

Although clarinetist and bandleader Benny Goodman was influenced by many of the great New Orleans-style jazz artists, he represented a very different breed of musician. Born in Chicago, Goodman received music instruction at his synagogue and he performed in the Jane Addams Hull House Band. He later studied music at Austin High School on Chicago's North Side, a school that became famous for training big band musicians.

Because of his ability to read and write traditional music notation, Goodman crossed the line between classical and popular music. As he evolved as a musician, he was as comfortable performing a concerto in front of a symphony orchestra as he was playing an improvised solo with his big band. In 1934, he created his first big band: three saxophones, three trumpets, two trombones, piano, bass, and drums. With the help of booking agent Willard Alexander, Goodman took the band on the road for a national tour. Although the band met with mixed reviews throughout the tour, their final stop at the Palomar in Los Angeles left an indelible mark on the music of the 1930s. Benny Goodman was dubbed the "King of Swing" and the new style of energetic jazz-influenced instrumental music came to be known as "swing."

Goodman is also credited with helping break down the color barrier in music of the era. Although black musicians and white musicians performed together from time to time on riverboats or in black-and-tan shows, major show bands were racially segregated. In 1937, however, Benny Goodman hired drummer and vibraphonist Lionel Hampton to replace Gene Krupa who had left the band. Hampton, who was African American, later recorded and composed with Goodman.

In 1939, Benny Goodman and Lionel Hampton collaborated on a swing composition called "Flyin' Home." They recorded it using the Goodman Sextet with Hampton playing the solo that has become a swing classic. Hampton enjoyed the song so much that he adopted it as his theme song when he became a leader of his own big band.

Lionel Hampton continued to perform "Flyin' Home" during his tours that continued until the 1980s. It has been recorded numerous times by jazz combos and big bands.

This song is available on *Flyin' Home (1942-1945)* by Lionel Hampton (MCA Records ASIN B000008B58 CD).

1940-1949

Swinging into a Second World War

The most significant life-changing event of the 1940s was the second world war of the century. Roosevelt signed legislation in 1939 that repealed the Neutrality Act of 1937, thereby allowing the United States to give aid to Allied forces in Europe. It also signaled that he knew the likelihood of America entering the war allied with France and England. When Germany, Italy, and Japan formed an allegiance of Axis powers, war became even more likely.

After Japanese airplanes attacked U.S. forces at Pearl Harbor on December 7, 1941, Roosevelt had no choice but to declare war on Japan and the Axis allied countries. Sadly ironic, American bombs ended the war as quickly as Japan's bombing raid forced the United States to enter the world conflict. As devastating as World War II was prior to August 6, 1945, no one could possibly have imagined the destructive force of the atomic bomb dropped on Hiroshima that day. It killed eighty thousand people and severely injured many more. The extreme heat of the A-Bomb destroyed the entire city. On August 9, the day following the destruction of Hiroshima, Russia declared war on Japan. On August 10, the United States dropped a second atomic bomb on Japan, this time on Nagasaki. Later that day, Japan agreed to an unconditional surrender.

As the war ended, Americans were stunned to learn of the Holocaust in Europe. In addition to the 50 million soldiers who lost

their lives on battlefields, 6 million Jewish civilians died in Nazi concentration camps. Shocked at the horror of genocide, Americans asked why leaders of the Allied nations, especially U.S. politicians, had turned their backs on these atrocities. World courts would spend the next fifty years pursuing perpetrators of crimes against Jews.

The war caused significant changes in the way society looked at gender roles and sexual standards. As many young soldiers left for Europe, their last stop was at the justice of the peace. Marriages increased by 20 percent as the war began to escalate. Females who volunteered to dance with soldiers, V-Girls, gave a patriotic legitimacy to public flirtation. As more males enlisted and traveled overseas, females moved into factories and offices to assume jobs considered "mens' work" until the war. At the height of the war, women typically outnumbered men in factories.

While females were developing new gender roles at home, males were overseas for long periods of time. Many American soldiers admitted having sexual encounters in the foreign countries they visited during the war. In 1946, the number of divorces totaled 500,000, perhaps due to confessions of infidelity. In the postwar 1940s, 750,000 babies were born out of wedlock. The war had precipitated a sexual revolution.

Entertainment media—recordings, radio, television, and film—developed throughout the decade. Radio became the center of many U.S. households during the 1940s. Families huddled around electronic devices listening to news about the war and enjoying their favorite comedians and musicians. Big bands dominated radio airplay until August 1, 1942, when the musicians union imposed a ban on recordings due to a disagreement over royalties paid to musicians. By the time they settled the ban in 1944, vocalists had become the prototypical featured performers on radio. As vocalists, called "crooners," became increasingly popular, big band instrumental recordings lost their appeal and sales declined.

Future television behemoths NBC and CBS began broadcasting nationally in 1941. Regular network programming, begun in 1948, included *Texaco Star Theatre* (hosted by Milton Berle) and Ed Sullivan's *Toast of the Town*. Competition between television and film became heated as the decade came to a close. One thing became quite clear: Both of these media had become woven into the fabric of our culture.

SONGS

1. "In the Mood"

Words by Andy Razaf and Music by Joe Garland

Recorded by Glenn Miller Orchestra, 1940

Copyright © 1939, Shapiro, Bernstein and Company, Inc.

"In the Mood," a song that became associated with the Glenn Miller Orchestra, was descriptive of the time period between the Great Depression and World War I and the U.S. entry into World War II. It was a time of optimism when people from all social strata believed that the worst was behind them. Like the Pied Piper, trombonist and big band leader Glenn Miller moved people to celebrate the brief renaissance. And unlike many of his contemporaries, he was more interested in providing music that was entertaining and danceable than complex jazz. As a result, his orchestra became the most popular swing band from 1939 until his death in 1944.

Miller was born in Clarinda, Iowa, and grew up in Fort Morgan, Colorado. He attended the University of Colorado briefly, and then worked with various big bands from 1926 to 1937. In 1938, he formed his own big band and began performing at the Glen Island Casino in New Rochelle, New York, during the summer. Broadcasts from the casino helped promote the band's music and eventually got them a recording contract with Bluebird Records.

The Glenn Miller Orchestra became an instant success, especially with young listeners eager to dance, resulting in a nonstop string of hit records. "In the Mood" became the top-selling swing record to date and remained associated with the Glenn Miller Orchestra. The band's popularity remained strong until Miller disbanded the group to enlist in the armed forces in 1942. Glenn Miller formed the Army Air Force Band and used his tremendous popularity to entertain and motivate the troops. His live performances and radio broadcasts ended when a plane he was flying in disappeared on December 15, 1944. Neither his remains nor the wreckage of the plane was ever found. The passing of this beloved entertainer was a metaphor for the nation's loss of the comfort and security of isolationism. There was only slight consolation in the Glenn Miller Orchestra continuing under the leadership of Jerry Gray and Ray

McKinley and the emergence of the United States as postwar world superpower.

There were three films about Glenn Miller: *Sun Valley Serenade* (1941); *Orchestra Wives* (1942); and *The Glenn Miller Story* (1953, starring Jimmy Stewart). All of the Glenn Miller Orchestra recordings for the years 1938 to 1942 are available on *Complete Glenn Miller, Volumes 1-13* (Bluebird Records).

2. "I'll Never Smile Again"

Words and Music by Ruth Lowe

Recorded by Frank Sinatra, 1940

Copyright © 1939, MCA Music, Inc.

Ruth Lowe was born in Toronto, Ontario, Canada, in 1914. Her father, a struggling grocer, moved the family to Los Angeles briefly during Ruth's early teen years. The family's economic circumstances did not improve, and by 1931, they were back in Toronto. When her father died, Ruth assumed support of the family and secured a job demonstrating sheet music at the Song Shop on Yonge Street.

At night, Lowe performed in Toronto night clubs and on the radio stations CKNC and CKLC where she became the staff pianist. In 1935, bandleader Ina Ray Hutton brought her all-girl jazz band, the Melo-dears, to Toronto. A last-minute emergency left Hutton without a pianist and Lowe was hired. For two years, she traveled with and composed and arranged for Hutton. It was during this time that she met Chicago music pitchman Harold Cohen.

Cohen was the great love of Ruth's life. They married in Chicago in 1937 and Ruth quit the Hutton band. The marriage lasted only thirteen months. In 1938, Cohen died suddenly of a kidney ailment and Lowe returned to Toronto, brokenhearted. She found a job as a staff pianist at the Canadian Broadcasting Corporation (CBC) and wrote songs, one of which, "I'll Never Smile Again," best expressed her emotions. Bandleader Percy Faith, a fellow staffer at the CBC made a reference recording of the song in the CBC studio.

A few months later, Lowe gave a copy of Faith's recording to a friend playing in the Tommy Dorsey Orchestra, which was appearing at the Canadian National Exhibition. Dorsey had a new male vocalist

who was prodding the bandleader for more of the spotlight. Frank Sinatra loved singing ballads.

At a New York recording session for RCA Victor in April 1940, Dorsey had complete takes of the four tunes scheduled. With twenty minutes left over, the orchestra, with Sinatra singing the solo, had time to put down three takes of "I'll Never Smile again." RCA considered none of the takes technically acceptable, so a month later the song was recut in one take.

The record hit the Billboard charts in June 1940. It spent twelve weeks in the number 1 position and went on to eventually launch Sinatra to solo stardom. Sinatra also performed the song in the film *Las Vegas Nights* with Dorsey's band, but it soon became apparent to everyone that Sinatra was destined to be more than a band singer.

"I'll Never Smile Again" became the best-selling song of the 1940s. Lowe moved to New York where she wrote songs for several years, though none achieved the same success as "Smile." She remarried and moved back to Toronto where she lived as a homemaker and mother until her death in 1981.

"I'll Never Smile Again" is available in seventeen different folios from Hal Leonard Publishing, most in piano/vocal arrangement. Sound recordings by more than thirty artists are listed, but the original hit is still definitive on various Tommy Dorsey reissues including *The Best of Tommy Dorsey* (RCA CD 51087).

3. "Strange Fruit"

Words and Music by Lewis Allan (née Abel Meeropol)

Copyright © 1939, Edward B. Marks Music

In Greenwich Village, New York, in the late 1930s there was a venue where sophisticated, mostly white, often leftist, audiences could hear the leading jazz performers of the day, both black and white. In 1939, the headliner was Billie Holiday, who at the age of twenty-four was already toughened by a rough childhood and life on the road as the lone black member of Artie Shaw's band. At Café Society she was not paid well (\$75 a week for seven nights of work), but she could stay put and play to appreciative audiences.

It was at Café Society that Abel Meeropol came to her with a poem set to music that painted a stark image of a nearly forbidden

topic, lynching. A Tuskegee Institute study of the period has estimated that between the years 1890 and 1940 nearly four thousand people were lynched in the United States, 90 percent of them in the South and 80 percent of them black (Marqolick 2000, 34). That reality was far from the minds of the comfortable jazz lovers at Café Society, until Billie Holiday presented her chilling rendition of Meeropol's song. When she moaned of swinging black bodies that seemed like a metaphor for fruit, the impact was immediate. Patrons sat in stunned silence, reacting to Billie's visceral delivery of the song. The scene would be repeated at the end of every set, every night, for the remainder of Holiday's engagement at Café Society, at most engagements throughout her high ride in the 1940s, and to the end of her tumultuous career in 1959, when heroin and hard living claimed her.

The composer of the song, who used the pen name of Lewis Allan, was a politically active high school teacher and a prolific poet/lyricist. He wrote the song after seeing a gruesome photograph of a lynching in a civil rights magazine. Though he had other successes and eventually left teaching to try his hand in Hollywood, "Strange Fruit" is Meeropol's legacy. He and his wife (who later adopted the children of the executed spies Julius and Ethel Rosenberg) had performed the piece at political gatherings, and it appeared in a union publication, but attracted little attention before he brought it to Barney Josephson, owner of Café Society, expressly for Billie Holiday. The music was reworked by pianist Danny Mendelsohn, perhaps with help from Holiday or others, but the lyrics stood as written.

When the song gained immediate celebrity, Holiday talked to her label, Columbia, about a recording, but neither the company nor her producer, John Hammond, would touch it. Unwilling to set it aside, she found an ally in record dealer Milton Gabler who got permission from Columbia for a recording to be released on his own Commodore label. The recording was not a hit by most measures, and it had little impact beyond the politically charged environment of New York, but it sold steadily. By 1945, roughly fifty thousand copies were in circulation. Few radio stations would play the song, but the reverse side, "Fine and Mellow" by Holiday and Gabler, was enough to get it on certain jukeboxes. The sheet music never sold

well, perhaps because so few felt they could attempt a performance. Of Holiday's contemporaries, only Josh White and Nina Simone regularly sang "Strange Fruit." Billie's performances assured the song's immortality. During her lifetime, fans constantly requested the piece and "Lady Day" obliged, though she said that it never ceased to depress her. Decades after her death she remains in the top ranks of jazz vocalists, her legend indelibly linked to Abel Meeropol's "Strange Fruit."

"Strange Fruit" is available in several song collections including *Lady Day Sings the Blues* (Hal Leonard 00357202). For a recorded version, try Holiday's *Complete Commodore Recordings* (Commodore CD 401).

4. "When You Wish Upon A Star"

Words by Ned Washington and Music by Leigh Harline

Copyright © 1940, Irving Berlin, Inc., later Bourne Music Company

Jiminy Cricket, the unlikely hero of the animated classic *Pinocchio* that many consider Walt Disney's most masterful production, opens the film by reminding children everywhere that they need only wish upon a star to have their dreams come true. The entertainment world had praised Disney's first feature-length film, *Snow White and the Seven Dwarfs*, when it was released in 1939, but he considered it an arduous learning exercise. It was his second film that would combine all the visual, musical, and narrative elements that are the hallmark of the best Disney animated films.

By 1940, the Disney Company occupied sprawling new studios in Burbank, California, employed eleven thousand people, and could apply unsurpassed technical capabilities to *Pinocchio*. The new multiplane camera produced lush, lifelike colors in three-dimensional settings. The story would build a series of exciting episodes (Lampwick becomes a donkey) to a dramatic apex (Monstro swallows Geppetto) and an emotional reward (Pinocchio becomes human), not unlike an opera. More important, instead of just a sequence of songs, the film had a rich musical score with themes for each major character.

The first of these was "When You Wish Upon a Star," performed in the smooth tenor of Cliff Edwards, who also did the speaking voice

of Jiminy Cricket. He sang it twice, at the beginning and as a reprise at the end of the film, but instrumental variations were used whenever Jiminy was in the scene. Edwards had enjoyed a career in vaudeville, touring as "Ukulele Ike" in the early 1920s, then appeared in Broadway musicals before becoming a minor film star in the 1930s. His career had just about eclipsed when it was revived by a cricket.

Both "When You Wish Upon a Star" and the musical score for *Pinocchio* won Academy Awards, and the song was recorded by many performers. Glenn Miller and his Orchestra had a number 1 hit shortly after the film's release, and Edwards's own recording (with "Give a Little Whistle" on the flip side) also charted. The music of *Pinocchio* was a collaborative effort but the most significant contributor was composer Leigh Harline, who had been with Disney since 1932 and had worked on the score of *Snow White*. While creating "When You Wish Upon a Star," he worked with Ned Washington, a prolific New York lyricist who moved west in 1935 to make his mark in the movies. Among Washington's many works were "Baby Mine" from *Dumbo* and "Do Not Forsake Me" from *High Noon* (1952), which earned him another Oscar.

"When You Wish Upon a Star" eventually became the theme song of the Disney Company. It was used for Disney's television show, at its theme parks, in advertising, and, finally, on its hugely successful video rereleases. At that point it ran afoul of copyright law. Disney did not have its own publishing company in the early 1940s, so the song had been published by Irving Berlin Music and later assigned to the Bourne Company. Disney's license was only for motion pictures. A protracted court case in the 1990s was finally settled, largely in Bourne's favor, and has served as important case law for the entertainment industry.

This song is available on many recordings by contemporary and period performers. For the original version, try *Classic Disney: 60 Years of Musical Magic* (Disney CD set 860). It is also available in sheet music as Bourne Music item number 144941.

5. "You Are My Sunshine"

Words and Music by Jimmie Davis and Charles Mitchell
Copyright © 1940, Peer International Company; Southern Music Publishing (sole selling agent)

Jimmy Davis's life was a model for how a child from a poor sharecropper family can rise to the highest levels of success in America. His signature song, "You Are My Sunshine," reflected his outlook on life and love.

Davis was born in 1902 into a family of eleven children, each of whom was expected to pull his weight by helping his parents run a small cotton farm in northern Louisiana while living in a humble rented home. Unlike most children of cotton sharecroppers, Jimmy was not satisfied to follow in his father's footsteps. He used his singing talent to work his way through Louisiana College, where he sang in the Men's Glee Club on campus and street corners in town.

After graduation, Davis moved to Shreveport, Louisiana, and taught at Dodd College, a school for women. He began to write popular and country songs that he sang on KWKH, a local radio station. A talent scout heard Jimmy singing on the radio and told a Decca Records executive in Memphis that Davis had potential as a recording artist. Jimmy soon signed a recording contract with Decca and his rare combination of warm personality, exceptional songwriting skills, and pleasant singing voice helped make him one of the most successful persons in the music industry.

Jimmy Davis became as successful in politics as in music. He eased into politics by running for police commissioner of Shreveport. To set himself apart from his opponent, he sang at his campaign rallies. After noticing the tremendous crowd reaction he received when he sang "You Are My Sunshine," a song he cowrote in Shreveport with Charles Mitchell, he started a tradition of ending each show with the positive-message ballad.

The royalties he earned from his signature song also contributed to his political success. "You Are My Sunshine" became quite popular and eventually was recorded by over 350 different artists in almost every conceivable genre of music. A diverse range of artists, including Bing Crosby, Guy Lombardo, Ray Charles, and Aretha Franklin, have recorded the song.

After the scandal-ridden administration of Louisiana Governor Huey Long ended, Davis decided to run for governor. Using his proven style of campaigning, Jimmy Davis focused on a positive future for the state and, of course, ended each campaign rally by singing "You Are My Sunshine." He won the governorship and

served two terms. Not only did he become an extremely popular governor, he was also asked to tour the country promoting sales of U.S. Savings Bonds. Maintaining his paradoxical lifestyle, Davis met with presidents from Truman through Kennedy, yet continued to sing in honky tonks throughout his life.

The one dark moment in his life came in 1967 when Alvern, his wife and inseparable lifemate of many years, died of breast cancer. It was the one moment when the angels took Jimmy Davis's brightest ray of sunshine away.

A representative recording of "You Are My Sunshine" can be heard on the *Country Music Hall of Fame Series* (MCA, 1991, produced by the Country Music Foundation). Sheet music is available in the song folio *Great Gospel Songs of Jimmy Davis* (Hal Leonard 313161).

6. "White Christmas"

Words and Music by Irving Berlin

Copyright © 1940, Irving Berlin

Referring to "White Christmas" as a successful song is truly an understatement. From the moment it was first heard in the 1942 film *Holiday Inn*, starring Bing Crosby and Fred Astaire, it became a perennial favorite with Americans. Ironically, the film containing "White Christmas," a song now associated with the Christmas holiday season, was released in August 1942.

A well-crafted song and the ideal crooner, Bing Crosby, combined to create a song for wartime America. "White Christmas" describes someone in the warm climate of southern California daydreaming about the snow-covered environment back home during the holidays. It touched many Americans, because it evoked emotions many families were experiencing as they wondered how many more holidays they would spend without their loved ones who were fighting a war in the Pacific arena. After the song began getting airplay on Armed Forces Radio, it quickly became the most frequently requested song by soldiers.

How popular has "White Christmas" been over the years? It won an Academy Award for best song from a film in 1942, the year that it also rested confidently at the top position on the Hit Parade record chart for eleven weeks. Since that time, there have been over five

hundred different recorded versions of the song. In 2001, the American Society of Composers, Authors and Publishers (ASCAP), named it the most performed song of the century. As of 1963, it had sold over 45 million records. The continuing popularity of the song inspired the release of a second film, this one entitled *White Christmas*, in 1953.

Aside from the commercial success of the song and the films in which it appeared, there remains some controversy regarding symbolism contained in the original film. Bing Crosby appeared in black face and sang a duet with the character Mamie in a segment of the film celebrating freedom. He also used slang that was typically associated with African Americans rather than whites at that time. Although his donning of makeup to appear black would be considered disrespectful today, it was not necessarily a derogatory gesture back then. In fact, that part of the film seemed to show a comradeship for African Americans that offended racists at that time.

In addition to the symbolism one might extract from the black-face scene, there were two principal female characters in the film: Linda Mason and Lola Dixon. Was this a subtle reference to the Mason-Dixon line and the tension between Linda and Lola that resolves at the end of the story? Or was this simply coincidental? We will probably never know for sure, but one additional coincidence gives life to the theory of hidden messages in the film. Bing Crosby, a northerner, was married to Dixie Lee, a southerner from Memphis, Tennessee.

The song "White Christmas" has been recorded by more artists than any other song in the history of the recording industry. The prototypical rendition is by Bing Crosby on *Bing Crosby: A Centennial Anthology of His Decca Records* (MCA CD 113222.2). Sheet music is widely available in song folios such as *Irving Berlin: White Christmas (Movie Vocal Selection)* (Hal Leonard 313165).

7. "Boogie Woogie Bugle Boy"

Words and Music by Don Raye and Hughie Prince

Copyright © 1941, MCA, Inc.

In 1931, a trio of sisters entered a singing contest in their hometown of Minneapolis, Minnesota. The youngest of the Andrews Sisters,

Patty, was only eleven at the time but the ensemble was striving to echo the jazz-tinged harmonies of the popular Boswell Sisters. The oldest of the Andrews Sisters, La Verne, soon convinced the entire family that the girls should drop out of school and go on the vaudeville circuit. The timing was unfortunate: they toured in 1932 at the very end of vaudeville's run, when, as Maxene later recalled, they "closed every RKO theater in the Midwest" (Andrews 1993, 7). The next year they began singing for a succession of bands but with little financial success. In 1937, they had a brief radio appearance with the Billy Swanson Band at the Edison Hotel in New York. He fired them after one song, but Decca executive Dave Kapp heard them and later signed them to a recording contract. The result was a collaboration that would put ninety singles on the pop charts over the next fourteen years. Their success started with the unlikely Yiddish song "Bei Mir Bist Du Schon," which went quickly to number 1.

None of the sisters were musically trained but each had a good ear, and the three sibling voices achieved a distinctive harmony that was well suited to the pop stylings of many big bands. Their swinging demeanor on stage was also distinctive. As Maxene noted, "[H]armony groups never moved, but we never could contain ourselves" (Hall 1989, 173). What really established the Andrews Sisters as the most successful of all sister groups was their hardworking performances during World War II. They were quick to sign on when the United Service Organization (USO) was formed in 1941 to take music to the troops. That same year they appeared as themselves in the low-budget hit movie *Buck Privates*, a humorous look at Army life that introduced the comedy team of Bud Abbott and Lou Costello in which they sang the catchy song "Boogie Woogie Bugle Boy." The lyrics tell of a Chicago trumpet player who is drafted into the Army, where he has to be satisfied with jazzing up reveille. The song made light of a very real problem in the entertainment world as bands were torn apart by Selective Service Boards. More films followed, and throughout World War II, the lively Andrews Sisters, who were nicknamed "The Jive Bombers," were seemingly everywhere—on radio and records, in films, in theaters across the country, and on the touring troop shows.

The song was one of many pop songs from the swing era that loosely referenced the percussive, blues-based boogie-woogie piano style of earlier decades. Others included "Beat Me Daddy Eight to

the Bar," "Scrub me Mama, with a Boogie Beat," and "Rhumboogie," all by composer Don Raye and/or lyricist Hughie Prince and all hits for the Andrews Sisters. Both men wrote for the movies but not much is known about how they collaborated. Raye transplanted himself to Hollywood to work for the studios while Prince maintained his New York base. Because of its nostalgic connection to World War II, "Boogie Woogie Bugle Boy" has proven to be the Andrews Sisters' most durable hit. It was later revived on stage by Bette Midler, including one memorable performance with Patty and Maxene. Her success with the song helped fuel a retrospective interest in the Andrews Sisters as well.

"Boogie Woogie Bugle Boy" is available in many song anthologies, including *I'll Be Seeing You: 50 Songs of World War II* (Hal Leonard 00311698). The Andrews Sisters' version is found on nearly a dozen recorded anthologies as well, including Bette Midler's *The Divine Miss M* (Atlantic CD 82785).

8. "Tell Me Why You Liked Roosevelt"

Words and Music by Otis Jackson

Copyright © 1946, Otis Jackson

In April 1946, the Evangelist Singers, a male vocal group from Detroit, went into a recording studio to cut some songs for the Hub and Chicago labels. Acting as booking agent for the gospel group was a thirty-four-year-old Georgia native, Otis Jackson. Not much is known of Jackson's childhood, but by 1944, he was married, living in Jacksonville, Florida, and promoting gospel music programs. He was, variously, a disc jockey, singer, pianist, and songwriter.

Most likely, Jackson met the Evangelists by booking them in Jacksonville. In the spring of 1946, Jackson was not only promoting the group, he was the lead singer for their signature song "Tell Me Why You Liked Roosevelt." Recorded a year after the president's death, the song is a remarkable tribute from the African American community. The verses consist of a dozen rhyming couplets delivered in the chanted manner of a sanctified preacher. The chorus, a call-and-response melodic phrase, asks the title question three times (call), followed by the response, which indicated Roosevelt's affinity for the poor.

The first verse details the circumstances of Roosevelt's death, including mention of the famous unfinished portrait the artist Elizabeth Shoumatoff was working on at Roosevelt's Warm Springs, Georgia, home. The time and cause of death—cerebral hemorrhage—and Dr. Bruen's attendance are also stated.

Subsequent verses look back at the difficulties blacks faced before Roosevelt's first term, and the wonderful improvements thereafter. Specific couplets mention General Benjamin O. Davis, the first Negro General of the United States, Madame [Mary McLeod] Bethune, the First [African American] Lady of the Land, and Mr. [Arthur] Prettyman, who was Roosevelt's valet and was remembered in the president's will.

The recording, released on both sides of a 78 rpm disc, "Tell Me Why You Like [*sic*] Roosevelt, Part 1 and Part 2" resonated deeply in the black community, so much so that the song was recorded a half dozen times in the following decade. The Soul Stirrers, a Texas group that gave the young Sam Cooke his start, recorded "Roosevelt" in 1947; the Reliable Jubilee Singers in 1947; and the National Clouds of Joy, with Jackson singing an expanded text, in 1949.

Otis Jackson continued his music activities through the 1950s. He composed topical songs, for example, "Korea (Fightin' in the Foreign Land)," "I'm So Grateful to the N.A.A.C.P.," and "The Life Story of Madame Bethune." Jackson died in March 1962 at the age of fifty.

Sheet music for "Roosevelt" is long out of print, but several recorded versions are available. One is by Memphis' Jesse Winchester in his *Best of* collection (Rhino CD 70085).

9. "Ornithology"

Music by Charlie Parker and Benny Harris
Copyright © 1946, Atlantic Record Corporation

"Ornithology" was first recorded in 1946 (Dial Records). An alternate version of the same recording was released under the title "Bird Lore"; an earlier version, entitled "Thriving from a Riff," was recorded in 1945 (Savoy Records). "Ornithology" borrows from the song "How High the Moon," a Benny Goodman hit in 1940.

"Ornithology" is a song that, along with several other masterpieces by Charlie Parker (nicknamed "Bird" or "Yardbird" by fellow

musicians) and Dizzy Gillespie, created a new school of jazz that came to be called "bebop." As big bands became increasingly associated with popular songs of the day, bebop signaled a separation between pop and jazz. While big band music was directed toward radio broadcasts and dancing, bebop was performed for those who wanted to listen in smaller club environments, often smoke-filled bars. Big bands used precisely conceived instrumental arrangements; bebop combos improvised most of the night.

One distinguishing characteristic of early bebop jazz was the machine-gun speed of melodic lines that required virtuoso talent. And it was Parker's saxophone performances that were so impressive that he earned the title of the finest jazz sax player who ever lived. Parker's music differed from all earlier styles of jazz because it departed radically from the more traditional harmonies and melodies of earlier jazz. A typical Parker solo included complex melodic lines that seemed to be filled with millions of notes. He also developed melodic lines using long leaps and expanded harmonies.

Parker's tormented personal life was a tragic contrast to his professional success. He was born in Kansas City, Missouri, on August 29, 1920. He quickly fell in love with the great jazz music he heard throughout Kansas City and began to study music. At the age of sixteen, he dropped out of high school to pursue a career in jazz.

Because Parker's mother worked during the day, he could practice music and, unfortunately, experiment with drugs, such as heroin, when unsupervised. His early experimentation with drugs developed into a serious addiction as he grew into adulthood. His fascination with drugs was exacerbated by the environment in which bebop jazz evolved. The beat poets, hipsters, and avant-garde intellectuals who attended jazz clubs reinforced the notion that drugs somehow helped one to be more creative. At the youthful age of twenty-two, Parker had already been fired from several engagements for his drug problem and "unusual behavior."

By the time Parker recorded "Ornithology," he had already established his famous style of saxophone playing and his infamous reputation for unorthodox behavior. In 1946, he suffered a nervous breakdown and was institutionalized. In 1954, after being admitted to Bellevue Mental Institution in New York City twice, Parker attempted suicide. On March 12, 1955, Charlie Parker died after

refusing to be hospitalized for what he thought was an ulcer attack. An autopsy revealed that he died of lobar pneumonia and the long-term effects of heroin and alcohol. His last performance was at Birdland, a club in New York named after him.

Charlie Parker's composition "Ornithology" was inducted into the Grammy Hall of Fame in 1989. Although many jazz artists have recorded this work, a representative recording by Bird himself is available on *Complete Dial Sessions* (February 5, 1946–December 17, 1947; Stash Records).

10. "Lovesick Blues"

Words and Music by Irving Mills, Cliff Friend, and Hank Williams
Copyright © 1922, Mills Music, Inc.

"Lovesick Blues," the song which launched Hank Williams's career in 1949, was the first number 1 hit by the country giant. An American icon now known as much for his songwriting as his singing, Williams' beginning with a recycled Tin Pan Alley flop is ironic.

In 1922, the blues craze was in full bloom and any song with the word in the title could be sold—or so it seemed. In reality, "Lovesick Blues" was pure pop with not one blues tone in it. Conservatory-trained pianist, composer, and lyricist Cliff Friend had been writing specialty songs for Broadway stars such as Al Jolson and Eddie Cantor for years. In 1922, he got involved with publisher, band promoter, and song plugger Irving Mills, and a show aptly named *O-oo Ernest*. Friend (Mills's name on the copyright probably reflects a business arrangement) wrote "Lovesick Blues" for the show, which was not very successful. The song remained unheard for a few years until vaudevillian Emmett Miller incorporated it in his black-face act, adding trick yodels to the song. He recorded the song twice for Columbia in the 1920s. Hank Williams had one of the Miller records in his collection.

In the late 1930s, when teenage Hank Williams was singing on the street corners of Montgomery, another Alabamian, Rex Griffin, resurrected "Lovesick Blues." Simplifying the harmony and making the verse into a chorus (probably as the result of incorrectly remembering the original arrangement), Griffin recorded the altered version for Decca. Hank Williams also had this record in his collection.

In 1947, Williams, under the wing of publisher Fred Rose, signed a recording contract with MGM Records. Williams agreed to write several songs and audition them for Rose who would select the best for the recording session. Rose would then publish the songs through Acuff–Rose Music, the successful firm he had established in Nashville in partnership with Roy Acuff in 1942.

The Rose–Williams method was not working well; by the winter of 1948, the seven issued MGM records had sold poorly, and Hank Williams was still virtually unknown outside Louisiana and Alabama. Williams's personal struggle with alcoholism and his stressful marriage had blocked his writing, which, thus far, showed promise with songs like "I Saw the Light" and "Honky Tonk Blues."

On December 22, 1948, in a Cincinnati studio, Williams and a group of local studio players recorded three forgettable songs. Needing a fourth to complete the three-hour session, Williams suggested "Lovesick Blues." Rose's reaction was to leave the studio. The musicians shared Rose's opinion of the song, but Williams had been singing the song onstage to fervid audience reaction. He had a hunch.

MGM released "Lovesick Blues" early in 1949. By February 11, it was number 1 on the Billboard chart. Williams was getting calls for live appearances from all over the country. The Grand Ole Opry invited him as a guest, where he encored six times and earned the nickname "The Lovesick Blues Boy." Fred Rose, doubting his ability to spot a hit song for the first time in his long career, was, nevertheless, pleased to have a valuable copyright in his catalog. Williams claimed he had bought the rights to the song from Rex Griffin and Rose was, therefore, free to publish "Lovesick Blues."

Irving Mills was not a man to overlook any infringement. Surprisingly, and with uncharacteristic generosity, Mills allowed Williams and Rose to share in the composer and publisher's revenue generated by the hit record. Perhaps Mills felt the money a windfall from an unlikely source. Or perhaps Rose threatened to pull the record from the market. The result was a country music standard fashioned from a pop music failure.

"Lovesick Blues" is printed in *The Hank Williams Songbook* (Hal Leonard 00699255). In addition to Hank Williams's rendition, well over fifty recordings are available, including those by Dolly Parton,

Frank Ifield, Leon Redbone, and a rhythm and blues version by Etta James. The original pop version by Emmett Miller is on *The Minstrel Man from Georgia* (Columbia CD 66999).

11. "Run Joe"

Words and Music by Walt Merrick, Joe Willoughby, and Louis Jordan
Copyright © 1947, Cherio Corporation

Louis Jordan was born in Brinkley, Arkansas, in 1908. His father, a professional musician, taught young Louis saxophone and clarinet. After playing in Arkansas, Jordan moved to Philadelphia and played with jazz violinist Stuff Smith before joining the reed section of drummer Chick Webb's big band.

In New York, in 1938, Jordan formed his own small combo: two reeds, one brass, three rhythm. Though the big bands of the era were known as "swing" bands, Jordan's style became known as "jump" music because of the shuffle rhythms and melodic riffs played behind the vocal phrases.

By the early 1940s, Louis Jordan and his Tympany Five were known as an entertaining and popular live act. Whites and blacks attended shows at clubs in Illinois, Iowa, Missouri, and the Dakotas equally. As records made for the Decca Company broadened Jordan's audience, especially novelties like "Five Guys Named Moe," "Knock Me a Kiss," and "Choo Choo Ch'Boogie," the band toured the segregated South, where they performed two nights at each venue—one night for blacks, one for whites.

Jordan's popularity led him back to New York where successful engagements at the Apollo and Paramount Theaters secured his reputation with uptown and downtown audiences. By 1946, Jordan was one of Decca's best-selling artists with songs like "Caledonia," "That Chick's Too Young to Fry," and "Let the Good Times Roll" found on jukeboxes across America. Decca's appetite for songs seemed insatiable, and writing or acquiring new material was becoming difficult. Jordan, with few exceptions, refused to "cover" hits by other artists; he wanted to create the hit and let the others cover him.

Dr. Walter Merrick, Louis's physician, was a native of St. Vincent, a small Caribbean island. In 1928, while in medical school in Washington, D.C., Merrick had written an operetta, *Black Empire*, but

had forsaken music upon graduation. Now, with so famous (and accessible) a patient, Merrick teamed with a lyric-writing Trinidadian friend, Joe Willoughby, to write a popular song in a style that might appeal to Jordan.

"Run Joe" tells the story of Moe and Joe who run a candy store, which is a front for a fortune-telling scam. In seven verses, Moe, captured by police, tells Joe to arrange Moe's bail, destroy the evidence, and secure a lawyer. The lyric is in Caribbean dialect, and the sheet music gives "Rhumba Calypso" as rhythmic guidance. The song reflects the storytelling style popular in the island calypso tradition.

Jordan did such a convincing Decca recording of "Run Joe," that for years afterward, fans were sure he was born in the islands. The record was an enormous hit, preceding by a decade Harry Belafonte's calypso successes. Jordan also prefigured elements of rhythm and blues: a small group led by honking saxophone, shuffle rhythms, and repeating instrumental figures behind the vocal.

While "Run Joe" is not available in sheet music, many recordings by artists as diverse as The Kingston Trio, The Skatalites, The Dirty Dozen Brass Band, Maya Angelou, and The Neville Brothers can be purchased. Jordan's original hit can be found on *The Best of Louis Jordan* (MCA CD 4079).

12. "Blue Moon of Kentucky"

Words and Music by Bill Monroe
Copyright © 1947, Peer International Corporation

Kentuckian Bill Monroe wrote "Blue Moon of Kentucky" while driving north from an engagement in Florida in 1946. He was thirty-five years old and had been a country music star for ten years. With his brother Charlie, he had risen to stardom as half of the Monroe Brothers. In 1939, they split and Bill formed his Bluegrass Boys band and secured a spot on the Grand Ole Opry, the nation's premiere country radio show.

The Monroe Brothers had made their reputation singing traditional folk and gospel material. Bill, determined to be successful without his older brother, began creating a distinct repertoire and style. Asked about the inspiration for his most famous song in a *New York Times* interview of June 9, 1994, the laconic Monroe would

only say, "I thought the words 'blue moon' would be good to put in a song."

Indeed, they are. Several popular songs from the 1920s and 1930s had used the image. "Once in a Blue Moon" from 1921 (published by Irving Berlin) put the literal meaning of the phrase in popular music; and Richard Rodgers and Lorenz Hart's "Blue Moon" of 1934 used blue in its emotional sense. Monroe's use followed Hart's.

In 1947, Columbia Record Company released Monroe's wistful waltz about a false lover, and while it was well received by the country music audience, it did not achieve the success of his other "Kentucky" song, "Kentucky Waltz" (1946), which had peaked at number 3 on Billboard's juke box chart. However, Monroe had begun composing a body of works that would eventually number into the hundreds. Although not as immediately successful as "Kentucky Waltz," "Blue Moon Kentucky" went on to become Monroe's best-known song thanks to a young man in Memphis.

Elvis Presley grew up in a poor family in Tupelo, Mississippi, and Memphis, Tennessee. He was twelve years old when "Blue Moon of Kentucky" was released and he undoubtedly heard Monroe perform it many times on the Grand Ole Opry. By 1954, Presley, an aspiring singer, had captured the interest of Sun Records' owner Sam Phillips.

In the summer of 1954, Presley, along with a bassist and lead guitarist, took "Blue Moon of Kentucky" from a rural lament to an urban frenzy. Played in 4/4 time with a slapped bass line, electric guitar breaks, and echo-drenched vocals, "Blue Moon of Kentucky" became the B side of Presley's first Sun release. It caused a sensation, first regionally, then nationally. Eventually Presley left little Sun Records to sign with the industry giant RCA Victor.

That fall, with "Blue Moon of Kentucky" climbing the country charts, the Grand Ole Opry called on Elvis for a guest appearance. Elated and apprehensive at the same time—Sam Phillips had heard that Monroe was so upset with the Sun version that he threatened bodily harm to the singer and his label owner—the Presley trio and Phillips headed to Nashville.

The rumors of Monroe's anger were not accurate. Backstage at the Opry, Monroe complimented Elvis. Monroe had been playing

Elvis's version of his song for other Nashville artists, telling them they had better record the song if they wanted to sell some records.

Bill Monroe was elected to both the Country Music Hall of Fame and the Rock and Roll Hall of Fame. "Blue Moon of Kentucky" is often cited as a wellspring of rock and roll. Monroe is said to be the only American musician to have created a new genre during the twentieth century: bluegrass.

"Blue Moon of Kentucky" is available in at least twenty song folios of country and Elvis standards. Recorded versions are also plentiful including versions by Elvis and Ray Charles. Bill Monroe's original recording is on *Country, the American Tradition* (Columbia/Sony CD 65816).

13. "Boogie Chillun" (Hooker also referred to different versions under the titles "Boogie Chillen," "Boogie Chillen 2," and "Jump Chillun")

Words and Music by John Lee Hooker and Bernard Besman
Copyright © 1948, La Cienega Music

The song "Boogie Chillun," with its simple lyrics and skeletal guitar accompaniment, would seem to be the most unlikely start of a long and prolific recording career for blues artist John Lee Hooker. Hooker recorded the song during a period when sweet, romantic-sounding songs by artists such as Nat "King" Cole were considered the norm for commercial recordings by African American artists.

Hooker recorded the song only one month after signing with Modern Records, a West Coast label. When he recorded the song, John Lee used a simplified guitar tuning (open tuning) idiosyncratic to rural blues stylists. Because of his unorthodox rhythmic style, the label opted to record him without a backup band. A bluesman singing an up-tempo song with only his own electric guitar and foot tapping as accompaniment? These were hardly the characteristics of commercially successful songs of that era.

Hooker was born in Clarksdale, Mississippi, in 1920. He learned to play guitar from his stepfather Will Moore, who was a friend of blues legend Blind Lemon Jefferson. When he reached the age of fourteen, Hooker ran away from home and moved to Memphis in

search of work as a performer. After a short time, he moved to Cincinnati where he performed with gospel quartets and continued to develop his unique guitar style.

After living in Cincinnati for ten years, he moved to Detroit in 1943. Hooker found a day job as a custodian in an automobile factory but soon was able to establish himself as a club performer. Because of his regional fame as a club performer, he was discovered and signed by Modern Records. After the modest success of "Boogie Chillun," John Lee recorded four more songs, each of which became extremely successful: "Hobo Blues," "Hoogie Boogie Blues," and "Crawlin' Kingsnake Blues" (all were 1949 hits), and "I'm in the Mood for Love" (1951 number 1 on the charts).

But it was "Boogie Chillun" that first commanded the attention of many famous rock stars over the next fifty years. Artists and bands who have acknowledged his tremendous influence on their careers include Bonnie Raitt, Bruce Springsteen, the Rolling Stones, Van Morrison, and ZZ Top, to name just a few. In 1961, The Rolling Stones, at the time a relatively unestablished band, was the opening act for John Lee Hooker's European tour.

Controversy surrounding the song "Boogie Chillun" resulted in a lengthy court battle between ZZ Top and La Cienega Music, publisher of the song, that eventually went before the U.S. Supreme Court. Bernard Besman, credited as cowriter of the song with John Lee Hooker, became sole proprietor of La Cienega Music and controlled the copyright. He believed that the ZZ Top song "La Grange" was so similar to "Boogie Chillun" that it infringed on the copyright. Although "La Grange" was recorded in 1973, Besman did not become aware of it until 1991. He filed a lawsuit that was not resolved until 1997. After years of litigation and thousands of dollars in legal fees, ZZ Top and La Cienega Music agreed to an out-of-court settlement. They also agreed that neither party would discuss the terms of the settlement.

John Lee made a brief cameo appearance as a street singer in the 1980 film *The Blues Brothers*, a simple feat, but representative of his continuous image as the rock stars' star. He released an album of duets with various other artists on *The Healer* in 1989. Artists and bands with whom he sang included Santana, Los Lobos, and Robert Cray. His duet with Bonnie Raitt, a reprise of his 1949 hit

"I'm in the Mood," garnered him a Grammy for traditional blues recording.

John Lee, determined to circumvent exclusive recording contracts he signed, recorded under many different pseudonyms. In the first six years of his career, he recorded under ten different pseudonyms for twenty-one different labels. Names he created included Texas Slim, John Lee Booker, Delta John, Birmingham Slim, and Boogie Man.

The record "Boogie Chillun" was inducted into the Grammy Hall of Fame in 1999. Hooker was inducted into the Rock and Roll Hall of Fame in 1991 and he received the Lifetime Achievement Award from the National Academy of Recording Arts and Sciences in 2000. John Lee Hooker died peacefully in his sleep on June 21, 2001.

Because John Lee Hooker had a long and prolific career, there are many recordings of him performing "Boogie Chillun." One authentic rendition is available on *The Ultimate Collection (1948-1990)* (Rhino Records R2-70572).

14. "Rudolph the Red Nosed Reindeer"

Words and Music by John D. Marks

Copyright © 1949, St. Nicholas Music, Inc.

Johnny Marks was a Phi Beta Kappa graduate of Colgate University and a songwriter in the famous Brill Building of New York when, in 1949, he sent off demo copies of a catchy little Christmas song he had written. Marks would later recall that he had the story of Rudolph in his head for ten years after the poem was written by his brother-in-law, copywriter Robert L. May, for a 1939 Montgomery Ward store brochure. When he finally set the poem to music he sent copies to Bing Crosby, Dinah Shore, and other star vocalists of the day. As an afterthought he sent one to cowboy singer Gene Autry, who had recently scored a hit with his own "Here Comes Santa Claus."

Gene Autry did not think much of the song but his wife Ina liked it. So, when he was caught in the studio with three Christmas songs recorded and ten minutes remaining before his union musicians clocked out, he hastily distributed copies of "Rudolph" and recorded it in one take. Nobody remembers the A side of the record

("He's a Chubby Little Fellow"), but "Rudolph" sold 2.5 million copies in the first year and more than 12.5 million in the next two decades. Other versions were recorded by hundreds of artists in dozens of languages, making it one of the most recorded songs of the twentieth century.

The song about the misfit deer marked Gene Autry's move from cowboy film star and country singer to mainstream pop singer. He started his career in the early 1920s with a traveling medicine show, went into radio on the advice of Will Rogers, and ended up at the head of an enormous entertainment empire. As he noted, "The war, and a new generation of war babies, caused the children's songs that kept my popularity as a recording star high at a moment when it could have waned" (Autry 1978, 30). He followed his unexpected success with "(Here Comes) Peter Cottontail" and "Frosty the Snowman" the following year.

"Rudolph the Red Nosed Reindeer" was also very good to Johnny Marks, who formed his St. Nicholas Music Company for the purpose of publishing the song and collecting the royalties. His colleague in the Brill Building, Dick Jacobs, had done the arrangement for free with a promise of double union scale if it was successful. Jacobs later noted that he also got "a handsome bonus" (Jacobs 1994, 205). Christmas and kids' songs anchored Johnny Marks's career. He also produced "Rockin' around the Christmas Tree," "A Holly Jolly Christmas," and the "Ballad of Smokey the Bear." "Rudolph" was just one of the many songs written and recorded for the millions of children born in the late 1940s and the 1950s who would become known as the "baby boomers."

"Rudolph the Red Nosed Reindeer" is available as sheet music (Warner Brothers 6707 RP2X) or in the *Gene Autry Songbook* (Warner Brothers PF9708). For a different take on the song, try *Spike Jones' Greatest Hits* (RCA CD 67814).

15. "Some Enchanted Evening"

Words by Oscar Hammerstein II and Music by Richard Rodgers
Copyright © 1949, Williamson Music, Inc.

Rodgers and Hammerstein were the emperors of Broadway in the 1940s and 1950s. Following the astonishing success of *Oklahoma*

(1943), which ran for 2,212 performances, their major hits included *Carousel* (1945), *The King and I* (1951), *Flower Drum Song* (1958), and *The Sound of Music* (1959). There were minor hits along the way as well and the duo kept as many as four New York shows running simultaneously. But it was *South Pacific* (1949) that both critics and audiences lauded as their best work.

The most memorable song of that extraordinary show was "Some Enchanted Evening," composed by Rodgers specifically for the magnificent voice of Ezio Pinza, a famous basso from the New York Metropolitan Opera who unexpectedly became available to do a musical. Early in act 1 the song introduces the possibility of romance between French planter Emile de Becque (Pinza) and plain-spoken nurse Nellie Forbush (Mary Martin) of Little Rock, Arkansas. The pairing of the aging Pinza with the sprightly but vocally overmatched Mary Martin was risky, but it worked. Their romance advanced the play's theme of racial prejudice. Nellie finds herself falling for de Becque but is repulsed because he has fathered mixed-race children by a Polynesian woman. It is a prejudice that "is born in me" she explains. Only when Emile is in grave danger on a military mission does Nellie realize she can overturn her ingrained bias. As expected for the period and genre, a happy ending follows.

South Pacific was the first show completely under the control of Rodgers and Hammerstein as producers. It was based on a collection of short stories by James Michener that recalled his experiences while stationed on a Pacific island during World War II. Both Michener's book and later the play won the Pulitzer Prize. The show was considered daring in its treatment of recent history, and in its challenge to racial divisions. Audiences were also eager to see if the touted opera star (who had never fully mastered English) could succeed in a lighter work. Speculation and publicity drove advance ticket sales to more than \$1 million at a time when an orchestra seat cost \$6. The musical ran for 1,925 performances on Broadway and more than 800 in London, with many more by the touring company. In 1958, a successful motion picture version was produced, though with a complete change of cast.

"Some Enchanted Evening" was an immediate hit. Perry Como had a number 1 record on the Billboard charts less than a month

after the play opened. Six other versions, including one by Pinza, charted before year's end. An LP recording with the original cast was released later in the year, and was also a top seller.

"Some Enchanted Evening" is available in many anthologies of show tunes. A folio of vocal selections from *South Pacific* is available (Hal Leonard 0312400) as is a single sheet (Hal Leonard 00305105). For a recorded version, try the original cast album (TNK-Columbia CD 60722).

1950–1959

Teens Rock the Boat

The wave of births that occurred in the United States during and immediately following World War II was unlike anything the nation had experienced in its history. The generation that came to be called "baby boomers" adopted its own pop cultural icons, especially those in the music industry. Music of this generation was intentionally anti-establishment. Parents, educators, the clergy, and anyone who respected established formalities of previous generations tended to shun rock 'n' roll. It was the rebellious nature of this music that gave teenagers ownership of it.

Although the United States had weathered the storms of two world wars, a new war, called the "Cold War," was born soon after World War II. The communist People's Republic of Korea (Northern Korea) invaded the democratic Republic of Korea (Southern Korea). The United Nations Security Council protested the invasion and sent U.N. forces to Korea under the command of U.S. Army General Douglas MacArthur. Although the U.S. government called it a "police action," private citizens knew that there was a war in Korea until North and South Korea reached a peace accord in 1953.

The Soviet Union launched *Sputnik*, the first satellite to orbit the earth, in 1957. The United States launched its first satellite one year later. As communism seemed to spread throughout the world—China, Cuba, Korea, Vietnam—the fear of nuclear warfare affected