

The Renaissance

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In the Mood

The music of Glenn Miller, Tommy Dorsey, Artie Shaw, Benny Goodman, Harry James, Erskin Hawkins, The Andrews Sisters, Frank Sinatra, and more. More than a concert, *In the Mood* is a Big Band Theatrical Swing Revue.

In the Mood began as a celebration of an unusual era in American music, the 1940s.....the Swing Era. On radio, in theaters and ballrooms, the Big Bands were drawing record crowds. Vocal groups and soloists sang a repertory of great songs, and for the last time in the 20th century, the entire country shared a common popular music. This body of song did much to sustain national morale during World War II, the pivotal event of the 40s. The National Archives in Washington, DC brought *In the Mood* to their audiences as part of their commemoration of the 50th Anniversary of WWII, and the response was extraordinary, with crowds lining up for hours before curtain time. The engagement was twice extended to extra performances.

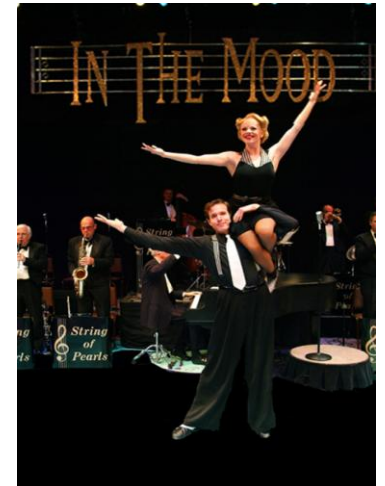
In 1993, the Archives presented a repeat performance, out-of-doors on Constitution Avenue. Thousands attended, and many stayed to dance the night away.

As a result, *In the Mood*, in affiliation with the USO, began a series of tours which played to audiences across the United States during the 50th Commemoration of WWII. The show's association with the National Archives and the USO was altogether appropriate, for much of the underpinning research was drawn from resources of these national organizations.

Since then, *In the Mood* has visited Europe and, in 1997, the band and singers were selected to be part of the entertainment for the 53rd Presidential Inauguration Ball.

Touring since 1994, the show's upcoming national and international performances will continue to portray the spirit of the music that moved the nation.

www.inthemoddlive.com



**November 16,
2008
3:00 PM
at the Renaissance**

Sponsored by Wedgewood Estates

I'll Be Seeing You: **The Music of World War II**



The term “wartime nostalgia” may seem oxymoronic to some – after all, does anyone really look back and lovingly recall the heartbreak and horrors of war? Yet in World War II America, where no bombs fell and no storm troopers invaded, Hollywood and Tin Pan Alley created a seductive wartime dream world of heroics, heart, hearth and home that grows more appealing with each passing year.

Sixty years after the end of the World War II, the “wartime music” of the early 1940s is regarded by many as a highpoint in American popular music. When America declared war on Japan in 1941, the swing era was already in full flower, with the most defining the optimum musical balance between the visceral and the romantic. Irving Berlin's *White Christmas*, crooned with reassurance and faith by Bing Crosby, projected a Currier and Ives vision of a pristine, snow-blanketed America to soldiers abroad and their loved ones at home. Conversely, Frank Sinatra brought a new current of erotic tenderness and vulnerability into pop singing. His wartime hits were sugarcoated valentines counseling patience and delayed gratification to the wives and girlfriends of American soldiers.

Unlike the Germans and Japanese, American troops had regular access to radio in all but the most difficult combat situations, and not only did soldiers know specific songs, but specific recordings. This gave a nature to American troops music during WWII, not as songs sung around a fire or while marching, but as music that was listened to in the mess between combat on Armed Forces Radio.

Whereas German and Japanese popular music of the day often dealt with revenge, establishing an empire/new world order or focused on one's unyielding duty to their country, American and British music was primarily non-aggressive and had a hopeful tone.

The lyrics of songs such as *The White Cliffs of Dover* and *When the Lights Go On Again, All Over the World*, speak of a people craving peace, a return to normalcy, or of a cherished way of life that was now long gone. It's likely that the people of Japan, Germany, and Italy felt the same way, but they were unable to express their feelings as openly as in America. And the U.S. government, unlike the administrations in the Axis countries, was able to use the personal desires of people as a tool in war.

It is also worth noting that by 1943 Germans would have been decidedly skeptical about the outcome of the war. It would have been difficult for them to sing about their hopes and dreams for tomorrow because when the lights went on again in Berlin it would illuminate a defeated, devastated city. Instead, Germans in Berlin sang "Berlin is Still Berlin", clinging to the past and intentionally ignoring the bleak future that most likely awaited them.

V.J. Day, Aug. 15, 1945, signaled the end of an era in American popular music. Most Americans seemed content to leave their “war songs” behind - and within the next year and a half, eight of the country's most popular swing bands, including those of Benny Goodman and Tommy Dorsey, had broken up. (Glenn Miller had died in December 1944 when his plane was lost over the English Channel.) Led by Frank Sinatra, the era of the big band gave way to the era of the solo singer/crooner. And yet, by the early 1970s, wartime nostalgia was in full swing. Bette Midler scored a top 10 single with “Boogie Woogie Bugle Boy,” a 1941 Andrews Sisters hit. More recently, performers such as Rod Stewart, Harry Connick Jr. and Barry Manilow have recorded several popular albums of WW II/Big Band standards.

While some may hear these songs today and recall a world at war, it's the sentiment of longing, hope, love and loss that resonates the strongest in most listener's hearts and minds.