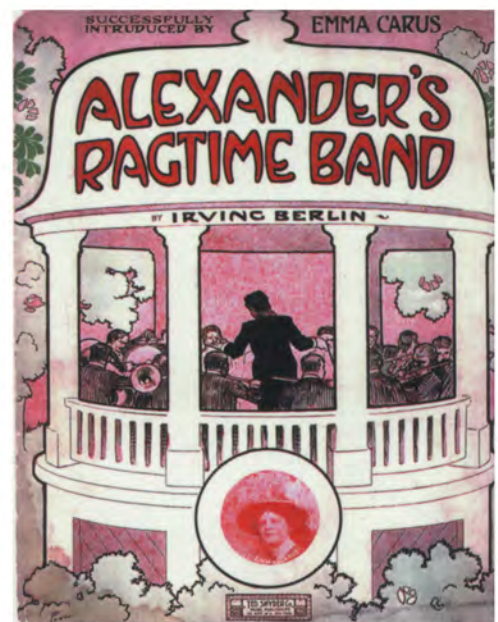
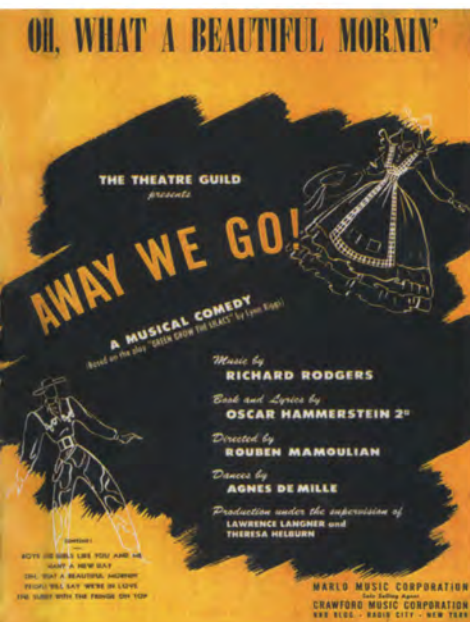


A CENTURY OF AMERICAN POPULAR MUSIC

2000 BEST-LOVED
AND REMEMBERED SONGS
(1899—1999)



DAVID A. JASEN

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Publisher's Note

The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original may be apparent.

**TO GENE JONES
MY DEAR FRIEND AND COLLABORATOR
WHO ALSO LOVES THESE SONGS**

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INTRODUCTION

In the twentieth century, American popular music became the dominant world musical style. Running the gamut from Victorian sentimental songs through blues and jazz and swing to rock, R&B, country, and soul, this music has defined an entire era of cultural history. This book attempts to index the best of this music. It is hoped that all of this pertinent information, gathered together for the first time in one easy-to-use volume, will appeal to the casual reader, the fan, the music critic, the archivist, the academician, and the professional musician.

The book is organized in several parts. The main section of the book lists songs alphabetically by title, giving full annotations and information. Following that are indexes of Academy Award-winning songs; indexes by composer and by publisher (giving song title); and a chronological list.

Determining the “best” is a difficult job. In this book, we’ve used several different criteria:

1. *Most popular.* Determining which songs were most popular in their day is more difficult than you might first expect. Prior to the mid-1930s, there were no “charts” of greatest hits, and sales information is not always available for sheet music or recordings. Sales figures are often reported that can’t be verified. After the charts came in, they themselves were open to manipulation by recording executives and others, so that it’s difficult to say whether a “number 1 hit” really was more popular than a number 5 or number 10 hit. When Soundscan was introduced in the mid-1980s—a service that recorded actual sales of records at major retailers—many people were surprised to see songs reaching number 1 on the pop charts that previously would have been considered only country hits.

At one time, a number 1 song was the one that was covered by the most artists and/or

sold the most copies of sheet music; after recordings came in, this changed gradually to the best-selling record. In the future, it may be the “most downloaded” song off the Internet; who knows? Measures of popularity are subjective, despite the impressive compendia available of “biggest hits,” but we’ve tried to minimize the subjectivity in this book.

For the pop songs from 1935 on, we have used the *Billboard* charts as compiled by Joel Whitburn for the single recording’s ranking and number of weeks it charted. During the sixty-four years covered, the pop music scene has changed dramatically, and this is reflected by Whitburn in his *Top 40 Hits* (Billboard Books, 7th edition, 2000), by including such additional charts as airplay on the radio, best-selling sheet music, most popular records on jukeboxes, and the Hot 100 chart, reflecting regional favorites before they got to be national hits. Donald Stubblebine’s *Cinema Sheet Music* (McFarland, 1991), provided most of the film information. Facts and stories about the pop songs came from this author’s *Tin Pan Alley* (Donald I. Fine, 1988). The rest came from the sheet music itself in the author’s archive.

2. *Best remembered.* You’ll notice that not every number 1 song is listed in this book. Today’s number 1 song may be tomorrow’s forgotten relic. Because this reference is intended for those seeking information on songs that they’re likely to have heard (or want to learn), it seemed important to include primarily those songs that are best remembered. And, sometimes a nonhit can be more popular than a hit. For example, John Hartford’s “Gentle on My Mind” is second only to the Beatles’s “Yesterday” in number of airplays

and recordings since it was written in 1967; but it was never a number 1 or even a Top 10 hit.

3. *Historically important.* Many of the best-remembered songs of the 1960s were never pop hits; Bob Dylan's entire songbook is a perfect example. While he produced hits for others, his own recordings only charted briefly during the 1960s and early '70s, and were never chart toppers. But who can think of popular songs of the 1960s—or indeed of the second half of the twentieth century—without including Bob Dylan? Similarly, songs that defined their era may never have been major hits.

4. *Interesting or unusual.* Finally, there are some songs that hold interest because they appeal to me. Although I've tried not to allow personal prejudice influence this selection, some of my favorites have probably crept in along with those that are universally recognized as important.

This book is a collection of popular music. *Popular* describes rather loosely those songs that were sung, played, or loved by a large portion of the American population. In the pre-World War II era, popular music was pretty well defined; since then, numerous subgenres have arisen, including R&B, country, easy listening, and so on. Although there are some hits drawn from these genres, I have tried to select only those that transcended their genre and became truly popular. Some may question this bias, but again an attempt was made to chronicle those songs that the reader/researcher was most likely to be searching for. I have also used the original names for each genre or style; thus, although offensive to today's ears, the term *coon song* was widely used at the turn of the century to describe pop songs that were written, by black and white composers alike, with either African-American subject matter or in a ragtime-influenced style.

The annotations include, where possible, the best or most popular recordings and piano rolls with their labels and numbers, the origin of the song if not strictly a pop song (Broadway shows, movie musicals, television music), as well as performers who introduced the numbers and those who made them famous. Full information is provided with song title; composer; lyricist; publisher and place of publication; year of published copyright; if from a Broadway show, the first performer; and if from a film, the production company and year of distribution.

Note that songs are listed by year of published copyright, which may differ from actual year of composition (or the year when the song was a hit). Similarly, composer information is as registered for copyright; where there has been controversy over these listings, I've tried to make a note of it in the annotation. In the early part of the century, it was not unusual for performers and publishers to demand "a cut" in order to ensure that they would popularize a song; once recordings became dominant after World War II, producers, managers, and others would shamelessly take partial or full credit for others' work. On the other hand, songwriters often happily sold all rights to their material in return for a quick buck, so the system cut both ways.

Sometimes the same composer will appear under different names on different published sheets; William "Smokey" Robinson is sometimes credited as Bill "Smokey" Robinson or just as William Robinson. The credit information in the text is given as it appears on the original sheet; for the purposes of the index by composer, I have chosen to use one standard version of the name to avoid too many "see also" cross-references.

Note that by *publisher* I mean the actual firm that published the sheet music. During at least the first half of the century, an item wasn't "published" if it didn't appear in this form. As popular music is changing, fewer songs are now published in this traditional sense. This is particularly true of rap music. However, I have decided to select only music published in this traditional sense for inclusion in this

book. I leave it to scholars of twenty-first century popular music to wrestle further with this problem.

In the main index by song, the full publishing information is given as it appeared on the original sheet music. Sometimes the same publishing company would operate under various names at different times, as well as from offices in different cities. Also, in later years, many of these publishing companies were subsumed by other companies. To avoid confusion in the publishers' index, publications by the same company are grouped together as much as possible. Either ASCAP or BMI should be able to pro-

vide information as to the current owners of each company's back catalog; these catalogs change hands so frequently that it would be pointless to give current owner information here.

Popular music reflects the history of its time. Entire eras are remembered by their musical soundtracks: the turn of the century for ragtime; the "roarin' twenties" for its jazz and blues; the Depression for its topical songs; the 1950s for rock and roll; the 1960s for social-protest songs; the 1970s for disco; the 1990s for rap. This book attempts to give an overview of the best songs of each era.

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THE SONGS: A to Z

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“A”—YOU’RE ADORABLE

Sid Lippman/Buddy Kaye/Fred Wise

Laurel Music—New York

1948

Perry Como, with the Fontane Sisters, had the number 1 hit that charted for fifteen weeks (Victor 20-3381).

ABA DABA HONEYMOON

Arthur Fields and Walter Donovan

Leo Feist—New York

1914

Arthur Collins and Byron Harlan had the first hit recording (Victor 17620). Debbie Reynolds and Carlton Carpenter revived it in the film *Two Weeks With Love* (MGM, 1950). Their soundtrack recording became the number 3 hit in 1951 and sold over one million copies (MGM 30282). It was revived again in 1960 by Joe “Fingers” Carr and Ira Ironstrings on their LP *Together for the Last Time, Volume 1* (Warner Bros. 1389).

ABRAHAM, MARTIN & JOHN

Dick Holler (w & m)

Regent Music—New York

1968

Former doo-wop star Dion DiMucci made a big comeback with this 1968 song in honor of the assassinated heroes Abraham Lincoln, Martin Luther King Jr., and John F. Kennedy. It was a number 4 hit, remaining on the charts for twelve weeks (Laurie 3464). The song was also covered by comedian Moms Mabley (Mercury 72935) and the Miracles (Tamla 54184), both in 1969.

ABSENCE MAKES THE HEART GROW FONDER

Herbert Dillea (w: Arthur Gillespie)

M. Witmark and Sons—New York

1900

Tearjerker sung in vaudeville by Fred Gladdish. Harry MacDonough made the best-selling disc in 1901 (Victor 907).

ABSINTHE FRAPPE

Victor Herbert (w: Glen MacDonough)

M. Witmark and Sons—New York

1904

Show: *It Happened in Nordland*

Sung by Harry Davenport in the show. Sung in the film *The Great Victor Herbert* (Paramount, 1939) by Allan Jones.

AC-CENT-TCHU-ATE THE POSITIVE

Harold Arlen (w: Johnny Mercer)

Edwin H. Morris—New York

1944

Film: *Here Come the Waves* (Paramount)

Bing Crosby and Sonny Tufts sang it in the film. Crosby, with the Andrews Sisters, had a number 2 hit that charted for nine weeks (Decca 23379). Lyricist Johnny Mercer had the number 1 hit, which charted for sixteen weeks (Capitol 180).

ACHIN’ HEARTED BLUES

Clarence Williams/Clarence Johnson/

Spencer Williams

Clarence Williams Music—New York

1922

Introduced in vaudeville by Johnny Wiesser and Cora Reeser. Leona Williams and Her Dixie Band (actually the Original Memphis Five) made the first recording (Columbia A-3599), followed by Clarence Williams’s Blue Five (Okeh 4966). Jazzbo’s Carolina Serenaders also had a fine version (Cameo 269).

ADDICTED TO LOVE

Robert Palmer (w & m)

Ackee Music

1986

British rock-pop singer Robert Palmer’s biggest hit, which held the number 1 spot for one out of fourteen weeks on the charts (Island 99570) in 1986.

AFFAIR TO REMEMBER, AN

Harry Warren (w: Harold Adamson and

Leo McCarey)

Leo Feist—New York

1957

Film: *An Affair to Remember* (20th Century Fox)

Vic Damone sang it in the film and had the number 16 hit (Columbia 40945).

AFRICA

David Paich and Jeff Porcaro

Hudmar Publishing

1982

Pop-rock band Toto had the number 1 hit in 1983 that charted for sixteen weeks (Columbia 03335). Paich and Porcaro were band members. It sold over one million copies.

AFRICAN 400, THE

Charles J. Roberts

Carl Fischer Inc.—New York

1909

Arthur Pryor's Band (Victor 16444) and the Zonophone Concert Band (Zonophone 5531) had fine versions.

AFTER YOU GET WHAT YOU WANT, YOU DON'T WANT IT

Irving Berlin (w & m)

Irving Berlin Inc.—New York

1920

Hit recording by Van and Schenck (Columbia A-2966). Revived by Marilyn Monroe in the movie *There's No Business like Show Business* (20th Century Fox, 1954).

AFTER YOU'VE GONE

John Turner Layton (w: Henry Creamer)

Broadway Music—New York

1918

Sophie Tucker first made it a hit in vaudeville, then on recordings. Al Jolson popularized it on the Broadway stage. The Coon-Sanders Original Nighthawks made a hit record in 1929 (Victor 22342), while the Benny Goodman Quartet played it in Disney's film *Make Mine Music* (1946). Shirley MacLaine revived it in the film *Some Came Running* (MGM, 1959).

AFTERNOON DELIGHT

Bill Danoff (w & m)

Cherry Lane Music

1976

The Starland Vocal Band was a one-hit wonder, and this number 1 hit charted for fourteen weeks (Windsong 10588). It sold over one million copies.

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)

Phil Collins (w & m)

Golden Torch MusicFilm: *Against All Odds* (Columbia)

1984

Theme song from the film of the same name; Phil Collins's first number 1 hit, which held the top spot for three out of sixteen weeks on the charts (Atlantic 89700).

AGGRAVATIN' PAPA

J. Russel Robinson/Roy Turk/Addy Britt

Waterson, Berlin and Snyder—New York

1922

The Virginians, a contingent from Paul Whiteman and His Orchestra, recorded it as a splendid syncopated dance tune (Victor 19021), which contrasts nicely with Bessie Smith's very bluesy interpretation (Columbia A-3877).

AH! SWEET MYSTERY OF LIFE

Victor Herbert (w: Rida Johnson Young)

M. Witmark and Sons—New York

1910

Show: *Naughty Marietta*

Introduced by Orville Harrold in the operetta. In the MGM movie, it was sung by Jeanette MacDonald and Nelson Eddy (1935), and later by Allan Jones in *The Great Victor Herbert* (Paramount, 1939). The song was revived in the Mel Brooks comedy *Young Frankenstein* (20th Century Fox, 1974), where it was sung by Madeline Kahn as she was ravished by the monster.

AH-HA!

James V. Monaco (w: Sidney Clare)

Shapiro, Bernstein and Co.—New York

1925

Introduced in vaudeville by Ted Lewis. Two hit recordings, by Paul Whiteman and His Orchestra (Victor 19666) and the Oriole Orchestra (Brunswick 2874). Zez Confrey made an outstanding piano roll (Ampico 206411).

AIN'T DAT A SHAME

Walter Wilson (w: John Queen)

Howley, Haviland and Dresser—New York

1901

Classic coon song made famous in vaudeville by Jack Gardner. Minstrel and lyricist John Queen served as

inspiration to Hughie Cannon for "Bill Bailey, Won't You Please Come Home?"

AIN'T MISBEHAVIN'

Thomas Waller and Harry Brooks (w: Andy Razaf)
Mills Music—New York

1929

Show: *Hot Chocolates*

Sung in the show by Louis Armstrong, making his Broadway debut; his performance brought the house down. He subsequently recorded the song (Okeh 8714). But it was Fats Waller's own piano solo that is seen as the classic performance (Victor 22108). Fats and Ada Brown sang it in the film *Stormy Weather* (20th Century Fox, 1943).

AIN'T NO MOUNTAIN HIGH ENOUGH

Nicholas Ashford and Valerie Simpson

Belwin Mills

1967, 1970

Diana Ross had her first number 1 hit as a solo performer (she had been the lead singer with the Supremes) with this song; it held the number 1 position for three out of thirteen weeks on the chart (Motown 1169). It had previously been recorded by Marvin Gaye and Tami Terrell for a minor pop hit in 1967.

AIN'T SHE SWEET?

Milton Ager (w: Jack Yellen)

Ager, Yellen and Bornstein—New York

1927

A million seller in sheet music. Ben Bernie and His Orchestra with vocal by Scrappy Lambert and Billy Hillpot had the hit record (Brunswick 3444). It was featured in the film *You Were Meant for Me* (20th Century Fox, 1948).

AIN'T THAT A SHAME!

Antoine "Fats" Domino and Dave Bartholomew
Commodore Music—Hollywood

1955

Fats Domino, the song's cowriter, had his first major pop hit with this rocking ballad. Domino's version reached number 10 and charted for thirteen weeks, selling over one million copies (Imperial 5348). Bartholomew, given cowriter credit, was the song's

producer and arranged the session. As was typical in the late 1950s, it took a white "cover artist," Pat Boone, to make the song a number 1 hit. Boone's rather tepid version charted for twenty weeks and outsold the original (Dot 15377). The Four Seasons revived it in 1963 with a number 22 hit (Vee-Jay 512). Cheap Trick revived it again in 1979 with a number 35 hit (Epic 50743).

AIN'T WE GOT FUN?

Richard A. Whiting (w: Ray Egan and Gus Kahn)

Jerome H. Remick and Co.—New York

1921

Show: *Satires of 1920*

Sung by Arthur West in the show and popularized by Ruth Roye in vaudeville. Gus Van and Joe Schenck made a hit recording (Columbia A-3412). It was revived in the Gus Kahn biopic *I'll See You in My Dreams* (Warner Bros., 1951), and featured in *By The Light of the Silvery Moon* (Warner Bros., 1953). Eddie Cantor sang it on the soundtrack of *The Eddie Cantor Story* (Warner Bros., 1953). In the mid-1990s, the song was revived as a theme song for Carnival Cruise Lines commercials.

AIN'T YOU ASHAMED

Seymour Simons (w: Sid Mitchell and Lew Brown)

Broadway Music Corp.—New York

1923

Introduced by the Coon-Sanders Night Hawks in vaudeville. Paul Whiteman (Victor 19284) and the Arcadia Peacock Orchestra (Okeh 40052) had the hit recordings.

ALABAMA JUBILEE

George L. Cobb (w: Jack Yellen)

Jerome H. Remick—New York

1915

Great syncopated song recorded by the great singing comedians Arthur Collins and Byron Harlan (Victor 17825). It was introduced in vaudeville by Elizabeth Murray and revived in 1955 by the Ferko String Band as a number 14 instrumental hit (Media 1010).

ALABAMA BOUND

Ray Henderson (w: Bud DeSylva and Bud Green)

Shapiro, Bernstein and Co.—New York

1925

Introduced by Al Jolson. Blossom Seeley and Eddie Cantor also featured it in vaudeville. Isham Jones and His Orchestra made a fine recording (Brunswick 2789). Sheet music sales exceeded one million copies. It was revived by the Ink Spots in the film *The Great American Broadcast* (20th Century Fox, 1941).

ALCOHOLIC BLUES

Albert Von Tilzer (w: Edward Laska)

Broadway Music—New York

1919

Billy Murray had the vocal hit (Columbia A-2702) and the Louisiana Five had the hit instrumental (Columbia A-2768).

ALEXANDER, DON'T YOU LOVE YOUR BABY NO MORE?

Harry Von Tilzer (w: Andrew B. Sterling)

Harry Von Tilzer—New York

1904

Great syncopated comedy dialect song made famous by Walter Stock and other minstrels. The man's name when said with a rising inflection produced hilarity. A forerunner of Irving Berlin's hit "Alexander's Ragtime Band." Alexander was a stock name on the minstrel stage for a black character.

ALEXANDER'S GOT A JAZZ BAND NOW

Chris Schonberg (w: Bud DeSylva)

Deely, DeSylva and Schonberg—Los Angeles

1917

Introduced in vaudeville by Sophie Tucker. Gene Greene had the hit vocal recording (Columbia A-2472).

ALEXANDER'S RAGTIME BAND

Irving Berlin (w & m)

Ted Snyder Co.—New York

1911

Introduced in vaudeville by Emma Carus. It is the best-known song about ragtime, although it is not a "ragtime" piece. It quickly became a million-seller in sheet music, with sixty-five individual performers with their photos on separate sheet covers. Collins and Harlan had the vocal hit (Victor 16908), while the Victor Military Band had the instrumental hit (Victor 17006). Alice Faye sang it in the film of the same name (20th

Century Fox, 1938). The song has become a classic and the entire cast of the film sang it in *There's No Business Like Show Business* (20th Century Fox, 1954). Jazz pianist Monia Liter made the most unusual piano recording (English Brunswick 01814).

ALICE BLUE GOWN

Harry Tierney (w: Joseph McCarthy)

Leo Feist—New York

1919

Show: *Irene*

Named for Alice Roosevelt, it was sung in the show by Edith Day in what became the longest-running Broadway musical up to that time (675 performances), a record held for the next twenty-eight years! Anna Neagle sang it in the film *Irene* (RKO, 1940) and Debbie Reynolds sang it in the 1973 Broadway revival.

ALICE'S RESTAURANT

Arlo Guthrie (w & m)

Applesseed Music—New York

1966–69

Film: *Alice's Restaurant* (United Artists)

A half-spoken, half-sung tragicomic tale that won great popularity in the late 1960s. It was based on Guthrie's life in Stockbridge, Massachusetts, where there really was an Alice's Restaurant, a local hippie hangout. The song became the basis of a popular film, directed by Arthur Penn, and featuring Guthrie in the title role. Guthrie continues to regularly perform it at his annual New York Thanksgiving concert.

ALL ABOARD FOR DIXIE LAND

George L. Cobb (w: Jack Yellen)

Jerome H. Remick and Co.—New York

1913

Show: *High Jinks*

Interpolated by Elizabeth Murray into the Broadway show, this syncopated song became a hit in vaudeville as well. It was given a fine recording by Ada Jones with the Peerless Quartet (Columbia A-1481).

ALL ALONE

Irving Berlin (w & m)

Irving Berlin—New York

1924

Show: *Music Box Revue*

Sung in the show by Grace Moore and Oscar Shaw. Vincent Lopez and Orchestra made a hit recording (Okeh 40226). Alice Faye sang it in the film *Alexander's Ragtime Band* (20th Century Fox, 1938).

ALL ALONE MONDAY

Harry Ruby (w: Bert Kalmar)

Harms Inc.—New York

1926

Show: *The Ramblers*

Sung in the show by Marie Saxon and Jack Whiting. The Colonial Club Orchestra made a fine recording (Brunswick 3380). Gale Robbins sang it in the biopic *Three Little Words* (MGM, 1950).

ALL BY MYSELF

Irving Berlin (w & m)

Irving Berlin—New York

1921

Introduced by Charles King in vaudeville. A million selling success in sheet music. Ted Lewis had the hit recording (Columbia A-3434). Bennie Krueger and His Orchestra also had a popular recording (Brunswick 2130). It was revived in the film *Blue Skies* (Paramount, 1946).

ALL FOUR LOVE

Color Me Badd and Howard Thompson

Me Good Publishing

1991

R&B vocal quartet Color Me Badd had this number 1 hit that charted for twenty-five weeks (*Giant* 19236). It sold over half a million copies.

ALL FOR LOVE

Bryan Adams/Robert Lange/Michael Kamen

Almo Music

1993

Bryan Adams, Rod Stewart, and Sting had this number 1 hit that charted on the Top 40 for twenty weeks (*A&M* 0476). It sold over one million copies.

ALL I DO IS DREAM OF YOU

Nacio Herb Brown (w: Arthur Freed)

Robbins Music—New York

1934

Film: *Sadie McKee* (MGM)

Gene Raymond sang it in the film. Jan Garber and His Orchestra had the hit recording (Victor 24629). It was revived in the film *Singin' in the Rain* (MGM, 1952), sung by Debbie Reynolds.

ALL I HAVE TO DO IS DREAM

Felice and Boudeleaux Bryant

Acuff-Rose

1958

Number 1 hit for the Everly Brothers, holding that position for five out of sixteen weeks on the charts (*Cadence* 1348). Also a number 1 country hit, it was later covered by actor Richard Chamberlin (*MGM* 13121, 1963), and Bobbie Gentry and Glen Campbell as a duet (*Capitol* 2745, 1970).

ALL I WANNA DO (IS HAVE SOME FUN)

Sheryl Crow/Wyn Cooper/Bill Bottrell/

David Baerwald/Kevin Gilbert

Warner-Tamerlane

1993

Number 2 hit in 1994 that launched the career of pop-rock singer Sheryl Crow (*A&M* 0702). It held this position for six out of its twenty-seven weeks on the charts and was also a number 1 adult-contemporary hit (eight weeks).

ALL IN, DOWN AND OUT

Chris Smith/Billy Johnson/Elmer Bowman

(w: Cecil Mack)

Gotham-Attucks Music Co.—New York

1906

Introduced in vaudeville by Bert Williams, who also recorded it (*Columbia* 30039). Clarice Vance also sang it in vaudeville.

ALL MUDDLED UP

Percy Wenrich (w & m)

Leo Feist—New York

1922

A marvelously syncopated song by a ragtime composer. Many orchestra recordings were made but the outstanding version was done by Zez Confrey, who played an extended piano solo with his orchestra (*Victor* 18973).

ALL NIGHT BLUES

Richard Jones (w & m)

Melrose Bros.—Chicago

1923

Hit record by Callie Vassar, accompanied on the piano by the composer (Gennett 5172).

ALL NIGHT LONG (ALL NIGHT)

Lionel Richie (w & m)

Brockman Music

1983

Lionel Richie wrote and sang this number 1 hit that lasted seventeen weeks on the Top 40 charts (Motown 1698). It sold over one million copies.

ALL OF ME

Gerald Marks (w: Seymour Simons)

Irving Berlin—New York

1931

A standard made famous in vaudeville by Belle Baker. Paul Whiteman and His Orchestra, with vocal by Mildred Bailey, had the hit recording (Victor 22879). Louis Armstrong also had a hit (Columbia 2606-D). Through the years, Russ Columbo, Billie Holiday, Frank Sinatra, Louis Jordan, and Willie Nelson enjoyed reviving it. It was the title theme song for a Steve Martin/Lily Tomlin comic film in 1984 (Universal).

ALL OR NOTHING AT ALL

Jack Lawrence and Arthur Altman

Leeds Music—New York

1940

Frank Sinatra with Harry James and His Orchestra recorded the song in 1939. It was not released, however, until 1943, when it was a number 1 hit that charted for twenty-one weeks and sold over one million copies (Columbia 35587).

ALL OVER NOTHING AT ALL

James Rule (w: J. Keirn Brennan and Paul Cunningham)

M. Witmark and Sons—New York

1922

Introduced in vaudeville by the Watson Sisters. Nora Bayes had the hit vocal recording (Columbia A-3601),

while the Great White Way Orchestra (Victor 18963) had the instrumental hit.

ALL SHE'D SAY WAS UMH HUM

Mac Emery/King Zany/Van and Schenck

Harry Von Tilzer—New York

1920

Show: *Ziegfeld Follies of 1920*

Sung in the show by Van and Schenck. They also had the hit vocal recording (Columbia A-3319). Isham Jones and His Orchestra had the instrumental hit (Brunswick 5052).

ALL SHOOK UP!

Otis Blackwell and Elvis Presley

Shalimar Music—New York

1957

Elvis Presley had the number 1 hit, which charted for twenty-two weeks and sold more than four million copies (RCA Victor 47-6870). It was the best-selling single of the year.

ALL THE QUAKERS ARE SHOULDER SHAKERS DOWN IN QUAKER TOWN

Pete Wendling (w: Bert Kalmar and Edgar Leslie)

Waterson, Berlin and Snyder—New York

1919

Sold over three-quarters of a million copies of sheet music. The All Star Trio had the hit recording (Victor 18626).

ALL THE THINGS YOU ARE

Jerome Kern (w: Oscar Hammerstein)

Chappell—New York

1939

Show: *Very Warm For May*

Hiram Sherman, Frances Mercer, Hollace Shaw, and Ralph Stuart sang it in the show. It is now not only a standard, but the most admired song by other songwriters. When the Broadway show was adapted for films, it was renamed *Broadway Rhythm* (MGM, 1944), where the song was sung by Ginny Simms. Tommy Dorsey and His Orchestra, with vocal by Jack Leonard, had the number 1 hit that charted for thirteen weeks (Victor 26401). It was featured in the Kern

biopic *Till the Clouds Roll By* (MGM, 1946), where it was sung by Tony Martin, and in the film *Because You're Mine* (MGM, 1952), where it was sung by Mario Lanza.

ALL THE WAY

James Van Heusen (w: Sammy Cahn)

Barton Music—New York

1957

Film: *The Joker is Wild* (Paramount)

Academy Award winner for Best Song. Frank Sinatra, who starred in the film, had the number 2 hit, which charted for seventeen weeks (Capitol 3793).

ALL THROUGH THE NIGHT

Cole Porter (w & m)

Harms—New York

1934

Show: *Anything Goes*

William Gaxton and Bettina Hall sang it in the show. It was also featured in both versions of the film (Paramount, 1936 and 1956). Paul Whiteman and His Orchestra, with vocal by Bob Lawrence, had the number 8 hit (Victor 24770).

ALL YOU NEED IS LOVE

John Lennon and Paul McCartney

Maclen Music—New York

1967

The Beatles had the number 1 hit, which charted for nine weeks and sold over a million copies (Capitol 5964). The song was premiered on the first worldwide, simultaneous television broadcast. The song opens with a quotation from "La Marsaillaise" and closes with a brief quotation from the Beatles' early hit "She Loves You."

ALLIGATOR CRAWL

Thomas "Fats" Waller (w: Andy Razaf and Joe Davis)

Joe Davis Inc.—New York

1937

The composer had the hit piano solo (Victor 24830) and Fess Williams and His Orchestra had the hit instrumental (Brunswick 3589).

ALMOST LIKE BEING IN LOVE

Frederick Loewe (w: Alan Jay Lerner)

Sam Fox—New York

1947

Show: *Brigadoon*

David Brooks and Marion Bell sang it in the show. Frank Sinatra had a number 20 hit that charted for five weeks (Columbia 37382). Michael Johnson revived it in 1978, when it reached number 32 in the charts (EMI America 8004).

ALONE

Billy Steinberg and Tom Kelly

Billy Steinberg Music

1987

Number 1 hit for the heavy metal/pop group Heart (Capitol 44002). It held this position for three out of fifteen weeks on the charts.

ALONE AGAIN (NATURALLY)

Raymond O'Sullivan (w & m)

Management Agency and Music Pub.—New York

1972

Gilbert O'Sullivan had his only number 1 hit with this weepy pop ballad, which stayed at that position for six of the fifteen weeks on the chart (MAM 3619). It sold over one million copies.

ALONE AT LAST

Ted Fiorito (w: Gus Kahn)

Irving Berlin—New York

1925

One of the great tunes composed by the Chicago band-leader. It was when the Kansas City based Coon-Sanders Original Nighthawks came to Chicago to perform that they discovered this song and recorded it (Victor 19728).

ALWAYS

Irving Berlin (w & m)

Irving Berlin—New York

1925

One of the all-time favorites including that of the composer, it was a hit as soon as it was released. Berlin wrote it for his new wife, Ellin MacKay; as she was the daughter of a wealthy, patrician family, their romance and marriage made tabloid headlines. George Olsen

and His Orchestra had the hit recording (Victor 19955). It was revived by Deanna Durbin in the film *Christmas Holiday* (Universal, 1944). The others of Berlin's own personal favorites are "Easter Parade," "God Bless America," "There's No Business like Show Business," and "White Christmas." Is it merely a coincidence that all five of his favorite songs are multimillion sellers?

ALWAYS

Jonathan Lewis/David Lewis/Wayne Lewis

Jodway Music

1983

Number 1 pop hit in 1987 for soul vocal group Atlantic Starr (Warner 28455), remaining on the charts for fourteen weeks. It was also number 1 on the R&B and Adult-contemporary charts.

ALWAYS TRUE TO YOU IN MY FASHION

Cole Porter (w & m)

T. B. Harms Co.—New York

1948

Show: *Kiss Me Kate*

Sung by Lisa Kirk in the show.

AM I BLUE?

Harry Akst (w: Grant Clarke)

M. Witmark and Sons—New York

1929

Film: *On With the Show* (Warner Bros.)

Ethel Waters sang it in the film and she had a hit recording (Columbia 1837-D). Barbra Streisand revived it in the film *Funny Lady* (Columbia, 1975).

AMERICAN WOMAN

Randy Bachman/Burton Cummings/

Jim Kale/Garry Peterson

Cirrus Music-Toronto

1969

Number 1 hit in 1970 for Guess Who, holding the top slot for three out of fourteen weeks on the charts (RCA 0325).

AMERICAN PIE

Don McLean (w & m)

Mayday Music—New York

1972

Don McLean had this number 1 hit, which charted for seventeen weeks and sold more than one million copies (United Artists 50856). The song immortalized the death of late 1950s rock and roll with the plane crash of Buddy Holly, as "the day the music died."

AND ALL THAT JAZZ

John Kander (w: Fred Ebb)

Chappell and Co.—New York

1973, 1975

Show: *Chicago*

Chita Rivera sang it in the show. When the show was revived in 1996, it was sung by Bebe Neuwirth.

AND I AM ALL ALONE

Jerome Kern (w: P. G. Wodehouse and

Jerome Kern)

T. B. Harms—New York

1916

Show: *Have a Heart*

One of Kern's most beautiful ballads, it was introduced in the show by Eileen Van Biene and Thurston Hall. It was recorded by Henry Burr, the most famous ballad singer of the first two decades of the twentieth century (Pathe 20141).

AND THEY CALLED IT DIXIELAND (THEY MADE IT TWICE AS NICE AS PARADISE)

Richard A. Whiting (w: Raymond Egan)

Jerome H. Remick and Co.—New York

1916

Geoffrey O'Hara was responsible for making this a hit in vaudeville and on disc (Victor 18051).

ANGEL CHILD

Abner Silver/George Price/Benny Davis

M. Witmark and Sons—New York

1922

Show: *Spice of 1922*

Georgie Price sang it in the show, but Al Jolson made it famous (Columbia A-3568). The Benson Orchestra had a popular version (Victor 18870).

ANGIE

Mick Jagger and Keith Richards

Promo Publishing

1973

Number 1 hit for the Rolling Stones, a pop-rock ballad inspired by David Bowie's then wife, Angela Bowie. It held the number 1 position only one out of the thirteen weeks it charted, and sold over a million copies (Rolling Stones 19105).

ANGRY

Henry and Merritt Brunies and Jules Cassard (w: Dudley Mecum)

Ted Browne—Chicago

1925

Art Gillham, the "whispering pianist," had the hit record (Columbia 411-D). Ray Miller and His Orchestra (Brunswick 4224) and Johnny Hamp's Kentucky Serenaders (Victor 19786) also had great versions.

ANOTHER BRICK IN THE WALL (PART II)

Roger Waters (w & m)

Pink Floyd Music

1979

Pink Floyd anthem from their concept album *The Wall*. Features a choir of angry school children on the chorus. Their only number 1 hit, and only their second charting single; it held the top spot for four out of nineteen weeks on the charts in 1980, and sold over a million copies (Columbia 11187).

ANOTHER DAY IN PARADISE

Phil Collins (w & m)

Philip Collins Ltd.

1989

Phil Collins had this number 1 hit for fourteen weeks (Atlantic 88774). It sold over half a million copies. Unlike Collins's other hits, light love ballads, this song offered social commentary on homelessness and poverty.

ANOTHER ONE BITES THE DUST

John Deacon (w & m)

Queen Music

1980

John Deacon, bassist for Queen, wrote this number 1 hit that charted for twenty-one weeks (Elektra 47031). It sold over two million copies. It is marked by its catchy bass riff—not surprisingly, since that was Deacon's

instrument. "Weird" Al Jankovic cleverly parodied it as "Another One Rides the Bus."

ANTI RAG-TIME GIRL

Elsie Janis (w & m)

Jerome H. Remick and Co.—New York

1913

A lively, syncopated number introduced and made popular by the composer in vaudeville.

ANY ICE TODAY, LADY?

Pat Ballard (w & m)

Skidmore Music Co.—New York

1926

Hit recording was by Fred Waring's Pennsylvanians (Victor 20083).

ANY RAGS

Thomas S. Allen (w & m)

George M. Krey Co.—Boston

1902

Introduced in vaudeville by Gladys Fisher, the hit recording was by the Columbia Band (Columbia A-64).

ANY TIME BLUES

Herbert Happy Lawson (w & m)

Lawson Music—Cincinnati

1921

A personal hit for the composer in vaudeville. It was revived by Eddie Fisher in 1952 with a number 2 hit that charted for thirty weeks and sold over one million copies (his first of eight million-sellers; RCA Victor 20-4359).

ANYTHING FOR YOU

Gloria Estefan (w & m)

Foreign Imported Productions

1987

First number 1 hit for Gloria Estefan and Miami Sound Machine, holding the top position for two out of fourteen weeks on the charts in 1988 (Epic 07759). It was also a number 1 adult-contemporary hit.

ANYTHING GOES

Cole Porter (w & m)

Harms—New York

1934

Show: *Anything Goes*

Ethel Merman and the Foursome sang it in the show. Paul Whiteman and His Orchestra, with vocal by Bob Lawrence, had the number 5 hit recording that charted for eight weeks (Victor 24770). It was sung in both of the film versions of the show (Paramount, 1936 and 1956).

ANYTHING YOU CAN DO

Irving Berlin (w & m)

Irving Berlin—New York

1946

Show: *Annie Get Your Gun*

Ethel Merman and Ray Middleton sang this in the show. Its playful, back-and-forth exchange between male and female protagonists made it a favorite on variety TV programs of the 1950s and 1960s.

ANYTIME ANYDAY ANYWHERE

Max Kortlander (w: Louis Weslyn)

Richmond Music—New York

1920

One of the great tunes of the 1920s. Piano roll composer-arranger-pianist Kortlander wrote this gem, which Paul Whiteman and His Orchestra made famous (Victor 18694). San Franciscan bandleader Art Hickman also had a fine version (Columbia A-3325), as did the All Star Trio (Brunswick 2052).

APRIL IN PARIS

Vernon Duke (w: E. Y. Harburg)

Harms—New York

1932

Show: *Walk a Little Faster*

Evelyn Hoey sang it in the show. Freddy Martin and His Orchestra had the number 5 hit in 1934 (Brunswick 6717). Doris Day and Claude Dauphin sang it in the film of the same name (Warner Bros., 1952).

APRIL LOVE

Sammy Fain (w: Paul Webster)

Leo Feist—New York

1957

Film: *April Love* (20th Century Fox)

Pat Boone sang it in the film and had the number 1 hit, which charted for nineteen weeks and sold over one million copies (Dot 15660).

APRIL SHOWERS

Louis Silvers (w: Buddy DeSylva)

Sunshine Music—New York

1921

Show: *Bombo*

Al Jolson sang it in the show and had a hit record (Columbia A-3500), and it became a standard and part of his act from then on. When he revived it on the soundtrack of his biopic *The Jolson Story* (Columbia, 1946), and issued a single (Decca 23470), it sold over a million copies. Others had hit recordings such as Paul Whiteman and His Orchestra (Victor 18825) and Gene Rodemich and His Orchestra (Brunswick 2169). Jack Carson sang it in the film of the same name (Warner Bros., 1948).

AQUARIUS/LET THE SUNSHINE IN

Galt MacDermot (w: James Rado and

Gerome Ragni)

United Artists Music—New York

1966, 1970

Show: *Hair*

The 5th Dimension had the number 1 hit in 1969 of this medley of two hits from the show. It charted number 1 for six of the sixteen weeks (Soul City 772), and it sold over two million copies.

ARE YOU FROM DIXIE?

George L. Cobb (w: Jack Yellen)

M. Witmark and Sons—New York

1915

A great hit in vaudeville with comedy teams. Billy Murray and Irving Kaufman sang it as a hit the following year (Victor 17942).

ARE YOU HAPPY?

Milton Ager (w: Jack Yellen)

Ager, Yellen and Bornstein—New York

1921

Introduced in vaudeville by Van and Schenck. The Ipana Troubadours had a hit recording (Columbia 1098-D).

ARE YOU HAVIN' ANY FUN?

Sammy Fain (w: Jack Yellen)

Crawford Music—New York

1939

Show: *George White's Scandals*: 1939–40 edition
Ella Logan sang it in the show. Tommy Dorsey and His Orchestra, with vocal by Edythe Wright, had the number 6 hit that charted for twelve weeks (Victor 26335).

ARE YOU LONESOME TONIGHT?

Lou Handman (w: Roy Turk)
Irving Berlin—New York
1927

Introduced by Frank Cornwell in vaudeville. Little Jack Little had a hit record (Columbia 1173-D). Revived in 1960 by Elvis Presley, who had a number 1 hit that charted for fourteen weeks and sold over four million copies (RCA 47-7810).

ARGENTINES, THE PORTUGUESE, AND THE GREEKS, THE

Carey Morgan and Arthur Swanstrom
Jos. W. Stern—New York
1920
Hit recordings were made by Nora Bayes (Columbia A-2980) and Eddie Cantor (Emerson 10200).

ARKANSAS BLUES

Anton Lada and Spencer Williams
Frances Clifford Music—Chicago
1921
Introduced in vaudeville by Lada's Louisiana Five and on record by Noble Sissle, accompanied by pianist Eubie Blake (Emerson 10443). Lanin's Southern Sere-naders had the hit instrumental (Regal 9164).

ARTHUR'S THEME

Burt Bacharach/Carole Sager/
Christopher Cross/Peter Allen
Warner Bros. Publications—New York
1981
Film: *Arthur* (Orion)
Academy Award winner for Best Song. Christopher Cross had the number 1 hit that charted for seventeen weeks (Warner 49787). It sold over one million copies.

AS LONG AS I LIVE

Harold Arlen (w: Ted Koehler)
Mills Music—New York
1934

Show: *Cotton Club Parade*: 24th edition.
Lena Horne and Avon Long sang it in the show. Benny Goodman and His Orchestra, with a swinging vocal by Jack Teagarden, had the number 24 hit (Columbia 2923-D).

AS TIME GOES BY

Herman Hupfeld (w & m)
Harms—New York
1931

Show: *Everybody's Welcome*
Frances Williams sang it in the show. Rudy Vallee made it popular on radio and had a number 15 hit (Victor 22773). Immortalized by Dooley Wilson, who sang it in the film *Casablanca* (Warner Bros., 1942); after the film opened, Victor rereleased Vallee's recording, which became a number 1 hit in 1943 (Victor 20-1526). It established the song as a standard. Ray Anthony and His Orchestra revived it in 1952, having a number 10 hit (Capitol 2104). In 1994, a British television situation comedy, starring Judi Dench and Geoffrey Palmer, used the song as the show's title and theme song.

AT SUNDOWN

Walter Donaldson (w & m)
Leo Feist—New York
1927
A million-seller in sheet music and over two million in record sales. George Olsen and His Orchestra had the biggest recording (Victor 20476), and Jimmy Andrews had the nicest piano solo (Banner 6066). It was featured in the biopic *The Fabulous Dorseys* (United Artists, 1947), and Doris Day sang it in *Love Me or Leave Me* (MGM, 1955).

AT THE BALL, THAT'S ALL

J. Leubrie Hill (w & m)
Lafayette—New York
1913
Show: *Darktown Follies*
When Florenz Ziegfeld saw the show, he immediately bought this song to include in his *Follies of 1913*. It then became a favorite in vaudeville.

AT THE DEVIL'S BALL

Irving Berlin (w & m)

Waterson, Berlin and Snyder—New York

1913

This syncopated number was a favorite in vaudeville, the hit recording belonging to the Peerless Quartet with Henry Burr singing lead tenor (Victor 17315).

AT THE HIGH BROWN BABIES' BALL

Ernie and Sid Erdman (w: Benny Davis)

Leo Feist—New York

1919

A favorite in vaudeville. Yerke's Novelty Five had a hit record (Lyric 4207).

AT THE HOP

Artie Singer/John Medora/David White

ARC Music—New York

1957

Danny and the Juniors had the number 1 hit, which charted for eighteen weeks and sold over one million copies (ABC-Paramount 9871). The song was originally titled "At the Bop," but changed when Dick Clark suggested that the "bop" was already fading in popularity. Clark heavily promoted it on his *American Bandstand* TV show.

AT THE MISSISSIPPI CABARET

Albert Gumble (w: A. Seymour Brown)

Jerome H. Remick and Co.—New York

1914

Popular in vaudeville and with barbershop quartets. The hit recording was by the American Quartet, featuring Billy Murray (Victor 17650).

AUNT HAGAR'S CHILDREN BLUES

W. C. Handy (w: J. Tim Brymn)

Handy Bros. Music—New York

1921

When published by Richmond-Robbins the same year, it was revised and called "Aunt Hagar's Blues." It is a blues standard. Isham Jones and His Orchestra's recording became famous (Brunswick 2358). The Virginians (Victor 19021) and the Original Memphis Five (Pathe 020900) also had fine versions. It was revived in 1941 by Lena Horne and the Chamber Music Society of Lower Basin Street (Victor 27544) and was featured in the Handy biopic *St. Louis Blues* (Paramount, 1958).

AUNTIE SKINNER'S CHICKEN DINNER

Theodore Morse (w: Arthur Fields and Earl Carroll)
M. Witmark and Sons—New York

1915

Introduced in vaudeville by Ruth Royce, the Princess of Ragtime. Collins and Harlan had the hit recording (Victor 17755).

AUTUMN IN NEW YORK

Vernon Duke (w & m)

Harms—New York

1934

Show: *Thumbs Up!*

J. Harold Murray sang it in the show. It took a while before the song achieved the status of a standard, because of its unusual melody and harmonies. It was revived by Frank Sinatra as a number 27 hit in 1949 (Columbia 38316).

AUTUMN LEAVES

Joseph Kosma (w: Johnny Mercer)

Ardmore Music—New York

1950

Number 1 hit in 1955 for Roger Williams, holding that position for four out of twenty-six weeks on the charts (Kapp 116). It was based on a 1947 French song, "Les Feuilles Mortes."

AVALON

Vincent Rose and Al Jolson

Jerome H. Remick and Co.—New York

1920

Vincent Rose and Buddy DeSylva wrote this standard, which Puccini's publishers claim was stolen from his aria "E lucevan le stelle" from *Tosca*; a judge agreed! Al Jolson demanded a cut for his participation in making it a hit (Columbia A-2995), but DeSylva lost his credit. Jolson revived it in his biopic *The Jolson Story* (Columbia, 1946); Benny Goodman played it in his biopic *The Benny Goodman Story* (Universal, 1956).

BABY BABY

Amy Grant and Keith Thomas

Age to Age Music

1991

Number 1 pop hit for Christian rocker Amy Grant, holding that position for two out of sixteen weeks on the charts (A&M 1549). It was also a number 1 Adult-Contemporary song. Written for Grant's newly born daughter Millie.

BABY FACE

Harry Akst (w: Benny Davis)

Jerome H. Remick—New York

1926

A standard introduced by bandleader Jan Garber who recorded it with lyricist Davis as vocalist (Victor 20105). The Ipana Troubadours also had a hit (Columbia 696-D) as did the Buffalodians (Banner 1776). It was revived in 1948 when Art Mooney and His Orchestra had a number 3 hit that charted for fifteen weeks and sold over one million copies (MGM 10156). It was revived again in 1975 by the Wing and a Prayer Fife and Drum Corp., who had a number 14 hit that charted for twelve weeks (Wing and Prayer 103). Julie Andrews sang it in the film *Thoroughly Modern Millie* (Universal, 1967).

BABY GOT BACK

Sir Mix-A-Lot (w & m)

Songs of PolyGram International

1992

Sir Mix-A-Lot, a one-hit wonder, scored big on this number 1 for five of the twenty-four weeks on the chart (Def American 18947). It sold over three million copies.

BABY, IT'S COLD OUTSIDE

Frank Loesser (w & m)

Frank Music Co.—New York

1948

Film: *Neptune's Daughter* (MGM)

Academy Award winner for Best Song of 1949. Johnny Mercer and Margaret Whiting had the number 3 hit (Capitol 567), and Dinah Shore and Buddy Clark had the number 4 hit (Columbia 38463), both of which charted for nineteen weeks.

BABY LOVE

Brian Holland/Lamont Dozier/Eddy Holland

Jobete Music—Detroit

1964

Number 1 pop and R&B hit for the Supremes, holding the top pop slot for four out of twelve weeks on the charts (Motown 1066). A classic girl-group song.

. . . BABY ONE MORE TIME

Max Martin (w & m)

Grantsville

1998

Britney Spears began her career at the end of the 1990s with this number 1 hit, which charted twenty-nine weeks (Jive 42545). It sold over one million copies.

BABY, WON'T YOU PLEASE

COME HOME

Charles Warfield and Clarence Williams

Clarence Williams Music—New York

1923

Eva Taylor introduced this jazz standard in vaudeville and on the radio. Bessie Smith had a best-selling disc (Columbia A-3888). It was revived in 1939 in a stunning arrangement by Sy Oliver for Jimmie Lunceford's band (Vocalion 4667). It was sung by Jo Stafford and Nat "King" Cole in the film *That's the Spirit* (Universal, 1945).

BACK IN MY ARMS AGAIN

Brian Holland/Lamont Dozier/Eddy Holland

Jobete Music—Detroit

1965

A Motown classic, and number 1 pop and R&B hit for the Supremes, remaining on the pop charts for ten weeks (Motown 1075).

BACK IN YOUR OWN BACKYARD

Dave Dreyer/Billy Rose/Al Jolson

Irving Berlin—New York

1927

Al Jolson made it famous in vaudeville, on radio, and in the film *Say It With Songs* (Warner Bros., 1929). Ruth Etting had the big hit recording (Columbia 1288-D). Jolson revived it in his biopic *Jolson Sings Again* (Columbia, 1949).

BACK O'TOWN BLUES

L. M. Bowen and Herbie Herbedeaux

Leo Feist—New York

1923

Two great jazz renditions by The Cotton Pickers (Brunswick 2486) and the Black Dominoes (Gennett 5347).

BAD

Michael Jackson (w & m)

Mijac Music

1987

Jackson toughened up his image with this number 1 hit from the album of the same name (Epic 07418). It held the top position for two out of eleven weeks on the charts. The video was directed by well-known filmmaker Martin Scorsese.

BAD, BAD LEROY BROWN

Jim Croce (w & m)

Blendingwell Music—New York

1972, 1973

Jim Croce had this number 1 hit, which charted for sixteen weeks (ABC 11359). It sold over one million copies.

BAD GIRLS

Bruce Sudano/Joe Esposito/Eddie Hokenson

(w: Donna Summer)

Starrin Music

1978

Donna Summer had this number 1 hit in the same position for five of the fifteen weeks on the Top 40 chart (Casablanca 988). It sold over two million copies and became a disco standard.

BAD MOON RISING

John C. Fogerty (w & m)

Jondora Music—Oakland

1969

Number 2 hit for roots rockers Creedence Clearwater Revival, selling over a million copies (Fantasy 622). Endlessly parodied, the words are often sung (in jest) as "There's a bathroom on the right," even by the song's composer. Revived by Fogerty during his later 1990s tours.

BAKE DAT CHICKEN PIE

Frank Dumont (w & m)

M. Witmark and Sons—New York

1906

Hit recording by Collins and Harlan (Victor 17221). It was popular in the 1920s among country artists, including banjoist Uncle Dave Macon.

BALLAD OF DAVY CROCKETT, THE

George Bruns (w: Tom Blackburn)

Wonderland Music—New York

1954

TV Show: *Davy Crockett Indian Fighter* (ABC-TV)

Fess Parker starred as Crockett and had the number 5 hit, which charted for seventeen weeks (Columbia 40449). Bill Hayes had the number 1 hit, which charted for twenty weeks and sold over one million copies (Cadence 1256). The song and show also spurred fashion fads, including the famous Crockett coonskin cap.

BALLAD OF THE GREEN BERETS, THE

Barry Sadler and Robin Moore

Music Music Music—New York

1966

Staff Sergeant Barry Sadler, who served with the Green Berets in Vietnam, had the number 1 hit which held its top position for five of the eleven weeks charted (RCA Victor 8739). It sold over one million copies. The song was a conservative answer to many of the anti-Vietnam demonstrations (and songs) of the era.

BALLIN' THE JACK

Chris Smith (w: Jim Burris)

Jos. W. Stern—New York

1913

Introduced in vaudeville by Eddie Cantor, who made it famous. Dancers Billy Kent and Jeanette Warner also made it popular in vaudeville. It was interpolated into the show *The Girl from Utah* for star Donald Brian. It became the most famous fox-trot of the decade, with the Victor Military Band making a superb dance record (Victor 35405). It was revived in the films *For Me and My Gal* (MGM, 1942), *On the Riviera* (20th Century Fox, 1951) as a specialty for Danny Kaye, and in Dean Martin and Jerry Lewis's *That's My Boy* (Paramount, 1951).

BAMBALINA

Vincent Youmans (w: Otto Harbach and

Oscar Hammerstein)

Harms—New York

1923

Show: *The Wildflower*

Edith Day sang it in the show. Paul Whiteman and His Orchestra had the hit recording (Victor 19035).

BAND ON THE RUN

Paul McCartney (w & m)

MPL Communications

1974

Paul McCartney and Wings had this number 1 hit, which charted for thirteen weeks (Apple 1873). It sold over one million copies. The song served as the title of the Wings album, recorded in Lagos, Nigeria; many feel this album included the group's best work.

BANDANA DAYS

Eubie Blake (w: Noble Sissle)

M. Witmark and Sons—New York

1921

Show: *Shuffle Along*

Arthur Porter sang it in the show. Eubie Blake and His Shuffle Along Orchestra had the hit recording (Victor 18791).

BARBARA ANN

Fred Fassert (w & m)

Shoestring Music—New York

1961

A number 13 hit for the vocal group the Regents in 1961 (Gee 1065/Cousins 1002), successfully revived for a number 2 hit by the Beach Boys in 1966 (Capitol 5561). The original version was made as a demo in 1958, but went unreleased until 1961, by which time the group was no more. A classic doo-wop/teen harmony number.

BARNEY GOOGLE

Con Conrad (w: Billy Rose)

Jerome H. Remick and Co.—New York

1923

Radio favorites Ernie Hare and Billy Jones had the hit recording of this comic song (Columbia A-3876). It was taken from a Billy DeBeck newspaper comic strip (this team followed up with "Come On, Spark Plug"), which also featured cast members of Barney's strip.

Billy Rose devised an act for the zany newcomers Olsen and Johnson to use in vaudeville. They became so identified with this song that they became full-fledged headliners.

BASIN STREET BLUES

Spencer Williams (w & m)

Joe Davis—New York

1933

Louis Armstrong has been strongly identified with this song, having first recorded it in 1928 (Okeh 8690), then in 1933 (Victor 24351). He sang it in three films, *New Orleans* (United Artists, 1947), *The Strip* (MGM, 1951) where he sang it with Jack Teagarden, and *The Glenn Miller Story* (Universal, 1954).

BAT DANCE

Prince (w & m)

Controversy Music

1989

Film: *Batman* (Warner Bros.)

A number 1 hit for Prince, selling over a million copies, and remaining on the charts for eleven weeks (Warner 22924).

BATTLE OF NEW ORLEANS, THE

Jimmy Driftwood (w & m)

Warden Music—Nashville

1957, 1959

Johnny Horton had the number 1 hit, which charted for eighteen weeks and sold over one million copies (Columbia 41339). Driftwood had previously recorded it on an album of "folksongs" that he wrote in traditional style. This one borrowed the traditional fiddle tune "The Eighth of January" for its melody.

BAUBLES, BANGLES AND BEADS

Robert Wright and George Forrest

Frank Music—New York

1953

Show: *Kismet*

Doretta Morrow sang it in the show. Peggy Lee had the number 30 hit (Decca 28890). The Kirby Stone Four revived it in 1958 with a number 25 hit (Columbia 41183).

BE MY LIFE'S COMPANION

Bob Hilliard and Milton DeLugg

Edwin H. Morris—New York

1951

The Mills Brothers had the number 7 hit in 1952, which charted for twelve weeks (Decca 27889).

BE MY LITTLE BABY**BUMBLE BEE**

Henry I. Marshall (w: Stanley Murphy)

Jerome H. Remick—New York

1912

Show: *A Winsome Widow*

The Dolly Sisters sang it in the show. It was revived in the biopic *Irish Eyes Are Smiling* (20th Century Fox, 1944), where it was sung by June Haver. It was also sung by Doris Day and Russell Arms in the film *By the Light of the Silvery Moon* (Warner Bros., 1953), and Eddie Cantor sang it in his biopic *The Eddie Cantor Story* (Warner Bros., 1953).

BE MY LOVE

Nicholas Brodzky (w: Sammy Cahn)

Miller Music—New York

1950

Film: *The Toast of New Orleans* (MGM)

Mario Lanza and Kathryn Grayson sang it in the film. Lanza had the number 1 hit that charted for thirty-four weeks and sold over two million copies (RCA Victor 20-1561).

BE-BOP BABY

Pearl Lendhurst (w & m)

Travis Music—Hollywood

1957

Ricky Nelson had the number 3 hit, which charted for eighteen weeks and sold over one million copies (Imperial 5463). The title was a play on Gene Vincent's hit, "Be-Bop-a-Lula."

BE-BOP-A-LULA

Gene Vincent and Sheriff Tex Davis

Lowery Music—New York

1956

Gene Vincent had the number 7 hit, which charted for fifteen weeks (Capitol 3450). The song was a favorite

of teenage Paul McCartney, who sang it in the early Beatles' repertoire.

BEALE STREET

W. C. Handy (w & m)

Pace and Handy Music—Memphis

1917

A classic blues favorite with singers and dance bands in vaudeville, radio, and on many recordings, including Herb Wiedoeft and His Orchestra (Brunswick 2795), Jack Linx and His Orchestra (Okeh 40803), Jack Teagarden (Columbia 35323), and Lena Horne (Victor 27543).

BEALE STREET MAMA

J. Russel Robinson (w: Roy Turk)

Waterson, Berlin and Snyder—New York

1923

Introduced on record by Lucille Hegamin and Her Blue Flame Syncopators (Cameo 270). Hit instrumental recording by Arthur Gibbs and His Gang (Victor 19070).

BEAT IT

Michael Jackson (w & m)

Mijac Music

1982, 1983

Michael Jackson had the number 1 hit, which charted for eighteen weeks (Epic 03759). It sold over two million copies. The song was strongly promoted by a video that recalled the famous gang dance numbers in *West Side Story*. "Weird" Al Yankovic recorded a wonderful parody, "Eat It" (including a clever parody video), which reached number 12 in 1984.

BEAUTIFUL OHIO

Mary Earl (pseudonym of Robert King) (w: Ballard MacDonald)

Shapiro, Bernstein—New York

1918

Its five-million sheet-music sales made it the biggest seller in the publisher's history. The waltz started in vaudeville, featured by a variety of singers, and the tune was also used as background music for acrobats. Henry Burr's recording (Columbia A-2701) helped make it the official state song of Ohio. A year later, the composer turned it into "Beautiful Ohio Blues"; the

successful recording was by the Columbia Saxophone Quartette (Columbia A-2784).

BEAUTY AND THE BEAST

Alan Menken (w: Howard Ashman)

Walt Disney Music

1991

Film: *Beauty and the Beast* (Disney)

Academy Award winner for Best Song. Celine Dion and Peabo Bryson had the number 9 hit, which charted for fourteen weeks (Epic 74090). It sold over one million copies.

BEBE

Abner Silver (w: Sam Coslow)

M. Witmark and Sons—New York

1923

Dedicated to silent film star Bebe Daniels. Introduced in vaudeville by Moss and Frye. Hit recordings by Gene Rodemich and His Orchestra (Brunswick 2454) and Markel's Orchestra (Okeh 4883).

BECAUSE MY BABY DON'T MEAN MAYBE NOW

Walter Donaldson (w & m)

Donaldson, Douglas and Gumble—New York

1928

Ruth Etting had the best-selling vocal disc (Columbia 1420-D) and Lanin's Arcadians had the instrumental hit (Perfect 15008).

BECAUSE OF YOU

Arthur Hammerstein and Dudley Wilkinson

BMI—New York

1940

Larry Clinton and His Orchestra, with vocal by Peggy Mann, had the number 23 hit in 1941 (Bluebird 11094). It was revived in the film *I Was an American Spy* (Allied Artists, 1951). Tony Bennett had the number 1 hit in 1951 that charted for thirty-two weeks and sold over one million copies (Columbia 39362)

BECAUSE YOU LOVED ME

Diane Warren (w & m)

Realsongs

1996

Film: *Up Close and Personal* (Touchstone)

Celine Dion's biggest number 1 hit, which charted for thirty weeks (500 Music/Epic 78237). It sold over one million copies. Her version was also featured on the film soundtrack.

BEDELIA

Jean Schwartz (w: William Jerome)

Shapiro, Bernstein—New York

1903

Sold over three million copies. Introduced in *The Jersey Lily* by Blanche Ring in her first starring role on Broadway. Revived in the film *The Eddie Cantor Story* (Warner Bros. 1953).

BEE'S KNEES

Ray Lopez and Ted Lewis (w: Leo Wood)

Leo Feist—New York

1922

Ted Lewis cut himself in on this one and his band had the best-selling disc (Columbia A-3730). The Virginians weren't too far behind with theirs (Victor 19000), and the Bostonian Syncopators had the best jazz version (Grey Gull 1138).

BEER BARREL POLKA

Wladimir Timm/Jaromir Vejvoda/

Lew Brown

Shapiro, Bernstein—New York

1939

Will Glahe and the Glahe Musette Orchestra had the number 1 hit, which charted for twenty-one weeks and sold over one million copies (Victor V-70). It was revived in 1975 by Bobby Vinton, who had a number 33 hit (ABC 12056). The song has become a standard among polka bands, both as a vocal and instrumental, with its theme being parodied and quoted in dozens of recordings.

BEFORE I MET YOU

Jerome Kern (w: P. G. Wodehouse)

T. B. Harms—New York

1918

Show: *Oh Lady! Lady!!*

A peppy, cheerful number introduced in the Princess Theatre show by Vivienne Segal and Carl Randall.

BEGIN THE BEGUINE

Cole Porter (w & m)
Harms Inc.—New York

1935

Show: *Jubilee*

June Knight sang it in the show. Xavier Cugat and His Waldorf-Astoria Orchestra had the first recording at number 13 (Victor 25133). It wasn't until Artie Shaw and His Orchestra had the number 1 hit in 1938—which charted for eighteen weeks and sold over two million copies (Bluebird 7746)—that the song became a standard. This recording was voted by the *Billboard* Disc Jockey poll in 1990 as the number 3 all-time record and number 5 all-time song.

BEHIND YOUR SILKEN VEIL

Vincent Rose and Earl Burtnett
(w: Richard Coburn)

Sherman, Clay—San Francisco

1919

A fine recording by the Happy Six (Columbia A-2758) features a piano in the last chorus.

BEING ALIVE

Stephen Sondheim (w & m)
Valando Music—New York

1970

Show: *Company*

Dean Jones sang it in the show.

BELIEVE

Brian Higgins/Stuart McLennan/
Paul Barry/Stephen Torch/Matt Gray/Tim Powell
Xenomania Music

1998

Cher had the number 1 hit in 1999, which charted for twenty-five weeks (Warner 17119). It sold over one million copies. The song was a top hit worldwide, and helped revive disco rhythms in popular music as it renewed Cher's career. She is one of the few artists to have number 1 hits in four decades (from the 1960s to the 1990s).

BESIDE A BABBLING BROOK

Walter Donaldson (w: Gus Kahn)
Jerome H. Remick—New York

1923

Marion Harris had the hit vocal (Brunswick 2421). The Great White Way Orchestra had the hit instrumental (Victor 19058).

BESSIE COULDN'T HELP IT

Byron H. Warner/J.L. Richmond/Charles Bayha
Shapiro, Bernstein—New York

1925

Introduced in vaudeville by the Diplomats. Warner's Seven Aces had the hit recording (Okeh 40198). It has become a standard with jazz bands.

BEST I GET IS MUCH OBLIGED TO YOU, THE

Benjamin Hapgood Burt (w & m)
Jerome H. Remick—New York

1907

The best comic number of the year. Introduced by Louise Dresser in the show *The Girl behind the Counter*, who greatly contributed to its success. This is in the "Nobody" vein of Bert Williams; the point of the lyric is that no one ever said, "Sylvester you keep the change."

BEST OF MY LOVE

Don Henley/Glenn Frey/John Souther
WB Music

1974

The Eagles had a number 1 hit with this soft-rock ballad in 1975, which charted for fourteen weeks (Asylum 45218).

BEST OF MY LOVE

Maurice White and Al Mc Kay
Saggifire Music

1977

The Emotions, a vocal trio of sisters from Chicago, had this number 1 hit, which charted for seventeen weeks (Columbia 10544). It sold over one million copies.

BEST THINGS IN LIFE ARE FREE, THE

Ray Henderson (w: Bud DeSylva and Lew Brown)
DeSylva, Brown and Henderson—New York

1927

Show: *Good News*

Mary Lawlor and John Price Jones sang it in the show. George Olsen and His Orchestra had a hit version (Vic-