, he crusaded for social and political issues. “The Maniac” (1840) was a plea for better treatment of mental patients. “The Gambler’s Wife” (1840) attacked the evils of chance games and its sequel, “The Dram of the Reveler” (1843) was dedicated to the “Temperance Ladies of the United States.” His protest against the unjust treatment of the Native American, “The Indian Hunter” (1843) was soon joined by a collection of anti-slavery songs. Many of these dramatic ballads were taken up by the Hutchinson Family and toured in an ever-widening circuit. Young Stephen Foster heard Russell in 1843. Russell’s songs owe a debt to Italian opera of the time. He absorbed the melodic line and dramatic narratives used so effectively by Bellini and Donizetti, even early Verdi. His skill in suiting the emotions of his day to the tenor of the words was supported by his stage presence and impeccable diction.

Henry Clay Work (1832–1884) was a self-taught composer whose eighty songs supported his life as an abolitionist, a unionist and a prohibitionist. Many were the most performed songs in the second half of the century. Work’s beliefs derived from his father, who had moved the family to Illinois in 1835 to set up an organization to assist slaves in their attempts to escape. In 1861, Work’s sympathies were for the Union and he wrote “Kingdom Coming.” He showed it to publisher/songwriter George F. Root, who not only published the piece but hired Work for his firm. Work’s Civil War songs, filled with sentiments of right and justice, include “Uncle Joe’s ‘Hail Columbia!’” (1862) and the humorous “Grafted Into the Army” (1862). “The Picture on the Wall” (1864) tells of a dead soldier’s mother. “Who Shall Rule This American Nation?” (1866) is filled with anger at the already obvious failure of Reconstruction. Work’s wife of ten years became insane, and in 1866 he placed her in an asylum, where she remained until her death in 1882. Work moved to Philadelphia in 1868. He fell in love with his landlord’s daughter. This hopelessly unrequited affair left him lonely and somewhat uprooted. His song on the evils of drink, “Come Home, Father!” (1864), became a classic of sentimental overstatement in which the delinquent father ignores his pleading little daughter, who is doomed to certain death by his actions. “Grandfather’s Clock” (1876) with its “tick, tick, tick, tick,” which stopped when the old man died, is still occasionally performed. In 1882, Work moved to Bath, New York, and the town was excited to receive the author of

“Marching through Georgia” (1865). Work’s most famous song commemorates the devastating swath cut from Atlanta to the sea by the victorious Sherman. In 1883, the year before he died, Work registered for a copyright for his last song, “The Silver Horn,” which longs for peace in the world.

The fame and importance of the **Hutchinson Family** can be attributed to two trends found in America in the 1840s. First, the country was beginning to seriously establish its own artistic identity as a necessary part of becoming an individual nation, recently separated from England (and indeed from France, Spain and Russia, too). It was also a time when the arts could reach beyond mere entertainment and support social and political causes. The first Hutchinson, Richard, came from England in 1634 and settled in Salem, Massachusetts. A great, great grandson, Jesse, born in 1778, married a fifteen-year-old who bore him sixteen children, of whom thirteen survived. Three of these offspring, not wishing to incur the wrath of a stern father, secretly studied music and gave a concert on Thanksgiving day, 1839. Within a year, John Hutchinson, leader of the group, heard a concert given by the Ranier Family, who were Tyrolese minstrels touring American with their native songs. Inspired by the concert, John trained his brothers Jesse, Joshua, Judson and Asa. They then performed in Lynn, Massachusetts. Their sister Abby and her guitar joined them and they became the Aeolian Vocalists, a close-harmony group performing both their own works and songs by Henry Russell and various American composers. In 1843, they published their first song, sang for President Tyler at the White House, and made a tidy profit. In 1845 they joined the ex-slave Frederick Douglass and traveled to England. They returned to America, committed to social reforms. After seeing so much drunkenness they wrote “King Alcohol” and began their crusade to promote temperance. They also took up the anti-slavery cause, and “Get Off the Track” (1844) voiced their sentiments. In 1846, they sang in opposition to the war with Mexico. In 1851, the Suffragettes’ cause joined their repertoire. After 1855, each of the brothers founded his own family group. Thus the pattern was set for the radical musical tradition in America, one that has never been without a singing conscience to goad the complacent and anger the Establishment.

While the Hutchinson family founded an American voice, they were not alone. There were also the Bakers, the Blakeleys, and the Cheneys, but the Hutchinsons were the most committed and most passionately followed.

— THE ANATOMY OF A POPULAR SONG

Most popular songs from the later part of the nineteenth century and well into the late twentieth century were made up of two distinct components: the verse and the chorus. The verse usually tells the story fairly quickly and the chorus or refrain, designed to be repeated after each verse, places the song in context. Songs from the nineteenth century have many verses, which often give subtle new meanings to the repeated chorus. The classic example is the great Chas. K. Harris song “After the Ball.” This 1892 song so well captures its time that Jerome Kern incorporated it into his musical *Show Boat* (1927) to instantly transport

the audience to the earlier time. The first verse:

A little maiden climbed an old man's knee.
Begged for a story, "Do Uncle please.
Why are you single; why live alone?
Have you no babies; have you no home?"
"I had a sweetheart, years, years ago;
Where she is now pet, you will soon know.
List to the story, I'll tell it all,
I believed her faithless after the ball."

The chorus, which is, indeed, often so much more melodic or catchy that it can be sung by a chorus, is heard for the first time:

After the ball is over, after the break of morn,
After the dancers' leaving; after the stars are gone,
Many a heart is aching, if you could read them all;
Many the hopes that have vanished after the ball.

The story is continued in the second verse:

Bright lights were flashing in the grand ballroom,
Softly the music, playing sweet tunes.
There came my sweetheart, my love, my own,
"I wish some water; leave me alone."
When I returned dear, there stood a man,
Kissing my sweetheart as lovers can.
Down fell the glass pet, broken, that's all.
Just as my heart was after the ball.

The chorus is repeated.

The final verse continues the story.

Long years have passed child, I've never wed,
True to my lost love, though she is dead.
She tried to tell me, tried to explain;
I would not listen, pleadings were vain.
One day a letter came from that man,
He was her brother – the letter ran,
That's why I'm lonely, no home at all;
I broke her heart pet, after the ball.

The third time for the chorus gives the words deeper meaning and the song more stature.

There are no real rules for verse and chorus. They can differ widely in length and verbal and melodic complexity. Often the chorus will have new lyrics to fit the tune, though that is not the most common practice. As the 1930s progressed, the supremacy of the chorus rose at the expense of the verse. Some songs dispensed with the verse altogether while others shortened and incorporated it into the chorus. Many songs lost the verse completely when the song was rearranged for dance recordings. This often necessitated repeats of the chorus, for the constant tempo was of primary importance. The verse/chorus pattern is

still used in many country-western songs, for indeed most of them tell stories into which most of us vicariously like to join. Musical theatre is the “museum” for the form, and if it’s good enough for *Evita*, it’s probably going to remain.

— VAUDEVILLE

Vaudeville (VAUD-vill, also VOD-(eh)-vill). The first pronunciation is a specific theatrical piece (usually light in nature) which combines mime, text, dance and singing. The second is a performance popular with colleges and universities a century ago, where the “Varsity Voodville” (and the like) were yearly events, topical and proudly amateurish presentations.

Vaudeville as professional entertainment had a fairly brief period of existence (roughly the 1880s until the 1930s), but its popularity and importance were immense. The roots of vaudeville and its English equivalent, the **music hall** (which is not an exact duplicate), sprouted from the entertainments provided for patrons in bars and beer halls. As the working man gained more financial freedom, he spent more on pleasure. Operators of the drinking establishments realized that a paying audience of wives, single women and other family members existed if the stigma of the “saloon” could be removed. Separate rooms, then later specially built theatres which grew into theatrical “palaces,” were built to accommodate the entertainment-starved patrons. The tradition-bound man could still drink (and eat) in the adjacent barrooms, but the entertainment became family oriented. Tony Pastor’s Theatre (1881) in New York City specialized in vaudeville for the family, without the drinking room. By the turn of the century, vaudeville was a huge business and every city of importance had at least one theatre providing entertainment. The Vaudeville Manager’s Association was formed in 1900, and conglomerates created circuits with jointly owned or controlled theatres which, usually on a weekly basis, would present a new bill of vaudeville acts touring across the country. It guaranteed months of variety entertainment and employment for many, many thousands of traveling players and their acts. The American acts often toured Britain, and the English Music Hall performers found fertile ground for their acts in America.

A typical program (if such a thing really existed in the ever-changing world of vaudeville) was usually in two parts, each about an hour long. The opening act was often a “dumb-show” or “throwaway” to get the audience seated and quiet. This was followed by a combination of novelty dance acts, vocalists (either alone or in a group with “brothers” or “sisters”) an animal act, acrobats, jugglers, and tramp comedians—be they Irish, Dutch, German, Jewish, or blackface—were plugged in throughout. An opera singer or classical musician vied with a one-act play (often with a famous actor or sensational personality) or a musical group. The acts were regulated by strict timing and unvarying, clean content, not even a “damn” or a “hell” was allowed, and certainly nothing suggestive. It was not unusual for a popular act to remain the same for many years. The next-to-closing spot was the prized position reserved for the top-of-the-bill acts. The closing act was fairly awful, designed to get rid of the

old audience and exchange it for a new one. Some theatres had “continuous” vaudeville, which would repeat the bill four or five (or more!) times a day. “Two-a-day” was ideal and a sign of success.

Vaudeville was done in by several things which arrived simultaneously. Despite the continual refreshment of new acts, theatre-going habits changed, partly through the emergence of motion pictures. In the 1920s, radio began offering “free” entertainment. Both of these new forms, in their voracious need for talent, borrowed vaudeville performers and acts, thus exposing the artists to a larger audience in one sitting than the yearly circuit could provide. Actual vaudeville acts were filmed in the late 1920s to sate the demand for talking pictures; unfortunately, this instantly removed the novelty and appeal of the acts. Vaudeville managers also saw the financial advantages of motion pictures and incorporated the acts into short films. The most crippling blow, however was the Wall Street crash and the world-wide depression which followed.

Vaudeville was the greatest training ground performers have ever had, with the combination of new acts and exhaustive repetition. The talents created in vaudeville moved into “speciality acts” in musical plays, Hollywood films and radio. There was a new demand for the vaudevillians to entertain troops during World War II and many a USO show survived on their skills, as they were so well suited to the grueling rigors of touring. After the war, the nascent years of television recycled the acts yet again, and many vaudevillians eased into early sit-coms and the never-ending variety shows.

In addition to the early sound films, many of which have been refurbished and re-issued, vaudevillians left thousands of recordings. The following list, very selective indeed, contains but a few of the more popular. Ladies first: Eva Tanguay (1878–1948), Marie Lloyd (English–1870–1922), Nora Bayes (1880–1928), Blanche Ring (1871–1961), Elsie Janis (1889–1956), Irene Franklin (1876–1941), May Irwin (1862–1938), Fanny Brice (1891–1951), Mae West (1892–1980) and Sophie Tucker (1884–1966). Some of the gentlemen include: Jack Norworth (1879–1959), Pat Rooney (1880–1962), Ed Wynn (1886–1966), Joe Cook (1890–1959), W.C. Fields (1879–1946), Nat Wills (1873–1917), the great team of Weber and Fields (Joe Weber [1867–1942] and Lew Fields [1867–1941]), Eddie Foy (1854–1928), George M. Cohan (1878–1942), Will Rogers (1879–1935), Fred Allen (1894–1956), Milton Berle (1908–2002), Jack Benny (1894–1974) and George Burns (1896–1996) with his wife Gracie Allen (1902–1964).

— RAGTIME

Ragtime seems to have been introduced, fully grown, at the 1893 World’s Columbian Exposition in Chicago. The new sound married a syncopated melody with a steady bass line. The first ragtime no doubt evolved from a mixture of the African-American tradition (including spirituals) assimilated into the evolving American and ever-expanding European folk tradition. Popular minstrel show

music and the brass band traditions already attuned to the late nineteenth-century ear also contributed. The music combined into a choppily syncopated or ragged sound.

Ragtime was *not* two things: the sole province of itinerant black musicians, nor created for the piano. Black composers Scott Joplin, James Reese Europe, Ford Dabney and Will Marion Cook were all trained in classical music. They were rivaled in composition by such white ragtimers as Joseph Lamb and Charles L. Johnson. Once the ragtime sound caught the public's fancy, an army of Tin Pan Alley composers joined the fray. The boom in ragtime music was lucrative to the publishing industry. Sheet music was the disseminator of choice and was tailored for the parlor piano, the instrument of choice for most middle-class Americans. However, professional musicians arranged the tunes for accordion orchestras, banjos, vocal groups, and military bands. This non-piano ragtime was further exploited on early recordings, which had to compete with player piano rolls (which, of course, an acoustically recorded piano could not do).

Ragtime conquered America and much of Europe, especially England. The slew of dances, of which the animal variety was included, but touched the tip of the iceberg: the grizzly bear, turkey trot, bunny hug, camel walk, kangaroo hop, horse trot, lame duck, and walking the dog. The fox trot capped this all in 1913 (it was named for the vaudeville dancer and comedian Harry Fox), and brought ragtime to the center of social life. By the mid-teens there were many variations of ragtime which moved in their own directions. The most obvious was what became known as jazz. The word itself seems to have been coined by the sports world to describe peppiness. By 1916, Chicago listeners used "jazz" to describe musicians from New Orleans. On April Fool's Day 1917, Scott Joplin died in the Manhattan State Hospital. A few months earlier on February 25, The Famous Original Dixieland Jass (sic) Band entered the Victor Talking Machine Company's studio and recorded "Livery Stable Blues" and "Original Dixieland One-Step." (They had earlier made some unsuccessful records for Columbia.) Ragtime had a newer and fresher, more energetic sound: jazz. The sound recordings, both discs and cylinders, were carried by the American troops throughout Europe during World War I, and it was jazz's turn to evolve and re-fashion the popular music world, which it did.

But ragtime never really died. It languished in songs, especially those from the Broadway musical, and became dormant. In 1970, Joshua Rifkin recorded three LPs of "classical" Joplin... pure, unadorned examples from the sheet music. In consort with Rudi Blesh's book, *They All Played Ragtime*, a revival seemed imminent. When Marvin Hamlisch orchestrated some of Joplin's music for the score of the 1973 film *The Sting* (Universal) the revival was on, and Joplin re-joined other songwriters including Stephen Foster, John Philip Sousa, Jerome Kern and George Gershwin as a popular composer already ingrained in our consciousness. As the twentieth century drew to a close, one of the biggest hits on Broadway was the musical based on E.L. Doctorow's novel, *Ragtime*.

A CHRONOLOGY OF POPULAR SONGS

The yearly lists which follow are compiled from listings of available sheet music and, after 1900, recordings. **The songs for each year are alphabetical, followed by the last name of the lyric writer, a comma, and then the last name of the composer.** If there is a single name, then that person wrote both the lyrics and music. If the name is followed by an ampersand (&) and an additional name(s), that team wrote either the lyrics or the music, depending on which side of the comma they reside, or if there is no comma, they wrote both. If the wrong name is used, blame a lack of consistency in the publishing world, and correct it.

A date placed after the title indicates when the song first appeared, regardless of its popularity at that time. Most of the songs, because they are the more popular ones, have been recorded by several performers, both as a vocal and often as a dance instrumental. “Rudolf the Red Nosed Reindeer” has over 300 different versions, which is a frightening indictment of American taste.

The yearly lists, culled from popularity charts like those published by Billboard, form only the tip of the iceberg. There are thousands of less-remembered songs (and probably an equal number of popular ones) that might also capture the spirit of the time. The bibliography at the end lists some of the sources to further the search.

The year 1866 seems an excellent year to begin the chronological listing of songs. First, because it is the year *The Black Crook* opened at Niblo’s Garden on Broadway. Considered by many to be the first American musical, *The Black Crook* was a cobbled-together musical evening made up of an acting company and an abandoned ballet troupe—thespis and tights, a forever winning combination. Second, it was the first time a songwriter received a royalty for a song.

1866–1889

- 1866 Come Back to Erin; Claribel (Charlotte Barnard) [lyrics and music].
- 1866 Now I Lay Me Down to Sleep; Fox & Walbridge [lyrics and music].
- 1866 Who Shall Rule This American Nation?; Work [lyrics and music].
- 1866 When You and I Were Young, Maggie; Johnson [lyrics], Butterfield [music].
- 1867 Angels Serenade; Braga. Gaetano Braga’s song was published in Italy as “La Serenata” with lyrics by Marco Marcello. English words were added by Harrison Millard. The 1915 classic “The Perfect Song” is based on Braga’s melody, and became the radio theme song for the *Amos ‘n’ Andy* program (1928).
- 1867 Mary Had a Little Lamb; Unknown.
- 1867 When I Saw Sweet Nellie Home (Aunt Dinah’s Quilting Party); Fletcher, Fletcher.
- 1868 Sweet By and By; Fillmore, Webster.

SONGS

1866–1868

- 1868 (The Man on) The Flying Trapeze; Leybourne, Lee. There were two revivals in the 1930s. First in Frank Capra's film *It Happened One Night* (Columbia, 1933) and when presented by Walter O'Keefe on *The Rudy Vallee Radio Show* (1939). Vallee later interpolated the song into the film *Too Many Blondes* (Universal, 1941). And then Spike Jones put his stamp on it (1948). Sometimes called "The Daring Young Man on the Flying Trapeze."
- 1868 Whispering Hope; Hawthorne. Alice Hawthorn was a pen name for Septimus Winner (1847–1902).
- 1869 Little Brown Jug; Winner. (See also 1939.)
- 1869 Now the Day Is Over; Baring & Gould, Barnby.
- 1869 Shoo Fly, Don't Bother Me; Reeves, Campbell. This song was popular earlier with black troops during the Civil War and with many minstrels for years after the war.
- 1869 Sweet Genevieve; Cooper, Tucker. The lyricist is the same George Cooper who befriended Stephen Foster in his last years and discovered the composer bleeding to death.
- 1870 Good-bye Ol' Paint; Unknown.
- 1870 Safe in the Arms of Jesus; Crosby, Doane.
- 1870 Strawberry Roan; Unknown.
- 1870 The Old Oaken Bucket; Woodworth, Kiallmark. Lyrics date from 1818. The music is the tune "Araby's Daughter" by George Kiallmark which could have been written as early as 1825. Published in 1870.
- 1870 Good-bye, Liza Jane; Unknown. In 1903, Harry von Tilzer set the text of Andrew Sterling to the popular ragtime song of the same name.
- 1871 Onward Christian Soldiers; Baring & Gould, Sullivan.
- 1871 Ruben and Rachel; Birch, Gooch.
- 1871 Sing a Song of Sixpence; From *Mother Goose's Melodies* (1765).
- 1873 Home on the Range; Higley (attrib.), Kelly. Daniel Kelly's music was published with the text in 1904 but it was entitled "Arizona Home."
- 1873 John Henry; Unknown.
- 1873 The Mulligan Guard; Harrigan, Braham.
- 1873 Silver Threads Among the Gold; Rexford, Danks. One of the first songs to sell over a million copies of sheet music.
- 1876 Grandfather's Clock; Work.
- 1876 The Hat Me Father Wore; Ferguson & McCarthy.
- 1876 I'll Take You Home Again Kathleen; Westendorf.
- 1876 The Rose of Killarney; Cooper, Thomas.
- 1876 What a Friend We Have in Jesus; Scriven, Converse.
- 1877 Chopsticks; Arthur de Lulli. Arthur de Lulli was really Euphemia Allen (1861–1949), who at age sixteen wrote one of the most insidious pieces ever conceived. Originally the hands were to be held sideways and vertically, that is with the little finger on the bottom, thumb on top, palms facing each other, and were to "chop" at the

keys as one would use a cleaver on meat. Also in 1877, in Russia, Alexander Borodin's daughter played a similar piece that she called "The Coteletten Polka." Coteletton is from the French meaning "cutlet" or "chop." Such are the turns of fate. The song has nothing to do with Chinese food.

- 1877 In the Gloaming; Harrison.
- 1877 The Lost Chord; Procter, Sullivan.
- 1878 Aloha Oe; Queen Liliuokalani. She was the last ruler of Hawaii before American dollars usurped the throne and put the Queen on the Dole. The song was revived in 1938.
- 1878 Carry Me Back to Old Virginny; Bland. James A. Bland (1854–1911) was a freeborn Negro from New York. He wrote this song for George Primrose and his minstrels. This great favorite became the official song for the Commonwealth of Virginia in 1940 but has more recently been attacked as "abhorrent" to blacks. (*See also* 1915.)
- 1878 Emmet's Lullaby; Emmet. Joseph K. Emmet was a "Dutch" (German dialect) comedian and minstrel performer and introduced this hit in the musical *Fritz, Our Cousin German*.
- 1878 In the Evening by the Moonlight; Bland. Another popular minstrel song.
- 1879 Alouette; A French-Canadian folk song and the first song published in Canada.
- 1879 A-Tisket, A-Tasket; Ella Fitzgerald added new words and had a big hit in 1938.
- 1879 The Babies on Our Block; Harrigan, Braham.
- 1879 Emmet's Cuckoo Song; Emmet.
- 1879 (Oh Dem) Golden Slippers; Bland. Introduced as a walk-around by the Original Georgia Minstrels, it became popular with other troupes.
- 1880 Blow the Man Down; A sea chanty.
- 1880 Cradle's Empty, Baby's Gone; Kennedy. This was a very popular song until the outbreak of an epidemic in the mid-1880s caused hundreds of infant deaths.
- 1880 Funiculi, Funicula; Turco, Denza. Composed by Luigi Denza (1846–1922) to celebrate the opening of the funicular cable railway built to ascend to the top of Mt. Vesuvius. Perhaps it could become a "fringe" railroad song.
- 1880 Hear Dem Bells; McCosh.
- 1880 The Old Chisholm (Chizzum) Trail; Unknown, cowboy song.
- 1880 Sailing, Sailing; Marks. Godfrey Marks was the pen name for James Frederick Swift.
- 1880 Songs My Mother Taught Me; MacFarren, Dvořák.
- 1880 While Strolling Through the Park One Day; King. This song is also known as "The Fountain in the Park." Introduced by the Du Rell Twin Brothers in their vaudeville act (1884).

SONGS

1868–1880

- 1881 Bring Back My Bonnie to Me; Fuller, Woods.
- 1881 Dar's One More Ribber to Cross; Negro spiritual, variant on "Noah's Ark."
- 1881 Loch Lomond; Folk song from Scotland.
- 1881 Peek-a-Boo; Scanlan.
- 1881 The Spanish Cavalier; Hendrickson.
- 1882 Good-bye My Lover, Good-bye; Allen.
- 1882 The Farmer in the Dell; A children's song.
- 1882 When the Clock in the Tower Strikes Twelve; Harrigan, Braham.
- 1883 Clementine; Montrose (attrib.).
- 1883 A Handful of Earth from Mother's Grave; Murphy.
- 1883 My Nellie's Blue Eyes; Scanlan. William J. Scanlan introduced this in his musical *The Irish Minstrel*. The music for the chorus between the verses is copied from the Venetian folk song "Vieni sul mar."
- 1883 Only a Pansy Blossom; Rexford, Howard.
- 1883 Polly Wolly Doodle; Emerson. Billy Emerson is given credit (dubious though it is) for this song, which he popularized in his minstrel act.
- 1883 Strolling on the Brooklyn Bridge; Cooper, Skelly. The Brooklyn Bridge had officially opened on May 24, 1883.
- 1883 There Is a Tavern in the Town; Unknown. Later edited by William H. Hills and published in his *Student's Songs* (1883). Another Rudy Vallee revival in the 1930s. Students still frequent taverns.
- 1883 When the Robins Nest Again; Howard.
- 1884 Always Take Mother's Advice; Lindsay.
- 1884 A Boy's Best Friend Is His Mother; Skelly.
- 1884 And Her Golden Hair Was Hanging Down Her Back; Rosenfeld, McGlennon. One of the most successful sentimental ballads.
- 1884 Climbing Up the Golden Stairs; Spiritual.
- 1884 Listen to My Tale of Woe; Field, Smith.
- 1884 White Wings; Winter. This minstrel show song was later adopted as the official song for the Young Women's Christian Association.
- 1885 American Patrol; Meacham. This was used in the film *The Glenn Miller Story* (Universal-International, 1954).
- 1885 Big Rock Candy Mountain; Traditional.
- 1886 An Irishman's Home Sweet Home; McGlennon.
- 1886 Johnny Get Your Gun; Rosenfeld.
- 1886 The Gladiator March; Sousa.
- 1886 The Letter That Never Came; Dresser. This was Paul Dresser's first hit ballad.
- 1886 What the Dickie-Birds Say; Bellamy & Paulton, Jakobowski.
- 1887 Away in a Manger (Luther's Cradle Hymn); Anon, Murray. The words have erroneously been credited to Martin Luther. James Ramsey Murray wrote the music, which could be based on "Flow Gently, Sweet Afton."

- 1887 Comrades; McGlennon. A hit for the “female baritone” Helena Mora.
- 1887 If You Love Me, Darling, Tell Me with Your Eyes; Peck, Smith.
- 1887 Rock-a-Bye Baby; Canning. Effie L. Crockett was an actress who set a Mother Goose rhyme to music to soothe a crying baby. Crockett died in abject poverty, despite the sale of over a million copies of sheet music. Crockett used her stage name Effie Canning on the sheet music.
- 1888 Berceuse; Godard. This lovely piece is from the tenor aria in Act II of Benjamin Godard’s once popular opera *Jocelyn*.
- 1888 Drill, Ye Tarriers, Drill; Thomas Casey, a vaudeville actor who had once been a blaster and driller in street excavations, laid claim to this song, but he could not prove it. Originally presented in the musical play *The Brass Monkey* by a trio dressed as tarriers.
- 1888 Love’s Old Sweet Song; Bingham, Molloy.
- 1888 The Internationale; Pottier, Degeyter. The words were written in the Commune of Paris in 1871 during the uprising that followed the defeat of the French by the German forces earlier in the year. “The Internationale” became the official anthem of the Soviet Union in 1917 and remained so until 1944.
- 1888 Where Did You Get That Hat?; Sullivan. Vaudevillian and music hall performer Joseph J. Sullivan sang this song for years. Gene Kelly reprised it in the film *Take Me Out to the Ball Game* (MGM, 1949).
- 1888 With All Her Faults I Love Her Still; Rosenfeld.
- 1889 Down Went McGinty; Flynn. Joseph Flynn, an Irish comedian, introduced the hit.
- 1889 Oh, Promise Me; Smith, de Koven. Introduced in the operetta *Robin Hood* (1890), it was sung by Jessie Bartlett Davis, who later recorded it (1898). An early original cast recording.
- 1889 Playmates; Dacre.
- 1889 Slide, Kelly, Slide; Kelly. Vaudevillian John W. Kelly introduced his popular baseball song about player Mike “King” Kelly.
- 1889 The Thunderer (March); Sousa.
- 1889 The Washington Post (March); Sousa.

1890

- Brown October Ale; Smith, de Koven. The popular drinking song from *Robin Hood*.
- Little Annie Rooney; Nolan. Michael Nolan was so angry by the piracy of his hit he never wrote another song.
- Love Will Find a Way; Goodwin, Morse. There was another song with the same title used in the 1917 musical *The Maid of the Mountains*.
- Maggie Murphy’s Home; Harrigan, Braham.
- Oh, Promise Me; Scott, de Koven. (See 1889.)
- Remember Poor Mother at Home; Thornton.

SONGS

1881–1889

1890

Throw Him Down, McCloskey; Kelly. Written for Maggie Cline, who sang it for a quarter of a century.

1891

Ask the Man in the Moon; Goodwin, Morse. A De Wolf Hopper song from the musical *Wang*.

Hey, Rubel!; Matthews, Bulger.

Little Boy Blue; Field, Nevin.

The Man Who Broke the Bank at Monte Carlo; Gilbert. A hit in the English music halls and then in America.

Molly O!; Scanlan.

Narcissus; Nevin. From Ethelbert Nevin's "Water Scenes," op. 13, no. 4.

The Pardon Came Too Late; Dresser.

The Picture That Is Turned Toward the Wall; Graham. Charles Graham sold his song for \$15.00. It became a million-seller and made publisher Whitmark's fortune.

A Pretty Girl; Goodwin, Morse. Another hit from the musical *Wang*.

Ta-Ra-Ra-Boom-De-Ay!; Sayers. For a song with dubious origins from a "maison de joie" in St. Louis, this hit became one classy number. When Mama Lou, the originator at Babe Connors' establishment, sang the ditty for visiting pianist Ignace Jan Paderewski, he was so taken by it he began playing it on the piano. Henry J. Sayers heard the song and decided to clean up the lyrics and sell it. Eventually it was published listing Sayers as author. English music hall star Lottie Collins incorporated it into her act complete with chorus line to kick up their heels and shout at the appropriate moment. Collins introduced the nonsense song to Paris and New York where it swept all before it.

1892

After the Ball; Chas. K. Harris. This popular song was interpolated into Jerome Kern's *Show Boat* (1927) to help set it in the earlier period. "After the Ball" was the first song to become a national success. Harris himself plugged the song at the Chicago Worlds Fair in 1893 and sold sheet music to everyone who listened. (*See also* The Anatomy of a Popular Song, page 232.)

The Bowery; Hoyt, Gaunt. The song is from the Broadway musical *A Trip to Chinatown*, and the Bowery is the spot in New York City where the most wicked of pleasures were to be found. Sheet music sales were excessive.

Daddy Wouldn't Buy Me a Bow-Wow; Tarbar. Introduced by vaudevillian Joseph Tarbar, the song became famous when appropriated by English Music Hall star Vesta Victoria, who sang it with great success at Tony Pastor's in New York.

Daisy Bell (A Bicycle Built for Two); Dacre. The story goes that English composer Harry Dacre arrived in the United States with his bicycle, for which he was charged duty. A friend remarked that he was lucky he hadn't brought a bicycle built for two or he would have had to pay double. Dacre built his most successful song on the remark.

My Sweetheart's the Man in the Moon; Thornton.

Push Dem Clouds Away; Gaunt.

Reuben, Reuben; Gaunt. This and the above song are both from the musical *A Trip to Chinatown*.

The Sweetest Story Ever Told; Stults. This is also called "Tell Me That You Love Me."

1893

The Cat Came Back; Miller.

Do, Do My Huckleberry Do; Dillon, Dillon.

The Fatal Wedding; Widom, Davis. Davis was the first black musician to work in Tin Pan Alley.

(Whoopee Ti Yi Yo) Get Along Little Dogies; Traditional.

Good Morning to All; Hill, Hill (Since 1910, new lyrics created "Happy Birthday to You"). Perhaps the most frequently performed of all songs.

Little Alabama Coon; Starr. Hattie Starr, the first important woman composer from Tin Pan Alley, wrote one of the most popular of all coon songs (song that stereotyped African-Americans; popular between 1880 and 1920; hundreds were published in the 1890s alone).

Mamie, Come Kiss Your Honey; Irwin. May Irwin introduced her popular "coon shout" in the musical *A Country Sport*.

Say "Au Revoir," but Not "Good-bye"; Kennedy.

See, Saw, Margery Daw; West.

They Never Tell All What They Know; Harrigan, Braham.

Two Little Girls in Blue; Graham.

When the Roll Is Called Up Yonder (I'll Be There); Black.

1894

Airy, Fairy Lillian; Raymond, Levi. This hit song was sung by Lillian Russell in the comic opera *Princess Nicotine*, in which she sang eight high C's each performance.

And Her Golden Hair Was Hanging Down Her Back (1884); Rosenfeld, McGlennon. This is also known as the "Rambling Wreck from Georgia Tech."

Forgotten; Wulschner, Cowles.

SONGS

1891

1892

1893

1894

Her Eyes Don't Shine Like Diamonds; Marion.

His Last Thoughts Were of You; Marks, Stern.

I Don't Want to Play in Your Yard; Wingate, Petrie.

I'll Be True to My Honey Boy; Evans. George Evans was one of the greatest minstrel performers and with this hit became known as George "Honey Boy" Evans.

Kathleen; Mora. Helene Mora, "the female baritone," introduced her hit.

The Little Lost Child; Marks, Stern. "The Little Lost Child" was a most successful song, and it established the publishing house of Joseph W. Stern & Co. It was also the first song to be exploited by song slides and started that vogue, which lasted for two decades. Appropriate pictures were projected on a screen to accompany the lyrics. Audiences loved the concept. They also bought over two million copies of the sheet music.

Long Ago in Alcala; Weatherly & Ross, Messenger. From the comic opera *Mirette*.

Mazel Tov; Mogulesco & Lateiner, Mogulesco. Based on Russian tunes, it was written for the Jewish operetta *Little Flowers*. In 1961, Jerry Herman wrote a different song with the same title for his musical about Israel, *Milk and Honey*.

My Friend, the Major; Rogers.

My Pearl's a Bowery Girl; Jerome, Mack. One of the big hits of the year.

Once Ev'ry Year; Dresser.

She Is More to Be Pitied than Censured; Gray.

She May Have Seen Better Days; Thornton.

The Sidewalks of New York; Lawlor & Blake. Became Al Smith's official campaign song for president in 1924.

Take a Seat, Old Lady; Dresser.

You Can't Play in Our Yard Anymore; Wingate, Petrie. The sequel to the above "I Don't Want to Play in Your Yard" was a failure.

1895

America the Beautiful; Bates, Ward. Poet Katharine Lee Bates wrote the lyrics after climbing to the top of Pike's Peak in Colorado. The music was originally for the hymn, "Materna," (1882). In the 1920s there was a strong movement to have "O Beautiful for Spacious Skies" declared the national anthem. Gene Autry and Smiley Burnette sang it in the film *Bells of Capistrano* (Republic, 1942). Autry entered military service after completing the film.

The Band Played On; Palmer, Ward. The song sold millions of pieces of sheet music.

The Belle of Avenoo A; Waters.

The Bully Song; Trevathan. Introduced by May Irwin in the show *The Widow Jones*. Irwin was a coon shouter who became “the stage mother of ragtime.”

Down in Poverty Row; Davis, Trevelyan.

The Hand that Rocks the Cradle; Berkeley, Holmes.

The Handicap March; Reed, Rosey. The words were added in 1923 and the piece was sung by Al Jolson in the film *Big Boy* (Warner Bros., 1930).

Just Tell Them That You Saw Me; Dresser.

King Cotton; Sousa.

My Best Girl’s a New Yorker; Stromberg.

Put Me Off at Buffalo; H. Dillon, J. Dillon.

Rastus on Parade; Mills. An early cakewalk tune. (A cakewalk is a strutting dance that was commonly done in minstrel shows.)

The Streets of Cairo (The Poor Little Country Maid); Thornton.

The Sunshine of Paradise Alley; Ford, Bratton. Paradise Alley is a narrow passage flanked by tenements in Philadelphia.

1896

All Coons Look Alike to Me; Hogan. An early and successful coon shout. There are late nineteenth-century recordings of the hit.

The Amorous Goldfish; Greenbank, Jones. From the musical *The Geisha*.

Chin, Chin, Chinaman; Greenbank, Jones. Same as above.

Danny By My Side; Harrigan, Braham. The hit from the Harrigan’s *The Merry Malones*, the last of the Malone musicals.

Don’t Give Up the Old Love for the New; Thornton.

Eli Green’s Cakewalk; Reed & Koninsky.

Going for a Pardon; Thornton & Havenschild, Thornton.

Happy Days in Dixie; Mills.

A Hot Time in the Old Town Tonight; Hayden, Metz. This song became a favorite of Teddy Roosevelt’s Rough Riders in 1899. There was an early recording made by Lou Spencer in 1897.

I’se Your Nigger If You Want Me, Liza Jane; Dresser.

In the Baggage Coach Ahead; Davis. This tear-jerker is based on an actual incident and was a vaudeville favorite. Gussie Davis was Tin Pan Alley’s first successful black composer.

Kentucky Babe; Buck, Geibel.

Laugh and the World Laughs with You; Wilcox, Gottschalk.

Love Makes the World Go Round; Fitch, Furst. Used in the play *Bohemia*.

SONGS

1894

1895

1896

Mister Johnson, Turn Me Loose; Harney. A vaudeville song which set a pattern for coon songs and coon shouts.

Mother Was a Lady; Marks, Stern. This sentimental ballad sold millions of copies of sheet music.

My Gal Is a High Born Lady; Fagan.

On the Benches in the Park; Thornton.

Sweet Rosie O'Grady; Nugent. One of the most popular waltz songs of the decade.

Those Wedding Bells Shall Not Ring Out; Rosenfeld.

When the Saints Go Marching In; Traditional. The classic jazz funeral hymn.

You're Not the Only Pebble on the Beach; Braistred, Carter. The pen names are for Harry Berdan and Frederick Redcliffe. They reaped a small fortune in sales and created a "catch phrase" for the 1890s.

1897

Asleep in the Deep; Lamb, Petrie.

At a Georgia Camp Meeting; Mills.

Bandinage; Herbert.

Beautiful Isle of Somewhere; Pounds, Fearis.

Break the News to Mother; Harris. The success of this sentimental ballad was assured when the Spanish-American War began and many a dying soldier expressed the necessity of notifying a family member of his death.

Danny Deever; Kipling, W. Damrosch. A most popular piece.

I've Just Come Back to Say Good-bye; Harris.

On the Banks of the Wabash, Far Away; Dresser. Paul Dresser's greatest success and very popular with soldiers in the Spanish-American War. It became the state song for Indiana in 1913.

Stars and Stripes Forever; Sousa.

Take Back Your Gold; Pritzkow, Rosenfeld.

1898

Because; Horwitz, Bowers. Not to be confused with the same title of 1902.

Boola Boola; Also known as the "Yale Boola," one of the official football songs. Perhaps based on the Bob Cole, Billy Johnson song "La Hoola Boola" of 1897.

The Boy Guessed Right; Monckton. From the musical *A Runaway Girl*.

Gold Will Buy Most Anything but a True Girl's Heart; Foreman, Rosenfeld.

Good Night, Little Girl, Good Night; Hayes, Macy.

Gypsy Love Song; Smith, Herbert. From the popular operetta *The Fortune Teller*.

I Guess I'll Have to Telegraph My Baby; Cohan. George M. Cohan's first great hit and the first popular song about the telegraph.

It's Always Fair Weather When Good Fellows Get Together (A Stein Song); Hovey, Bullard.

Just One Girl; Kennett, Udall.

Kiss Me, Honey, Do; Smith, Stromberg. The hit from the Weber and Fields musical *Hurly Burly*.

Mister Johnson, Don't Get Gay; Reed.

The Moth and the Flame; Taggart, Witt. Inspired by Clyde Fitch's play, it was later used by him as background music.

My Old New Hampshire Home; Sterling, H. von Tilzer. This was Harry von Tilzer's first hit, selling over two million copies of sheet music.

The Rosary; Rogers, Nevin.

She Is More to Be Pitied than Censured (1894); Gray.

She Is the Belle of New York; Morton, Kerker.

She Was Bred in Old Kentucky; Braisted, Carter.

We Fight Tomorrow, Mother; Dresser.

When You Were Sweet Sixteen; Thornton.

Who Dat Say Chicken in Dis Crowd; Dunbar, Marion.

Who Threw the Overalls in Mistress Murphy's Chowder; Giefer.

You're (You'se) Just a Little Nigger, Still You're Mine, All Mine; Dresser.

1899

Absent; Glen, Metcalf.

Always; Horwitz, Bowers. This is not the Irving Berlin song needed for *Blithe Spirit*. (See 1925.)

Come Home, Dewey, We Won't Do a Thing to You; Dresser.

The Curse of the Dream; Dresser.

Doan Ye Cry, Mah Honey; Noll.

Dusky Dudes; Schwartz.

The Girl I Loved in Sunny Tennessee; Braisted, Carter.

Hands Across the Sea; Sousa.

Hearts and Flowers; Brine, Moses-Tobani.

Hello! My Baby; Howard & Emerson. The first song to mention a telephone.

I'd Leave My Happy Home for You; Heelan, H. von Tilzer.

Mandy Lee; Chattaway.

Maple Leaf Rag; Joplin.

SONGS

1896

1897

1898

1899

Toot, Toot, Tootsie, Good-bye; Kahn & Erdman & Russo & FioRito & King.
Another Jolson song added to *Bombo*, which lasted until 1923.

Way Down Yonder in New Orleans; Creamer & Layton. These vaudevillians
penned their own hit.

Who Cares?; Yellen, Ager. Peaked in 1923.

1923

Aggravatin' Papa (Don't You Try to Two-Time Me); Turk & Robinson & Britt.
This number one song was recorded by white performers Sophie
Tucker and Marion Harris and black singers Bessie Smith and Alberta
Hunter. Unusual for the times.

Aunt Hagar's Children (Blues); Handy & Brymn.

Bambalina; Harbach & Hammerstein 2nd, Youmans & Stothart. This
top-ranking song was in the musical *The Wild Flower*. Again, Paul
Whiteman helped make the song a hit.

Barney Google; Rose & Conrad. Very popular through many recordings. Very
silly.

Charleston; Mack, Johnson. Originally from the Broadway musical *Runnin'
Wild* the song and dance it immortalized became the anthem for the
Roaring Twenties. The production was one of those rare all-black
Broadway musicals.

Dirty Hands, Dirty Face; Leslie & Clarke & Jolson, Monaco. Added to Jolson's
show *Bombo*.

Dizzy Fingers; Confrey. Zez Confrey's hit is a study in piano gymnastics.

Estrellita; Ponce.

I Cried for You (Now It's Your Turn to Cry for Me); Freed & Arnheim &
Lyman. The recording by Glen Gray and his Casa Loma Orchestra had
a vocal by Kenny Sargent, who helped created a vogue for boy singers.

I Love Life; Cassel, Zucca.

I Love You; Thompson, Archer. Paul Whiteman lassoed this hit from the
musical *Little Jesse James*.

Indiana Moon; Davis, Jones.

In Old King Tutankhamen's Day; Jerome, H. von Tilzer. A Sophie Tucker hit.

It Ain't Gonna Rain No Mo'; Hall. The checks rained down for another year.

Just a Girl That Men Forget; Dubin & Rath & Garren.

A Kiss in the Dark; De Sylva, Herbert. From the operetta *Orange Blossoms*.

Last Night on the Back Porch (I Loved Her Best of All); Brown &
Schraubstader. A big hit from George White's *Scandals* of 1923.

Marcheta (1913); Schertzing. Revived through recordings.

Mexicali Rose; Stone, Tenney. Also 1924.

My Sweetie Went Away (She Didn't Say Where, When or Why); Turk, Handman.

Nobody Knows You When You're Down and Out; Cox.

No, No, Nora; Kahn, FioRito & Erdman.

Oh! Did It Rain; Leonard.

Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love; Olsen & Johnson, Brewer. An Eddie Cantor hit from the *Ziegfeld Follies of 1922*.

Runnin' Wild; Gray & Wood, Gibbs

Seven or Eleven (My Dixie Pair o'Dice); Brown, Donaldson. Eddie Cantor song from *Make It Snappy*.

Somebody Stole My Gal; Wood.

Sugar Blues; Fletcher, Williams. Became a hit in 1931, 1935 and 1947.

Swingin' Down the Lane; Kahn, Jones. Bandleader Isham Jones recorded this hit.

Ten Thousand Years from Now; Breenen, Ball.

That Old Gang of Mine; Rose & Dixon, Henderson. A number one hit from the *Ziegfeld Follies of 1923*.

When Hearts Are Young; Wood, Romberg & Goodman. One of the top songs of the year, again thanks in part to Paul Whiteman's recording.

Who's Sorry Now?; Kalmar & Ruby, Snyder.

Wildflower; Harbach & Hammerstein 2nd, Stothart & Youmans. From the musical show *Wildflower*.

Wolverine Blues; Spikes & Spikes & Morton.

Yes! We Have No Bananas; Silver & Cohen. One of the great nonsense songs of the 1920s.

You've Got to See Mama Ev'ry Night; Rose, Conrad. Another number one hit.

1924

All Alone; Berlin. The song became a number one hit early in 1925. From the *Music Box Revue of 1924-25*.

Amapola (Pretty Little Poppy); Gamse, Lacalle. This song languished until 1941.

California, Here I Come; De Sylva, Meyer, Jolson. Another addition to *Bombo* which kept the show and Jolson running.

Chansonette; Paskman & Spaeth & Caesar, Friml.

Charley, My Boy; Kahn & FioRito. A number one hit.

Copenhagen; Melrose, Davis.

SONGS

1922

1923

1924

Deep in My Heart, Dear; Donnelly, Romberg. A hit from the show *The Student Prince*.

Does the Spearmint Lose Its Flavor on the Bedpost Overnight?; Rose & Bloom, Breuer.

Doo Wacka Doo; Gaskill & Donaldson & Horther. Another Paul Whiteman hit.

Doodle Doo Doo; Kassel & Stitzel.

Everybody Loves My Baby (But My Baby Don't Love Nobody but Me); Palmer & Williams. Reached its peak in 1925.

Fascinating Rhythm; I. Gershwin, G. Gershwin. From the musical *Lady Be Good*, where it was sung (and later recorded) by Cliff Edwards.

Fidgety Feet; I. Gershwin, G. Gershwin. From *Lady Be Good*.

Golden Days; Donnelly, Romberg.

Hard Hearted Hanna (The Vamp of Savannah); Yellen & Bigelow & Bates.

How Come You Do Me Like You Do?; Austin & Bergere.

I Want to Be Happy; Caesar, Youmans. From the musical *No, No, Nanette*. Both were hits.

I'll See You in My Dreams; Jones, Kahn. Peaked in 1925.

Indian Love Call; Harbach & Hammerstein 2nd, Friml. From the very popular Broadway operetta *Rose Marie*.

It Had to Be You; Kahn, Jones. This Isham Jones hit struck again in 1944.

Jealous; Malie & Finch, Little. Many recordings helped this song to the top.

June Night; Friend, Baer. Fred Waring's Pennsylvanians had a hit with this popular song.

(Oh) Lady Be Good; I. Gershwin & G. Gershwin. This hit the charts in 1925 from the musical of the same name.

Lazy; Berlin. Paul Whiteman's anything-but-lazy band scored again.

Let Me Linger Long in Your Arms; Friend, Baer.

Linger Awhile; Owens, Rose. Again Paul Whiteman's recording helped push this song to the top.

The Man I Love; I. Gershwin, G. Gershwin. This song waited until 1928 to near the top.

My Time Is Your Time; Little & Dance. This became the opening and closing song for *The Fleischmann Hour* in 1929 starring Rudy Vallee, and hence also became his signature song.

The Prisoner's Song; Massey. Vernon Dalhart recorded this (ten times) before it hit the charts in 1926.

Red Hot Mama; Wells & Cooper & Stone. This was Sophie Tucker's song.

Rose Marie; Harbach & Hammerstein 2nd, Friml. This title song was an even bigger hit in 1925.

Serenade; Donnelly, Romberg. From the operetta *The Student Prince*.

Somebody Loves Me; De Sylva & Macdonald, G. Gershwin. From George White's *Scandals* of 1924.

Tea for Two; Caesar, Youmans. *No, No, Nanette's* other big hit.

What Has Become of "Hinky Dinky Parlay Voo"?; Dubin & McHugh & Dash & Mills.

What'll I Do?; Berlin. Another hit for Berlin from his *Music Box Revue of 1923-24*.

When My Sugar Walks Down the Street the Little Birdies Go Tweet-Tweet-Tweet; Austin & McHugh & Mills. Huge hit in 1925.

Why Did I Kiss That Girl?; Brown, King & Henderson.

1925

Alabamy Bound; De Sylva & Green, Henderson. A number one hit.

Always; Berlin. A recording of this song is played in Noël Coward's *Blithe Spirit*. There are many post-1925 recordings which could be closer to the usual 1940's setting of the play. It reached the top in 1926.

At the End of the Road; MacDonald, Hanley. Fred Waring's Pennsylvanians made a popular recording of this.

Brown Eyes, Why Are You Blue?; Bryan, Meyer. A Nick Lucas song.

Cecilia; Ruby, Dreyer. A great hit for "Whispering" Jack Smith.

Clap Hands, Here Comes Charley; Rose & Macdonald, Meyer. The theme song for Charlie Kunz.

Collegiate; Jaffe & Bonx. Try Fred Waring and the Pennsylvanians' recording.

A Cup of Coffee, a Sandwich and You; Dubin & Rose, Meyer. Reached the top in 1926.

Dinah; Lewis & Young, Akst. This Eddie Cantor hit peaked at the top in 1926.

Don't Bring Lulu; Rose & Brown, Henderson. One of the top hits.

Don't Wake Me Up (Let Me Dream); Gilbert, Wayne & Baer. Hit in 1926.

Five Foot, Two Eyes of Blue (Has Anybody Seen My Gal); Lewis & Young, Henderson. Rose near the top in 1926 thanks to Gene Austin's recording.

Here in My Arms; Hart, Rodgers. Used originally in the Broadway musical *Dearest Enemy* it was later put into another, *Lido Lady*.

I Found a New Baby; Palmer & Williams.

I Love My Baby (My Baby Loves Me); Green, Warren.

SONGS

1924

1925

I Wonder Where My Baby Is Tonight?; Kahn & Donaldson.

I'm Gonna Charleston Back to Charleston; Handman & Turk. The Revelers raised this one up on the sales chart.

I'm in Love Again; Porter. Cole Porter's song was added to the *Greenwich Village Follies of 1924* and became quite popular.

I'm Sitting on Top of the World; Lewis & Young, Henderson. One of the biggest hits in 1926.

If You Knew Susie; De Sylva & Meyer. An Eddie Cantor hit from the show *Big Boy* which starred his rival Al Jolson.

If You Were the Only Girl in the World (1916); Grey, Ayer. In 1946, Perry Como recorded the song and it was on top again.

Jalousie; Bloom, Gade.

Just a Cottage Small (By a Waterfall); De Sylva, Hanley. Also popular in 1926.

Keep Your Skirts Down, Mary Ann; Sterling, King & Henderson.

Looking for a Boy; I. Gershwin, G. Gershwin. From the musical *Tip-Toes*.

Love for Sale; Hooker, Friml. Do not confuse this with the Cole Porter song of 1930.

Love Me Tonight; Hooker, Friml. From the operetta *The Vagabond King*.

Manhattan; Hart, Rodgers. From the team's first hit show *The Garrick Gaieties*.

Masculine Women! Feminine Men!; Leslie, Monaco. A hit for Belle Baker and recorded by others, too.

Melancholy Lou; Hibbeler.

Mighty Blue; Egan, Whiting.

Molly; Frey. Jack Hylton recorded this novelty tune.

Moonlight and Roses Bring Mem'ries of You; Black & Moret & Lemare.

My Best Girl; Donaldson. This song from 1924 reached to the top in 1925.

My Yiddishe Momme; Yellen, Yellen & Pollack.

Only a Rose; Hooker, Friml. From the operetta *The Vagabond King*.

Paddlin' Madelin' Home; Woods. From the musical *Sunny*.

Remember; Berlin. Another number one song.

Riverboat Shuffle; Carmichael & Mills & Voynow.

Sentimental Me; Hart, Rodgers. Another popular song from *The Garrick Gaieties*.

Show Me the Way to Go Home; Campbell & Connelly. A solid hit in 1926.

Sleepy Time Gal; Alden & Egan, Lorenzo & Whiting. A top hit in 1926.

Sunny; Harbach & Hammerstein 2nd, Kern. Title song from the musical.

Sweet and Low-Down; I. Gershwin, G. Gershwin. From *Tip-Toes*.
Sweet Georgia Brown; Pinkart & Bernie & Casey. Very popular song.
That Certain Party; Kahn, Donaldson.
Ukulele Lady; Kahn, Whiting. Very popular and often recorded.
Who?; Harbach & Hammerstein 2nd, Kern. A hit in 1926, too.
Why Do I Love You So?; De Sylva & I. Gershwin, G. Gershwin.
Yearning (Just for You); Davis & Burke. Big hit with many recordings.
Yes Sir, That's My Baby; Kahn, Donaldson. Top hit.

1926

After I Say I'm Sorry; Lyman, Donaldson.
Are You Lonesome Tonight?; Turk & Handman. A bigger hit in 1927.
Baby Face; Davis, Akst. All the way to the top, and again a hit in 1948.
Barcelona; Kahn, Evans.
Birth of the Blues; De Sylva & Brown, Henderson. From George White's
Scandals of 1926. Paul Whiteman grabbed this one too.
Black Bottom; De Sylva & Brown, Henderson. Also from George White's
Scandals of 1926.
Blue Room; Hart, Rodgers. From *The Girl Friend*, the hit musical of the year.
Breezin' Along with the Breeze; Simons & Gillespie & Whiting.
Bring Back Those Minstrel Days; MacDonald, Broones.
Bugle Call Rag (1923); Pettis & Meyers & Schoebel. The Mills Brothers had a
hit record of this in 1932 and Benny Goodman did the same in 1934.
Bye, Bye, Blackbird; Dixon, Henderson. Number one hit for singer Gene
Austin.
Clap Yo' Hands; I. Gershwin, G. Gershwin. From their musical *Oh, Kay!*
Dark Eyes; Based on the traditional Russian gypsy song "Otchi Tchorniya."
Do, Do, Do; I. Gershwin, G. Gershwin. Another hit from *Oh, Kay!*
Flapperette; Murray, Greer. John Murray's lyric was added after publication.
Gimme a Little Kiss, Will Ya, Huh?; Turk & Smith & Pinkard. A very
successful song especially for "Whispering" Jack Smith.
The Girl Friend; Hart, Rodgers. From the musical *The Girl Friend*.
He's the Last Word; Kahn, Donaldson. Many recordings tried to disprove the
title.
Heebie Jeebies; Atkins.
Hello! Swannee, Hello; Coslow, Britt.
Hi-Diddle-Diddle; Coon & Keidel.

SONGS

1925
1926

Horses; Gay & Whiting. George Olson's recording made this a top hit despite being based on Tchaikovsky's "Troika."

How Many Times?; Berlin.

I'd Climb the Highest Mountain; Brown & Clare. Rose to the top with help from Al Jolson.

If I Could Be with You (One Hour Tonight); Creamer & Johnson. This had three recordings in 1930 which made it a hit.

In a Little Spanish Town; Lewis & Young, Wayne. Hit the top in 1927.

It All Depends on You; De Sylva & Brown, Henderson. Reached the top in 1927 thanks to Ruth Etting's hit recording. Paul Whiteman helped, too.

I've Never Seen a Straight Banana; Waite.

Julian-Argentine Tango; Donato.

Just a Memory; De Sylva & Brown, Henderson. Reached the number one spot in 1927 with Paul Whiteman's recording.

Lucky Day; De Sylva & Brown, Henderson. Rose to the top. From the 1926 edition of George White's *Scandals*.

Muskrat Ramble; Gilbert, Ory. A popular jazz instrumental.

My Dream of the Big Parade; Dubin, McHugh. A remembrance of WWI.

One Alone; Hammerstein 2nd, Romberg. From the operetta *The Desert Song*. Peaked in 1927.

Red Hot Henry Brown; Rose.

The Riff Song; Harbach & Hammerstein 2nd, Romberg. *Desert Song* hit.

Rio Rita; McCarthy, Tierney. Success carried into 1927 with recordings of the title song for the musical.

Shake That Thing; Jackson.

Someone to Watch Over Me; I. Gershwin & G. Gershwin. From the musical *Oh, Kay!*

Stringing the Blues; Venuti, Lang.

Sunday; Miller & Conn & Styne & Kreuger.

Thanks for the Buggy Ride; Buffano. This 1925 song peaked near the top in 1926.

That Girl Over There; Lang.

Valencia; Boyer & Charles (Fr.) & Grey (Eng.), Padilla. Originally a Spanish song, this popular tune had eight recordings in 1926.

When Day Is Done; De Sylva, Katscher. Peaked in late 1927.

When the Red, Red Robin Comes Bob, Bob, Bobbin' Along; Woods. It bobbed to the top.

Ya Gotta Know How to Love; Green, Warren. Gene Austin and others recorded the hit.

1927

Ain't She Sweet?; Yellen, Ager. Rose to the top. Many recordings.

Among My Souvenirs; Leslie, Nicholls. Number one in 1928.

At Sundown; Donaldson. At its peak in the summer. George Olsen's recording was very popular.

The Best Things in Life Are Free; De Sylva & Brown, Henderson. From the hit musical *Good News*.

Bill; (Wodehouse) Hammerstein 2nd, Kern. From *Showboat*.

Black and Tan Fantasy; Ellington.

Bless This House; Taylor & Morgan.

Blue Skies; Berlin. A number one hit.

(Here I Am) Broken Hearted; De Sylva & Brown, Henderson. At the top.

Can't Help Lovin' Dat Man; Hammerstein 2nd, Kern. From *Showboat*.

Changes; Donaldson.

Charmaine; Rapee & Pollack. Another silent movie song. This time it's from *What Price Glory?* (Fox, 1927). Both the song and film were huge hits.

Chloe; Kahn, Moret. Spike Jones' novelty version of 1945 was an even bigger seller, but this nearly reached the top in 1928.

Crazy Words-Crazy Tune (Vo-do-de-o); Yellen, Ager.

Diane; Rapee & Pollack. This silent movie song played during *Seventh Heaven* (Fox, 1927), over and over.

Everything's Made for Love; Johnson & Tobias & Sherman.

Funny Face; I. Gershwin, G. Gershwin. Title song of the Broadway musical.

Girl of My Dreams; Clapp. Peaked in 1928 with the successful recording by Gene Austin.

Gonna Get a Girl; Lewis, Simon.

Good News; De Sylva, Brown & Henderson. The title song from the quintessential musical of the 1920s. George Olsen's record is also quintessential.

Hallelujah!; Robin & Grey, Youmans. From the musical *Hit the Deck*.

How Could Red Riding Hood?; Randolph, Whichard.

I'm Gonna Meet My Sweetie Now; Davis, Green.

I'm Looking Over a Four-Leaf Clover; Dixon, Woods. Number one and again in 1948.

It All Belongs to Me; Berlin. From the *Ziegfeld Follies of 1927*.

Krazy Kat; Morehouse & Trumbauer. A favorite jazz instrumental.

Let a Smile Be Your Umbrella on a Rainy Day; Kahal & Wheeler, Fain. A hit in 1928.

SONGS

1926
1927

Lucky in Love; De Sylva & Brown, Henderson. From *Good News*.

Magnolia; De Sylva & Brown, Henderson.

Make Believe; Hammerstein 2nd, Kern. From *Showboat*.

Me and My Shadow; Rose, Jolson & Dreyer. Another top song especially for “Whispering” Jack Smith.

Miss Annabelle Lee; Clare & Pollack & Richman.

Mississippi Mud; Barris. This was a big hit for Paul Whiteman and the Rhythm Boys.

My Blue Heaven; Whiting, Donaldson. Used in the *Ziegfeld Follies of 1927*.

My Heart Stood Still; Hart, Rodgers.

Plenty of Sunshine; De Sylva & Brown, Henderson.

A Room with a View; Coward. From *This Year of Grace*.

Russian Lullaby; Berlin. Band Leader Roger Wolfe Kahn had success with this.

’S Wonderful; I. Gershwin & G. Gershwin. Hit from the musical *Funny Face*.

Sam, the Old Accordion Man; Donaldson. Ruth Etting’s recording helped this to the top.

Shakin’ the Blues Away; Berlin. Another Ruth Etting hit, this time from the *Ziegfeld Follies of 1927*.

She’ll Be Comin’ Round the Mountain; Traditional. Based on the black American melody “When the Chariot Comes,” a hymn popular in 1899 or earlier. A popular revision was made in 1927.

She’s Got It; Davis & Akst & Gilbert. Ted Weems and his band recorded this.

Side by Side; Woods. Many recordings for this hit.

Soliloquy; Bloom.

Sometimes I’m Happy; Caesar, Youmans. From the show *Hit the Deck*.

The Song Is Ended but the Melody Lingers On; Berlin. Peaked in 1928 thanks to recordings by “Whispering” Jack Smith and Ruth Etting.

Strike Up the Band; I. Gershwin, G. Gershwin. From a so titled musical which opened and closed, prematurely, in Philadelphia. It was revived on Broadway in 1930.

Thou Swell; Hart, Rodgers. Peaked in 1928.

To Keep My Love Alive; Hart, Rodgers. From the musical comedy *A Connecticut Yankee in King Arthur’s Court*.

Under the Moon; Wheeler & Hiller, Snyder.

The Varsity Drag; De Sylva & Brown, Henderson. From *Good News*.

You Remind Me of a Naughty Springtime Cuckoo; Sarony.

Your Land Is My Land; Donnelly, Romberg. From their musical *My Maryland*.

1928

- Button Up Your Overcoat!; De Sylva & Brown, Henderson. Peaked in 1929. Helen Kane had the best-selling recording.
- Carolina Moon; Davis & Burke. Reached the top in 1929 with Gene Austin's very popular recording.
- C-O-N-S-T-A-N-T-I-N-O-P-L-E; Carlton. A solid hit. Paul Whiteman's recording was tops.
- Coquette; Kahn, C. Lombardo & Green. A Guy Lombardo hit.
- Crazy Rhythm; Caesar, Meyer & Kahn.
- Dainty Miss; Barnes.
- Dance Little Lady; Coward. From *This Year of Grace*.
- Dance of the Paper Dolls; Tucker & Schuster & Siras.
- De Glory Road; Wood, Bodley.
- Digga Digga Do; Fields, McHugh. From the popular show *Blackbirds of 1928*.
- Doin' the New Lowdown; Fields, McHugh. This hit from *Blackbirds of 1928* was sung and danced by Bill Robinson.
- Four or Five Times; Gay.
- A Gay Caballero; Crumit & Klein. Used in the early sound film *Dance, Fools, Dance* (MGM, 1930).
- Get Out and Get Under the Moon; Tobias & Jerome, Shay. Paul Whiteman with Bing Crosby had a hit recording, as did Helen Kane.
- How Long Has This Been Going On?; I. Gershwin, G. Gershwin. From the musical comedy *Rosalie*.
- I Can't Give You Anything but Love; Fields, McHugh. The song moved from *Harry Delmar's Revels*, a revue, to *Blackbirds of 1928*. It was a huge hit.
- I Don't Know Why I Do It (But I Do); Val. Billy Cotton and his London Savannah Band succeeded with this hit.
- I Wanna Be Loved By You; Kalmar, Ruby & Stothart. From the musical *Good Boy* Helen Kane both sang the song in the show and recorded it.
- I'll Get By (As Long as I Have You) ; Turk, Ahlert. The song lasted well into 1929.
- I'm a Ding-Dong Daddy from Dumas; Baxter.
- I'm a One-Man Girl; Ellis.
- (I Scream, You Scream, We All Scream for) Ice Cream; Johnson & Moll & King. The Johnson of the authors is Howard Johnson, who certainly knew about ice cream. The hit recording of the day was made by Fred Waring's Pennsylvanians. Waring, of course, invented the famous blender.

SONGS

1927
1928

In a Mist; Beiderbecke.

It's a Million to One You're in Love (1927); Davis, Akst.

Jeannine, I Dream of Lilac Time; Gilbert, Shilkret. And yet another silent film song. This one is from *Lilac Time* (First National, 1928), which actually had a synchronized sound track. Gene Austin sang a hit version on record.

Just a Night for Meditation; Lewis & Pollack, Young.

Laugh! Clown, Laugh!; Lewis & Young, FioRito. Another silent film theme. Lon Chaney starred in this 1927 MGM hit.

Let's Do It (Let's Fall in Love); Porter. Peaked the following year. From the show *Paris*.

Let's Misbehave; Porter. From the musical comedy *Paris*.

The Lonesome Road; Austin, Shilkret. From the first sound film (part-talkie) of *Show Boat*.

Love Me or Leave Me; Kahn, Donaldson. Another Ruth Etting hit in both *Whoopie* (1928) and *Simple Simon*.

Lover Come Back to Me; Hammerstein 2nd, Romberg. Hit from the operetta *New Moon*.

Make My Cot Where the Cot-Cot-Cotton Grows; LeSoir & Doll & Klein.

Makin' Whoopie; Kahn, Donaldson. Eddie Cantor hit from *Whoopie*. Also reprised in a Technicolor film (United Artists/Samuel Goldwyn, 1930).

My Baby Came Home; Fields, Newman & Gardner.

My Blue Heaven (1927); Whiting, Donaldson. From the *Ziegfeld Follies of 1927*. This song became Gene Austin's biggest hit.

My Lucky Star; De Sylva & Brown & Henderson.

Oh! You Have No Idea!; Dougherty, Ponce.

Ol' Man River; Hammerstein 2nd, Kern. From *Showboat*. Jules Bledsoe sang it in the show and recorded it, but it is the Paul Robeson version(s) which are better known.

One Kiss; Hammerstein 2nd, Romberg. From the musical *New Moon*.

Out of the Dawn; Donaldson.

Ramona; Gilbert, Wayne. For the silent film of the same name (United Artists, 1928). Top hit, especially in Gene Austin's million seller recording.

'S Wonderful; I. Gershwin, G. Gershwin. From the show *Funny Face*.

Sensations; Edwards.

(I Got a Woman, Crazy for Me) She's Funny That Way; Whiting, Moret. Peaked in 1929.

Softly, as in a Morning Sunrise; Hammerstein 2nd, Romberg. Another popular song from *New Moon*.

Sonny Boy; Jolson & De Sylva & Brown & Henderson. From the early talkie, *The Singing Fool* (Warner Bros/Vitaphone, 1928), starring Al Jolson.

Spread a Little Happiness; Ellis & Meyers & Newman. From *Mr. Cinders*.

Stout Hearted Men; Hammerstein 2nd, Romberg. More operetta from *The New Moon*.

Sunshine; Berlin.

Sweet Lorraine; Parish, Burwell.

Sweet Sue (Just You); Harris, Young. This became a popular jazz piece for decades.

Sweethearts on Parade; Newman, C. Lombardo. Number one in 1929. Title song from the later musical film (Columbia, 1930).

That's My Weakness Now; Green & Stept. A big hit for Helen Kane, the Boop-Boop-A-Doop girl.

There's a Rainbow Around My Shoulder; Jolson & Rose & Dreyer. Also from the early talkie *The Singing Fool* (Warner Bros./Vitaphone, 1928).

Together; De Sylva & Brown, Henderson. This hit moved to the top from its 1927 start.

Virginia (There's a Blue Ridge 'Round My Heart); Bryan & Phillips & Shuster.

When You're Smiling-The Whole World Smiles with You; Fisher & Goodwin & Shay. This popular song stayed several years.

You Are Love; Hammerstein 2nd, Kern. From *Showboat*.

You Took Advantage of Me; Hart, Rodgers. From their show *Present Arms*.

You're the Cream in My Coffee; De Sylva & Brown, Henderson. Peaked in 1929. Written for the Broadway musical *Hold Everything!*, it was soon used in the film *The Cockeyed World* (Fox, 1929).

1929

Ain't Misbehavin'; Razaf, Waller & Brooks. "Fats" Waller's own recording helped make this a number one hit.

Am I Blue?; Clarke, Akst. Ethel Waters sang this in the film *On with the Show* (Warner Bros., 1929).

Any Old Time; Rodgers. This Jimmie Rodgers song peaked in 1930.

Basin Street Blues; Williams.

Broadway Melody; Freed, Brown. Title song from the first "All Talking, All Singing, All Dancing" film.

Can't We Be Friends?; James, Swift.

Deep Night; Vallee, Henderson.

SONGS

1928
1929

Do Something; Green, Stept.

Don't Ever Leave Me; Hammerstein 2nd, Kern. From their show *Sweet Adeline*. Helen Morgan has the definitive recording.

Dream Lover; Grey, Schertzing. From the film *The Love Parade* (Paramount, 1929).

Great Day; Rose & Eliscu, Youmans. Peaked in 1929. Paul Whiteman had a best-selling recording.

Happy Days Are Here Again; Yellen, Ager. This became the theme song of Franklin D. Roosevelt's New Deal in 1933, but was a top hit in 1930 when featured in the film *Chasing Rainbows* (MGM, 1929-30).

High Up in the Sky; E. Pola.

H'l'o Baby; Magidson & Washington & Cleary. Theme song from the film *The Forward Pass* (Warner Bros./First National, 1929).

Honey; Simons & Gillespie & Whiting. A big success for Rudy Vallee.

Honeysuckle Rose; Razaf, Waller.

Hot Heels; Rose & MacDonald, David.

I Kiss Your Hand, Madame; Lewis & Young, Erwin. The original German lyrics by Fritz Rotter betray the foreign source of this very popular Rudy Vallee song.

I'll Always Be in Love with You; Ruby, Green & Stept.

I'll Get By (As Long as I Have You); Turk, Ahlert. Top hit this year, and again in 1944.

I'll See You Again; Coward. From *Bitter Sweet*.

I'm a Dreamer (Aren't We All?); De Sylva & Brown, Henderson. From the film *Sunny Side Up* (Fox, 1929).

I'm Just a Vagabond Lover; Vallee & Zimmerman. Featured in two films, this hit was forever associated with Rudy Vallee.

If I Had a Talking Picture of You; De Sylva & Brown, Henderson. From the chipper film *Sunny Side Up* (Fox, 1929).

I've Got a Feeling I'm Falling; Rose, Link & Walker.

If Love Were All; Coward. From his operetta *Bitter Sweet*.

Kansas City Kitty; Leslie, Donaldson.

Let Me Sing and I'm Happy; Berlin. From the early sound film, *Mammy* (Warner Bros., 1930).

Liza; I. Gershwin & Kahn, G. Gershwin. From the Broadway musical *Show Girl*.

Louise; Robin, Whiting. A Maurice Chevalier hit from the film *Innocents of Paris* (Paramount, 1929).

Love (Your Magic Spell Is Everywhere); Janis, Goulding. First sung by actress Gloria Swanson in *The Trespasser* (United Artists, 1929).

Loveable and Sweet; Clare & Levant. From the film *Street Girl* (RKO, 1929).
 Maybe, Who Knows?; Tucker & Schuster & Etting.
 Mean to Me; Turk, Ahlert. Ruth Etting and Helen Morgan hits.
 Moanin' Low; Dietz, Rainger. Libby Holman hit from *The Little Show*.
 More Than You Know; Rose & Eliscu, Youmans. From *Great Day*.
 My Sin; De Sylva & Brown, Henderson.
 My Time Is Your Time; Little & Dance. Rudy Vallee's theme song.
 My Wife Is on a Diet; Tobias, Bennett. The diet fads had a good start in the twenties.
 On with the Dance (1920); Grey, Kern. From the Broadway musical *Sally*.
 Orange Blossom Time; Goodwin & Edwards. From the film *Hollywood Revue* (MGM, 1929).
 Pagan Love Song; Freed, Brown. Top hit sung by Ramon Novarro in the film *The Pagan* (MGM, 1929).
 Painting the Clouds with Sunshine; Dubin, Burke. A big hit sung by Nick Lucas in the film *Gold Diggers of Broadway* (Warner Bros., 1929).
 Piccolo Pete; Baxter. Ted Weems recorded this hit.
 A Precious Little Thing Called Love; Coots & Davis. Many recordings helped this film song from *The Shopworn Angel* become a top hit.
 Puttin' On the Ritz; Berlin. This 1928 song was used in the film *Puttin' On the Ritz*, where it was sung by Harry Richman (United Artists/Art Cinema, 1930).
 Shivery Stomp; Seger, Ellis.
 Siboney; Morse, Lecuona. Topped off in 1931.
 Singin' in the Bathtub; Magidson & Washington & Cleary. Sung by Winnie Lightner in the early sound film *The Show of Shows* (Warner Bros., 1929).
 Singin' in the Rain; Freed, Brown. From *Hollywood Revue of 1929* (MGM, 1929), this hit has lived on, and on, and on.
 S'posin'; Razaf, Denniker.
 Star Dust; Parish, Carmichael. Hoagy Carmichael (1899–1981) recorded his most famous song in 1927 (without words) for Gennett Records. In good years, the royalties from the thousand-plus recordings of this song could generate \$50,000. Popular on charts in 1931, 1941 and 1957.
 Sunny Side Up; De Sylva & Brown & Henderson. Sung by Janet Gaynor and Charles Farrell in the same named film (Fox, 1929).
 There'll Be Some Changes Made (1921); Higgins, Overstreet. New recordings of this jazz standard made it popular again.

SONGS

1929

Tip-Toe Through the Tulips; Dubin, Burke. Another number one from *Gold Diggers of Broadway* (Warner Bros., 1929), especially in the Nick Lucas recording. Do not confuse this with the Tiny Tim version.

Underneath the Russian Moon; Kendis & Samuels, Gusman.

Weary River; Clarke, Silvers. A hit from the film of the same name.

Wedding Bells (Are Breaking Up That Old Gang of Mine); Kahal & Raskin, Fain. This song resurfaced in 1955.

The Wedding of the Painted Doll; Freed, Brown. The Technicolor (now faded to black and white) finale of *Broadway Melody* (MGM, 1928-29), but a number one hit on its own.

What a Day!; Woods.

With a Song in My Heart; Hart, Rodgers.

You Do Something to Me; Porter. From the musical *Fifty Million Frenchmen*.

You Were Meant for Me; Freed, Brown. From the film *The Broadway Melody* (MGM, 1928-29). The song was also seen in *Hollywood Revue of 1929* (MGM, 1929) and before that in *The Show of Shows* (Warner Bros., 1929). Early Hollywood sound film overkill.

You Wouldn't Fool Me, Would You?; De Sylva & Brown, Henderson. From the musical *Follow Thru*.

You've Got That Thing; Porter. From the hit show *Fifty Million Frenchmen*.

Zigeuner; Coward. From the operetta *Bitter Sweet*.

1930

All the King's Horses; Wilder & Brandt & Dietz. From the musical show *Three's a Crowd*.

Betty Co-Ed; Fogarty & Vallee. Very silly and very non-politically correct, but as sung by Rudy Vallee, very fine.

Beyond the Blue Horizon; Robin, Whiting & Harding. Jeanette MacDonald sang this in the film *Monte Carlo* (Paramount, 1930).

Bidin' My Time; I. Gershwin, G. Gershwin. Originally in the Broadway musical *Girl Crazy*.

Blue Again; Fields, McHugh. A bigger song in 1931.

Body and Soul; Heyman & Sour & Eyton, Green. Libby Holman hit from Broadway's *Three's a Crowd*.

But Not for Me; I. Gershwin, G. Gershwin. Another *Girl Crazy* hit.

Bye Bye Blues; Lown & Gray & Bennett & Hamm.

Chant of the Jungle; Freed, Brown. The hit from the film *Untamed* (MGM, 1929), where it was sung by Joan Crawford.

Cheerful Little Earful; I. Gershwin & Rose, Warren.

A Cottage for Sale; Robinson, Conley. Popular again in 1945.

Cryin' for the Carolinas; Young & Lewis, Warren.

Dancing on the Ceiling; Hart, Rodgers. Big on the charts in 1932.

Dancing with Tears in My Eyes; Dubin, Burke. Top hit.

Embraceable You; I. Gershwin, G. Gershwin. From the musical *Girl Crazy*, where the song was sung by Ginger Rogers and Allen Kearns.

Exactly Like You; Fields, McHugh.

Falling in Love Again (Can't Help It); Lerner, Hollander. From the film *Blue Angel* (UFA, 1930). The German film and the American contemporaneous one, still fascinate, and Marlene Dietrich helps.

Fine and Dandy; James, Swift.

For You; Dubin, Burke. In the film *Captain of the Guard* (Universal, 1930) and *A Holy Terror* (Fox, 1931).

Georgia on My Mind; Gorrell, Carmichael. This song waited until 1941 to top the charts.

Get Happy; Koehler, Arlen. From the Broadway production *9:15 Revue*.

I Got Rhythm; I. Gershwin, G. Gershwin. Peaked in 1931. The show *Girl Crazy* opened in 1930.

I Still Get a Thrill (Thinking of You); Davis, Coots.

I'm Confessin' That I Love You; Neiberg, Daugherty & Reynolds.

I'm Yours; Harburg, Green. A solid hit from the Broadway show *Simple Simon*.

I've Got a Crush on You; I. Gershwin, G. Gershwin. From the Broadway musical *Treasure Girl*.

If I Could Be with You (One Hour Tonight); Creamer & Johnson. Originally published in 1926, this song got to the top in 1930.

It Happened in Monterey; Rose, Wayne. Given a lavish, if static, setting in the Technicolor film *King of Jazz* (Universal, 1930).

Just a Gigolo; Caesar & Brammer, Casucci. Peaked in 1931.

The Kiss Waltz; Dubin, Burke. This hit is not to be confused with the success from *The Pink Lady* (1911) called "My Beautiful Lady," also known as *The Kiss Waltz*.

Kitty from Kansas City; Rose & Greer & Vallee & Bronson. Originally published in 1921, this very un-politically correct ditty is quite fun.

Lady, Play Your Mandolin; Caesar, Levant.

Little White Lies; Donaldson. A big hit in 1930 and again in 1948.

Love for Sale; Porter. This song, originally written for the Broadway revue *The New Yorkers* was considered so risqué it was banned from broadcasting by all the major radio networks. It was acceptable to sell apples on the sidewalk but not pears.

SONGS

1929
1930

Magic Is the Moonlight; Pasquale, Grever.
Malagueña; Banks, Lecuona. Marian Banks added words to Ernesto Lecuona's music from his suite "Andaluccia."
Memories of You; Razaf, Blake. From their show *Blackbirds of 1930*.
Moonlight on the Colorado; Moll, King.
My Baby Just Cares for Me; Kahn, Donaldson. Eddie Cantor hit from the film, *Whoopee* (United Artists/Samuel Goldwyn, 1930).
My Future Just Passed; Marion, Whiting. Sung in the film *Safety in Numbers* (Paramount, 1930) by Charles "Buddy" Rogers.
My Ideal; Robin, Whiting & Chase. Peaked in 1931 and again in 1944.
On the Sunny Side of the Street; Fields, McHugh.
Please Don't Talk About Me When I'm Gone; Clare, Stept. A big hit for Gene Austin.
(OP) Rockin' Chair; Carmichael.
Sing Something Simple; Hupfeld.
Sing, You Sinners; Coslow & Harling.
So Beats My Heart for You; Ballard & Henderson & Waring.
Something to Remember You By; Dietz, Schwartz. Another hit from the Broadway show *Three's a Crowd*.
St. James Infirmary (1890s); Mills.
Stein Song; Colcord, Fenstad & Sprague. This 1910 song was revived by Rudy Vallee and it became a top hit. Perhaps everyone was ready for Prohibition to end.
Sweet and Hot; Yellen, Arlen. A show tune from *You Said It*.
Ten Cents a Dance; Hart, Rodgers. From their show *Simple Simon*, where it was "torched" by Ruth Etting as the taxi dancer.
Them There Eyes; Pinkard & Tracey & Tauber.
There's Danger in Your Eyes, Cherie; Richman & Meskill & Wendling.
Three Little Words; Kalmar, Ruby. Number one song.
Time on My Hands; Adamson & Gordon, Youmans. Peaked in 1931.
Two Hearts in Three Quarter Time; Young, Stolz. A film title.
Walkin' My Baby Back Home; Turk & Ahlert. Peaked in 1931.
The Waltz You Saved for Me; Kahn, King & Flindt. Reached the top in 1931.
What Is This Thing Called Love?; Porter. From the show *Wake Up and Dream*.
When It's Springtime in the Rockies; Woolsey & Taggart, Sauer. Big hit.
When Your Hair Has Turned to Silver, I Will Love You Just the Same; Tobias, De Rose. Topped the charts in 1931.

Why Was I Born?; Hammerstein 2nd, Kern. From the show *Sweet Adeline* (1929), it became popular in Helen Morgan's recording.

Would You Like to Take a Walk? (Oo-oo-oo); Dixon & Rose, Warren. Peaked in 1931. Rudy Vallee's recording helped.

You Brought a New Kind of Love to Me; Fain & Kahal & Norman. A film song for Maurice Chevalier (*The Big Pond*, Paramount, 1930) and of course Bing Crosby.

You're Driving Me Crazy (What Did I Do?); Donaldson. Top of the lists in 1931.

1931

Adios; Woods & Madriguera & Del Campo.

All of Me; Simons & Marks. Topped off in 1932.

As Time Goes By; Hupfeld. The song was used in the Broadway revue *Everybody's Welcome*, but disappeared until resurrected for the film *Casablanca* (Warner Bros., 1942) where it was sung by Dooley Wilson, and caught the "war startled" ears of the American movie-goer. (See 1943 for more information.)

Barnacle Bill the Sailor; Robinson & Luther.

Between the Devil and the Deep Blue Sea; Kohler, Arlen. From the Broadway Revue *Rhythmmania*. Topped out in 1932.

Blues in My Heart; Carter & Mills.

By the River Sainte Marie; Leslie, Warren. Another Guy Lombardo hit.

Call Me Darling (Call Me Sweetheart, Call Me Dear); Dick & Reisfeld & Fryberg & Marbot. Russ Columbo crooned this song to a top spot.

Cuban Love Song; Fields & McHugh & Stothart. Stronger in 1932.

Dancing in the Dark; Dietz, Schwartz. This hit from the Broadway revue *The Band Wagon* was originally issued on one of RCA Victor's long-play records.

Dream a Little Dream of Me; Kahn, Schwandt & Andre.

Drums in My Heart; Heyman, Youmans.

A Faded Summer Love; Baxter. Reached the top by winter thanks in part to Bing Crosby.

Good Night, Sweetheart; Noble & Campbell & Connelly & Vallee. Number one. Plugged by Rudy Vallee on his radio show.

Got a Date with an Angel; Grey & Miller, Waller & Tunbirdge.

Guilty; Kahn, Akst & Whiting. Another hit for Russ Columbo.

Heartaches; Klenner, Hoffman. A bigger hit in 1947 and again in 1961, but Guy Lombardo's record sold well.

SONGS

1930
1931

Home; Van Steeden & Clarkson & Clarkson. Peaked in 1931.

I Apologize; Hoffman & Goodman & Nelson. A Bing Crosby success.

I Don't Know Why (I Just Do); Turk & Ahlert. Solid hit.

I Found a Million Dollar Baby in a Five and Ten Cent Store; Rose & Dixon, Warren. Made a few dollars for the writers.

I Love a Parade; Koehler, Arlen. From the film *Manhattan Parade* (Warner Bros., 1931-32).

I Love Louisa; Dietz, Schwartz. Another *Band Wagon* hit.

I Surrender, Dear; Clifford, Barris. Popular Bing Crosby hit, but a close runner up for his rival, Russ Columbo.

I'm Alone Because I Love You; Young & Siras.

I'm Through with Love; Kahn, Malneck & Livingston.

Just Friends; Lewis, Klenner. Peaked in 1932. A big success for Russ Columbo on records.

Just One More Chance; Coslow, Johnson. Top song for Crosby, Columbo and even Ruth Etting.

Lady of Spain; Hargreaves, Evans. This hit the charts again in 1949 and 1952.

Lazy River; Carmichael & Arodin. Used in the 1946 film *The Best Years of Our Lives* (RKO/Samuel Goldwyn).

Life Is Just a Bowl of Cherries; Brown & Henderson. Rudy Vallee sang this through his megaphone, but Ethel Merman simply sent it to the back row.

Little Girl; Hyde & Henry.

Love Is Sweeping the Country; I. Gershwin, G. Gershwin. From the musical *Of Thee I Sing*.

Love Letters in the Sand; N. & C. Kenny, Coots.

Mad Dogs and Englishmen; Coward. A delight from *The Third Little Show*.

Mama Inez; Gilbert, Grenet.

Marta; Gilbert, Simmons. This was the radio theme song for Arthur Tracy, the "Street Singer."

Minnie the Moocher; Calloway & Mills & Gaskill. A popular Cab Calloway hit.

Mood Indigo; Ellington & Mills & Bigard. "Duke" Ellington and his orchestra made the definitive recording of this hit.

(There Ought to Be a) Moonlight Saving Time; Kahal & Richman. A top song.

My Song; Brown & Henderson. From George White's *Scandals, Eleventh Edition*.

Nevertheless; Kalmar, Ruby.

New Sun in the Sky; Dietz, Schwartz. Another *Band Wagon* hit.

The Night Was Made for Love; Harbach, Kern.

Now's the Time to Fall in Love; Sherman & Lewis. An Eddie Cantor hit from the film *Palmy Days* (United Artists/Samuel Goldwyn, 1931). The palmy days continued into 1932.

Of Thee I Sing; I. Gershwin, G. Gershwin. Title song from the Broadway musical.

Ooh that Kiss; Dixon & Young, Warren.

(You Came to Me from) Out of Nowhere; Heyman, Green. Quite popular.

The Peanut Vendor; Gilbert & Sunshine, Simons. Originally published in 1928, this reached the top in 1931 because of its use in the film *Cuban Love Song* (MGM, 1931).

Penthouse Serenade (When We're Alone); Jason & Burton.

Prisoner of Love; Robin, Columbo & Gaskill. Russ Columbo's song scored higher in 1946 thanks to Perry Como's recording.

River, Stay 'Way from My Door; Dixon & Woods. The Boswell Sisters had a hit with this one.

She Didn't Say Yes; Harbach, Kern. Peaked in 1932. From *The Cat and the Fiddle*.

Shine On, Harvest Moon (1908); Norworth, Bayes. Reprised in the *Ziegfeld Follies of 1931*, where it was sung by Ruth Etting.

Smile, Darn Ya, Smile; O'Flynn & Meskill, Rice.

Some Day I'll Find You; Coward. A song used in the play *Private Lives*.

Sweet and Lovely; Arnheim & Tobias & Lemare. Another hit sung for both Bing Crosby and Russ Columbo.

That's My Desire; Loveday, Kresa.

That's Why Darkies Were Born; DeSylva & Brown, Henderson. From the revue George White's *Scandals* of 1931.

The Thrill Is Gone; Brown & Henderson.

Through the Years; Heyman, Youmans.

Time on My Hands; Adamson & Gordon, Youmans. From the Broadway show *Smiles*.

Two Loves Have I; Murray & Trivers & Scotto & Konyon & Vantard.

Wabash Moon; Dreyer & Downey & McKenny. Morton Downey, Sr., plugged this on the radio and on records.

Was That the Human Thing to Do?; Young, Fain. Peaked in 1932.

When I Take My Sugar to Tea; Kahal & Fain & Norman. From the Marx Bros. film *Monkey Business* (Paramount, 1931).

When It's Sleepy Time Down South; L. Rene & O. Rene & Muse. Solid hit, especially for Mildred Bailey, backed by the Paul Whiteman Orchestra.

SONGS

1931

When the Bloom Is on the Sage; Vincent & Howard.

When the Moon Comes Over the Mountain; Johnson & Smith & Woods. This number one hit became Kate Smith's theme song.

When Your Lover Has Gone; Swan.

When Yuba Plays the Rhumba on His Tuba; Hupfeld. Rudy Vallee's record was a big seller.

Where the Blue of the Night Meets the Gold of the Day; Turk & Crosby & Ahlert. Peaked in 1932 thanks to Crosby's hit record.

Whistling in the Dark; Boretz, Suesse. Dana Suesse was one of the great piano players of the period and her song did well for several years.

Wrap Your Troubles in Dreams, and Dream Your Troubles Away; Koehler & Moll, Barris. Another Bing Crosby hit.

You Call It Madness (But I Call It Love); Dubois & Gregory, Conrad & Columbo. Russ Columbo sang this song onto the charts.

(I'll Be Glad When You're Dead) You Rascal You; Theard. A hit for Louis Armstrong and the Mills Brothers.

You Try Somebody Else, and I'll Try Somebody Else; De Sylva & Brown & Henderson.

You're My Everything; Dixon & Young, Warren.

Yours Is My Heart Alone; Smith, Lehár. Originally "Dein ist mein ganzes Herz" from the operetta *Das Land des Lächelns* (1929).

1932

Adios Muchachos; Vedani, Sanders.

Alone Together; Dietz, Schwartz.

April in Paris; Harburg, Duke. Written for the show *Walk a Little Faster* by Vernon Duke (1903–1969) and E.Y. Harburg (1898–1981), the title came from an offhand remark by Dorothy Parker made during rehearsals when she wished it were April in Paris and she was there. Duke is also known as classical composer Vladimir Dukelsky. The song peaked in 1933.

As You Desire Me; Wrubel. Another success for Russ Columbo.

Auf Wiedersehn, My Dear; Hoffman & Nelson & Goodhart & Ager. A top hit.

Brother, Can You Spare a Dime; Harburg, Gorney. This song, written for the Broadway show *Americana*, was the grand finale for the film *Gold Diggers of 1933* (Warner Bros.) where it was sung by Joan Blondell. The song became the unofficial anthem for the Great Depression and was recorded by many singers, including Rudy Vallee and Bing Crosby.

Bugle Call Rag (1923); Pettis & Meyers & Schoebel. The Mills Brothers hit record brought this tune to the charts, and Benny Goodman had another success with the song in 1934.

Cabin in the Cotton; Parish, Perkins.

Can't We Talk It Over?; Washington, Young.

Corrine, Corrine; Williams & Chatman.

Crazy People; Leslie & Monaco.

(When It's) Darkness on the Delta; Symes & Neiberg, Livingston. Peaked in 1933.

Eadie Was a Lady; De Sylva, Whiting & Brown; Peaked in 1933. Ethel Merman sang this in the Broadway show *Take a Chance*.

Fit as a Fiddle (And Ready for Love); Freed & Hoffman & Goodhart. This song reached near the top in 1933. It was reused in the 1952 film *Singin' in the Rain* (MGM), somewhat anachronistically, as a duet for Gene Kelly and Donald O'Connor.

Granada; Dodd, Lara. Many popular recordings have been made.

Have You Ever Been Lonely? (Have You Ever Been Blue?); Hill, DeRose.

How Deep Is the Ocean?; Berlin. Solid hit, especially for Bing Crosby.

I Don't Stand a Ghost of a Chance with You; Washington & Crosby, Young.

I Gotta Right to Sing the Blues; Kohler, Arlen. Popular in 1933 also.

I Guess I'll Have to Change My Plan (The Blue Pajama Song); Dietz, Schwartz.

I'll Never Be the Same; Kahn, Malneck & Signorelli.

I'm Getting Sentimental Over You; Washington, Bassman. Theme song for Tommy Dorsey and his Orchestra. In 1940 the Ink Spots scored it with a hit record.

I've Got the World on a String; Kohler, Arlen.

I've Got You on My Mind; Porter. From the musical *Gay Divorce*.

I've Told Ev'ry Little Star; Hammerstein 2nd, Kern. From the musical *Music in the Air*. Peaked in 1933.

If I Love Again; Murray, Oakland.

In a Shanty in Old Shanty Town; Young, Little & Siras. Top hit for Ted Lewis and his band.

Isn't It Romantic; Hart & Rodgers. From the musical film *Love Me Tonight* (Paramount, 1932).

It Don't Mean a Thing (If It Ain't Got That Swing); Mills, Ellington. Solid for years.

It Was So Beautiful; Freed, Barris.

Just an Echo in the Valley; Woods & Campbell & Connelly.

SONGS

1931
1932

Keepin' Out of Mischief Now; Razaf, Waller. Louis Armstrong hit the charts with his many recordings of this song.

Let's All Sing Like the Birdies Sing; Hargreaves & Damerell, Evans.

Let's Have Another Cup of Coffee; Berlin. From the revue *Face The Music*, and a hit record for Fred Waring's Pennsylvanians.

Let's Put Out the Lights and Go to Sleep; Hupfeld. A major record hit for both Paul Whiteman and Rudy Vallee.

(Just a) Little Street Where Old Friends Meet; Kahn & Woods. Peaked in 1933.

Louisiana Hayride; Dietz, Schwartz. Featured in the Broadway show *Flying Colors*.

Love Me Tonight; Hart, Rodgers. Title song from the charming musical film (Paramount, 1932) starring Jeanette MacDonald and Maurice Chevalier.

Lullaby of the Leaves; Young, Petkere.

Mad About the Boy; Coward. Noël Coward used this in *Set to Music* (1939)

Marching Along Together; Pola & Steininger & Dixon. A Kate Smith song.

Masquerade; Webster, Loeb.

Mimi; Hart, Rodgers. Also from the film *Love Me Tonight* (Paramount, 1932).

My Darling; Heyman, Myers. Carried into 1933.

My Silent Love; Heyman, Suesse. Near the top.

Night and Day; Porter. Peaked in 1933. From the Broadway show *Gay Divorce*. A Fred Astaire hit from the beginning.

(I'd Love to Spend) One Hour with You; Robin, Whiting. Successful song from the film of the same name starring Maurice Chevalier (Paramount, 1932).

Paradise (Waltz); Clifford, Brown. Top hit.

The Party's Over Now; Coward.

Pink Elephants; Dixon, Woods.

Play, Fiddle, Play; Lawrence, Deutsche & Altman.

Please; Robin, Rainger. Another Bing Crosby top hit.

Rise 'n' Shine; De Sylva, Youmans. From the show *Take a Chance* (1932). The song peaked in 1933.

Say It Isn't So; Berlin. But it was a top hit.

A Sentimental Gentleman from Georgia; Parish, Perkins. Big hit for the Boswell Sisters.

A Shine on Your Shoes; Dietz, Schwartz.

Smoke Rings; Washington, Gifford. Peaked in 1933.

Snuggled on Your Shoulder, Cuddled in Your Arms; Young, C. Lombardo.
Soft Lights and Sweet Music; Berlin. From his Broadway success, *Face the Music*.

Somebody Loves You; Tobias, De Rose. And everyone loved the song.
Speak to Me of Love (Parlez-moi d'Amour); Siever, Lenoir. Peaked in 1933.
(On the) Street of Dreams; Lewis, Young.

Take Me in Your Arms; Parish, Rotter & Markush. Hit record for Ruth Etting.
Try a Little Tenderness; Woods & Campbell & Connolly. Peaked in 1933.

Was That the Human Thing to Do?; Young, Fain. Top selling song for Rudy Vallee.

We Just Couldn't Say Good-bye; Woods. Number one song.

Willow Weep for Me; Ronell.

Wintergreen for President; I. Gershwin, G. Gershwin. From the Broadway musical *Of Thee I Sing*.

You Are Too Beautiful; Hart, Rodgers. Created for the film musical *Hallelujah, I'm a Bum* (United Artists/Art Cinema, 1933) which starred Al Jolson.

You Can Depend on Me; Carpenter & Dunlap & Hines. Louis Armstrong's recording is still dependable.

You're an Old Smoothie; De Sylva, Brown & Whiting. From the show *Take a Chance*, where it was performed by Ethel Merman.

You're Blasé; Sievier, Hamilton.

1933

Annie Doesn't Live Here Anymore; Young & Burke, Spina. Big hit.

Are You Makin' Any Money?; Hupfeld. A cheerful little Depression song.

Blue Prelude; Bishop & Jenkins.

Boulevard of Broken Dreams; Dubin, Warren. Peaked in 1934.

By a Waterfall; Kahal, Fain. Peaked in 1934. From the Busby Berkeley film *Footlight Parade* (Warner Bros., 1933).

Carioca; Kahn & Eliscu, Youmans. From the film *Flying Down to Rio* (RKO, 1933), the carioca was danced by Fred Astaire and Ginger Rogers in their first of ten joint film appearances. The song danced on through 1934.

Close Your Eyes; Petkere.

Did You Ever See a Dream Walking; Gordon, Revel. Walked to the top, especially in Bing Crosby's dreamy recording.

Don't Blame Me; Fields, McHugh.

Down the Old Ox Road; Coslow, Johnston. Another huge hit for Bing Crosby.

SONGS

1932
1933

Ol' Man Mose; Armstrong & Randolph.

One O'Clock Jump; Basie. A top swing standard by "Count" Basie.

Our Love Is Here to Stay; I. Gershwin, G. Gershwin. This is the last song written by George Gershwin. He died while working on the film *The Goldwyn Follies* (United Artists/Samuel Goldwyn, 1938). It was introduced in the film by Kenny Baker.

Please Be Kind; Cahn & Chaplin. Many artists would push this song to the top.

(I've Got) A Pocketful of Dreams; Burke, Monaco. From the film *Sing You Sinners* (Paramount, 1938), Bing Crosby grabbed another hit.

Says My Heart; Loesser, Lane. Number one on charts.

September Song; Anderson, Weill. From the Broadway musical *Knickerbocker Holiday*. The original star, Walter Huston, father of film director John Huston and grandfather of Anjelica Huston. recorded it in 1946 and it became a big hit.

Shadrack; MacGrimsey. A hit again in 1962.

Small Fry; Loesser & Carmichael. A Bing Crosby hit from his film *Sing, You Sinners* (Paramount, 1938).

This Can't Be Love; Hart, Rodgers. Peaked in 1939. From the musical *The Boys from Syracuse*.

Ti-Pi-Tin; Leveen, Grever. Top song with many recordings.

Two Sleepy People; Loesser & Carmichael. Bob Hope and Shirley Ross sang this in the film *Thanks for the Memory* (Paramount, 1938).

You Go to My Head; Gillespie, Coats.

You Must Have Been a Beautiful Baby; Mercer, Warren. Reached the top in 1939. It was a hit again in 1961.

You're the Only Star in My Blue Heaven; Autry. A big hit for cowboy star Gene Autry.

— WORLD WAR II SONGS

America had been a country of rabid isolationism when she was inexorably drawn into the European conflict, creating World War I. Twenty years later, and after ten years of a devastating world depression, the situation was similar but the emotions were even stronger—Europe's problems did not concern the United States. Again, the war songs from this country supplemented those our Allies, especially England, but the deluge of American war songs began almost immediately after the Japanese attack on Pearl Harbor and the declarations of war which followed.

The songs are noted in the chronological list with (WWII song). A date in parentheses indicates the year it was popular as a war song, if it varies

greatly. Also noted in the parentheses is “Eng.” if the work achieved popularity primarily in England. Almost all American songs became popular in Great Britain after the war started when millions of American troops were billeted there prior to the D-Day invasion. All listed recordings have had at least one re-issue on CD.

World War II has been called the “last war with good music.” Purists argue that World War I had the honor. Certainly the earlier war had jaunty tunes with more jingoistic sentiments, but the Second World War was loaded with everything musical. Even before the United States entered the war, our sympathies were obvious. In 1939, Earl Robinson wrote “The Ballad for Americans,” an extended cantata with words by John La Touche, created for the WPA musical *Sing for Your Supper*. The work was soon taken up by Paul Robeson, who recorded it. “The House I Live In” was Robinson’s next popular work. The text by Lewis Allen is a plea for tolerance. This song was made into a short film in 1945 in which Frank Sinatra shows bickering kids why tolerance is the American way. Both these works have lost some luster with the passing years. The Judy Garland, Mickey Rooney musical *Babes in Arms* (MGM, 1939) climaxed with the Harold Arlen, E.Y. Harburg rouser “God’s Country” from the anti-war stage musical *Hooray for What!* As Europe was being swallowed up by Fascist dictators, Judy and friends reminded us that we lived in God’s country. Irving Berlin went into this trunk and pulled out “God Bless America,” cut from his 1918 all-soldier show *Yip, Yip, Yaphank*. He gave the song to Kate Smith and the royalties to the Boy Scouts, Girl Scouts and the Campfire Girls. As the war began in Europe, Americans sang “There’ll Always Be an England” (Parker & Charles), “A Nightingale Sang in Berkeley Square” (Maschwitz and Sherwin), and “The White Cliffs of Dover” (Burton & Kent). These English imports were joined by “The Last Time I Saw Paris” (Hammerstein 2nd, Kern), which was immensely popular. Two days after the Japanese attack on Pearl Harbor, Eddie Cantor, then starring in the Broadway musical *Banjo Eyes*, interpolated into the show his brother-in-law’s song, “We Did It Before and We’ll Do It Again.” This may hold the speed record for topical song writing but the rush was on to sing us to victory.

1939

Adolf; Mills. (WWII song, Eng.) Sam Browne was the vocalist on this hit backed by Ambrose & His Orchestra.

All the Things You Are; Hammerstein 2nd, Kern. Peaked in 1940. Another hit song from the less-than-great musical *Very Warm for May*.

All This and Heaven Too; DeLange, Van Heusen.

And the Angels Sing; Mercer, Elman.

An Apple for the Teacher; Burke, Monaco.

Are You Havin’ Any Fun?; Yellen, Fain. From George White’s *Scandals* of 1939.

SONGS
WORLD WAR II
1939

The Army Air Corps Song; Crawford. (WWII song.) In *Ice Capades Revue* (Republic Pictures, 1942); *Follow the Band* (Universal, 1943); and *Winged Victory* (Broadway revue, 1943, and film, 20th Century Fox, 1944).

The Beer Barrel Polka; Brown, Vejvoda. First published in Prague in 1934, as the “Lost Love” polka, this edition was swallowed up by the Nazi annexation of Czechoslovakia in 1938. In 1939 Lew Brown wrote new lyrics and published “Beer Barrel Polka (Roll Out the Barrel).” When the song was announced over NBC radio, it was called “Le Barrel Polka” because the network forbade any reference to alcoholic drink in song titles.

Berlin or Bust; Charles, Parker. (WWII song, Eng.)

By the Beautiful Sea (1914); Atteridge, Carroll. This hit was revived in the musical film *The Story of Vernon and Irene Castle*, (RKO, 1939), a showcase of period dances.

Careless; Quadling & Howard & Jurgens. Peaked in 1940.

Chicago (That Toddlin’ Town) (1922); Fisher. No doubt the revival was sparked by the hit 1938 film *In Old Chicago* (20th Century Fox, 1937).

Darn That Dream; DeLange, Van Heusen. Peaked in 1940. A big Benny Goodman hit with Mildred Bailey on vocal.

Deep Purple (1934); Parish, DeRose. A number one song this year, and again in 1963 and 1976.

The Deepest Shelter in Town; Unknown. (WWII song, Eng.) World War II had started for England and bomb shelters were deep in the subway stations.

God Bless America; Berlin. (WWII song.) Irving Berlin (1888–1989), wrote the song for his 1918 “All-Soldier” Show, *Yip, Yip, Yaphank*, but cut it before opening, feeling the sentiments a bit much (and the length of the song slowed the progress of the show). For the twentieth anniversary of the Armistice of WWI in 1938, he dusted off the piece for popular singer Kate Smith. The royalties were assigned to the Boy and Girl Scout organizations and had reached \$673,939 by 1978, and they are still being collected.

Good Morning; Freed, Brown. A film song for the film version of *Babes in Arms* (MGM, 1939).

Good Night Children Everywhere; Rogers, Philips. (WWII song, Eng.)

The Handsome Territorial; Kennedy, Carr. (WWII song, Eng.) Nat Gonella and his band scored with this early war song.

Hold Tight, Hold Tight (Want Some Seafood, Mama); Kent & Robinson & Ware & Brandow & Spotswood.

I Concentrate on You; Porter. From the film *Broadway Melody of 1940* (MGM, 1939-40).

I Didn't Know What Time It Was; Hart, Rodgers. Broadway show *Too Many Girls* produced this hit.

If a Grey Haired Lady Says "How's Yer Father?"; Waite. (WWII song, Eng.) Flanagan & Allen hit in England.

If I Didn't Care; Lawrence. A big hit for The Ink Spots.

I'll Never Smile Again; Lowe. Number one thanks to Tommy Dorsey and Frank Sinatra.

I'm Sending a Letter to Santa Claus; Rogers, Williams. (WWII song, Eng.) A hit for Gracie Fields.

In an Eighteenth-Century Drawing Room; Lawrence, Scott. Crazy man Raymond Scott (do listen to his original "cartoon" music) adapted the music of Mozart for this hit.

In the Mood; Razaf, Garland. Peaked in 1940 with Glenn Miller's hit record.

Kiss Me Good Night, Sergeant Major; Noel, Pelosi. (WWII song, Eng.) Popular Billy Cotton & His Band backed Alan Breeze on the vocal.

The Lady's in Love with You; Loesser, Lane. A big hit from the Bob Hope film *Some Like It Hot* (Paramount, 1938) which featured the *hot* drums of Gene Krupa. When Billy Wilder's *Some Like It Hot* (UA/MGM, 1959) arrived, Hope's film was re-titled *Rhythm Romance* in its home video re-release.

The Lamp Is Low; Parish, DeRose & Shefter. The music is adapted from Maurice Ravel's *Pavane for a Dead Princess*.

Little Brown Jug (1869); Winner. A Glenn Miller record.

Little Sir Echo; Fearis, Smith & Marsala. Solid hit. Oh yes, Bing Crosby recorded it.

The Man with the Mandolin; Cavanaugh & Redmond, Weldon. A popular Glenn Miller hit.

Moon Love; David & Davis & Kostelanetz, Tchaikovsky. Another classic meets the big bands.

Moonlight Serenade; Parish, Miller. A classic.

A Mother's Prayer at Twilight; Noel, Pelosi. (WWII song, Eng.) A big hit for Vera Lynn, which helped make her the "Forces Sweetheart."

(It's Just Too Bad for) Nasty Uncle Adolf; Park. (WWII song, Eng.) Another hit for Ambrose & His Orchestra.

The Old Lady of Armentières; Arden & Saville & Pelosi. (WWII song, Eng.)

Our Love; Bernier & Emmerich, Tchaikovsky (adapted by Clinton). This became a top hit thanks to Larry Clinton.

Over the Rainbow; Harburg, Arlen. Number one then and today. Judy Garland started the ball rolling in the *Wizard of Oz* (MGM, 1939).

SONGS
WORLD WAR II
1939

Rhymes of the Times; Park. A hit for Ambrose & His Orchestra. (WWII song, Eng.)

Run, Rabbit, Run; Butler, Gay. Huge success for Flanagan & Allen. (WWII song, Eng.)

Scatterbrain; Burke & Masters & Keene & Bean. But it did become number one.

Somewhere in France with You; Carr. (WWII song, Eng.) Joe Loss & His Band scored a hit.

South of the Border (Down Mexico Way); Kennedy, Carr. A chart-topper.

Stairway to the Stars; Parish, Malnick & Signorelli. Best-seller.

Sunrise Serenade; Lawrence, Carle. Yet another Glenn Miller hit.

Tara's Theme; Steiner. From the film score for *Gone with the Wind* (MGM/Selznick International, 1939).

There'll Always Be an England; Parker & Charles. This was a big success in England and then proved popular in the United States.

They Can't Blackout the Moon; Strauss & Dale & Miller. (WWII song, Eng.) Harry Roy & His Orchestra hit. (Windows in major cities were covered at night (blacked-out) during bombing raids.)

Three Little Fishies; Dowell. A number one success.

Till the Lights of London Shine Again; Pola, Connor. (WWII song, Eng.) Another success for Joe Loss & His Band.

We Must All Stick Together; Butler, Wallace. (WWII song, Eng.) Geraldo & His Orchestra recorded this hit.

We're Gonna Hang Out the Washing (On the Siegfried Line); Kennedy, Carr. (WWII song, Eng.) A popular song with many recordings including, Elsie & Doris Waters and the Two Leslies.

What's New?; Burke, Haggart.

Wings Over the Navy; Mercer & Warren. (WWII song) Billy Cotton & His Band made a popular recording in England.

Wish Me Luck as You Wave Me Good-bye; Park & Davis, Park. (WWII song, Eng.) Gracie Fields sang this in the film *Shipyard Sally* (Fox, 1939). (Women replaced men away at war in industrial jobs.)

Wishing (Will Make It So); De Sylva. A number one song and much recorded, even by Irene Dunne, who sang it in the film *Love Affair* (RKO, 1939).

— ENSA/USO

Two entertainment organizations sprang to life during World War II. In England **ENSA** was created. The acronym stands for Entertainments Na-

tional Service Association. The performers toured England and foreign countries presenting their acts to service personnel and those in war-related work, including hospitals, munitions factories and the like. The soldier in the trenches dubbed the organization “Every Night Something Awful.” In the United States the War Department sanctioned the **USO** or United Service Organization. Entertainers toured both the home front and the foreign theatres of war, providing diversions the troops. The most famous stars of Hollywood, radio and Broadway did their bit along with thousands of others, many of whom had enjoyed no career since the collapse of vaudeville.

— V-DISCS

During World War II, the U.S. War Department produced and distributed recordings, called V-Discs, created for military personnel. The earliest, from October 1943, appeared in the midst of the American Federation of Musicians Strike called in 1942 by James C. Petrillo. The union sanctioned the V-Discs as a patriotic gesture and all musicians donated their time. The recordings, ranging from classical, the jazz and blues, through hillbilly and comedy, were boxed into units and shipped all over the world. More than 8 million were distributed. The last V-Discs were sent out in 1949, at which time all the master discs were destroyed. Fortunately, through fluke or careful collecting, many of these unique and priceless performances have survived to be re-issued on CD. The excitement and energy displayed on these recordings has never been recaptured in alternate versions for commercial release by the same performers.

1940

Absent Friends; North, Barnaby. (WWII song, Eng.)

All or Nothing at All; Lawrence & Altman. This was a huge success in 1943 thanks to the Harry James/Frank Sinatra record.

Along the Santa Fe Trail; Dubin & Coolidge, Grosz. A Bing Crosby record helped this tune rise in 1941.

Back in the Saddle Again; Autry & Whitley.

Be Honest with Me; Autry & Rose. Gene Autry rode in, but Bing Crosby rode up the charts.

Beat Me Daddy, Eight to the Bar; Prince & Sheehy, Raye.

Because of You; A. Hammerstein, Wilkinson. Recordings made this song somewhat popular in 1940, but it was Tony Bennett’s version in the 1951 film *I Was an American Spy* (Allied Artists) which became a million-seller—Bennett’s first.

Beneath the Lights of Home; Jurmann, Grossman. (WWII song.) Sung by Deanna Durbin in her film *Nice Girl* (Universal, 1941).

SONGS WORLD WAR II

1939

1940

Saturday Night Is the Loneliest Night of the Week; Cahn, Styne. A hit for Frank Sinatra.

Sentimental Journey; Green, Brown & Homer. Number one in 1945. This became the theme song for Les Brown and His Orchestra.

Shine On, Victory Moon; Gilbert. (WWII song, Eng.) An English hit with Issy Bonn.

Shoo-Shoo Baby; Moore. Number one. The song was featured in three films! From 1944 and Universal were *Follow the Boys* and *South of Dixie*, then Republic released it in *Trocadero* (1944).

Smoke on the Water; Nunn & Clements. (WWII song.) Red Foley hit.

Soviet Union National Anthem; Mihalkov & El-Registan, Alexandrov. Most played song of 1944. This work, of which one million copies were published in 1944, replaced The Internationale. (See 1888.)

Spring Will Be a Little Late This Year; Loesser.

Stella By Starlight; Washington, Young. A hit for Frank Sinatra.

Strange Music; Wright & Forrest, Grieg. From the Broadway musical *Song of Norway*.

Swinging on a Star; Burke, Van Heusen. Number one Bing Crosby song from his hit film *Going My Way* (Paramount, 1943).

There'll Be a Jubilee; Moore. (WWII song.) Mildred Bailey recorded this on a V-Disc.

Tico Tico; Drake, Abreu. From the "Good Neighbor" cartoon film *Saludos Amigos* (RKO/Walt Disney, 1943), the song moved to *Bathing Beauty* (MGM, 1944), where Xavier Cugat and His Orchestra dried off Esther Williams. Then on to *Kansas City Kitty* (Columbia, 1944), and finally the Brazilian hit was recorded by organist Ethel Smith.

Till Then; Seiler & Marcus & Wood. The Mills Brothers scored this hit.

Time Waits for No One; Tobias, Friend. Popular on the charts.

Too-ra-loo-ra-loo-ral (1914); Shannon. Revived by Bing Crosby in the film *Going My Way* (Paramount, 1943).

The Trolley Song; Martin & Blane. Number one song from the popular film *Meet Me in St. Louis* (MGM, 1944).

Twilight Time; Ram & Nevins & Dunn. A hit for The Three Sons.

Win the War Blues; Williamson. (WWII song.) "Sonny Boy" Williamson was a popular blues man of this period.

You Always Hurt the One You Love; Roberts & Fisher. A hit again in 1961.

You're Nobody Till Somebody Loves You; Morgan & Stock & Cavanaugh. A success for Russ Morgan and His Orchestra.

1945

- Ac-cent-tchu-ate the Positive; Mercer, Arlen. A chart topper with many recordings.
- All of My Life; Berlin.
- Along the Navajo Trail; Markes & Charles & DeLange. Popular hit sung by Bing Crosby on records, and by Roy Rogers in the movie *Don't Fence Me In* (Republic, 1945).
- Atom and Evil; Zaret, Singer. (WWII song.) More fallout than expected. Another success for the Golden Gate Quartet.
- Autumn Serenade; Gallop, De Rose. Harry James hit.
- Bell-Bottom Trousers; Jaffe. This popular hit extolled the virtues of a sailor's wardrobe, especially the piece with the 13-button flap.
- Candy; David & Whitney & Kramer. Peaked near the top. Many recordings.
- Chickery Chick; Dee, Lippman. Popular song with the bands, especially Sammy Kaye.
- Chloe; Kahn, Moret. A revival of the 1927 hit by Spike Jones and His City Slickers for the movie *Bring On the Girls* (Paramount, 1945).
- Cocktails for Two (1934); Johnston & Coslow. Another Spike Jones murder set to music.
- Counting the Days; Kramer, Zaret. (WWII song.) A Dinah Shore record.
- Dig You Later (A Hubba-Hubba-Hubba); Adamson, McHugh. Peaked in 1946. Perry Como enjoyed great success with this.
- Doctor, Lawyer, Indian Chief; Webster, Carmichael. Betty Hutton clowned her way to a hit with this ditty from the film *The Stork Club* (Paramount, 1945).
- Don't Fence Me In. (See 1944.)
- A G.I. Wish; Borelli & Niederman & Sarnoff. (WWII song.) The Four Vagabonds recorded this four days after the war had ended in Europe.
- Give Me the Simple Life; Ruby, Bloom. Recorded by Bing Crosby with Jimmy Dorsey and His Orchestra.
- He's Home for a Little While; Goell, Shapiro. (WWII song.)
- Hirohito's Letter to Hitler; Robinson. (WWII song.) Carson J. Robinson expressed the sentiments of all in this and the following song.
- Hitler's Last Letter to Hirohito; Robinson. (WWII song.)
- I Can't Begin to Tell You; Gordon, Monaco. Popular song from the film *The Dolly Sisters* (20th Century Fox, 1945).
- I Wish I Knew; Gordon, Warren.
- I'll Be Yours (J'attendrai); Sosenko, Olivieri. The French invade America.

SONGS WORLD WAR II

1944
1945

I'm Beginning to See the Light; James & Ellington & Hodges & George. A hit.
I'm Gonna Love That (Gal) Guy; Ash. Popular on the charts.

If I Loved You; Hammerstein 2nd, Rodgers. Hit from the Broadway musical
Carousel. Perry Como made the record.

It Might as Well Be Spring; Hammerstein 2nd, Rodgers. Popular hit from the
film *State Fair* (20th Century Fox, 1945). Dick Haymes made the hit
record.

It's a Grand Night for Singing; Hammerstein 2nd, Rodgers. Another popular
hit from *State Fair* (20th Century Fox, 1945) and for Dick Haymes.

It's Been a Long, Long Time; Cahn, Styne. Number one thanks to recordings
by both Harry James and Bing Crosby.

June Is Bustin' Out All Over; Hammerstein 2nd, Rodgers. From their stage hit
Carousel.

Just a Blue Serge Suit; Berlin. (WWII song.) The war was over. Vaughn
Mornoe sang about the new wardrobe.

Last Page of *Mein Kampf*; Johnstone & Livernash. (WWII song.)

Laura; Mercer, Raksin. This theme song from the film (20th Century Fox,
1944) was very popular.

The More I See You; Gordon, Warren.

My Dreams Are Getting Better All the Time; Curtis, Mizzy.

My Guy's Come Back; McKinney, Powell. (WWII song.) Benny Goodman and
His Orchestra with vocal by Liza Morrow.

Oh, What It Seemed to Be; Benjamin & Weiss & Carle. Frankie Carle and His
Orchestra took this to the top.

On the Atchison, Topeka and the Santa Fe; Mercer, Warren. From the musical
film *The Harvey Girls* (MGM, 1945).

(You Came Along from) Out of Nowhere (1931); Heyman, Green.

Out of this World; Mercer, Arlen. The title song from the 1945 Paramount
film. The song was introduced by Bing Crosby.

Rodger Young; Loesser. (WWII song.) Dedicated to Rodger Young, an
infantryman killed in the Solomon Islands. Burl Ives sang on the best
recording.

Rum and Coca-Cola; Amsterdam, Sullavan & Baron. Huge hit for the
Andrews Sisters.

Saturday Night Is the Loneliest Night in the Week (1944); Cahn, Styne. Frank
Sinatra's recording made believers of us all.

Stars and Stripes on Iwo Jima; Wills & Johnson. (WWII song.) Bob Wills and
his Texas Playboys scored a hit on their recording.

Symphony; Lawrence, Alstone. A hit for Freddy Martin and His Orchestra.

That's for Me; Hammerstein 2nd, Rodgers. From *State Fair* (20th Century Fox, 1945).

There, I've Said It Again (1941); Evans & Mann. Very popular song in Vaughn Monroe's hit recording. Revived in 1964.

These Foolish Things (Remind Me of You) (1936); Marvell, Strachey & Link. Benny Goodman's Band brought it back.

Till the End of Time; Kaye & Mossman, Chopin. This "classic" rose to the top again and former barber Perry Como put it there.

You'll Never Walk Alone; Hammerstein 2nd, Rodgers. A maudlin little piece from the Broadway musical *Carousel* which suited the sentiments of the time.

1946

All Through the Day (1934); Hammerstein 2nd, Kern. Popular revival.

Anniversary Song; Chaplin & Jolson, Ivanovici. Based on Ivanovici's *Danube Waves*. Al Jolson dubbed it into the bio-pic *The Jolson Story* (Columbia, 1946), where he was portrayed by Larry Parks. A confusing birth.

Aren't You Glad You're You?; Burke, Van Heusen. A late bloomer from Bing Crosby in the film *The Bells of St. Mary's* (RKO/Rainbow, 1945).

Chiquita Banana (1938); MacKenzie & Montgomery & Wirges. A hit for Xavier Cugat, adapted from the commercial.

The Christmas Song (Chestnuts Roasting on an Open Fire); Wells & Torme. This has become a traditional carol.

Come Rain or Come Shine; Mercer, Arlen. From the Broadway musical *St. Louis Woman*.

Day By Day; Cahn & Stordahl & Weston.

Dear Old Donegal (1942); Graham. A hit for Bing Crosby.

Doin' What Comes Natur'lly; Berlin. Chart-topper from the hit show *Annie Get Your Gun*. Dinah Shore's recording topped the original by Ethel Merman.

Five Minutes More; Cahn, Styne. Very popular.

For You, For Me, For Evermore; I. Gershwin, G. Gershwin. Judy Garland and Dick Haymes had the hit record from the film *the Shocking Miss Pilgrim* (she typed) (20th Century Fox, 1946-47), where Betty Grable helped recycle the Gershwin songs.

Full Moon and Empty Arms; Kaye & Mossman, Rachmaninoff. Another "classical" hit.

The Girl That I Marry; Berlin. Another hit from *Annie Get Your Gun*.

The Gypsy; Reid. Number one with The Ink Spots.

SONGS

1945
1946

How Are Things in Glocca Morra?; Harburg, Lane. From the Broadway musical *Finian's Rainbow*.

Huggin' and Chalkin'; Hayes & Goell. Peaked in 1947 thanks to Johnny Mercer's record. This was a time when "fat's where it's at."

I Don't Know Enough About You; Lee & Barbour. Peggy Lee wrote and sang this into a hit.

I Got the Sun in the Morning; Berlin. One of many hits from the musical *Annie Get Your Gun*.

I'm a Big Girl Now; Hoffman & Drake & Livingston.

I'm Always Chasing Rainbows (1918); McCarthy, Carroll. This Chopin-based melody hit the charts again because it was featured in the film *The Dolly Sisters* (20th Century Fox, 1945).

If This Isn't Love; Harburg, Lane. Another song from *Finian's Rainbow*.

In Love in Vain; Robin, Kern.

It's a Good Day; Lee & Barbour. Peggy Lee recorded this hit.

Just a Little Fond Affection; Ilda & Box & Cox.

La Vie en Rose; Piaf (Eng. David), Louiguy. A big hit in France, sung by Edith Piaf. Dennis Morgan sang it in the film *To the Victor* (Warner Bros., 1948). Tony Martin also recorded the hit.

Laughing on the Outside (Crying on the Inside); Raleigh, Wayne. A chart-topper for Dinah Shore.

Let It Snow, Let It Snow, Let It Snow; Cahn, Styne. Big hit carried over from 1945 which has joined the lucky few to become a seasonal hit.

Oh, What It Seemed to Be; Benjamin & Weiss & Carle. Number one song, especially for Frank Sinatra.

Old Devil Moon; Harburg, Lane. *Finian's Rainbow*.

The Old Lamp-Lighter; Tobias, Simon. Reached number one this year and was on the charts again in 1960. Sammy Kaye had the best-selling record.

Ole Buttermilk Sky; Carmichael & Brooks. Another number one song.

One-zy, Two-zy (I Love You-zy); Franklin & Taylor. The entertaining Phil Harris helped move this near the top of the charts.

Personality; Burke, Van Heusen. Another hit song from *Road to Utopia* (Paramount, 1945). Dorothy Lamour sang it in the film, but many others put out records, including co-star Bing Crosby.

Prisoner of Love (1931); Robin, Columbo & Gaskill. Perry Como liked the way he fit the late Russ Columbo's shoes.

Puttin' on the Ritz (1929); Berlin. Fred Astaire revived this hit in the film *Blue Skies* (Paramount, 1946).

Rumors Are Flying; Benjamin & Weiss. Frankie Carle topped the sales, but the Andrews Sisters were close behind.

September Song; Anderson, Weill. (See 1938 for more on this very popular song.)

Shangri-La; Sigman, Maxwell & Malneck. Originally for harp and orchestra.

South America, Take It Away; Rome. A big hit from the musical *Call Me Mister*. Bing Crosby joined by the Andrews Sisters outsold the competition.

Temptation (1933); Freed, Brown. Many recordings kept this popular: Artie Shaw (1944), Perry Como (1945) and Red Ingle (1947).

There's No Business Like Show Business; Berlin. *Annie Get Your Gun* song which has become the anthem of a profession.

They Say It's Wonderful; Berlin. Same as above, but even more popular at the time.

This Heart of Mine; Freed, Warren. Fred Astaire sang this in the film *Ziegfeld Follies* (MGM, 1946).

To Each His Own; Evans & Livingston. Number one song, thanks in part to Eddy Howard and the Ink Spots. Both recordings sold very well.

When I'm Not Near the Girl I Love; Harburg, Lane. Another popular song from the show *Finian's Rainbow*.

You Always Hurt the One You Love (1944); Roberts & Fisher. The Mills Brothers recorded this hit. The song reappeared in 1961.

You Keep Coming Back Like a Song; Berlin. From the film *Blue Skies* (Paramount, 1946) and sung by Bing Crosby.

1947

Almost Like Being in Love; Lerner, Loewe. From their musical *Brigadoon*.

As Long as I'm Dreaming; Burke, Van Heusen. Another Bing Crosby song.

Ballerina; Russell & Sigman. Peaked in 1948 thanks to Vaughn Monroe and His Orchestra. Revived in 1955 by Nat "King" Cole.

Beyond the Sea; Lawrence, Trenet. Bobby Darin had a hit with Charles Trenet's song *La mer*.

Chi-Baba, Chi-Baba (My Bambino Goes to Sleep); David & Hoffman & Livingston. Very popular in Perry Como's recording.

Civilization (Bongo, Bongo, Bongo); Hilliard & Sigman. Danny Kaye and the Andrews Sisters put this on the charts. It is from the show *Angel in the Wings*.

Cool Water (1936); Nolan. Peaked in 1948. Vaughn Monroe and the Sons of the Pioneers recorded the top record.

SONGS

1946
1947

Cuanto Le Gusta; Gilbert, Ruiz. A big hit for Carmen Miranda and she recorded it with the Andrews Sisters. Overkill.

A Fellow Needs a Girl; Hammerstein 2nd, Rodgers. From the ill-fated Broadway show *Allegro*.

Feudin' and Fightin'; Dubin, Lane. A hit by Dorothy Shay, the "Park Avenue Hillbilly."

(I Love You) For Sentimental Reasons; Watson, Best. A big hit for Nat "King" Cole. Number one on the charts. Many recordings.

A Gal in Calico; Robin, Schwartz.

Golden Earrings; Livingston & Evans, Young. Peaked in 1948. Marlene Dietrich sang it in the film of the same name (Paramount, 1947). Peggy Lee made more money.

Guilty (1931); Kahn, Akst & Whiting. Near the top in popularity.

Heartaches (1931); Klenner, Hoffman. Number one hit. Revived again in 1961.

How Soon (Will I Be Seeing You?); Lucas & Owens. Very Popular.

I Wish I Didn't Love You So; Loesser. Top song from the Betty Hutton film *The Perils of Pauline* (Paramount, 1947).

I Wonder, I Wonder, I Wonder; Hutchins. Very popular hit.

I Wonder Who's Kissing Her Now (1909); Hough & Adams, Howard & Orlob. With the release of the film of the same title, this 1909 song rose to the top of the charts.

I'll Close My Eyes; Kaye, Reid.

I'll Dance at Your Wedding; Magidson, Oakland. Peaked in 1948. Buddy Clark recorded this with Ray Noble and His Orchestra.

Just Imagine; De Sylva & Brown, Henderson. June Allyson reprised this song, interpolated into the film *Good News* (MGM, 1947). Actually it's not good news.

Linda; Lawrence. Very popular Ray Noble hit.

Mam'selle; Gordon, Goulding. Number one on charts from the film *The Razor's Edge* (20th Century Fox, 1946).

Managua, Nicaragua; Gamse, Fields. Right at the top.

Near You; Goell, Craig. Number one. Revived in 1958.

Open the Door, Richard!; Fletcher & Mason, McVea & Howell. Number one with the Count Basie Band.

Papa Won't You Dance with Me?; Cahn, Styne. From the Broadway musical *High Button Shoes*.

Peg O' My Heart (1913); Bryan, Fisher. This top song of the past reached the top again. The version by the Harmonicats did it.

The Preacher and the Bear (1904); Arizona. This novelty song was revived by Phil Harris.

Sixteen Tons; Travis. Tennessee Ernie Ford topped the charts in this song. Revived in 1967 by Tom Jones.

Smoke! Smoke! Smoke! (That Cigarette); Travis & Williams. Too popular and addictive.

The Stanley Steamer; Blane, Warren. From the film *Summer Holiday* (MGM, 1946-48).

Surrender; Benjamin & Weiss. Another hit for Perry Como.

Tenderly; Lawrence, Gross. A Sarah Vaughan hit in 1946-47, and revived in 1955 by Rosemary Clooney.

That's My Desire (1931); Loveday, Kresa. A top song from the past, and Frankie Laine's recording scored another hit.

That's What I Like About the South (1944); Razaf. A Phil Harris hit.

There'll Be Some Changes Made (1921); Higgins, Overstreet. Ted Weems and His Orchestra brought this back.

Time After Time; Cahn, Styne.

Too Fat Polka; MacLean & Richardson. Arthur Godfrey pushed this to popularity.

We Could Make Such Beautiful Music (Together); Sour, Manners. Vaughn Monroe and His Orchestra revived this hit.

We Three (My Echo, My Shadow and Me); Robertson & Cogane & Mysels. The Ink Spots recorded this song.

Woody Woodpecker; Tibbles & Idriss. The theme from the very successful cartoons.

You Are Never Away; Hammerstien II, Rodgers. Another ember from the dying musical *Allegro*.

You Do; Gordon, Myrow. Very popular.

Zip-A-Dee-Doo-Dah; (1945) Gilbert, Wrubel. From the Disney film *Song of the South* (RKO/Walt Disney, 1946). Johnny Mercer made the recording.

1948

"A" – You're Adorable (The Alphabet Song); Kaye & Wise & Lippman. Peaked in 1949 thanks to Perry Como and the Fontaine Sisters.

Baby, It's Cold Outside; Loesser. Peaked the following summer!

Beg Your Pardon; Craig & Smith. Quite popular.

But Beautiful; Burke, Van Heusen. Popular thanks to the film *Road to Rio* (Paramount, 1947).

SONGS

1947
1948

Buttons and Bows; Livingston & Evans. Number one song from the Bob Hope film *Paleface* (Paramount, 1948). The hit record belonged to Dinah Shore.

Easter Parade (1933); Berlin. Guy Lombardo revived this late in 1947.

Haunted Heart; Dietz, Schwartz. From their stage show *Inside U.S.A.*

Hora Staccato (1930, 1906); Dinicu. The violinist Jascha Heifetz recorded his 1930 arrangement of the piece and had a surprise success.

Hurry on Down; Lutchcr.

I Love a Piano (1915); Berlin. Revived by Fred Astaire in the film *Easter Parade* (MGM, 1948).

I Wonder Who's Kissing Her Now (1909); Hough & Adams, Howard & Orlob. Perry Como hit backed by Ted Weems and His Orchestra.

I'm Looking Over a Four-Leaf Clover (1927); Dixon, Woods. Became a number one song again.

It All Comes Back to Me Now (1941); Zaret & Whitney & Kramer. Another revival for Ted Weems and His Orchestra.

It's a Most Unusual Day; Adamson, McHugh. Jane Russell sang this in the film *A Date with Judy* (MGM, 1948), but Ray Noble and His Orchestra had the recording.

It's Magic; Cahn, Styne. Very popular Doris Day hit from the film *Romance On the High Seas* (Warner Bros., 1948).

A Little Bird Told Me; Brooks. Evelyn Knight went number one with this one.

Mañana (Is Soon Enough for Me); Lee & Barbour. Again, Peggy Lee sang her song to the top.

My Darling, My Darling; Loesser. From the Broadway musical *Where's Charley?*

My Happiness; Peterson, Bergantine. Number one hit with many recordings.

Nature Boy; Ahbez. A top hit in the Nat "King" Cole version.

Now Is the Hour; Traditional; Kaihan & Scott & Stewart. Bing Crosby put it on top. Others helped.

(I'd Like to Get You) on a Slow Boat to China; Loesser. Top song.

Once in Love with Amy; Loesser. More from *Where's Charley?*

Pass That Peace Pipe; Blane & Martin & Edens. This 1943 song hit the charts when used in the film *Good News* (MGM, 1947).

Powder Your Face with Sunshine (Smile! Smile! Smile!); C. Lombardo & Rochinski. Evelyn Knight went to the top again.

Sabre Dance; Khatchaturian. A hit with both Woody Herman and Freddy Martin. Words were added by Roberts and Lee. Freddy Martin called his version "Sabre Dance Boogie," which explains some of the success.

Serenade of the Bells; Twomey & Goodhart & Urbano. Popular hit, especially for Sammy Kaye's Orchestra.

Tennessee Waltz; Stewart & King. Patti Page made this "her" song in a three-million-seller record in 1950.

A Tree in the Meadow; Reid. Hit the top in the Margaret Whiting recording.

Twelfth Street Rag (1914); Bowman. Very popular through Pee Wee Hunt's recording.

The Wedding Samba; Ellstein & Small & Liebowtiz. Used in the film *On an Island with You* (MGM, 1948). The Andrews Sisters and Edmundo Rios both made recordings.

While the Angelus Was Ringing (The Three Bells); Manning, Villard. The Browns made a U.S. hit of this Edith Piaf song.

You Call Everybody Darling; Martin & Trace & Watts. Another top song, notably through the Al Trace/Bob Vincent recording.

You Can't Be True, Dear; Ebeler & Cotton, Otten & Griffin. This song reached the top of the charts with many recordings.

You Say the Nicest Things; Adamson, McHugh. From the Broadway musical *As the Girls Go By*.

You Was; Webster, Burke. Peaked in 1949 thanks to Doris Day and Buddy Clark.

You're Breaking My Heart; Genaro & Skylar. This odd hit was adapted from Leoncavallo's song "Mattinata," introduced in 1904 by Enrico Caruso, with the composer at the piano. It was the first popular song taken from a recording. Vic Damone recorded this hit.

1949

Again; Cochran, Newman. Very popular song from the film *Road House*.

Bali Ha'i; Hammerstein 2nd, Rodgers. From the musical *South Pacific*.

The Big Rock Candy Mountain (1885); Traditional. A Burl Ives success.

Careless Hands; Sigman & Hilliard. Popular, especially in Mel Tormé's recording.

Cigarettes, Whiskey and Wild, Wild Women; Spence. Recorded by the Sons of the Pioneers.

Cruising Down the River (1945); Beadell & Tollerton. Number one song recorded by both Russ Morgan and Blue Barron.

Dear Hearts and Gentle People; Hilliard, Fain. Dinah Shore, Bing Crosby, and others recorded this hit, which peaked in 1950.

Diamonds Are a Girl's Best Friend; Robin, Styne. From the Broadway musical *Gentlemen Prefer Blondes*. The Marilyn Monroe film was made in 1953.

SONGS

1948
1949

Dites-Moi Pourquoi; Hammerstein 2nd, Rodgers. From the Broadway musical *South Pacific*.

Don't Cry Joe (Let Her Go, Let Her go, Let Her Go); Marsala. A hit.

Dry Bones (1865); Johnson, Johnson. Tommy Dorsey and His Orchestra fleshed out a hit.

Everywhere You Go (1927); Shay & Goodwin & Fisher. Several recordings brought this old song back.

Far Away Places; Whitney & Kramer. A number one hit for both Margaret Whiting and Bing Crosby.

Forever and Ever; Rosa, Winkler. Number one on the charts thanks to Russ Morgan and the Skylarks.

How High the Moon? (1940); Hamilton, Lewis. Les Paul and Mary Ford's reputation peaked in 1951 with their recording. Pioneering use of multi-track recording.

I Can Dream, Can't I? (1937); Kahal, Fain. Number one, especially in the Andrew Sisters' recording.

I've Got My Love to Keep Me Warm (1937); Berlin. Back on the charts through the hit recording by Les Brown and His Band of Renown.

Jealous Heart (1944); Carson. A hit.

Johnson Rag (1917); Lawrence, Hall & Kleinkauf. Russ Morgan and His Orchestra hit.

Lavender Blue (Dilly Dilly); Morey, Daniel. Very popular song featured in the film *So Dear to My Heart* (RKO/Walt Disney, 1948).

Let's Take an Old-Fashioned Walk; Berlin.

Lover (1933); Hart, Rodgers. Another hit for Les Paul. Peggy Lee did it again in 1952.

Mockin' Bird Hill; Horton. Les Paul and Mary Ford, Patti Page and The Pinetoppers all took this into 1951.

Mona Lisa; Livingston & Evans. A Nat "King" Cole hit.

Mule Train; Lange & Heath & Glickman. Frankie Laine whipped this to the top.

My Foolish Heart; Washington, Young. A hit for several years into 1950s.

Ragtime Cowboy Joe (1912); Clarke & Muir & Abrahams. The song bounced in again in 1959. This year it was Jo Stafford at the reins.

Red Roses for a Blue Lady; Tepper & Brodsky. This popular song was revived in 1965 by Bert Kaempfert. This year it was a hit for Vaughn Monroe and His Orchestra.

Riders in the Sky (Ghost Riders in the Sky); Jones. Number one hit.

Rudolph, the Red-Nosed Reindeer; Marks. It all started here, thanks to Gene Autry's recording.

Slippin' Around; Tillman. Quite popular.

So in Love; Porter. From the musical *Kiss Me, Kate*.

Some Enchanted Evening; Hammerstein 2nd, Rodgers. Number one hit from *South Pacific*. The show starred Ezio Pinza, but Perry Como had the hit record.

Someday (You'll Want Me to Want You) (1940); Hodges. Vaughn Monroe hit.

Sunflower; David. Popular on the charts.

That Lucky Old Sun; Gillespie, Smith. A number one hit.

Why Can't You Behave?; Porter. From the Broadway hit *Kiss Me, Kate*.

Yingle Bells; Pierpont & Stewart. In case you wondered where the Yogi Yorgesson (a.k.a. Harry Stewart) hit came from.

Younger Than Springtime; Hammerstein 2nd, Rodgers. Again from *South Pacific*.

1950

All My Love; Parish (Eng. Words), Durand. A hit for Patti Page and Bing Crosby.

Autumn Leaves; Mercer, Kosma. Another French song made popular here and again in the 1955 recording by Roger Williams.

Bewitched, Bothered and Bewildered (1941); Hart, Rodgers. From the Broadway revival of *Pal Joey*.

Bibbidi-Bobbidi-Boo (The Magic Song); David & Hoffman & Livingston. From the Disney version of *Cinderella* (RKO/Walt Disney, 1950).

A Bushel and a Peck; Loesser. From the musical *Gypsy and Dolls*.

C'est Si Bon; Seelen, Betti. Yet another French import, recorded by Johnny Desmond, and again in 1953 by Eartha Kitt.

Candy and Cake; Merrill. A hit for the Radio-TV personality Arthur Godfrey.

Can't We Talk It Over? (1932); Washington, Young. The Andrews Sisters recorded the revival.

Chattanooga Shoe Shine Boy; Stone & Stapp. Red Foley's version went to the top.

Dearie; Hilliard & Mann. Stage stars Ray Bolger and Ethel Merman scored a hit with this.

Domino; Raye, Ferrari. This became the best-selling record of 1951, by Tony Martin.

End of a Love Affair; Redding. Another Dinah Shore hit.

From This Moment On; Porter. From *Kiss Me Kate*. Frank Sinatra recording.

Gone Fishin'; N. & C. Kenny. Bing Crosby and Louis Armstrong cut bait with this one.

SONGS

1949
1950

Good Night, Irene (1936); arr. Lomax & Ledbetter. The Weavers with Gordon Jenkins and His Orchestra tamed this for public consumption.

Harbor Lights (1937); Kennedy, Grosz. Sammy Kaye and His Orchestra took this revival to the number one spot. The Platters did it in 1960.

Hoop-Dee-Do; Loesser, DeLugg. Another Perry Como hit.

I Can Dream, Can't I? (1937); Kahal, Fain. The Andrews Sisters revival recording went number one.

I Don't Care If the Sun Don't Shine; David. Patti Page hit.

I Said My Pajamas, and Put on My Pray'rs; Pola & Wyle. It says something about the period that it was a huge best-seller. Tony Martin with Henri Rene and His Orchestra and a duet with Ethel Merman and Ray Bolger.

If; Hargreaves & Damerell, Evans. Another hit for Perry Como.

If I Knew You Were Comin' I'd've Baked a Cake; Hoffman & Merrill & Watts. Very popular with many covers.

It Isn't Fair (1933); Himber & Sprigato. Sammy Kaye and His Orchestra.

It's a Lovely Day Today; Berlin. From the Broadway musical *Call Me Madam*.

It's So Nice to Have a Man Around the House; Elliott, Spina. A big Dinah Shore hit.

La Vie en Rose (1946); Piaf (Eng. Mack), Louiguy. Tony Martin sold a lot of Edith Piaf's hit.

Music, Music, Music (Put Another Nickel In); Weiss & Baum. A big Teresa Brewer hit.

My Foolish Heart; Washington, Young. Gordon Jenkins and His Orchestra rode to the top.

My Heart Cries for You; Sigman & Faith. Guy Mitchell with Mitch Miller and His Orchestra cried all the way to the bank.

Nevertheless (1931); Kalmar & Ruby. Paul Weston and His Orchestra vied with Frank Sinatra for the lead spot on the charts on this one.

The Old Piano Roll Blues; Cohen. Several people recorded this.

Play a Simple Melody (1914); Berlin. Bing and Gary Crosby sang it to the top of the charts.

Rag Mop; Wells & Anderson. The Ames Brothers' hit.

Sam's Song (The Happy Tune); Elliott, Quadling. Piano player Joe "Fingers" Carr tinkled his way through this big hit.

She Wore a Yellow Ribbon (1885); Ottner & Parker (adaptation of folk song). The 1949 film (RKO/Argosy) of the same title used this as a theme song. A popular record was made by the Andrews Sisters.

Shotgun Boogie; Ford. Tennessee Ernie Ford's big hit of the year in 1951.

Silver Bells; Evans & Livingston. Bing Crosby recorded the song from the Bob Hope movie *The Lemon Drop Kid* (Paramount, 1951).

Sleigh Ride; Parish, Anderson. Big hit for Leroy Anderson, and now no Christmas can pass without it.

Sunshine Cake; Burke, Van Heusen. Introduced by Bing Crosby in the film *Riding High* (Paramount, 1950).

The Thing; Grean. Phil Harris scored with this hit.

Thinking of You (1927); Kalmar, Ruby. Revived because of the bio-pic on the composers, *Three Little Words* (MGM, 1950).

The Third Man Theme (The Harry Lime Theme); Karas. Big hit from the film, and Anton Karas lived out his life playing it on his zither. Great movie, too.

Tzena, Tzena, Tzena; Parish, Grossman & Miron. The Weavers with Gordon Jenkins and His Orchestra.

Why Fight the Feeling?; Loesser. A Betty Hutton song from the film *Let's Dance* (Paramount, 1950).

Wilhelmina; Gordon, Myrow. A big Hank Williams record.

1951

The A-Ba-Daba Honeymoon (1914); Fields & Donovan. A best seller for Debbie Reynolds and Carleton Carpenter from the film *Two Weeks with Love* (MGM, 1950). They recorded the song in 1951 and it was a million-seller.

Be My Love; Cahn, Brodsky. A Mario Lanza hit.

Because of You (1940); A. Hammerstein & Wilkinson. Tony Bennett hit.

Belle, Belle, My Liberty Belle; Merrill. A Guy Mitchell hit.

Blue Velvet; Wayne & Morris. Tony Bennett introduced this song, but Bobby Vinton had the big hit in 1963.

Cold, Cold Heart; Williams. Hank Williams scored with his own song, but Tony Bennett's record reached number one.

Come On-A-My House; Saroyan & Bagdasarian. A number one hit for Rosemary Clooney.

Cry; Kohlman. A Johnnie Ray hit. In 1965 Ray Charles sang the song, and in 1972 Lynn Anderson cried all the way to the bank.

Domino; Raye, Ferrari. A Tony Martin hit.

Down Yonder (1921); Gilbert. Del Wood played this to the top of the charts.

Hello Young Lovers; Hammerstein 2nd, Rodgers. From the Broadway musical *The King and I*. Perry Como recorded it.

Hey, Good Lookin'; Williams. And a big hit, too.

SONGS

1950
1951

How Could You Believe Me When I Said I Love You? (When You Know I've Been a Liar All My Life); Lerner, Lane. Certainly one of the longest titles in song history and it still entertains in the musical film *Royal Wedding* (MGM, 1951).

How High the Moon? (1940); Hamilton, Lewis. Les Paul and Mary Ford played this to the number one spot.

(When We Are Dancing) I Get Ideas; Cochran, Sanders. A Tony Martin best seller.

I Talk to the Trees; Lerner, Lane. From the Broadway musical *Paint Your Wagon*.

I Whistle a Happy Tune; Hammestein II, Rodgers. From *The King and I* again.

I'm in Love Again (1925); Porter. Miss April Stevens brought Cole Porter some much-loved royalties this year.

In the Cool, Cool, Cool of the Evening; Mercer, Carmichael. Won the Academy Award as best song. Bing Crosby recorded it, too.

Jezebel; Shanklin. A Frankie Laine hit.

Kisses Sweeter Than Wine; Campbell, Newman. Paul Campbell was a pseudonym for The Weavers—Pete Seeger, Lee Hays, Fred Hellerman, and Ronnie Gilbert. Joel Newman was really Huddie Ledbetter. The song was adapted from an old Irish folk song, “Drimmer’s Cow.” The secretative artists are a reminder of the Joseph McCarthy era witch hunts. Jimmy Rodgers (not the Blue Yodeler, but the later one) scored a big hit with this in 1957.

The Little White Cloud that Cried; Ray. Another million-seller for Johnnie Ray.

The Loveliest Night of the Year; Webster, Aaronson. Mario Lanza recorded this song from the movie *The Great Caruso* (MGM, 1951).

Marshmallow Moon; Livingston & Evans. From the fairly awful movie *Aaron Slick from Punkin' Crick* (Paramount, 1952).

Mockin' Bird Hill (1949); Horton. Les Paul and Mary Ford, Patti Page, and the Pinetoppers all had big-selling records.

My Love and Devotion; Carson. Another best-seller for Perry Como.

My Truly, Truly Fair; Merrill. Guy Mitchell and Mitch Miller scored with this.

Our Love Is Here to Stay (1938); I. Gershwin, G. Gershwin. Revived by Gene Kelley in the film *An American in Paris* (MGM, 1951).

Please, Mr. Sun; Frank, Getzov. Million-seller for Johnnie Ray.

Roving Kind; Cavanaugh & Stanton. Guy Mitchell recorded this, backed by Mitch Miller and His Orchestra.

Shall We Dance?; Hammerstein 2nd, Rodgers. From the show *The King and I*.

Shanghai; Hilliard & DeLugg. A big Doris Day hit, covered by Bing Crosby.

Shrimp Boats; Howard & Weston. Million-seller well into 1952 for Jo Stafford. (It's No) Sin; Shull, Hoven. The first recored by the Four Aces. Best-seller, too. Slow Poke; King & Stewart & Price. Pee Wee King recorded this, as did Arthur Godfrey.

So Long (It's Been Good to Know Yuh); Guthrie. A hit for the Weavers.

Sparrow in the Tree Top; Merrill. A Guy Mitchell hit.

Sweet Violets; Coben & Grean. Adapted from a folk song, and sung by Dinah Shore.

Tell Me Why; Alberts, Gold. A hit for the Four Aces.

Tennessee Waltz (1948); Stewart & King. Patti Page's version peaked this year.

They Call the Wind Maria; Lerner, Loewe. From the musical show *Paint Your Wagon*.

Too Late Now; Lerner, Lane. Jane Powell sang this in the film *Royal Wedding* (MGM, 1951).

Too Old to Cut the Mustard; Carlisle. A big hit for Red Foley and Ernest Tubb. A duet version with Marlene Dietrich and Rosemary Clooney also did well.

Too Young; Dee, Lippman. A hit for Nat "King" Cole.

The Typewriter; Anderson. Leroy Anderson "clicked" and "dinged" his way to the top.

We Kiss in a Shadow; Hammerstein 2nd, Rodgers. Carrying on from the Broadway musical *The King and I*.

The World Is Waiting for the Sunrise (1919); Lockhart, Seitz. Les Paul and Mary Ford's big hit.

Would I Love You? (Love You, Love You); Russell, Spina. Big hit for Patti Page.

You're Just in Love; Berlin. Perry Como recorded this hit from the stage show *Call Me Madam*.

1952

Any Time (1921); Lawson. Eddy Fischer recorded this in 1951, and it peaked this year.

A-Round the Corner (Beneath the Berry Tree); Marais. Jo Stafford made a hit of this 1950 South African song.

Auf Wiederseh'n Sweetheart; Sexton & Turner, Storch. A best-seller from England by Vera Lynn for this German song.

Be Anything (But Be Mine); Gordon. A hit for Eddy Howard.

Be My Life's Companion; Hilliard & DeLugg. A Mills Brothers success.

Because You're Mine; Cahn, Brodsky. A Mario Lanza hit from the film of the same name (MGM, 1952).

SONGS

1951
1952

Blue Tango; Parish, Anderson. Leroy Anderson peaked this year with his version.

Botch-a-Me; Stanley. An adaptation from Italy by Rosemary Clooney.

Bunny Hop; Anthony & Auletti. Huge dance hit.

Count Your Blessings Instead of Sheep; Berlin. An Eddie Fisher hit record.

Delia's Gone; Higgs. A best-seller for newcomer Harry Belafonte.

Delicado; Lawrence, Azevado. Percy Faith and His Orchestra charted this.

Do Not Forsake Me, Oh My Darling (High Noon); Washington, Tiomkin. Tex Ritter sang the song in the film *High Noon* (United Artists/Stanley Kramer, 1952) but Frankie Laine had the hit recording.

Don't Let the Stars Get in Your Eyes; Willet & Pryor & Trammel. Perry Como's big hit.

Forgive Me (1927); Yellen, Ager. Eddie Fisher revived this.

Half as Much; Williams. Rosemary Clooney's hit.

Here in My Heart; Genaro & Levinson & Borrelli. Hit for Al Martino.

I Saw Mommy Kissing Santa Claus; Connor. Oh well, something had to challenge "Santa Claus is Comin'..." Jimmy Boyd had the hit record.

I Want to Be Evil; Taylor & Judson. Eartha Kitt being bad, but selling well.

I Went to Your Wedding; Robison. A hit for Patti Page. Number one on the charts.

I'm Yours; Mellin. An Eddie Fisher hit.

If You Go; Parsons, Emer. The French song "Si Tu Partais" made popular in England by Vera Lynn and in America by Patti Andrews.

It's in the Book; Standley & Thorson. Johnny Standley's song went to number one.

Jambalaya (On the Bayou); Williams. Jo Stafford did well with this Hank Williams song. So did Bobby Comstock (1960), Fats Domino (1962), and the Nitty Gritty Dirt Band (1972).

Lady of Spain (1931); Hargreaves & Evans & Damerell & Tilsley. Both Eddie Fisher and Les Paul had hit recordings this year.

Meet Mr. Callaghan; Spear & Drake & Shirl. A hit for Les Paul and Mary Ford.

Pittsburgh, Pennsylvania; Merrill. A hit for Guy Mitchell.

Please, Mr. Sun (1951); Frank, Getzov. That "crybaby" Johnny Ray chalked up a hit.

Pretend; Douglas & Parman & Laverne. A best seller for Nat "King" Cole, this year and next.

Slow Poke; King & Stewart & Price. Pee Wee King recorded this ditty.

Smokey the Bear; Nelson & Rollins. This was the first year for the anti-forest fire song. It was promoted by the United States Forestry Service, those same folks who fought so many more bigger and better fires before the century ended.

Somewhere Along the Way; Gallop, Adams. Another Nat “King” Cole hit.

Takes Two to Tango; Hoffman & Manning. A Pearl Bailey hit.

That’s All; Bradt, Haymes. A hit for Nat “King” Cole.

Thumbelina; Loesser. From the film *Hans Christian Andersen* (RKO/Sam Goldwyn, 1952). Danny Kaye sang the hit record, too.

Till I Waltz Again with You; Prosen. Teresa Brewer’s number one hit.

Trust in Me (1937); Wever, Ager & Schwartz. Eddie Fisher revived this Mildred Bailey song.

Undecided (1939); Robin, Shavers. The Ames Brothers revived this.

Walkin’ My Baby Back Home (1930); Turk & Ahlert. A Johnny Ray hit this year, and Donald O’Connor scored with it again in 1953.

The Wheel of Fortune; Benjamin & Weiss. Huge Kay Starr hit.

When the World Was Young (Ah, The Apple Tree); Mercer, Gerard. A hit for Peggy Lee.

Why Don’t You Believe Me?; Douglas & Laney & Rodde. Big hit for Joni James.

Wimoweh (The Lion Sleeps Tonight); Campbell (The Weavers). It was the 1961 best-seller by the Tokens that finally did it for this 1930s South African song.

Wish You Were Here; Rome. Eddie Fisher hit from the same-named Broadway musical.

You Belong to Me; King & Stewart & Price. Joni James’ first hit, also sung by Jo Stafford and Patti Page.

Your Cheatin’ Heart; Williams. Hank Williams shared million-sellers with newcomer Joni James. Each made a tidy sum on this still popular hit.

Zing a Little Zong; Robin, Warren. Bing Crosby crooned this with Jane Wyman in the film *Just for You* (Paramount, 1952).

1953

And This Is My Beloved; Wright & Forrest, Borodin. From the Broadway musical *Kismet*. More classics on the Great White Way.

April in Portugal; Kennedy, Ferrao. The original, “Coimbra,” was published in 1947. Two years later it became “Avril in Portugal.” The English lyrics were penned in 1953, but the best-selling version was an instrumental by Les Baxter and His Orchestra.

Baubles, Bangles and Beads; Wright & Forrest, Borodin. A hit from the musical *Kismet*.

SONGS

1952
1953

C'est Magnifique; Porter. From Cole Porter's Broadway musical *Can-Can*.

C'est Si Bon; Seelen, Betti. A rerun from 1950. This time the singer was Eartha Kitt.

Changing Partners; Darion, Coleman. Another Patti Page hit.

Cry Me a River; Hamilton. A big hit for Julie London.

Crying in the Chapel; Glenn. Big hit for the Orioles.

Ebb Tide; Sigman, Maxwell. This was a best-selling instrumental for London-based Frank Chacksfield and His Orchestra. The first recording with lyrics (the following year) was the best-selling vocal by Roy Hamilton. Revived by Lenny Welch in 1964.

Eternally; Parsons, Chaplin. Another Chacksfield instrumental hit—this time from the Charles Chaplin film *Limelight* (United Artists/Celebrated Pictures, 1952).

(Now and Then) A Fool Such As I; Trader. Jo Stafford was successful, but in 1959 Elvis Presley gave it a go, and in 1974 Bob Dylan proved it.

From Here to Eternity; Wells, Karger. Theme song from the movie of the same name (Columbia, 1953), and a big Frank Sinatra hit.

Gambler's Guitar; Lowe. A Rusty Draper record.

Granada (1932); Dodd, Lara. Frank Sinatra made it a popular record.

Hi Lili, Hi Lo; Deutsch, Kaper. From the film *Lili* (MGM, 1953). Leslie Caron and Mel Ferrer sang it with puppets. Revived in 1956 and 1963.

How Much Is That Doggie in the Window?; Merrill. This huge hit for Patti Page started its life in 1952.

I Believe; Drake & Shirl & Stillman & Graham. Jane Froman started the song off, but it was Frankie Laine's recording which carried it along.

I Love Paris; Porter. Best-selling instrumental by Les Baxter and His Orchestra. It helped sell the Broadway show *Can-Can*.

I'm Walking Behind You; Reid. Eddie Fisher's hit.

Istanbul (Not Constantinople); Kennedy, Simon. The Four Lads enjoyed success with this.

It's All Right with Me; Porter. Another hit from *Can-Can*, sung by Frank Sinatra.

Make Love to Me; Norvas & Copeland & Rappolo & Mares & Pollack & Brunies & Stitzel & Melrose. Lyrics were added to the 1923 instrumental "Tin Roof Blues;" an early jazz hit. Jo Stafford sang it to the top.

Many Times; Barnes, Stahl. This song originated in Belgium, but both the Percy Faith instrumental and Eddy Fisher's vocal were big hits.

No Other Love; Hammerstein 2nd, Rodgers. From the great television series *Victory at Sea*, this melody was reused in the musical *Me and Juliet*. Perry Como sang the hit.

Non Dimenticar; Dobbins, Redi. A big seller for Nat “King” Cole.

Oh! My Pa-Pa; Turner & Parsons, Burkhard. Mega-hit for Eddie Fisher.

Rags to Riches; Adler & Ross. Tony Bennett song.

(We’re Gonna) Rock Around the Clock; Freedman & De Knight. This song, in a recording by Bill Haley and the Comets, was used in 1955 as title music for the film *Blackboard Jungle* (MGM). The film still holds the viewers’ attention, and the song holds some responsibility. (See note, The Demise of Tin Pan Alley, below.)

Ruby; Parish, Roemheld. Popular instrumental from the film *Ruby Gentry* (20th Century Fox, 1952). Les Baxter hit.

Secret Love; Webster, Fain. A best-seller (also in 1954) for Doris Day, from her film *Calamity Jane* (Warner Bros., 1953).

Song from *Moulin Rouge* (Where Is Your Heart); Engvick, Auric. Instrumental hit by Percy Faith and His Orchestra. The film *Moulin Rouge* (United Artists/Romulus, 1952), told the story of artist Toulouse-Lautrec.

St. George and the Dragonet; Freberg & Butler, Schumann. Comic wonder.

Stranger in Paradise; Wright & Forrest, Borodin. From the movie-musical *Kismet*. Tony Bennett had a best-seller in 1954.

Tell Me You’re Mine; Vincent, Vasin. This Italian song “Per un Bacio d’Amore” became a million-seller for the Gaylords.

That’s Amore; Brooks & Warren. Dean Martin hit from the film *The Caddy* (Paramount/York Pictures, 1953).

Under Paris Skies; Gannon (Eng.), Giraud. Another French import which did well, especially for Mitch Miller and His Orchestra.

Vaya Con Dios; Russell & James & Pepper. Another multi-layered hit by Les Paul and Mary Ford.

You, You, You; Mellin, Olias. A hit for the Ames Brothers.

Your Cheatin’ Heart; Williams. Joni James had a hit, as did Ray Charles (1962).

1954

All of You; Porter. From the Broadway show *Silk Stockings*.

Anema e Core (With All My Heart and Soul); Curtis & Akst, d’Esposito. This Italian song was first sung in 1950 by Dinah Shore, entitled “Until.” Eddie Fisher recorded this year’s best-selling version. It was originally sung in the 1950 film *Anema e Core* by the operatic tenor, Ferruccio Tagliavini.

Count Your Blessings Instead of Sheep; Berlin. A hit from 1952, but even bigger after appearing in the film *White Christmas* (Paramount, 1954).

SONGS

1953
1954

Cross Over the Bridge; Benjamin & Weiss. A Patti Page success.

Fanny; Rome. Title song of the Broadway musical.

Fly Me to the Moon (In Other Words); Howard. First sung by Felicia Sanders, then Kaye Ballard. The hit came in 1962 with Joe Harnell.

The Happy Wanderer; Ridge, Möller. A hit for Henri René and His Orchestra.

Hernando's Hideaway; Adler & Ross. A success from the musical *Pajama Game*.

Hey There; Adler & Ross. Same above.

The High and the Mighty; Washington, Tiomkin. One of the best-selling records of 1954, the song did especially well as an instrumental by Leroy Holmes, Victor Young and Les Baxter. From the Warner Bros./Wayne-Fellows film.

(There's No Place Like) Home for the Holidays; Stillman, Allen. Perry Como recorded it.

I Can't Believe That You're in Love with Me (1927); Gaskill, McHugh. The Ames Brothers waxed nostalgic on this hit.

I Left My Heart in San Francisco; Cross, Cory. Tony Bennett scored even better with this in 1962.

I Need You Now; Crane & Jacobs. An Eddie Fisher number one hit.

If I Give My Heart to You; Crane & Jacobs & Brewster. A Doris Day hit.

Lazy (1924); Berlin. Revived again in the film *There's No Business Like Show Business* (20th Century Fox, 1954).

Lazy Afternoon; Latouche, Moross. From the musical *The Golden Apple*.

Let Me Go, Lover; Carson, Hill. From the *Studio One* TV show, performed by Joan Weber.

The Little Shoemaker; Parsons & Turner, Revil. Hugo Winterhalter and His Orchestra.

Little Things Mean a Lot; Lindeman & Stutz. Kitty Kallen went to number one with this song.

Mambo Italiano; Merrill. Rosemary Clooney's success.

The Man That Got Away; I. Gershwin, Arlen. From the film *A Star Is Born* (Warner Bros./Transcona Enterprises, 1954), where it was sung by Judy Garland.

Melody of Love; Glazer, Engelmann (1903–1942). The song was “Whisper That You Love Me” in 1942, but when revived, possibly because it was a best-selling instrumental, became “Melody of Love.” New lyrics were added, and both Tony Martin and Dinah Shore did well with the song. The Four Aces also had a hit.

Mister Sandman; Ballard. A big hit for the Four Aces. Emmy Lou Harris gave it her best in 1981.

The Naughty Lady of Shady Lane; Tepper & Bennett. A hit for the Ames Brothers which peaked in 1955.

Oh Baby Mine (I Get So Lonely); Ballard. A popular record for the Four Knights.

Shake, Rattle and Roll; Calhoun. This song was introduced by Joe Turner. Best-selling versions were released by Elvis Presely and by Bill Haley and the Comets (on the flip side of “Rock Around the Clock”).

Sh-boom (Life Could Be a Dream); Keyes & Feaster & Feaster & McRae & Edwards. A hit by the Crew Cuts.

Steam Heat; Adler & Ross. From the Broadway success *Pajama Game*.

Teach Me Tonight; Cahn, DePaul. The De Castro Sisters had success this year, but in 1962 George Maharis moved it back onto the charts.

This Ole House; Hamblen. Rosemary Clooney’s hit.

Three Coins in the Fountain; Cahn, Styne. Frank Sinatra and the Four Aces scored with this title song from the movie (20th Century Fox, 1954), making it number one on the charts.

Wanted; Fulton & Steele. Perry Como’s hit.

Young and Foolish; Horwitt, Hague. From the Broadway musical *Plain and Fancy*.

Young at Heart; Leigh, Richards. From a 1939 melody called “Moonbeam” this became a hit for Frank Sinatra, and was then used for the film which took on the title (Warner/Arwin, 1954).

— THE DEMISE OF TIN PAN ALLEY

David A. Jasen, in his informative book *Tin Pan Alley – The Composers, the Songs, the Performers and Their Times*, notes that 12 April 1954 is the symbolic death date for the famous “Alley of Popular Song.” It was on that fateful day that Bill Haley and his Comets recorded “Rock Around the Clock.” It took a year for the recording, backed by “Shake, Rattle and Roll,” to become a huge hit, which eventually sold over twenty-five million copies. The repressed influences of black music were embraced by an equally repressed white teenage population, and the combination was quickly promoted and commercialized into the Rock Revolution. The tide of dollars flowing into the corporate coffers swept away everything in its path. The established adult, white, middle-class music world was doomed. The professional songwriters of Tin Pan Alley (and Hollywood), who had for over three-quarters of a century catered to that established audience, found it impossible to sell their wares. The money men had decided that the bottom line on the ledgers no longer needed a slow-moving market for songs with literate, even witty lyrics backed with tuneful melodies that supported their sentiments. The angry youth, with money to spend, were carefully encouraged by a commercially tailored product to develop a musical sense that stressed rhythm, not romance. It was

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also a lot cheaper to produce this product. The evolution of this decision led, by the end of the century, to music that has reduced the melodic content to pulsations and the lyrics to shouted sermons of personal anger. Well, if this is something of an overstatement, it is not far off the mark. Whether it is a natural rebound of the pendulum, which seems to be reawakening 1930s swing with its clinging, dancing couples, or a curious re-examination of the past in fashion and furnishings, which has let some of the archaic music resurface (in an amazingly large amount of compilations and “complete” collections), the reappearance of our historical popular music is most welcome. This is especially so for the sound designer whose hunt for the elusive past is now far easier.

A DOUBLE DOZEN PLUS BAND LEADERS

Americans have always loved to dance. They brought their European dances with them and embraced each other’s regional dances, as well as anything new which came along. The proliferation of social dances in the nineteenth century included the popular waltz, but this in no way displaced the country dances nor those more popular in the city: the quadrille, the gallop, polka, mazurka, or Schottische. In the latter years of the nineteenth century and early years of the twentieth the newer one-step and two-step dances were popularized by professional dance teams. The epitome of these demonstrators must be Vernon and Irene Castle.

The popularity of ragtime dances and the many “animal” dances based on this catchy rhythm peaked in the first two decades of the twentieth century. The years of World War I (1914–1918) loosened up the country and jazz was introduced to the dance floor. The fox trot, a unique dance which evolved among the middle-class public, had its roots in black dance and not European steps. The vaudevillian Harry Fox is generally given credit for popularizing the fox trot. The jazz waltz and the Charleston danced couples into the 1920s. Americans truly became “dance-mad” as the tea dances of earlier times evaporated and were replaced by social occasions in which the cups were filled with a stimulating bootleg “tea.” To attract customers, every public establishment had a house band. Many of the better ones made recordings, even radio broadcasts, and the music never seemed to stop. In the 1930s, swing arrived, first played by small groups, but soon by larger bands which could fill the ever-enlarging dance halls. The popular swing bands, usually supported by a band singer, led Americans through World War II with up-tempo novelties and more somber sentimental ballads. The popularity of many bands and singers was immense, and the public seemed insatiable, devouring live appearances, broadcasts, movies, and record after record.

The list which follows briefly mentions only some of the most popular bands of both England and America. There were hundreds more, and many of these also made wonderful recordings.

Ambrose. British bandleader Bert Ambrose (1897–1971) studied in London and in America. In 1920 he led the house band at London's Embassy Club; then from 1927 the Mayfair Hotel band, considered one of the best British bands of the time. Ambrose made many popular recordings throughout the twenties, thirties and forties, and continued recording long after that. His most noted singers were Vera Lynn called "The Forces' Sweetheart," Sam Browne, Elsie Carlisle "The First Lady of British Crooners," and Evelyn Dall.

"Count" Basie. William Basie (1904–1984), American pianist and bandleader, began as an accompanist for blues singers. In 1928 he joined Walter Page's Blue Devils, but soon became the pianist for the more successful Bennie Moten's Kansas City Orchestra. In 1935 Basie became its leader when Moten died. Basie led big bands until the year of his death. He recorded extensively, appeared in films, and made many broadcasts.

Les Brown and His Band of Renown. Lester Raymond Brown (1912–2001), American bandleader, formed his own big band in 1938 and played at the Hotel Edison in New York, where his broadcasts found a large following. His peak of popularity was during World War II, though his band continued into the 1970s.

California Ramblers. One of the most popular white bands of the 1920s, the Ramblers made many recordings, often in the popular Charleston style. Many noted performers, including "Red" Nichols, Tommy and Jimmy Dorsey, and Adrian Rollini, played for the Ramblers, and can be heard on a great many of the California Ramblers' recordings, either under their own names or under the many others they used.

Casa Loma Orchestra. This American band led by Glen Gray took its name from a Canadian roadhouse, the Casa Loma Hotel. Although the hotel failed, the group formed a "playing corporation" in 1929 using the name, The Casa Loma Orchestra. One of the first groups of the swing era (1935–1946), the orchestra made recordings from 1929 well into the 1930s. Their peak years were between 1932 and 1935. They made many recordings, supplemented by broadcasts, some of which were captured during air-checks.

The Coon-Sanders Orchestra. Carlton Coon (1894–1932) and Joe Sanders (1896–1965) jointly led this popular dance band from 1920. Their Kansas City broadcasts ensured their fame throughout the Midwest. Later recordings ensured their national reputation. They also worked in Chicago, and were playing there at the College Inn when Coon unexpectedly died from an abscessed tooth. The orchestra's style was comfortably ensconced in the Charleston sound of the Roaring Twenties.

Dorsey Brothers' Orchestra. Jimmy Dorsey (1904–1957) and Tommy Dorsey (1905–1956) both learned music from their bandmaster father. In 1934, saxophonist Jimmy and trombonist Tommy, both well-known

players, formed their joint band, which lasted one year before Tommy left to form his own band. Both Dorsey bands were successful in the 1930s swing era and through the World War II years. Jimmy's vocalists included Bob Eberly, Kay Weber and later, Helen O'Connell. The band appeared in several films including *Lady Be Good* (MGM, 1941), *The Fleet's In* (Paramount, 1942) and *Hollywood Canteen* (Warner Bros., 1944). Jimmy Dorsey recorded profusely. Tommy's band also produced many recordings, including those with vocalists Frank Sinatra, Jo Stafford, Dick Haymes and The Pied Pipers. Tommy Dorsey, "The Sentimental Gentleman of Swing," appeared with his band in films including *Ship Ahoy* (MGM, 1942) and *Girl Crazy* (MGM, 1943). The brothers' life story was told in the film *The Fabulous Dorseys* (1947). They re-joined in 1953 to form another Dorsey Brothers' Band that lasted until Tommy choked to death in his sleep after overeating. Of the two, Tommy Dorsey's Band is considered the superior and one of most influential of the swing era.

Duke Ellington Band. Edward Kennedy Ellington (1899–1974), American bandleader and pianist, can still claim the title "Composer of Jazz." One of the great fixtures in American popular music from the early 1920s until his death, Ellington not only led, but also expanded, the vocabulary and sound of the popular dance band. He embraced the skills of his individual musicians, and by 1927 when his group played the Cotton Club in Harlem, the white audience was inundated in "jungle music"—mutes and growl techniques—which were carefully exploited by Irving Mills, a white promoter. The Ellington band appeared on the radio, in movies and on stage. The films are still entertaining (in a somewhat politically incorrect way) and offer proof, if needed, of Ellington's greatness. Many consider the 1940s the peak of the band's perfection, but the recordings of the 1920s and 1930s certainly capture the excitement of those years in a peerless manner. The availability of so many Ellington recordings further attests his importance.

Geraldo. The British bandleader was born Gerald Bright in 1904, and at his death in 1974 left a legacy of a long and varied career in music. His early band in the 1920s (Geraldo and his Gaucho Tango Orchestra) presented music which featured the popular South American influences. From hotel orchestras, he moved into the world of dancebands in 1933 and became quite popular. Always immaculately dressed, Geraldo ventured into radio. He recorded extensively. During the Second World War, he was a tireless and popular entertainer for Entertainments National Service Association (ENSA). He retired in the 1960s.

Benny Goodman Band. Benjamin David Goodman was born in Chicago in 1909. The clarinetist and bandleader died in 1986. Classically trained (and sometimes performing and recording in that manner), Goodman joined his first band in 1925. From 1928 to 1933, he played in Broadway show pit orchestras. In 1932, he formed a band to back the hot crooner,

Russ Columbo. By 1936 his band at the Palomar Ballroom in Los Angeles was one of the top swing era groups, and Goodman found himself “The King of Swing,” a title he never relinquished. One of the first popular bands to mix white and black musicians, Goodman’s sensational band played in Carnegie Hall (bastion of the classics) in 1938. The evening was recorded and is still available. Some of his noted vocalists include Helen Ward, Martha Tilton, Mildred Bailey, Helen Forrest and Peggy Lee. By the early 1950s, Goodman no longer led a permanent band. Hollywood films include, among others, *The Gang’s All Here* (20th Century Fox, 1943), *Stage Door Canteen* (United Artists, 1943), and *Sweet and Low Down* (20th Century Fox, 1944).

Ted Heath Band. London-born Edward Heath (1900–1969) began his career touring Europe in the 1920s with Will Marion Cook’s Southern Syncopaters. Heath later played in the English bands of Jack Hylton, Al Starita, Ambrose and later Sydney Lipton and Geraldo. He formed his own band during World War II and embraced the Swing sound exported by American bands. His theme song was “Listen to My Music,” which people did until his death (and then long afterward through his many recordings).

Fletcher Henderson. Perhaps the most famous black arranger, Henderson was born in 1897 and died in 1952. From his home in Georgia, he went to New York with his younger brother, Horace, also an arranger, bandleader and pianist. Fletcher Henderson joined the W.C. Handy Orchestra and began to accompany singer Ethel Waters. From 1921, he was the recording manager for Black Swan Records, an early purveyor of Race Records. Among his clients was Bessie Smith, for whom he created arrangements. Henderson’s skills as an arranger tend to overshadow his other creative areas as composer and bandleader, but his many recordings reinforce his importance.

Woody Herman and the Herd(s). Born Charles Woodrow Herman (1913–1987) in Milwaukee, he joined his parents’ vaudeville act in 1921 as “The Boy Wonder of the Clarinet.” As a professional musician (on the saxophone as well) he worked in roadhouse bands and with Henry Sosnick and Isham Jones, taking over the latter’s band in 1936. Herman’s recording of “Woodchopper’s Ball” became a million-seller and firmly established his band. Wartime escapist films include *Wintertime* (20th Century Fox, 1943) and *Sensations of 1945* (United Artists, 1944). By then, the Dixieland influence had given way to an ultra-modern group with arrangements by Neal Hefti. Igor Stravinsky wrote his “Ebony Concerto” for Herman in 1946. Herman’s band continued into the 1960s but had lost its importance as a pop band after the shift in musical tastes following World War II.

Jack Hylton. The British bandleader (1892–1965) began as a pianist, playing for silent films. Certainly, the showmanship influenced him. His first band was founded after World War I, and Hylton began recording in 1921. Always

a showman, his on-stage band was somewhat modeled after the popular Paul Whiteman Band and displayed slick arrangements, impeccably played, with a surprising amount of humor. Needless to say, the band was also impeccably dressed. Hylton toured Europe and later America, but it was his broadcasts and numerous recordings that made his group perhaps the most popular British band of the interwar period. When conscription decimated his orchestra in 1940, he refused to lower his standards and ceased to perform. The difference between his polished recordings of the 1930s and those of Paul Whiteman (equally polished) are perfect examples of the different tastes of equally music-mad Britain and America.

Isham Jones. Jones (1894–1956) was Ohio born and began leading his own band in 1913. Study of the saxophone brought him to Chicago, where he led small groups. By 1924, he had gone from New York to London. In the early 1930s his orchestra was one of the best “sweet music” bands in America. His many records attest to the popularity of the band both for dancing and for simply listening. He retired in 1936 to a less active life as a rancher in Colorado!

Stan Kenton. Stanley Newcomb Kenton was born in Wichita in 1912 and died in Los Angeles in 1979. Early work as a band member in vaudeville, and later as a studio musician in Hollywood, brought him in contact with the players who joined his first band in 1940. Their success led to a recording contract with Decca. In 1943, he moved to Capitol Records and began broadcasting with the Bob Hope Show. His forward-looking big band jazz ceased in 1947, when his ill health forced its disbanding. Several reincarnations during the next decades kept his music alive, but it never regained the popularity of the World War II years, though the influence of his arrangements continued to change the big band sound.

Andy Kirk and His Twelve Clouds of Joy. The delightful appellation derived, in part, from Terence T. Holder’s orchestra, which Andy Kirk (1897–1992) took over in 1929. When the Clouds of Joy reached an even dozen, the name was fixed. Not as well known as other groups, the band, from 1929 until 1948, was noted for its crispness of ensemble and the lissome way in which it swung. Certainly this music is worth investigating for the less familiar sounds of the Depression and World War II years. And how that Mary Lou Williams can play piano!

Guy Lombardo and His Royal Canadians. Lombardo (1902–1977) was born in Canada and formed his first band in 1917 with his three brothers, Carmen (1903–1971), a saxophonist/composer, Lebert and Victor. Their local successes soon earned them their lasting name. They moved to Cincinnati in 1924 and then to Chicago. In 1928, New York saw the band billed as “the sweetest music this side of Heaven.” Radio increased the fame of the orchestra, and especially that of their signature tune, “Auld Lang Syne.” New Year’s Eve was, until 1977, traditionally celebrated across the land with the mellow strains of the Royal Canadians.

Jimmy Lunceford and His Orchestra. James Melvin Lunceford (1902–1947) was born in Oregon. He graduated from Fisk University, where he trained as an athletics coach, a profession he practiced at Memphis High School before turning to music. He played in bands directed by Wilber Sweatman and Fletcher Henderson before forming his first group in 1929. Three years of hard work brought him and his band members fame as the resident band at the Cotton Club in New York. Regular broadcasting established his orchestra as one of the earliest (and best) black swing bands. Lunceford co-wrote many of the hits his band made famous. He and his orchestra appeared in the 1941 film, *Blues in the Night* (Warner Bros., 1941).

Freddy Martin. American saxophonist Martin (1906–1983) formed his own band in 1932 and soon became a fashionable leader of society orchestras, working in upscale hotels in New York, Chicago and Los Angeles. A flood of broadcasts and innumerable recordings brought his class act to the public at large. Martin made something of a specialty (though he was hardly alone) of adapting the classics for the dance floor. His most successful (and his theme song) was “Tonight We Love,” based on the first piano concerto of Tchaikovsky, who certainly did not receive any of the large royalties it generated. Though Martin led bands into the 1970s, usually on “nostalgia tours,” his real successes ended with the arrival of the Cold War in the 1950s.

Glenn Miller Band. Glenn Alton Miller (1904–1944) had, for a few years, what was possibly the most popular band in America. The novel reed sound of a high-register clarinet over a saxophone section caught the dance-mad public’s attention. Miller’s 1939 composition and recording of “Moonlight Serenade” became a nationwide hit that was followed by “Little Brown Jug,” (an 1869 song!), his first million-seller recording. With vocalists Ray Eberle and Marion Hutton, the Miller Band could not produce enough records to sate the public appetite. They appeared in two successful films, *Sun Valley Serenade* (20th Century Fox, 1941) and *Orchestra Wives* (20th Century Fox, 1942), before Miller disbanded the orchestra to join the Army Air Force in World War II. Captain, and later Major, Miller directed the American Air Force Band, a morale booster if ever there was one, and took the group to England for successful appearances and recordings. On a trip to recently-liberated Paris in 1944 to arrange an upcoming European tour, Miller and his plane disappeared without a trace somewhere in the English Channel. The perennially popular Miller has never lost his audience. Certainly it was at first due to wartime fervor, and then nostalgia, but the quality of his music must share the credit. Newly “rediscovered” recordings of V-Discs and radio transcriptions continue to hit the record market. These “new releases” keep his popularity alive.

“Red” Nichols and His Five Pennies. Ernest Loring Nichols (1905–1965) was born in Ogden, Utah, and indeed had red hair. He escaped his birthplace in the early 1920s to join George Olsen’s band, and at age seventeen made his first recordings. He was an active studio musician all his life, recording with many bands under many names. His own group, The Five Pennies, was primarily a recording band and the other groups ranged in personnel from the small Nickel’s Worth to a full-sized swing band. His music has been called New York Jazz, or White Dixieland, and while dismissed by many purists, it is held in high esteem by others who appreciate the jaunty jazz style he captures from the Roaring Twenties. His Five Pennies included, at various times, such players as Benny Goodman, the Dorsey Brothers, Glenn Miller, Miff Mole and Joe Venuti. Nichols abandoned music during World War II and worked in a shipyard as a welder. The post-war interest in Dixieland music revived his career, and he was performing in Las Vegas when he died of a heart attack.

Ray Noble. This British bandleader, composer and arranger, studied music at Cambridge and was, between 1929–1934, the music director for EMI records, recently formed by the Depression era necessity of merging many nearly bankrupt companies. Noble (1903–1978) formed his own orchestra and was joined by vocalist Al Bowlly in 1930. In 1934, Noble and Bowlly went to the United States. At New York’s Rainbow Room, Noble, seated at a white piano, kitized with the café society while broadcasting live on radio across the country. He joined the Lanny Ross and Burns and Allen radio shows before Hollywood beckoned. He acted in films, including *The Big Broadcast of 1936* (Paramount, 1935) and *A Damsel in Distress* (RKO, 1937), where he perfected his on-screen persona of an effete and slightly limp Englishman who never gets the girl. Noble retired in the mid-50s. His arrangements epitomized the commercial big band—always filled with interesting orchestration, a smooth overall sound, and taste with a capital “T.”

George Olsen and His Music. Olsen (1893–1971) had a 1920s hot band, whose sweet sound endeared it equally to society parties, vaudeville acts, Broadway orchestra pits and, of course, radio and recordings. Their music from Broadway’s *Good News* (1927) and *Whoopee!* (1928) is captured on disc and in early sound film versions. Olsen reached his peak in the Roaring Twenties, but continued to perform throughout the Depression and actively entertained troops during World War II. He retired in 1951 to open a successful restaurant in New Jersey.

The Original Dixieland Jass Band was the first group to introduce Dixieland jazz into New York’s music world and is credited with the first jazz recordings. Well, it’s a cloudy history. Organized in 1905, the New Orleans group went to Chicago and before World War I to New York to play in Reisenweber’s Restaurant. Through a journalistic mistake in the

typesetting room, the two-“s” spelling was changed to the double-“z” now known, and by 1917 the boys had become the Famous Original Dixieland Jazz Band. The all-white group consisted of Nick LaRocca (1889–1961) on coronet, Larry Shields (1893–1953) on clarinet, Eddie Edwards (1891–1963) on trombone, Henry Ragas (1890–1919) on piano, and Tony Sbarbaro (1897–1969) on drums. Their initial recording session with Columbia produced discs which were considered unmarketable. However, the Victor Talking Machine Co. released some later re-recordings of “Livery Stable Blues” and “Original Dixieland One-Step” on 26 February 1917. These held the claim of being the first jazz recordings and their influence was immense, as the later flood of jazz recordings can attest. A successful tour of England enhanced their reputation. The ODJB disbanded in 1925.

Luis Russell and His Orchestra. Born in Panama, Luis Carl Russell (1902–1963) began his musical career accompanying silent films. In 1919, he moved to New Orleans, then to Chicago where he played with “King” Oliver. He took control of the Nest Club Band and went to New York, where he played at the Roseland Ballroom and Connie’s Inn. After 1935, Russell stepped down and became the band’s pianist and arranger, before leaving it totally. In 1944, he formed his big band, which centered its activities in New York. Four years later, Russell retired. Fortunately, his many fine recordings and air-checks remain.

Artie Shaw. Arthur Jacob Arshawsky (1910–2004) was one of America’s favorite bandleaders and the only real rival to Benny Goodman. After playing with Irving Aaronson’s Commanders, he took a staff job at CBS, enabling him to study literature at Columbia University. He formed his first big band in 1935, and with the 1938 hit “Begin the Beguine” became firmly established. During World War II, Chief Petty Officer Shaw led an all-star Navy Band throughout the South Pacific. A medical discharge in 1943 allowed him to form another band, which he led into the 1950s, when he retired and moved to Spain. At his peak of popularity, he and his band appeared in the film *Second Chorus* (Paramount, 1940). His successive marriages to movie stars Lana Turner, Kathleen Winsor (a writer) and Ava Gardner did nothing to dim his popularity.

Rudy Vallee and His Connecticut Yankees. Hubert Prior Vallee (1901–1986) can claim bandleading as his profession, but he was also a singer, actor, composer and saxophone player. From Maine University and then Yale, where he led bands, he moved to the Heigh-Ho Club in New York in 1927. He became the band’s singer on their weekly radio show. Ever the ladies’ man, Vallee utilized his good looks and slight voice to great effect. Looking like a college cheerleader, he raised a small megaphone to his lips and crooned out “Heigh-Ho everybody, this is Rudy Vallee and his Connecticut Yankees.” The effect was electric for the ladies in the 1920s, and Vallee became one of the first public idols

who generated that mass hysteria which can elevate the unique to the ubiquitous. He made many films, just as a singer, and later as a character actor. Perhaps Vallee created the crooner style, that soft voice which insinuates itself around the lyrics and into the ear of the listener. The megaphone was also used with the microphone, but the electric wonder quickly replaced the acoustic amplifier. Vallee was the perfect person to become a star at the end of the 1920s. He looked as if he had stepped out of a John Held flapper cartoon—and sounded a bit like it, too. His crooning was quickly surpassed by Russ Columbo and Bing Crosby. Vallee's later career concentrated less and less on singing. His songs of the 1920s and early 1930s perfectly capture the time, one of serious nonsense and the serious hope for a brighter future.

Fred Waring and His Pennsylvanians. Frederick M. Waring (1900–1984) is remembered today as the inventor of the Waring Blender, which makes drinks to help you forget. He started his first band at age seventeen, creating Waring's Collegians while at Pennsylvania State University. After leaving college, this group was expanded and became the Pennsylvanians. They toured the country, playing in hotels, on campuses, and on broadcasts. They were part of the early dance-band craze of the 1920s. They also made one (some say the first) of the early electrical recordings, released in 1925. As the big band sound replaced that of the small danceband, Waring evolved his Pennsylvanians into a radio orchestra which presented popular American music and stars. He also featured barbershop quartets and hearty-sounding choruses. Hoagy Carmichael, Bing Crosby and Frank Sinatra (and many others) all joined his show to add variety. He continued on radio (and later television) into the late 1950s, and there were always new recordings reinforcing his solid, middle-American image.

Chick Webb and His Orchestra. William Henry Webb (1909–1939) was first a drummer and then a bandleader, composer and lyric writer. From his Baltimore birthplace, he went to New York in 1926 and formed his first band. Soon he was playing at the Savoy Ballroom in Harlem, where he was the resident band leader for ten years. His was the first non-white band to play in the Central Park Hotel. Webb was a dwarf and a hunchback. He suffered greatly and died of tuberculosis of the spine. Recordings of his playing attest to the fact that he was one of the greatest swing band drummers. His great discovery, the singer Ella Fitzgerald, took over his band after his death.

Paul Whiteman, the “King of Jazz.” Whiteman (1890–1967) was classically trained and played in the Denver Symphony Orchestra from 1910, and after 1915 with the San Francisco People's Symphony, conducted by Victor Herbert. After abortive attempts to play in jazz bands, he joined the Army in World War I and led military bands. After the war he formed a hotel orchestra with Morton Downy (1901–1985) as his vocalist.

He played in the Fairmont Hotel in San Francisco and then moved to the Hotel Alexandria in Los Angeles in 1920. That year he recorded (for the Victory Company) “Whispering” backed by “Japanese Sandman.” Within a year, the disc had sold an astounding two million copies. In 1923, his recording of “Three O’Clock in the Morning” topped off the charts at three-and-a-half million copies. Much of Whiteman’s success was due to his arranger, Ferde Grofé (1892–1972). More success followed his instant success, and the now world-famous Whiteman gave the historic Aeolian Hall Concert on 24 February 1928, in New York, in which he “made a lady out of jazz.” For this event, he commissioned George Gershwin, a Broadway show composer, to write the *Rhapsody in Blue*. Ever the promoter, Whiteman toured across America and Europe with his band. If true jazz was not his kingdom, he certainly ruled the hybrid “concert or symphonic jazz.” His carefully arranged music, mostly by Grofé, was sophisticated and filled with unusual orchestral touches. However, real jazz performers including Bix Beiderbecke (1903–1931), Frankie Trumbauer (1901–1956), Jack Teagarden (1905–1964), and even Benny Goodman (1909–1986) played in his band at some time. Also, the greatest of the crooners, Bing Crosby, was a member of Whiteman’s Rhythm Boys. Whiteman appeared in movies: *King of Jazz* (Universal, 1930), *Strike Up the Band* (MGM, 1940), and *Rhapsody in Blue* (Warner Bros., 1945). After he was no longer a popular force on the bandstand, Whiteman continued to make recordings, often of past successes, until late in life.

A BOUQUET OF BAND SINGERS AND BELTERS

Singers of the first half of the twentieth century can be divided into two categories (three if “groups” are included). First, there were the great personalities of the Broadway stage and vaudeville. The public bought their records to hear the singers’ unique way with the song. The second was the band singer who presented the vocal refrain within the dance music. While the latter is often considered of lesser importance, many band singers became quite well-known and often famous on their own terms—Frank Sinatra and Dinah Shore come immediately to mind. The performers in the following list were all at the top of their profession and are excellent chroniclers of their time. Again, the list is only a selective tip of the huge iceberg.

The Andrews Sisters were LaVerne (1915–1967), Maxine (1918–1995), and Patti (b. 1920). The harmony trio achieved national attention with their 1937 recording of “Bei Mir Bist Du Schoen,” (a song which had already been banned in Nazi Germany). Prolific recording artists as a trio, and often later joined by Bing Crosby, they had a number of hits, especially during the World War II years. The trio appeared in over a dozen B-pictures, playing themselves, and introduced many of their hit songs in this form,

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including “Boogie Woogie Bugle Boy,” “You’re a Lucky Fellow, Mr. Smith” and “Pennsylvania Polka.” Their pep and energy helped us “win the war!”

Mildred Bailey. Mildred Bailey (1907–1951) was, perhaps, the first girl singer for a band and certainly the first white singer to earn a jazz reputation; however, she never became a star. She blamed it on being fat! She sang with Paul Whiteman’s Orchestra in 1929 (and introduced her brother Al Rinker and his friend Bing Crosby, to Whiteman). Self-trained by listening to recordings of black performers including Bessie Smith, Ethel Waters, Louis Armstrong and many others, Bailey also sang Tin Pan Alley songs, show tunes and popular classics; but she is remembered as a jazz singer who utilized her voice as “another horn!” She could imitate a trumpet or sax, or sing in the manner of her black contemporaries. Her many recordings from the late 1920s to the early 1950s show a consistency of production and, although not widely circulated in her time, are important in the history of jazz and popular music. She was married to jazzman Red Norvo from 1933 to 1945.

Nora Bayes. Born Dora Goldberg, Nora Bayes (1880–1928) was one of the most popular vaudeville performers to tour America. Her rich, deep and dynamic voice could belt out a song to the back row. A successful (and stormy) marriage and professional partnership with Jack Norworth (her second of five husbands) created many songs including “Shine On, Harvest Moon” for the 1908 *Ziegfeld Follies*. Bayes introduced George M. Cohan’s “Over There” in 1917, which became the American anthem for World War I. At the end of her life, riddled with cancer (and her career in self-destructive shambles), she would have her chauffeur drive her past theatres which, out of respect, displayed hastily reassembled lobby advertisements of her long-forgotten successes. Her surviving recordings capture the vaudeville tradition of the first quarter of the century.

Boswell Sisters. These young ladies from New Orleans were, for few years, one of the most popular groups working in America (and twice in London). Connee (1907–1976), Martha (1908–1958), and Vet (born Helvetia, 1909–1988) broke into show business after winning a talent contest in 1925. Vaudeville and radio followed. In 1931, their recordings caught the public’s attention and they began to perform with some of the top bands, including the Dorsey Brothers and Paul Whiteman. In 1936, Vet and Martha married and retired. Connee, who later married their manager, continued as a soloist until 1956. Her particular style of jazz singing (credited to the family servants) and microphone technique is said to have influenced Ella Fitzgerald, among others. Certainly the trio paved the way for the Andrews Sisters and lesser girl groups who followed.

Al Bowly. Handsome Al Bowly (1899–1941) was born in Maputo, Mozambique, and christened Albert Alick. His father was Greek, his mother Lebanese, and he had been conceived in Australia. The family settled in Johannesburg where Al trained as a hairdresser, obviously

called the “Singing Barber.” He taught himself to play the concertina, ukulele, banjo and guitar, and sundry other instruments. In 1923 he joined the Long Syncopating Orchestra for a far East tour. After many adventures, he arrived in London in 1928 and became involved with Ray Noble, the His Master’s Voice (HMV) house band director. He toured America (1934–1936) with Noble and sang with other well-known bands. Bowly continued to build his reputation during the 1930s and made more than 600 recordings. His friend, bandleader Ken “Snakehips” Johnson, was killed in early 1941 when a German bomb struck the Café de Paris in London during the Nazi Blitz. Bowly, fortunately, was not there at this time. On 17 April 1941, Bowly, after entertaining British troops, was reading in bed when a German Luftwaffe parachute mine scored a direct hit and instantly killed him. His rich, smooth, dark voice, which he used with taste and intelligence, affected mostly female admirers. Since his death, his admirers have grown, elevating him to something of a cult figure among the followers of dance bands and singers.

Eddie Cantor (1892–1964) known as “Banjo Eyes” and “The Apostle of Pep,” was born to Russian immigrants as Isidore Israel Itzkowitz, a moniker destined never to see a marquee. Cantor joined Gus Edwards’ *Kid Kabaret* and worked in vaudeville. He appeared in the *Ziegfeld Follies* of 1917, 1918, and 1919, and became a star. The 1923 and 1927 versions of the *Follies* showcased his talents. Broadway musicals *Kid Boots* (1923) and *Whoopie!* (1928), both later filmed for Goldwyn, featured his unique talents. Cantor lost his considerable fortune in the Wall Street crash in 1929. Hollywood beckoned, especially Samuel Goldwyn, and Cantor recouped his fortune and more. His seventeen films often introduced songs that became popular or were vehicles which carried his old successes to a wider audience and to new generations. His most famous songs, “Margie,” “Yes Sir, That’s My Baby,” “Dinah,” “Ida,” “Makin’ Whoopie,” “Now’s the Time to Fall in Love,” and “If You Knew Susie” are all from the 1920s.

Russ Columbo. Russ Columbo (1908–1934) was born Ruggiero Eugenio di Rodolfo Columbo, supposedly the twelfth child of a father who was also a twelfth child. He was a violinist in Gus Arnheim’s Orchestra (where Bing Crosby was the vocalist) and soon appeared in bit parts in Hollywood films. Blessed with a handsome baritone voice and equally handsome looks, his success was swift. Both his radio fame as bandleader and singer, and his film roles as the romantic idol continued to flourish. When Columbo broadcast from NBC in direct competition with Crosby on CBS, the fan mail fed the “Battle of the Baritones,” and both benefited from the (friendly) competition. Had Columbo lived longer, it is certainly possible his career and fame would have continued to rival Crosby’s. However, on 2 September 1934 Columbo was visiting Lansing V. Brown, Jr., a Hollywood portrait photographer, at his home.

They each were inspecting Civil War dueling pistols when, to light a cigarette, Brown struck a match against the barrel and, in some manner, the flame ignited a long-forgotten charge, which propelled an equally forgotten ball. The bullet ricocheted off the top of a desk and struck Columbo in the left eye and was imbedded in his brain. He died shortly afterward at the Good Samaritan Hospital in Los Angeles. There are stories of a darker side to Colombo's life, with unpaid underworld debts, but they are not as "Hollywood" as the ricocheted bullet. Colombo recordings, both of the songs he wrote and others, perfectly capture the popular music of the early 1930s and form an interesting balance to those of Crosby.

The Comedy Harmonists. The Comedy (or Comedian) Harmonists sprang to life in 1928. This German-based close-harmony quintet excelled in many styles, from classical (Rossini's *Barber of Seville*), to the latest in popular hits (Cole Porter's "Night and Day"). They were influenced, even inspired, by "The Revelers." The Harmonists were popular on radio through many recordings and extensive world-wide tours which included the United States. After the rise of Hitler, the group was forced to break apart, with the Jewish members leaving Germany. The separated members each found additional singers and re-formed into two new groups. Unfortunately, neither had the electric appeal of the original. Certainly their repertoire was too jazz-oriented to please the Nazi authorities on one side, and the changing musical styles and the supremacy of big band singing adversely affected the success of the other group. But for a short time the Comedy Harmonists were, without question, the most popular close harmony group in the world. They left a legacy of their recordings. The 1997 Miramax film *The Harmonists* tells the tale.

Bing Crosby. Harry Lillis Crosby (1903–1977) started performing in Gonzaga College with Al Rinker, whose sister, singer Mildred Bailey, got them a job with bandleader Paul Whiteman. Before he was thirty, Crosby was a national radio personality with experience performing on stage, in movies and recordings. He eventually had more than twenty gold (million-selling) and platinum discs including "White Christmas" by Irving Berlin, which may be the largest-selling single in history. Crosby has sold over 400,000,000 recordings (from his 1926 "I've Got the Girl" to the many reissue compilations on CD).

Crosby's influence was most strongly felt throughout the 1930s. He appeared in nearly two dozen feature films, which introduced many of his popular songs to his public. His unflappable, easygoing personality and effortless style of conversational delivery appealed to the average Depression-hit American. Crosby's style completely embraced the microphone and the intimacy it allowed the singer. He softly crooned the words of the melody to the listener, as though they were alone together

and he had something private to share. He developed his style at a time when there were other popular crooners, including the more self-conscious Russ Columbo, Little Jack Little, Whispering Jack Smith and Gene Austin. Crosby was also very popular during World War II, where his casual approach was one of reassuring strength in those years of uncertainty.

Frank Crumit. Frank Crumit (1889–1943) is one of those popular performers of vaudeville, Broadway and radio who has slipped into obscurity. His songs were filled with outrageous puns and nonsense. Throughout the mid-1920s and 1930s, songs like “There’s No One with Endurance (Like the Man Who Sells Insurance)” and “The Gay Caballero” rivaled “I Married the Bootlegger’s Daughter” and “Abdul Abulbul Amir.” Crumit recorded more than 250 sides, which displayed the lighter side of those prewar years. For cocktail party chitchat, Crumit’s third wife was the lovely Julia Sanderson, who introduced Jerome Kern’s beautiful song, “They Didn’t Believe Me,” the 1915 hit from the show *The Girl from Utah*.

Vaughn DeLeath (1894–1943) was called both the “First Lady of Radio” and “The Original Radio Girl.” She was, indeed, both. DeLeath moved to New York City, where in 1920 she met radio pioneer Dr. Lee DeForrest, inventor of the vacuum tube triode (which allowed efficient transmission of the voice). She was invited to sing over his wireless telephone station. In the tiny studio she sang, a capella, Stephen Foster’s “Swanee River,” the first radio broadcast of a singer. Her popularity grew rapidly.

Vaughn DeLeath began her career making records, and her crooning style is said to have influenced both Bing Crosby and Rudy Vallee. She carried her crooning over to the airwaves because the smooth, soft delivery, without high or loud notes, perfectly suited the sensitive transmitter tubes of the early radio broadcasts. DeLeath also appeared on Broadway, but it was radio that insured her reputation, and listeners eagerly waited for her theme song “Red Sails in the Sunset.” In the mid-1930s, newcomer Kate Smith adopted the title “First Lady of Radio,” but Vaughn DeLeath successfully sued “The Songbird of the South” and retained her legitimate title.

Ruth Etting. Ruth Etting (1896–1978) was born in the Midwest and arrived in Chicago at the age of seventeen. In 1922, she married Martin (“Moe the Gimp”) Snyder. It was a tumultuous marriage, but he was a good manager whose connections both in the business world and the underworld moved Etting into recording. Eventually, in New York, she performed in the *Ziegfeld Follies of 1927* and in such hits as *Whoopee!*, where she introduced “Love Me or Leave Me.” This song became the title of the biopic motion picture starring Doris Day, with James Cagney as Moe (MGM, 1955—where Miss Day sings all the great Etting songs in a smugly superior mid-1950s style). Etting’s great hit “Ten Cents a Dance” was from *Simple Simon* (1930). In Hollywood, she appeared extensively on radio and in such films as *Roman Scandals* (Goldwyn, 1933) and *Hips, Hips*,

Hooray (RKO, 1934). But it was her singing, filled with an incredible sense of warmth, timing and projection (common with rhythm singers) which has kept her fame alive. Her specialty was the “torch song,” in which her darker voice reflected somewhat sadly on the problems of unrequited love, a subject close to her own heart.

Alice Faye (1912–1998) was born Alice Jeanne Leppert. She built a successful career in Fox Films from the 1930s and 1940s. Many of her thirty-five films introduced the very popular songs forever associated with her career and her many recordings. Faye had a dark contralto voice that seemed somewhat at odds with her petite, blond looks. At the end of World War II, Faye retired to spend time with her husband, bandleader Phil Harris. Together they had a successful radio show.

Ella Fitzgerald (1918–1996) was orphaned when quite young and was raised by an aunt living in Harlem. Certainly, the Harlem Renaissance affected her youth. At age sixteen she entered a talent contest as a dancer, but her nerves forced her to sing instead. She won first prize and a contract with Chick Webb. Webb and his wife “adopted” Fitzgerald, and she sang with the band beginning in 1934. Her 1938 hit, “A-Tisket, A-Tasket,” which she co-wrote, brought her a wide audience. After Webb died in 1939, Fitzgerald took over the band. In 1942, she began a solo career as a singer. Her recordings from the late 1930s and 1940s show her to be both a great jazz singer and purveyor of popular songs, often combining the two. Her career was long, and her evolving styles would influence future generations.

Dick Haymes (1916–1980) was born in Buenos Aires to an English father and Irish mother who was a singer and later a perceptive vocal coach. In 1945 she wrote, “The Haymes Way,” laying out the intimate way to “talk on sound,” singing the melody very softly as though speaking. This style was learned by her son Dick, who was singing with a band at the age of sixteen. In 1940, Haymes joined the Harry James Band, two years later moving to Benny Goodman, and in 1943 to Tommy Dorsey. Haymes rivaled Bing Crosby and Frank Sinatra in popularity. He made ten films (of varying quality), but changing times and personal problems (seven wives!) ended his prime years in the 1940s. His rich baritone is well suited to the ballads of the years with their swing band backing.

Hildegarde. Born Hildegarde Loretto Sell, Hildegarde (1906–2005) began her career at the piano, accompanying silent films. Vaudeville tours perfected her style, and she eventually evolved her show into a cabaret act. She polished her art in London (1933–1936). With the 1935 song “Darling, Je Vous Aime Beaucoup,” written by her manager Anna Sosenko, she became “The Incomparable Hildegarde.” Popular on radio, Hildegarde’s recordings reflected her somewhat casual, slightly sensuous singing which was so enjoyed by the café society of the 1930s and 1940s. Always elegantly dressed and coiffed, Hildegarde was the epitome of feminine chic.

Hildegarde was admired and mimicked by the later lounge singer, Liberace, who wore the clothes better but had trouble with the hair.

Al Jolson was born in Russia in 1886 as Asa Yoelson. The family came to America in 1893. Yoelson's father, a cantor, expected Asa to follow him in the synagogue. However, as the century dawned, "Yoelson," enraptured by vaudeville, became, "Al Jolson." He toured with various shows before joining Lew Dockstader's Minstrels, becoming one of the last but greatest blackface performers. His Broadway debut was in 1911. His stage appearances, both in shows and vaudeville, were built around his personality and overpowering ego. Yet his energy and sincere enjoyment of performing carried into the audience and made him a magnetic star. Lonely in his personal life, his failed marriages (one to perky star Ruby Keeler), and, so the rumor mill has it, a long turbulent relationship with Harry Richman, seemed to increase the animation of his performance, often making him appear arrogant and crude, but he was the "greatest entertainer of the world." The combination of burlesque, vaudeville, the minstrel show and the musical stage infused Jolson with the skills of showmanship to perform both ragtime and the coon song. He could sell anything. His 200 plus recordings demonstrate his ability to sing "at you," a trait he never lost. Jolson's lasting fame is his performance in Warner Bros. film *The Jazz Singer* (1927), the first "talkie." The hurried sequels soon tired the public. Jolson's career was revived during WWII when he entertained troops, many of whom had never heard of him before. This resurgence of fame brought out two bio-pics, *The Jolson Story* (Columbia, 1946) and *Jolson Sings Again* (Columbia, 1949). Jolson died of a heart attack in San Francisco in 1950, after returning from entertaining troops in Korea. His recordings, both the acoustic and, after 1925, electric, capture his style, but the earlier ones also seem to capture the times.

Frances Langford (1913–2005) started her singing career in opera, but a throat operation lowered her voice to a warm contralto better-suited to popular music. In her twenty-five films, she was always, like her voice, attractive, well-dressed, and pleasant. During WWII she toured extensively with Bob Hope's USO shows.

Vera Lynn (b. 1917) was so popular with the English fighting men during she was dubbed "The Forces' Sweetheart." Her long and extensive recording career began in 1935. She broadcast with the Joe Loss Band. In 1940 she made her West End debut. She made some wartime films (popular in Britain) including *We'll Meet Again* (1942) inspired by her 1939 hit song of the same title, *Rhythm Serenade* (1943) and *One Exciting Evening* (1944). Lynn toured Burma in 1944 as part of an ENSA troupe. She specialized in "cheer-up" songs and sentimental ballads, both of which so suited the needs of the turbulent war years and cheered the war-weary people in their endeavors. There is a peculiar "British" quality to her work which did not cross the Atlantic

well and prevented Vera Lynn's immense popularity from spreading beyond the commonwealth.

MacDonald/Eddy. Jeanette MacDonald (1903–1965) began her career as a chorus girl in *The Night Boat* (1920) and moved into leading roles on Broadway. Her Hollywood career began with the early “talkie” *The Love Parade* (MGM, 1929). She appeared in many successful movies before the 1935 film of the operetta *Naughty Marietta* (MGM). Nelson Eddy (1901–1967) sang with the Philadelphia Opera before moving to Hollywood in 1933 for a series of indifferent roles. In 1935, he was cast opposite Jeanette MacDonald in MGM's version of Victor Herbert's 1910 operetta, *Naughty Marietta*. The two stars “clicked” with mid-Depression America and the film became a box office hit. Possibly the most popular film operetta ever made, it established them as “America's Sweethearts,” and they made eight films together. Their success revived the dormant operetta world at an odd time in history. The “mittle-Europa” world of little kingdoms, exotic princes and compromised princesses had vanished with the devastation of World War I. Perhaps escape from the worries of the Great Depression into the vanished past of such emotional heights perfectly suited the needs of the 1930s audience? Regardless, MacDonald and Eddy raised their glasses of champagne (and beer) with golden throats and gladdened hearts for the rest of the decade, before the troubles of Europe brought reality back into focus.

Mills Brothers. Since the 1960s, a “pop group” has come to mean, as a rule, four young men with electronic instruments and as much amplified percussion as possible. These boys must shout into microphones backed by insistent, machine-like rhythm. In the late 1920s when this Pique, Ohio family of brothers began singing, they used one acoustic guitar and their voices to imitate the trumpet, trombone and bass. The Mills Brothers, Herbert (1912–1989), Harry (1913–1982), and Donald (1915–1999) began as a trio but were soon joined by John (1911–1936). They went to New York in 1930 and recorded a hit version of “Tiger Rag.” Certainly influenced by the Revelers or even the Comedian Harmonists from Germany, the Mills Brothers developed a smooth, relaxed vocal style, often imitated but never bettered. Upon the death of John in 1936, their father John, Sr., (1882–1967) took his place. The group remained popular into the 1970s. Their biggest hit was “Paper Doll” (1942) which, despite wartime shortages of shellac, sold 6.5 million copies!

Dick Powell. Richard Ewing Powell (1904–1963) was originally a band vocalist but began his Hollywood career as Dick Powell, the wavy-haired juvenile, performing opposite fresh-faced ingénue Ruby Keeler in seven Warner Bros. musicals. His image of the boy-next-door with a higher tenor voice appeared in more than thirty musical films. Then he let his beard grow, dressed in an unkempt manner, and wrapped himself in a trench coat to become the tough-guy detective in a new series of private-

eye thrillers that helped redefine the genre. His extensive recordings of the 1930s introduced some of the most popular and long-lasting standards, including “The Gold Digger’s Song (We’re in the Money)” and “Lullaby of Broadway.”

The Revelers. From the 1880s, the uniquely American phenomenon of the close harmony male quartet ruled in minstrel shows, on the vaudeville stage, and (somewhat later) on recordings. Early records of the Peerless, Hayden and Prince’s quartets laid the ground work for later groups including the Mills Brothers, the Ink Spots, the Four Aces and the Four Lads. One of the most influential groups of the later 1920s and early 1930s was the Revelers, a quintet (with changing personnel) of immense popularity. Their fame, both here and abroad, influenced others, most notably the Comedy Harmonists. The Revelers were noted for accurate timing, perfect diction and tremendous humor. They had many hit records.

Anne Shelton (1928–1994) was born Patricia Sibley in South London and made her first radio broadcast in 1940 at the age of twelve. Her rich contralto voice was already developed and distinctive and was matched by her mature understanding of the lyrics and delivery style. Shelton shared with Vera Lynn the role of English morale-booster during . Her fame was solidified when she recorded “Lili Marleen.” This song, popular with both Axis and Allied soldiers, was written in 1938 by German composer Norberg Schultze to a 1917 lyric by Hans Leifs (1894–1983), who was a soldier in World War I. The first recording (1939) by the Danish singer Lale Andersen sold only 700 copies, until it was broadcast from a station in Belgrade to Rommel’s troops. Not only did the Afrika Corps take the song to heart, but the British stationed in the area also embraced the appropriate sentiments. It was Winston Churchill who suggested that Anne Shelton record an English version. The German lyric hints that Lili could be a prostitute. This unacceptable demeanor was removed and a healthier Lili lingered at the lamppost to bid farewell to her departing soldier boyfriend. Shelton’s recording of the whitewashed Lili sold well over a million copies, a rare example of a good girl winning over the bad. (But a war was on and there was, of course, no intimate fraternization.) Shelton’s other million-sellers include “I’ll Be Seeing You,” “Galway Bay,” “Lay Down Your Arms,” and “Arrivederci Darling.” Also, like Vera Lynn, Shelton’s fame was centered in Britain.

Frank (Francis Albert) Sinatra (1915–1998) was probably the most popular singer in the pre-rock years. His career began in 1936 when he won an amateur radio contest, but it was his 1939 recordings with Harry James’ band that established his reputation. Thin (some said emaciated) and somewhat wan and wistful, he exuded a sexuality (oops, “little boy lost” quality) which women felt needed protecting and nurturing. The physical attraction was more than matched by a beautiful voice and by

intelligence which allowed Sinatra to infuse a lyric with levels of meaning that made him an outstanding and influential singer. When his vocal chords hemorrhaged in 1952, his singing career appeared to be over. He became an accomplished actor (having made over a dozen light musical films in the 1940s) and built a new persona in serious films. Eventually his vocal resources were reassembled and he resumed recording, creating some of his finest work. However, the beauty of Sinatra's work in the war years remains a high point in popular music.

Kate Smith (1907–1986) said of herself, “I’m big and I’m fat, but I have a voice, and when I sing...boy, I sing all over.” It is estimated that Smith made over 15,000 broadcasts, and recorded close to 3,000 songs, introducing more than 1,000 of them herself. At least 600 became hits! From her debut in 1926, she sang “hot” songs and appeared in stage shows as a comedienne, often the butt of “fat jokes.” From 1930, under the direction of manager Ted Collins, Smith reinvented her image. She became a radio singer, eventually so popular she was placed opposite *Amos 'n' Andy* to pull away their listeners. In 1938, for the twentieth anniversary of the end of World War I—that “war to end all wars”—Smith sang Irving Berlin’s “God Bless America,” which he had written for, but cut from, his all-soldier show *Yip, Yip, Yaphank* (1918). The times were right: the song became so popular that there was talk of making it the national anthem. Smith remained one of the most popular performers during the years of the Great Depression and throughout the war years, both hot and cold.

Whispering Jack Smith. The epitome of that unique situation brought about in 1925 when electrical recordings got louder and singers got softer, Whispering Jack Smith (1899–1951) is locked into the early years of crooners. His whispering, according to legend, was the result of lung damage from a gas attack in World War I (or perhaps a bad cold on the day he was to record). Smith had a brief career, but on his many popular recordings he truly whispers (and whistles!) the lyrics. By the early years of the Depression, the public shifted its affection to Bing Crosby and Russ Columbo. Whispering Jack Smith captures a more romantic, softer side of the Roaring Twenties.

Richard Tauber (1891–1948) had a brilliant opera career in Germany, beginning in 1913. His meeting with Franz Lehár, composer of popular operettas, notably *The Merry Widow* (1905), changed his career focus. Lehár tailored his leading characters for Tauber, whose good looks and meltingly beautiful tenor voice brought them to life and brought a fortune to both men. *Frasquita* (1922) was followed by *Paganini* (1925), *Frederika* (1929), and perhaps the greatest, *The Land of Smiles* (1929) from which Tauber acquired his theme song, “You Are My Heart’s Delight.” With the Anschluss of 1938, Tauber (who was Jewish) fled Austria for England, where he took out citizenship papers

in 1940. Tauber continued to write and perform until 1947. Perhaps better known during his lifetime on the Continent and in England, his recordings were not unknown in the United States, and his final appearance was in New York's Carnegie Hall.

Sophie Tucker (1884–1966) was born in Russia as Sonia Kalish, but entered the United States as Sonia Abuzas, a name borrowed en route by her father from an Italian friend who had died during the ocean crossing. To escape a loveless marriage and abject poverty, Tucker fought her way into show business. In 1907, she was on the burlesque circuit as a blackface vocalist known as “The Refined Coon Singer.” In the *Ziegfeld Follies*, she created a sensation with “It’s Moving Day in Jungle Town.” The star of the show, Nora Bayes, who brooked no competition, had her removed. In 1910 she acquired her theme song, “Some of These Days,” and was known as the “Red Hot Momma.” Tucker was constantly in legal troubles because of her double-entendre material. As the world matured, Tucker’s material seemed more acceptable. She made her first recording in 1911 and continued well into the LP era, by which time she was indeed “The Last of the Red Hot Mommas,” far outlasting Nora Bayes, Elsie Janis, Eva Tanguay, and other competition.

Rudy Vallee (1901–1986) (also discussed under bands) can lay just claim to his reputation as the first crooner. He used a megaphone to project his voice into large halls. In 1930, he introduced electronic amplifications into public performances. He took a carbon microphone from NBC and hooked up an amplifier to some radios (with the legs cut off to help blend them into the bandstand) and he created an “electronic megaphone” which allowed him to not only sing the melody but also to offer the lyrics in a clear, unforced manner. His electronically enchanted live performances were thus able to exactly match his several hundred popular recordings and his radio appearances.

Ethel Waters. In the years before electric recording arrived in 1925, two distant and separate styles of popular singer developed. The raw Southern blues singer, typified by Ma Rainey (1886–1939) and Bessie Smith (1894–1937) who made “race records,” came from a popular black tradition. The second type was the vaudeville singer who had Tin Pan Alley tailored songs, often on black subjects or in a black dialect. This style of singing was best represented by the two top performers, ironically both Jewish, Nora Bayes (1880–1928) and Fanny Brice (1891–1951) who catered to white audiences, including those newly arrived from Europe, as well as those more firmly rooted in this country. Ethel Waters (1896–1977) had a foot in each tradition, and throughout her long career successfully combined the two styles. Obviously her blues were not as authentic as Smith’s, but then her pop songs were not as “white” as those of Mildred Bailey, Connie Boswell or Lee Wiley, all of whom owe an admitted debt to Ethel Waters for their

own styles. From the mid-twenties through the years, Ethel Waters was one of the country's most popular singers. She appeared on stage in *As Thousands Cheer* (1933), where she introduced both the light-hearted "Heat Wave" and "Suppertime," a stunning indictment of lynching. In *Cabin in the Sky* (1940), (film, MGM, 1943) she sang "Takin' a Chance on Love" and "Happiness Is Just a Thing Called Joe." Her popular career ended when she "got religion."

Lee Wiley (1915–1975) was a singer from the time before the LP record, when prospective record buyers would pick out a 78 and go into a soundproof glass booth to audition the selection before purchasing. Listening to Wiley's recordings was primarily a treat for New Yorkers, for she made few "commercial" discs, but recorded for the small specialty labels. Her work was geared to a limited but "classy" listening public, who appreciated the Broadway musicals and the sophisticated songs which came from them, and the even less-recorded musical revues. Retail stores like Rabson's Music Shop, Schermers', and Liberty Music Shop all had private labels with limited pressings; Wiley committed much of her best work to recordings made for these retailers. Her recordings of Rodgers and Hart, George Gershwin, Harold Arlen, Cole Porter and others were often supervised or accompanied by the composers, and have a stamp of authenticity long lost. Lee Wiley was a jazz singer who knew exactly what a composer expected, and she respected that. If her "carriage trade" audience was an elite one from the 1930s and 1940s, her recordings capture the period in a "late in the evening" vein, but with great clarity.