

1944



TIME
LIFE
MUSIC

The young Judy Garland displays the show-biz panache that helped make her a legend.



On Friday, December 15, 1944, Major Glenn Miller was preparing to cross the English Channel by plane from Britain to establish a new home base for his immensely popular Army Air Force Band in Paris. The flight had already been delayed one day due to cold, rain and fog.

Hitching a ride on a single-engine plane with Colonel Norman F. Baesell and a pilot, Miller fretted over the weather. As he climbed into the small plane, he noted that there were no parachutes. Col. Baesell replied, "What's the matter, Miller? Do you want to live forever?" Tragically, the plane disappeared over the Channel, and a leading force in the big-band era was gone.

The liberation of Europe had begun that year with the June 6 D-day landings in Normandy. But though World War II was in its final year, it was far from over. The German V-2 buzz bombs still fell on England. In the Pacific theater bloody fighting went on. And top-secret work on the atomic bomb continued in the U.S.

In November, more than two years after it began, the infamous recording ban ended. Back in 1942 James C. Petrillo, president of the American Federation of Musicians, had felt that phonograph records were threatening live music, and he demanded added royalties for musicians who played on records. When record companies balked, he barred musicians from recording anything but "V-Discs" for the armed forces. Many labels were forced to reissue previously released recordings. Decca settled with the union in 1943 and resumed recording, and for this reason 17 of the 24 hits in this collection are from Decca.

Among the Decca artists back on the charts with new material were the Andrews Sisters, whose wartime popularity continued with Phil Moore's composition **Shoo-Shoo Baby**. The song, which was used in the film *Three Cheers for the Boys*, stayed at the No. 1 position for nine weeks early in 1944.

Decca's Bing Crosby racked up four No. 1 records that year, including **San Fernando Valley**. The song celebrated the rural area north of Los Angeles that was just beginning to attract city dwellers weary of L.A.'s wartime growth. Blues shouter Tiny Bradshaw later used many of the lyrics from *San Fernando Valley* in his own *Well, Oh Well*, a No. 2 rhythm and blues hit in 1950.

Crosby's supple performance of the ballad **I'll Be Seeing You**, from the 1938 Broadway musical *Right This Way*, was his third chart topper that year. The movie *Going My Way*, in which he acted, yielded four hits for Crosby in 1944. One of them, **Swinging on a Star**, became a standard and Crosby's fourth No. 1. Backing Bing were John Scott Trotter's orchestra and the Williams Brothers, a vocal quartet that included seven-year-old Andy Williams.

Helen Forrest, vocalist with the Benny Goodman, Artie Shaw and Harry James orchestras, was among the first band singers to begin recording solo. Her first success came in 1944 with **Long Ago (And Far Away)**, a duet with former Harry James vocalist Dick Haymes. The song appeared in the Rita Hayworth film *Cover Girl*. Forrest and Haymes's second hit that year revived **It Had to Be You**, a 1924 No. 1 hit for Isham Jones and

his orchestra. Forrest also made a solo version of **Time Waits for No One**, its melody derived from Johann Strauss's *Tales of the Vienna Woods*.

Jimmy Dorsey's Orchestra helped make a Mexican song an American standard in 1944. **Besame Mucho**, written by Consuelo Velazquez, was given English lyrics by writer and arranger Sunny Skylar. Dorsey's version, a duet sung by Bob Eberly and Kitty Kallen, gave Dorsey his first No. 1 song since *Tangerine* two years earlier.

Guy Lombardo had been leading the Royal Canadians, a "sweet" band dedicated to conservative, commercial dance music—and known for its New Year's Eve appearances—since 1925. Despite swing fans who derided his band as a bland, "Mickey Mouse" unit, Lombardo remained formidably popular into the '50s.

His atmospheric version of **Speak Low**, now a standard, was merely one number from the Broadway musical *One Touch of Venus* in those days. Lombardo followed up with **It's Love-Love-Love**, from the movie *Stars on Parade*. The record featured vocals by Scipione Mirabella (better known as Skip Nelson, who had formerly sung with Glenn Miller) and the Lombardo Trio.

Another long-lived band, Glen Gray's Casa Loma Orchestra, had helped pave the way for swing music among white audiences a decade earlier. Though the Casa Lomas remained popular, Benny Goodman and others eclipsed them. In 1944, they had one of their last hits, **My Heart Tells Me**, with Eugenie Baird on vocals. The song appeared in the 1943 movie *Sweet Rosie O'Grady*, starring Betty Grable.

In February 1944 Miss Grable's husband, bandleader-trumpeter Harry James, took a second army physical, despite having been declared 4-F by his draft board in 1943. Expecting induction, James began dissolving his enormously popular orchestra—until his Las Vegas draft board, citing old back problems, restored his 4-F status.

James's two biggest sellers of 1944 were titles recorded before the ban. **I'll Get By (As Long As I Have You)**, with vocalist Dick Haymes, was recorded in 1941 but was revived when it was used in the 1944 film *Follow the Boys*, an all-star revue. **Cherry**, written by legendary jazz arranger Don Redman in 1928, was

istry in *Rhythm*, became a million seller.

Vocalist-saxophonist Louis Jordan and his band were pioneers in the fledgling rhythm and blues field when Jordan had his first big success in 1944. Half of this two-sided smash was Johnny Mercer's **G.I. Jive**, a jive-talking boogie-woogie that spoofed the drudgery of army life. Mercer had conceived the song while stopped at a traffic light in downtown Los Angeles. He noticed groups of soldiers on the streets, worked out the witty lyrics and drove to the nearby offices of Capitol Records (which he partly owned) to type them out.

The record's flip side, the bluesy **Is You Is or Is You Ain't (Ma' Baby)**, co-written by Jordan and Billy Austin, was an even bigger hit that not only reached No. 1 in the pop field but had the then-amazing distinction of doing similarly well on *Billboard's* "race music" and country charts. For the next five years, Jordan would enjoy 16 more pop hits.

—Rich Kienzle

DISCOGRAPHY

1. The Trolley Song Judy Garland • Music and lyrics by Hugh Martin and Ralph Blane. Decca 23361.

2. San Fernando Valley Bing Crosby • Music and lyrics by Gordon Jenkins. Decca 18586.



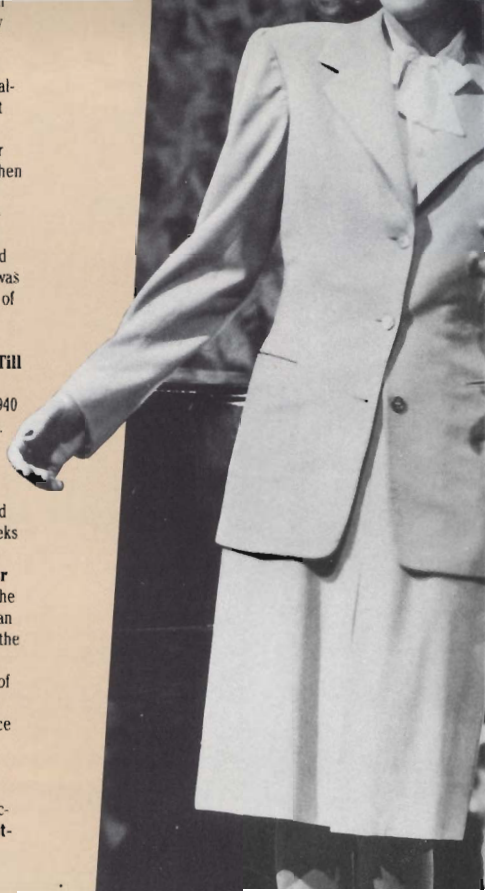
...but was revived when it was used in the 1944 film *Follow the Boys*, an all-star revue. **Cherry**, written by legendary jazz arranger Don Redman in 1928, was recorded by the James orchestra in July 1942.

By 1944, the King Cole Trio, made up of pianist-vocalist Nat "King" Cole, guitarist Oscar Moore and bassist Johnny Miller, had been together nearly seven years. Though they recorded for various labels, none of their releases took off. Among their first new recordings when they signed with Capitol in 1943 was **Straighten Up and Fly Right**, a song Cole wrote in 1937 and—desperate for cash at the time—sold to publisher Irving Mills for \$50. The record showcased Cole's talents and did much to spread the trio's popularity. Its success was bittersweet: Cole later sued Mills to regain his share of the royalties, but lost the case.

The recording ban also played a part in Duke Ellington's major hit of 1944, a reissue. **Do Nothin' Till You Hear from Me**, an Ellington composition that eventually became a jazz standard, was recorded in 1940 and released as the instrumental *Concerto for Cootie*. The original recording featured Cootie Williams, Ellington's premiere trumpet star, but Williams left Ellington shortly after the session.

Though the big-band era had peaked, one new band emerged in 1944: Stan Kenton's Orchestra. Three weeks after former Gene Krupa vocalist Anita O'Day joined Kenton, the group put together the swinging **And Her Tears Flowed like Wine**. O'Day, dissatisfied with the playing of Kenton's regular drummer, insisted that Stan hire Los Angeles drummer Jesse Price, who became the first black sideman in the Kenton organization.

Kenton's symphonic approach stood out from that of other big bands. In her autobiography, O'Day said of Kenton, "Much of the evening [dancers] had no choice but to gather around the bandstand and *listen*." Not everyone admired this approach. Traditional jazzman Eddie Condon once observed, "Music of [Kenton's] school ought to be listened to only by clowns." Detractors aside, Kenton's dynamic, upbeat theme song, **Art-**



- 3. Shoo-Shoo Baby** The Andrews Sisters • *Music and lyrics by Phil Moore. Decca 18572.*
- 4. G.I. Jive** Louis Jordan and His Tympany Five • *Music and lyrics by Johnny Mercer. Decca 8659.*
- 5. I'll Get By (As Long As I Have You)** Harry James and His Orchestra • *Music by Fred E. Ahlert, lyrics by Roy Turk. Vocal by Dick Haymes. Columbia 36698. Courtesy of CBS Special Products.*
- 6. Artistry in Rhythm** Stan Kenton and His Orchestra • *Music by Stan Kenton. Capitol 159. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 7. Besame Mucho (Kiss Me Much)** Jimmy Dorsey and His Orchestra • *Music and Spanish lyrics by Consuelo Velazquez, English lyrics by Sunny Skylar. Vocals by Bob Eberly and Kitty Kallen. Decca 18574.*
- 8. Don't Sweetheart Me** Lawrence Welk and His Orchestra • *Music and lyrics by Cliff Friend and Charlie Tobias. Vocal by Wayne Marsh. Decca 4434.*
- 9. Time Waits for No One** Helen Forrest • *Music and lyrics by Cliff Friend and Charlie Tobias. Based on a theme from Johann Strauss's Tales of the Vienna Woods. Decca 18600.*
- 10. Speak Low (When You Speak, Love)** Guy Lombardo and His Royal Canadians • *Music by Kurt Weill, lyrics by Ogden Nash. Vocal by Billy Leach. Decca 18573.*
- 11. It Could Happen to You** Jo Stafford • *Music by Jimmy Van Heusen, lyrics by Johnny Burke. Capitol 158. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 12. I'll Be Seeing You** Bing Crosby • *Music by Sammy Fain, lyrics by Irving Kahal. Decca 18595.*
- 13. And Her Tears Flowed like Wine** Stan Kenton and His Orchestra • *Music by Stan Kenton and Charles Lawrence, lyrics by*

- Joe Greene. Vocal by Anita O'Day. Capitol 166. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 14. Is You Is or Is You Ain't (Ma' Baby)** Louis Jordan and His Tympany Five • *Music and lyrics by Billy Austin and Louis Jordan. Decca 8659.*
- 15. Cherry** Harry James and His Orchestra • *Music by Don Redman. Columbia 36683. Courtesy of CBS Special Products.*
- 16. It Had to Be You** Dick Haymes and Helen Forrest • *Music by Isham Jones, lyrics by Gus Kahn. Decca 23349.*
- 17. My Heart Tells Me (Should I Believe My Heart?)** Glen Gray and the Casa Loma Orchestra • *Music by Harry Warren, lyrics by Mack Gordon. Vocal by Eugene Baird. Decca 18567.*
- 18. You Always Hurt the One You Love** The Mills Brothers • *Music and lyrics by Allan Roberts and Doris Fisher. Decca 18599.*
- 19. Mairzy Doats** The Merry Macs • *Music and lyrics by Milton Drake, Al Hoffman and Jerry Livingston. Decca 18588.*
- 20. It's Love-Love-Love** Guy Lombardo and His Royal Canadians • *Music and lyrics by Mack David, Joan Whitney and Alex Kramer. Vocals by Skip Nelson and the Lombardo Trio. Decca 18589.*
- 21. Straighten Up and Fly Right** The King Cole Trio • *Music and lyrics by Nat King Cole and Irving Mills. Capitol 154. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 22. Swinging on a Star** Bing Crosby • *Music by Jimmy Van Heusen, lyrics by Johnny Burke. Backup vocals by the Williams Brothers Quartet. Decca 18597.*
- 23. Do Nothin' Till You Hear from Me** Duke Ellington and His Famous Orchestra • *Music by Duke Ellington. Trumpet solo by Cootie Williams. Victor 1547. Courtesy of BMG Music.*
- 24. Long Ago (And Far Away)** Helen Forrest and Dick Haymes • *Music by Jerome Kern, lyrics by Ira Gershwin. Decca 23317.*

The Andrews Sisters provide some cheer for servicemen in Universal's let's-put-on-a-USO-show revue Follow the Boys.





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- 1 **The Trolley Song** Judy Garland
- 2 **San Fernando Valley** Bing Crosby
- 3 **Shoo-Shoo Baby** The Andrews Sisters
- 4 **G.I. Jive** Louis Jordan and His Tympany Five
- 5 **I'll Get By (As Long As I Have You)**
Harry James and His Orchestra
- 6 **Artistry in Rhythm** Stan Kenton and His Orchestra
- 7 **Besame Mucho (Kiss Me Much)**
Jimmy Dorsey and His Orchestra
- 8 **Don't Sweetheart Me** Lawrence Welk and His Orchestra
- 9 **Time Waits for No One** Helen Forrest
- 10 **Speak Low (When You Speak, Love)**
Guy Lombardo and His Royal Canadians
- 11 **It Could Happen to You** Jo Stafford
- 12 **I'll Be Seeing You** Bing Crosby
- 13 **And Her Tears Flowed like Wine**
Stan Kenton and His Orchestra
- 14 **Is You Is or Is You Ain't (Ma' Baby)**
Louis Jordan and His Tympany Five
- 15 **Cherry** Harry James and His Orchestra
- 16 **It Had to Be You** Dick Haymes and Helen Forrest
- 17 **My Heart Tells Me (Should I Believe My Heart?)**
Glen Gray and the Casa Loma Orchestra
- 18 **You Always Hurt the One You Love** The Mills Brothers
- 19 **Mairzy Doats** The Merry Macs
- 20 **It's Love-Love-Love**
Guy Lombardo and His Royal Canadians
- 21 **Straighten Up and Fly Right** The King Cole Trio
- 22 **Swinging on a Star** Bing Crosby
- 23 **Do Nothin' Till You Hear from Me**
Duke Ellington and His Famous Orchestra
- 24 **Long Ago (And Far Away)**
Helen Forrest and Dick Haymes



Chairman: Paul R. Stewart
President: John Hall
Vice Presidents: Marla Hoskins, Fernando Pargas
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
Art Studio: Nina Bridges; A Sexton Design
Chief Financial Officer: Eric R. Eaton
Production Manager: Karen Hill

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Since none of the tracks in this collection were originally recorded on magnetic tape, we have used the best available lacquers or metal part sources. Digital mastering often enhances anomalies present in such vintage recordings. Every effort has been made to present this material in its truest form.