

THE LATE '40s



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By the end of World War II, America was adapting to the problems of returning veterans and the shutdown of war production and facing the entirely new challenges of peace. It was a time of joy and renewal but also of major adjustments. The big-band era had been one casualty of the war. Rationing and travel restrictions played a part in the decline of the bands. So did the rise in popularity of solo singers—many of them band veterans—backed by smaller groups. Also, the reuniting of returning soldiers with their wives and lovers created a greater market for romantic ballads. A measure of the decline of the bands was the fact that in December 1946 Harry James, Woody Herman, Charlie Barnet, Les Brown and several other leaders all announced that they were disbanding their orchestras.

The swing music of Glenn Miller and Benny Goodman was still popular but no longer on the cutting edge. Bebop, a new and progressive style, had surfaced. Played by small groups and a few orchestras, bebop used sophisticated harmonies and made old swing tunes the structural basis of a new way of soloing. Trumpeter Dizzy Gillespie and alto saxophonist Charlie Parker were the major exponents of this new style.

Many young musicians in the remaining big bands were bebop fans. Though bandleader-trombonist Tommy Dorsey disliked bop, in 1945 and 1946 his clarinetist Buddy DeFranco and alto saxophonist Sid Cooper were bop players. Cooper would arrange Parker solos for the Dorsey sax section to play for their own enjoyment. DeFranco once recalled Dorsey walking in on one such rehearsal, enthusiastic over the sound—until Cooper informed him it was a Charlie Parker solo.

Ironically, one Parker number—his 1945 *Now's the Time*—gave Dorsey a hit four years later. Parker's theme wound up as the basis for the rocking dance tune **The Huckle-buck**, written by Roy Alfred and veteran band arranger Andy Gibson. When saxophonist Paul Williams recorded it, it stayed at No. 1 on the rhythm and blues charts for 14 weeks. The Dorsey version featured trumpeter Charlie Shavers doing the vocal. It was Dorsey's next-to-last top-10 record.

One of the smaller groups that captured public interest during and after the war was the King Cole Trio, led by pianist-vocalist Nat "King" Cole. Though the Trio's major focus in its earliest days was jazz, in 1946 ballads like **(I Love You) For Sentimental Reasons** demonstrated Cole's skills as a soft, sentimental vocalist—skills that would later propel him into success as a pop singer.

Rhythm and blues innovator Louis Jordan had his first hit during World War II, and after the war his popularity continued unabated with witty numbers like **Choo Choo Ch'Boogie**. The song was written by two men whose backgrounds were in country music: singer Denver Darling and his guitarist Vaughn Horton. Also credited was Jordan's Decca producer, Milt Gabler.

Guitarist Alvino Rey (real name Al McBurney) had led his own band since the early '40s. Known for his prowess on both standard electric six-string and steel guitar, Rey covered **Cement Mixer (Put-ti Put-ti)** in 1946. The song was the creation of singer-guitarist Slim Gaillard, whose novelty *Flat Foot Floogie (With the Floy-Floy)* had been a hit in the late '30s. Rocky Coluccio did the *Cement Mixer* vocal honors.

Deep-voiced **Tex Williams** had been vocalist for fiddler **Spade Cooley's** Los Angeles-based Western swing band, which played tightly arranged country and swing numbers. Signing with Capitol Records, Williams left Cooley in June of 1946, taking many of Cooley's sidemen with him to form a new band known as the Western Caravan. Williams' poor sales as a solo singer put him in danger of being dropped by Capitol when his friend, guitarist-singer-songwriter **Merle Travis** (who would later write *Sixteen Tons*) penned a novelty "talking blues" and gave it to Williams for his next recording session. The result was 1947's **Smoke! Smoke! Smoke! (That Cigarette)**, which sold over two million copies and revitalized Williams' career.

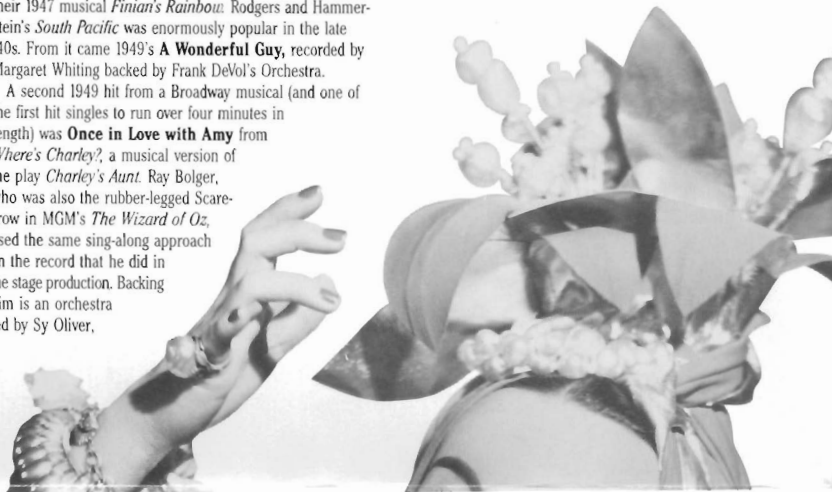
Broadway musicals continued to be a source of hits in the postwar years. Veteran songsmiths **Burton Lane** and **Yip Harburg** wrote **How Are Things in Glocca Morra** for their 1947 musical *Finian's Rainbow*. **Rodgers and Hammerstein's South Pacific** was enormously popular in the late '40s. From it came 1949's **A Wonderful Guy**, recorded by **Margaret Whiting** backed by **Frank DeVol's** Orchestra.

A second 1949 hit from a Broadway musical (and one of the first hit singles to run over four minutes in length) was **Once in Love with Amy** from *Where's Charley?*, a musical version of the play *Charley's Aunt*. **Ray Bolger**, who was also the rubber-legged Scarecrow in MGM's *The Wizard of Oz*, used the same sing-along approach on the record that he did in the stage production. Backing him is an orchestra led by **Sy Oliver**,

former trumpeter and arranger with the **Jimmie Lunceford** and **Tommy Dorsey** orchestras.

Films were also a source of hits in the late '40s. The tongue-twisting **Cuanto La Gusta**, by **Carmen Miranda** with the **Andrews Sisters**, was featured in the 1948 movie *A Date with Judy*. "The Brazilian Bombshell" appeared in this comedy with **Elizabeth Taylor**, **Wallace Beery**, **Jane Powell**, **Xavier Cugat** and **Robert Stack**. Backing the ladies is the Andrews Sisters' usual bandleader, **Vic Schoen**.

Country singer **Floyd Tillman** had written and recorded **I Love You So Much It Hurts** in 1948. In 1949 the song was also a country hit for **Jimmy Wakely**. The **Mills Brothers'** recording of the tune was the first Tillman song to succeed on the pop charts, in early 1949. Later that year, the duo of **Margaret Whiting** and **Jimmy Wakely** would have even greater success with Tillman's *Slippin' Around*.





Carmen Miranda



Drummer Ray McKinley was known for his work before the war with the Dorsey Brothers Orchestra and as co-leader of the Will Bradley Orchestra. In 1943 he joined Glenn Miller's legendary Army Air Force swing band as drummer and led several small jazz groups within the Miller orchestra. After Major Miller disappeared over the English Channel in December 1944, Sergeant McKinley succeeded him as leader. Upon his discharge, he resumed his band-leading career and in 1948 had a hit with **You Came a Long Way (From St. Louis)**, on which the band is credited as "Ray McKinley and Some of the Boys."

Tenor saxophonist-vocalist Tex Beneke was a mainstay of the civilian Glenn Miller Orchestra from 1938 to 1943. When Miller joined the Army Air Force in 1943, Beneke joined the Navy. After the war, Miller's widow, Helen, and his manager, Don Haynes, decided to reorganize a new Glenn Miller Orchestra under the direction of Tex Beneke. They debuted in January of 1946. Among their first hits was the Sammy Cahn-Jule Styne swing tune **Give Me Five Minutes More**.

Beneke wanted to establish his own sound, and by 1948 the billing on the records became "Tex Beneke and His Orchestra." However, he still played some Miller music, including **St. Louis Blues March**, the military version of the W. C. Handy classic. The idea for the swinging arrangement came in 1943 from Ray McKinley and Perry Burgett, formerly with McKinley's civilian band. McKinley gave it to Miller, who with Jerry Gray wrote a full arrangement and performed it with his marching band, to the consternation of his straitlaced superior officers.

In 1947 former Benny Goodman vocalist Peggy Lee was a year from her 1948 million seller *Manana*. She'd had five respectable hits when she recorded the buoyant **It's a Good Day**, a collaboration with her guitarist husband, Dave Barbour. Another Goodman alumnus, vibraphonist Lionel Hampton, was moving from swing era jazz to an upbeat version of what would become known as rhythm and blues. His 1946 **Hey! Ba-Ba-Re-Bop** spotlighted the alto saxophone of Herbie Fields and a vocal from Hampton himself.

DISCOGRAPHY

- 1. Cement Mixer (Put-ti Put-ti)** Alvino Rey and His Orchestra • *Music and lyrics by Slim Gaillard and Lee Ricks. Capitol 248 (1946). Vocal by Rocky Coluccia. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 2. Choo Choo Ch'Boogie** Louis Jordan and His Tympany Five • *Music and lyrics by Vaughn Horton, Deneer Darling and Milton Gabler. Decca 23610 (1946). Vocal by Louis Jordan.*
- 3. You Came a Long Way (From St. Louis)** Ray McKinley and Some of the Boys • *Music by John Benson Brooks, lyrics by Bob Russell. RCA Victor 2913 (1948). Vocal by Ray McKinley. Courtesy of BMG Music.*
- 4. A Wonderful Guy** Margaret Whiting • *Music by Richard Rodgers, lyrics by Oscar Hammerstein II. Capitol 542 (1949). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 5. Sunflower** Russ Morgan and His Orchestra • *Music and lyrics by Mack David. Decca 24568 (1949). Vocals by Russ Morgan and the Skylarks.*
- 6. Black Coffee** Sarah Vaughan • *Music and lyrics by Paul Francis Webster and Sonny Burke. Columbia 38462 (1949). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*
- 7. Smoke! Smoke! Smoke! (That Cigarette)** Tex Williams and His Western Caravan • *Music and lyrics by Merle Travis and Tex Williams. Capitol Americana 4000 (1947). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 8. St. Louis Blues March** Tex Beneke and His Orchestra • *Music by W. C. Handy. RCA Victor 2722 (1948). Courtesy of BMG Music.*
- 9. With My Eyes Wide Open I'm Dreaming** Patti Page Quartet • *Music by Harry Revel, lyrics by Mack Gordon. Mercury 5344 (1949). Vocals by Patti Page. Under license from PolyGram Special Products, a Division of PolyGram Records, Inc.*
- 10. A Dreamer's Holiday** Perry Como and the Fontane Sisters • *Music by Mabel Wayne, lyrics by Kim Gannon. RCA Victor 3543 (1949). Courtesy of BMG Music.*
- 11. Whispering Hope** Jo Stafford and Gordon MacRae • *Music and lyrics by Alice Hawthorne. Capitol 690 (1949). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 12. How Are Things in Glocca Morra** Dick Haymes • *Music by Burton Lane, lyrics by E. Y. Harburg. Decca 23830 (1947).*
- 13. It's a Good Day** Peggy Lee • *Music and lyrics by Peggy Lee and Dave Barbour. Capitol 322 (1947). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*
- 14. The Heat Is On** Tommy Dorsey and His Orchestra

rhythm and blues. His 1946 **Hey! Ba-Ba-Re-Bop** spotlighted the alto saxophone of Herbie Fields and a vocal from Hampton himself.

Oklahoma Clara Ann Fowler became Patti Page in the 1940s when she sang on a program sponsored by the Page Milk Company. After a stint with Benny Goodman's Orchestra in early 1948, she embarked on a solo career. Along the way, she made some of the first multi-tracked recordings, on which she sang several harmony parts with herself. The first of these was **With My Eyes Wide Open I'm Dreaming** in 1949. Because of her four-part recording, she was billed as the "Patti Page Quartet." This innovative technique would be further refined by Les Paul and become commonplace in the '50s and '60s.

—Rich Kienzle



13. **It's a Good Day** Peggy Lee • Music and lyrics by Peggy Lee and Dave Barbour. Capitol 322 (1947). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.

14. **The Huckle-buck** Tommy Dorsey and His Orchestra • Music by Andy Gibson, lyrics by Roy Alfred. RCA Victor 3427 (1949). Vocal by Charlie Shavers. Courtesy of BMG Music.

15. **It's Only a Paper Moon** Ella Fitzgerald and the Delta Rhythm Boys • Music by Harold Arlen, lyrics by Billy Rose and E. Y. Harburg. Decca 23425 (1945).

16. **Red Roses for a Blue Lady** Vaughn Monroe and His Orchestra • Music and lyrics by Sid Tepper and Roy Brodsky. RCA Victor 3319 (1949). Vocals by Vaughn Monroe and the Moon Men. Courtesy of BMG Music.

17. **I Love You So Much It Hurts** The Mills Brothers • Music and lyrics by Floyd Tillman. Decca 24550 (1949).

18. **My Happiness** The Pied Pipers • Music by Borney Bergantine, lyrics by Betty Peterson. Capitol 15094 (1948). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.

19. **Give Me Five Minutes More** Tex Beneke and the Miller Orchestra • Music by Jule Styne, lyrics by Sammy Cahn. RCA Victor 1922 (1946). Vocal by Tex Beneke. Courtesy of BMG Music.

20. **Cuanto La Gusta** Carmen Miranda and the Andrews Sisters • Music by Gabriel Ruiz, English lyrics by Ray Gilbert. Decca 24479 (1948).

21. **Hey! Ba-Ba-Re-Bop** Lionel Hampton and His Orchestra • Music and lyrics by Lionel Hampton and Curley Hamner. Decca 18754 (1946). Vocal by Lionel Hampton.

22. **(I Love You) For Sentimental Reasons** The King Cole Trio • Music by William Best, lyrics by Deek Watson. Capitol 304 (1946). Vocal by Nat King Cole. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.

23. **Whiffenpoof Song** Bing Crosby with Fred Waring and the Glee Club • Music by Tod B. Galloway, lyrics by Meade Minnigerode and George S. Pomeroy. Decca 23990 (1947).

24. **Once in Love with Amy** Ray Bolger • Music and lyrics by Frank Loesser. Decca 40065 (1949).

Lionel Hampton:

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- 1 **Cement Mixer (Put-ti Put-ti)** Alvin Roy and His Orchestra
- 2 **Choo Choo Ch'Boogie** Louis Jordan and His Tympany Five
- 3 **You Came a Long Way (From St. Louis)**
Ray McKinley and Some of the Boys
- 4 **A Wonderful Guy** Margaret Whiting
- 5 **Sunflower** Russ Morgan and His Orchestra
- 6 **Black Coffee** Sarah Vaughan
- 7 **Smoke! Smoke! Smoke! (That Cigarette)**
Tex Williams and His Western Caravan
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- 14 **The Huckle-buck** Tommy Dorsey and His Orchestra
- 15 **It's Only a Paper Moon** Ella Fitzgerald and the Delta Rhythm Boys
- 16 **Red Roses for a Blue Lady** Vaughn Monroe and His Orchestra
- 17 **I Love You So Much It Hurts** The Mills Brothers
- 18 **My Happiness** The Pied Pipers
- 19 **Give Me Five Minutes More** Tex Beneke and the Miller Orchestra
- 20 **Cuanto La Gusta** Carmen Miranda and the Andrews Sisters
- 21 **Hey! Ba-Ba-Re-Bop** Lionel Hampton and His Orchestra
- 22 **(I Love You) For Sentimental Reasons** The King Cole Trio
- 23 **Whiffenpoof Song** Bing Crosby with Fred Waring and the Glee Club
- 24 **Once in Love with Amy** Ray Bolger



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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.