

1940



TIME
LIFE
MUSIC

Judy Garland



Benny Goodman had been going nonstop for five years since his swing orchestra heralded the beginning of the big-band era. Although other bands, most notably those of Glenn Miller, Bob Crosby and Artie Shaw, now shared the summit, Goodman's remained a star-studded aggregation, featuring vibraphonist Lionel Hampton (who along with pianist Teddy Wilson helped Goodman break the color barrier) and trumpeter Ziggy Elman.

But in 1940 the pace was catching up with the bandleader. On July 12 he underwent surgery at Minnesota's Mayo Clinic for a recurring sciatica problem affecting his leg. He took several months to recuperate, and when a fully recovered Goodman reorganized his band in November, Elman and Hampton were gone. Benny attracted an entirely new group of artists, among them drummer Sid Catlett, 18-year-old pianist-arranger Mel Powell and a former fixture in Duke Ellington's band, trumpeter Cootie Williams. Williams' stunning departure from the Ellington organization moved bandleader Raymond Scott to write and record an instrumental titled *When Cootie Left the Duke*.

This transitional year from the '30s to the '40s was one of great music as well as films of social conscience, romance and fantasy. It was also a year when the hint of future catastrophe reared its head a bit higher.

America, which had largely ignored the war in Europe, now heard it nightly through CBS Radio's London-based European correspondent, Edward R. Murrow. Murrow's gripping reports of Nazi air raids on London captivated the nation and made him a legend. As the Nazis swept across France, 340,000 British soldiers were evacuated from the coast at Dunkirk and taken back across the English Channel

through a massive rescue effort. Antiwar sentiment, which ran rampant through America, began eroding as Congress passed the Selective Service Act.

The technological triumphs of the year included the Vought-Sikorsky Corporation's first successful U.S. helicopter flight and RCA's unveiling of the first electron microscope. Jack Dempsey retired from boxing. Among the books published in 1940 were Ernest Hemingway's *For Whom the Bell Tolls*; Eugene O'Neill's play *Long Day's Journey into Night*; Richard Wright's groundbreaking tale of black life, *Native Son*; and Raymond Chandler's *Farewell, My Lovely*.

On Broadway, Irving Berlin's *Louisiana Purchase* and Rodgers and Hart's *Pal Joey* made their debuts. From Hollywood came *The Grapes of Wrath* with Henry Fonda, Charlie Chaplin's devastating anti-Hitler satire *The Great Dictator* and Walt Disney's animated masterpiece *Fantasia*.

Glenn Miller's pop- and personality-oriented orchestra came into its own in 1940 with *In the Mood*, among the handful of recordings that defined the entire big-band era (it remained 12 weeks at the top of the charts). According to jazz historian Gunther Schuller, the song's theme first surfaced as part of trumpeter Wingy Manone's 1930 *Tar Paper Stomp*. In 1939 clarinetist Joe Garland expanded that theme into *In the Mood*. Artie Shaw found Garland's original arrangement too long to fit on a 78, but Miller was able to pare it down to a more manageable length. The legendary tenor saxophone "duel" on the Miller recording featured Tex Beneke and Al Klink.

Pennsylvania 6-5000 came from arranger Jerry Gray. Gray told Miller biographer George T. Simon, "I'd written an arrangement of [the 1937 Tommy Dorsey hit] *Dipsy Doodle*

for the band and it had a little sax background riff. Miller heard [the riff] and said, "Why don't you make a tune out of that?" The title was the phone number of New York City's Pennsylvania Hotel, where the band often played. It sold 40,000 copies the first week and became Miller's second million-seller for the year. **Blueberry Hill**, with vocalist Ray Eberle, also reached No. 1. Sixteen years later, both Louis Armstrong's version and Fats Domino's classic rock 'n' roll interpretation became hits.

Bing Crosby had three No. 1 records in 1940. One of them, **Only Forever**, was used in the musical film *Rhythm on the River* (starring Crosby, Mary Martin and Basil Rathbone) and was later nominated for an Oscar. *Only Forever* and **Sierra Sue** both featured accompaniment by John Scott Trotter's Orchestra, from Bing's *Kraft Music Hall* radio program. After the success of *Sweet Leilani* in 1937, Crosby recorded several Hawaiian songs each year. The romantic **Trade Winds**, penned by veteran vaudeville and pop songwriters Cliff Friend and Charlie Tobias, went to the top in 1940. Its tropical flavor was enhanced by the backing of Dick McIntire and His Harmony Hawaiians.

In November 1939 a weary Artie Shaw had left his orchestra, ostensibly for a lengthy vacation in Mexico. During his two months there Shaw discovered Mexican music, and he brought back with him **Frenesi**, which he recorded with a reconstituted 32-piece band (including a string section) in March of 1940. *Frenesi* went on to sell a million.

Though few pure jazz instrumentals became pop standards, Coleman Hawkins' **Body and Soul** was one notable exception. The first great jazz tenor saxophonist, Hawkins was idolized by many big-band musicians. He had played the song during a 1939 engagement at Kelly's Stable in New York City. During a recording session, Hawkins needed a fourth number, and his producer asked him, almost as an afterthought, to play *Body and Soul* as he had played it at Kelly's. Pure blues performances were also seldom pop hits at that time, but Lil Green's raw performance of **Romance in the Dark** made it with the help of blues singer Big Bill Broonzy on guitar.

there. In 1940 **Beat Me Daddy (Eight to the Bar)**, by trombonist Will Bradley and his orchestra, continued to exploit the sound. According to historian George Simon, one night at New York's Famous Door nightclub the Bradley band was experimenting with a boogie instrumental when drummer Ray McKinley, in the midst of a drum solo, sang out, "Oh, beat me, daddy, eight to the bar!" Writers Hughie Prince and Don Raye, sitting in the audience, asked McKinley if they could write a song using that title. Within a month of its release, Bradley's record had sold more than 100,000 copies.

Bing Crosby's brother Bob led an orchestra known for its Dixieland numbers, played by a smaller unit within the group known as the Bob Cats. However, the Crosby band used the full orchestra on its big hit of the year, the pop-Latin **Down Argentina Way**, the theme of a film musical starring Don Ameche, Betty Grable and, in her first U.S. movie appearance, Carmen Miranda.

Jimmy Cricket was one of the main characters in Disney's classic full-length, animated version of *Pinocchio*. The actual voice on the film and the top-10 recording of **When You Wish upon a Star** was that of Cliff Edwards. Known as Ukulele Ike in the 1920s, the popular Edwards spawned the ukulele craze symbolic of that era and also pioneered wordless "scal" singing. *When You Wish* gave Edwards his final hit.

The Tommy Dorsey Orchestra's million seller **I'll Never Smile Again** was an appropriate number for a time when the draft began separating loved ones. It was among the first Dorsey records to make use of young Frank Sinatra, here with the Pied Pipers, and it helped establish Sinatra's reputation. Dorsey's version of Oscar Hammerstein II and Jerome Kern's ballad **All the Things You Are**, with vocalist Jack Leonard, came from the musical *Very Warm*



broonzy on guitar.

Dreamy ballads continued as popular as ever in 1940. Violinist Mitchell Ayres and his Fashions in Music were more sedate than Glenn Miller's or Artie Shaw's orchestras, and this was reflected in **Make-Believe Island**, featuring vocalist Mary Ann Mercer. Connee Boswell's recording of **On the Isle of May** was a bit romantic for the former member of the jazzy Boswell Sisters. The song was adapted from Tchaikovsky's *D Major String Quartet* by composers André Kostelanetz and Mack David.

Boogie-woogie music first became a craze in New York in the late '30s when boogie-woogie pianists Albert Ammons, Pete Johnson and Meade Lux Lewis began performing



Artie Shaw

for *May*. Tommy's brother Jimmy was also doing well in 1940 with his own band. His **The Breeze and I** featured vocalist Bob Eberly (Ray Eberle's brother) on a new arrangement of the Spanish song *Andalucía*.

The Broadway musical *Swingin' the Dream* was the source of Benny Goodman's hit record **Darn That Dream**, sung by Mildred Bailey, one of the era's great jazz vocalists. Bailey worked with Goodman briefly following the breakup of the orchestra she led with her husband, vibraphonist Red Norvo.

Judy Garland's **I'm Nobody's Baby**, her second hit as a solo singer, was featured in her 1940 MGM film *Andy Hardy Meets Debutante*, also starring Mickey Rooney. Accompanying Garland was Bobby Sherwood's Orchestra.

—Rich Kienzle

DISCOGRAPHY

- 1. In the Mood** Glenn Miller and His Orchestra • *Music by Joe Garland. Bluebird 10416. Courtesy of BMG Music.*
- 2. There I Go** Vaughn Monroe and His Orchestra • *Music by Irving Weiser, lyrics by Hy Zaret. Bluebird 10848. Vocal by Vaughn Monroe. Courtesy of BMG Music.*
- 3. Darn That Dream** Benny Goodman and His Orchestra • *Music by Jimmy Van Heusen, lyrics by Eddie DeLange. Columbia 35331. Vocal by Mildred Bailey. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

4. Sierra Sue Bing Crosby • *Music and lyrics by Joseph Baell Cary and Elliott Shapira. Decca 3133. Courtesy of MCA Records, Inc.*

5. On the Isle of May Connie Boswell • *Music by André Kostelanetz, lyrics by Mack David. Based on a theme from Tchaikovsky's String Quartet in D. Decca 3004. Courtesy of MCA Records, Inc.*

6. The Breeze and I Jimmy Dorsey and His Orchestra • *Music by Ernesto Lecuona and Toots Camarata, lyrics by Al Stillman. Adapted from Lecuona's *Andalucía*. Decca 3150. Vocal by Bob Eberly. Courtesy of MCA Records, Inc.*

7. Down Argentina Way Bob Crosby and His Orchestra • *Music by Harry Warren, lyrics by Mack Gordon. Decca 3404. Vocal by Bonnie King. Courtesy of MCA Records, Inc.*

8. Frenesi Artie Shaw and His Orchestra • *Music by Alberto Dominguez. Victor 26542. Courtesy of BMG Music.*

9. Blueberry Hill Glenn Miller and His Orchestra • *Music and lyrics by Al Lewis, Larry Stock and Vincent Rose. Bluebird 10768. Vocal by Ray Eberly. Courtesy of BMG Music.*

10. Maybe The Ink Spots • *Music and lyrics by Allan Flynn and Frank Madden. Decca 3258. Courtesy of MCA Records, Inc.*

11. All the Things You Are Tommy Dorsey and His Orchestra • *Music by Jerome Kern, lyrics by Oscar Hammerstein II. Victor 26401. Vocal by Jack Leonard. Courtesy of BMG Music.*

12. Only Forever Bing Crosby • *Music by James V. Monaco, lyrics by Johnny Burke. Decca 3300. Courtesy of MCA Records, Inc.*

13. Beat Me Daddy (Eight to the Bar) Will Bradley and His Orchestra • *Music and lyrics by Don Raye, Hughie Prince and Eleanore Sheehy. Columbia 35530. Vocal by Ray McKinley. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

14. Ferryboat Serenade (La Piccinina) The Andrews Sisters • *Music by Eldo di Lazzara, English lyrics by Harold Adamson. Decca 3328. Courtesy of MCA Records, Inc.*

15. Body and Soul Coleman Hawkins and His Orchestra • *Music by John Green. Bluebird 10523. Courtesy of BMG Music.*

16. Romance in the Dark Lil Green • *Music and lyrics by Lil Green. Bluebird 8524. Courtesy of BMG Music.*

17. It's a Blue World Tony Martin • *Music and lyrics by Bob Wright and Chet Forrest. Decca 2932. Courtesy of MCA Records, Inc.*

18. We Three (My Echo, My Shadow, and Me) The





Wright and Chet Forrest. Decca 2932. Courtesy of MCA Records, Inc.

18. We Three (My Echo, My Shadow, and Me) The

Ink Spots • Music and lyrics by Dick Robertson.

Nelson Cogane and Sammy Mysels. Decca 3379.

Courtesy of MCA Records, Inc.

19. Pennsylvania 6-5000 Glenn Miller and His Orchestra • Music by Jerry Gray, lyrics by Carl Sigman. Bluebird 10754. Courtesy of BMG Music.

20. Trade Winds Bing Crosby • Music and lyrics by Cliff Friend and Charlie Tobias. Decca 3299. Courtesy of MCA Records, Inc.

21. Make-Believe Island Mitchell Ayres and His Fashions in Music • Music by Will Grosz, lyrics by Nick Kenny and Charles Kenny. Bluebird 10687. Vocal by Mary Ann Mercer. Courtesy of BMG Music.

22. I'll Never Smile Again Tommy Dorsey and His Orchestra • Music and lyrics by Ruth Lowe. Victor 26628. Vocals by Frank Sinatra and the Pied Pipers. Courtesy of BMG Music.

23. I'm Nobody's Baby Judy Garland • Music and lyrics by Benny Davis, Milton Ager and Lester Santhy. Decca 3174. Courtesy of MCA Records, Inc.

24. When You Wish upon a Star Cliff Edwards • Music by Leigh Harline, lyrics by Ned Washington. Victor 26477. Backup vocals by the Ken Darby Singers. Courtesy of MCA Records, Inc.

The Ink Spots

1940

- 1 **In the Mood** Glenn Miller and His Orchestra
- 2 **There I Go** Vaughn Monroe and His Orchestra
- 3 **Darn That Dream**
Benny Goodman and His Orchestra
- 4 **Sierra Sue** Bing Crosby
- 5 **On the Isle of May** Connee Boswell
- 6 **The Breeze and I** Jimmy Dorsey and His Orchestra
- 7 **Down Argentina Way** Bob Crosby and His Orchestra
- 8 **Frenesi** Artie Shaw and His Orchestra
- 9 **Blueberry Hill** Glenn Miller and His Orchestra
- 10 **Maybe** The Ink Spots
- 11 **All the Things You Are** Tommy Dorsey and His Orchestra
- 12 **Only Forever** Bing Crosby
- 13 **Beat Me Daddy (Eight to the Bar)**
Will Bradley and His Orchestra
- 14 **Ferryboat Serenade (La Piccinina)** The Andrews Sisters
- 15 **Body and Soul** Coleman Hawkins and His Orchestra
- 16 **Romance in the Dark** Lil Green
- 17 **It's a Blue World** Tony Martin
- 18 **We Three (My Echo, My Shadow, and Me)** The Ink Spots
- 19 **Pennsylvania 6-5000** Glenn Miller and His Orchestra
- 20 **Trade Winds** Bing Crosby
- 21 **Make-Believe Island**
Mitchell Ayres and His Fashions in Music
- 22 **I'll Never Smile Again** Tommy Dorsey and His Orchestra
- 23 **I'm Nobody's Baby** Judy Garland
- 24 **When You Wish upon a Star** Cliff Edwards



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