

1946



TIME
LIFE
MUSIC



Caught backstage at Paramount's studios in the '40s, the Ink Spots—boasting the smooth tenor of Bill Kenny (second from right)—laid the foundation for rock 'n' roll's doo-wop sound.

On January 17, 1946, "The Glenn Miller Orchestra under the direction of Tex Beneke" debuted at the Capitol Theater in New York City. Miller's late-'30s music was enormously popular in the aftermath of his 1944 plane crash and disappearance over the English Channel while en route to Paris with his Army Air Forces Band. The group now centered on saxophonist-vocalist Beneke, one of many holdovers from the prewar band. Officially sanctioned by the Miller estate, the new unit found great success in concert and dance engagements.

This orchestra, however, was an exception. By December 1946 the once-dominant big-band era was basically over. That month Benny Goodman, Woody Herman, Harry James, Les Brown, Jack Teagarden, Ina Ray Hutton and Tommy Dorsey announced they were breaking up their orchestras. While some of them re-organized a short time later, and many other bands continued, the age of the solo vocalist had clearly begun.

From a global perspective, 1946 focused attention on new battlegrounds, real and political. The Chinese civil war, pitting Communist against pro-Western factions, raged on even though a truce was declared. And the cold war began in earnest. In Fulton, Missouri, Winston Churchill made his famous "iron curtain" speech, giving the Soviet bloc nations a nickname that stuck for four decades.

After the war, U.S. President Harry Truman created the Atomic Energy Commission to regulate the fledg-

ling nuclear power industry, and John D. Rockefeller donated \$8.5 million to the United Nations to acquire a site in New York City for its permanent headquarters. New social ideas and technologies appeared that would have effects far beyond 1946. Dr. Benjamin Spock published his controversial book, *Baby and Child Care*, and Chester Carlson invented xerography, the first photocopying process.

Returning war veterans remained the stuff of Hollywood drama, most notably in *The Best Years of Our Lives*. Alfred Hitchcock's suspense thriller *Notorious* premiered, as did the film noir classic *Gilda*.

Popular music in general took a decidedly romantic turn in the first year of the "baby boom," when America shifted from wartime deprivation to abundance and family life. Lushly orchestrated ballads came to the fore. Musical comedies flourished with the premieres of Irving Berlin's *Annie Get Your Gun* as well as Lerner and Loewe's *Brigadoon*.

Annie Get Your Gun supplied three songs to the 1946 hit parade: **I Got the Sun in the Morning**, by Doris Day and the Les Brown Orchestra; **They Say It's Wonderful**, performed by Perry Como; and **Doin' What Comes Natur'ly**. The Freddy Martin Orchestra version, with Glenn Hughes and the Martin Men handling the vocals, beat its two competitors on the charts.

Before Les Brown dissolved his band in 1946, he racked up another hit, **The Whole World Is Singing My Song**, again with vocalist Doris Day. The

same year Perry Como placed a mere dozen records on the charts. His two biggest were **Surrender** (*Song Hits* magazine's Record of the Month) and the dramatic **Prisoner of Love**, co-written by band-leader-crooner Russ Columbo, who introduced it in 1932. Legendary rhythm and blues singer James Brown later took *Prisoner of Love* to new heights of passion with his 1963 version of the song, which was a high point in his live shows for many years.

The vocal group the Ink Spots, popular before the war with the likes of *If I Didn't Care*, had their best year to date in 1946, thanks to **The Gypsy**, by band-leader Billy Reid (the first British writer to have three million-sellers in the U.S.) and **To Each His Own**, intended for (but discarded from) the film of the same name. Both songs spotlighted lead tenor Bill Kenny and his brother Herb.

Composer-vocalist Johnny Mercer managed two hits in 1946. **Come Rain or Come Shine**, performed here by Margaret Whiting, is one of his finest collaborations with Harold Arlen. Mercer and Arlen wrote it for the all-black Broadway musical *St. Louis Woman*, starring Pearl Bailey and the dancing Nicholas Brothers. The show failed, but the song has endured as a classic American pop ballad.

Oddly enough, Mercer's own recording of **Personality** was written by Johnny Burke and Jimmy Van Heusen. As on his other Capitol releases (Mercer was part owner of the label), the Pied Pipers vocal group and Paul Weston's orchestra provided backing. *Personality*, which Bing Crosby had cut with jazzman Eddie Condon's orchestra, was introduced by Dorothy Lamour in *The Road to Utopia*, the fourth of the famous Crosby-Bob Hope-Lamour *Road* comedies.

Crosby teamed with the Andrews Sisters for another smash, **South America, Take It Away**. Written by Harold Rome as a satire on the Latin-music craze of the early '40s, the song went nowhere until Rome suggested that it be plugged into *Call Me Mister*, a musical about the lighter side of GI's adjusting to civil

very much in the mainstream, as is evident in **Shoo-Fly Pie (And Apple Pan Dowdy)**. Vocalist June Christy takes center stage in an arrangement that features a delightfully swinging tenor saxophone solo by Vido Musso, a mainstay of the Kenton band.

Among the pop orchestras thriving that year was the one belonging to Frankie Carle. His **Oh! What It Seemed to Be** and **Rumors Are Flying** both spotlighted Marjorie Hughes, whom Carle hired after he auditioned recordings of various singers. Carle quickly discovered the voice that had impressed him belonged to his daughter, an aspiring vocalist with another orchestra. Her mother had slipped a Hughes demo in with the other applicants' discs.

But Carle was concerned about public perceptions. "I did not want the public to know she was any relation . . . until I found out whether she could make the grade," he said later. "I gave her three months and changed her name to Marjorie Hughes."

The pop-oriented orchestra of Kay Kyser enjoyed most of its success in the years before and during the war. In 1946, Kyser topped the charts with Hoagy Carmichael's **Ole Buttermilk Sky**, which was used in the Dana Andrews Western movie *Canyon Passage*. Not only did the song go on to become an American classic, Kyser's vocalist on the record—Mike Douglas—went on to even greater fame as a TV talk-show host.

—Rich Kienzle

DISCOGRAPHY

*Indicates highest chart position.

1. **Sioux City Sue** Bing Crosby • Music by Dick Thomas. Lyrics by Ray Freedman. Decca 23508. Courtesy of MCA Records, Inc. No. 3*
2. **I Got the Sun in the Morning** Les Brown and His Orchestra • Music and lyrics by Irving Berlin. Vocal by Doris Day. Columbia 36977. Courtesy of CBS Special Products. No. 19*
3. **Rumors Are Flying** Frankie Carle and His Orchestra • Music and lyrics by Rossini Bonanno and Emma Weiss. Vocal

musical about the lighter side of GIs' adjusting to civilian life. Actress Betty Garrett, known later for her role as Mrs. Babish on TV's *Laverne and Shirley*, introduced *South America, Take It Away* in the stage production.

Crosby's impact as a solo artist in 1946, aside from *White Christmas*, was most strongly felt in one of the earliest crossover hits from country music, **Sioux City Sue**, written by Western vocalist Dick Thomas and Ray Freedman. Crosby recorded it with the Jesters vocal group and a rollicking band of studio musicians led by Bob Haggart, former bassist with the Bob Crosby Orchestra, which had accompanied Bing on his 1941 Bob Wills remake, *New San Antonio Rose*.

As he had done with *Caldonia* in 1945, Louis Jordan planted another R & B hit in the pop turf with **Stone Cold Dead in the Market (He Had It Coming)**, sung in ersatz-Caribbean dialect with Ella Fitzgerald. The song was written by Frederick Wilmoth Hendricks, a Trinidad native who, inspired by magician Harry Houdini, created the persona of Calypso-jazz composer-recording artist Wilmoth Houdini.

Peggy Lee first gained attention during the war when she joined Benny Goodman's band, with whom she recorded the smash *Why Don't You Do Right?* As a solo act, she had one of her earliest successes in 1946 with **I Don't Know Enough about You**. This relaxed, jazz-tinged number pits Lee's sultry vocals against a band led by her husband, jazz guitarist Dave Barbour, who co-wrote the song with Lee.

The film *Blue Skies*, starring Bing Crosby, Fred Astaire and Joan Caulfield, contained 19 Irving Berlin numbers, including **You Keep Coming Back like a Song**, one of Dinah Shore's biggest 1946 records. Another (though not a Berlin number) was **Laughing on the Outside (Crying on the Inside)**, accompanied by Sonny Burke's orchestra.

Stan Kenton, unlike many of his former big-band rivals, prospered through the '40s with his jazz-oriented outfit. Best known for his elaborate symphonic jazz of the '50s, Kenton in 1946 was still

adjusting to civilian life. Actress Betty Garrett, known later for her role as Mrs. Babish on TV's *Laverne and Shirley*, introduced *South America, Take It Away* in the stage production. *Courtesy of CBS Special Products. No. 1**

4. Ole Buttermilk Sky Kay Kyser and His Orchestra • Music and lyrics by Hoagy Carmichael and Jack Brooks. Vocals by Michael Douglas and the Campus Kids. Columbia 37073. *Courtesy of CBS Special Products. No. 1**

5. You Keep Coming Back like a Song Dinah Shore • Music and lyrics by Irving Berlin. Columbia 37072. *Courtesy of CBS Special Products. No. 5**

6. Prisoner of Love Perry Como • Music by Russ Columbo, lyrics by Leo Robin. Victor 1814. No. 1*

7. Stone Cold Dead in the Market (He Had It Coming) Ella Fitzgerald and Louis Jordan • Music and lyrics by Wilmoth Houdini. Decca 23546. *Courtesy of MCA Records, Inc. No. 7**

8. Personality Johnny Mercer • Music by Jimmy Van Heusen, lyrics by Johnny Burke. Capitol 230. *Courtesy of Capitol Records, Inc. No. 1**

9. I Don't Know Enough about You Peggy Lee • Music and lyrics by Peggy Lee and Dave Barbour. Capitol 236. *Courtesy of Capitol Records, Inc. No. 7**

10. Doin' What Comes Natur'ly Freddy Martin and His Orchestra • Music and lyrics by Irving Berlin. Vocals by Glenn Hughes and the Martin Men. RCA Victor 1878. No. 2*

11. Oh! What It Seemed to Be Frankie Carle and His Orchestra • Music and lyrics by Bennie Benjamin, George Weiss and Frankie Carle. Vocal by Marjorie Hughes. Columbia 36892. *Courtesy of CBS Special Products. No. 1**

12. To Each His Own The Ink Spots • Music and lyrics by Jay Livingston and Ray Evans. Decca 23615. *Courtesy of MCA Records, Inc. No. 1**

13. Shoo-Fly Pie (And Apple Pan Dowdy) Stan Kenton and His Orchestra • Music by Guy Wood, lyrics by Sammy Gallop. Vocal by June Christy. Capitol 235. *Courtesy of Capitol Records, Inc. No. 6**

14. Surrender Perry Como • Music and lyrics by Bennie Benjamin and George Weiss. RCA Victor 1877. No. 1*

15. South America, Take It Away Bing Crosby and the Andrews Sisters • Music and lyrics by Harold Rome. Decca 23569. *Courtesy of MCA Records, Inc. No. 2**

16. Laughing on the Outside (Crying on the Inside) Dinah Shore • Music by Bernie Wayne, lyrics by Ben Raleigh. Columbia 36964. *Courtesy of CBS Special Products. No. 3**

17. I'm a Big Girl Now Swing and Sway with Sammy Kaye • *Music and lyrics by Al Hoffman, Milton Drake and Jerry Livingston. Vocal by Betty Barclay. RCA Victor 1812. No. 1**

18. Symphony Freddy Martin and His Orchestra • *Music by Alex Alstone, lyrics by Jack Laurence. Vocal by Clyde Rogers. Victor 1747. No. 1**

19. Doctor, Lawyer, Indian Chief Betty Hutton • *Music by Hoagy Carmichael, lyrics by Paul Francis Webster. Capitol 220. Courtesy of Capitol Records, Inc. No. 1**

20. The Gypsy The Ink Spots • *Music and lyrics by Billy Reid. Decca 18817. Courtesy of MCA Records, Inc. No. 1**

21. Come Rain or Come Shine Margaret Whiting • *Music by Harold Arlen, lyrics by Johnny Mercer. Capitol 247. Courtesy of Capitol Records, Inc. No. 17**

22. They Say It's Wonderful Perry Como • *Music and lyrics by Irving Berlin. RCA Victor 1857. No. 4**

23. The Whole World Is Singing My Song Les Brown and His Orchestra • *Music by Vic Mizzy, lyrics by Mann Curtis. Vocal by Doris Day. Columbia 37066. Courtesy of CBS Special Products. No. 6**

24. The Old Lamp-Lighter Swing and Sway with Sammy Kaye • *Music by Nat Simon, lyrics by Charles Tobias. Vocals by Billy Williams and choir. RCA Victor 1963. No. 1**

Dinah Shore





1946

- 11 **Sioux City Sue** Bing Crosby
- 12 **I Got the Sun in the Morning**
Les Brown and His Orchestra
- 13 **Rumors Are Flying** Frankie Carle and His Orchestra
- 14 **Ole Buttermilk Sky** Kay Kyser and His Orchestra
- 15 **You Keep Coming Back like a Song** Dinah Shore
- 16 **Prisoner of Love** Perry Como
- 17 **Stone Cold Dead in the Market (He Had It Coming)** Ella Fitzgerald and Louis Jordan
- 18 **Personality** Johnny Mercer
- 19 **I Don't Know Enough about You** Peggy Lee
- 20 **Doin' What Comes Natur'ly**
Freddy Martin and His Orchestra
- 21 **Oh! What It Seemed to Be**
Frankie Carle and His Orchestra
- 22 **To Each His Own** The Ink Spots
- 23 **Shoo-Fly Pie (And Apple Pan Dowdy)**
Stan Kenton and His Orchestra
- 24 **Surrender** Perry Como
- 25 **South America, Take It Away**
Bing Crosby and the Andrews Sisters
- 26 **Laughing on the Outside (Crying on the Inside)**
Dinah Shore
- 27 **I'm a Big Girl Now**
Swing and Sway with Sammy Kaye
- 28 **Symphony** Freddy Martin and His Orchestra
- 29 **Doctor, Lawyer, Indian Chief** Betty Hutton
- 30 **The Gypsy** The Ink Spots
- 31 **Come Rain or Come Shine** Margaret Whiting
- 32 **They Say It's Wonderful** Perry Como
- 33 **The Whole World Is Singing My Song**
Les Brown and His Orchestra
- 34 **The Old Lamp-Lighter**
Swing and Sway with Sammy Kaye

TIME
LIFE
MUSIC®

President: Paul R. Stewart
Vice President: Terence J. Furlong
Executive Producer: Charles McCardell
Recording Producer: Bill Inglot
Series Consultant: Charles K. Wolfe
Creative Director: Don Sheldon
Art Director: Robin Bray
Associate Producer: Brian Miller
Assistant Producer: Robert Hull
Art Studio: Nina Bridges
Chief Financial Officer: Eric R. Eaton
Production Director: Fernando Pargas
Production Manager: Karen Hill

1946 was produced by Time-Life Music in cooperation with BMG Music. Digitally remastered at K-Disc, Hollywood, Calif.; Ken Perry, engineer.

The Author: Rich Kienle is the author of *Great Guitarists*, a collection of essays devoted to the most influential jazz, country and rock players. He is also a contributing editor to *Country Music* magazine and *Rock & Roll Disc*.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time-Life Books Inc.
© 1989 Time-Life Books Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Incorporated U.S.A.

Picture Credits: Cover art by John Maggard © 1988, 1989 Time-Life Books Inc. Opening spread: Photo courtesy of Duncan P. Schiedt. Center spread: Movie Still Archives.

Manufactured for Time-Life Music by BMG Music.

Ⓜ 1989 BMG Music.

TCD-121

HPD-08