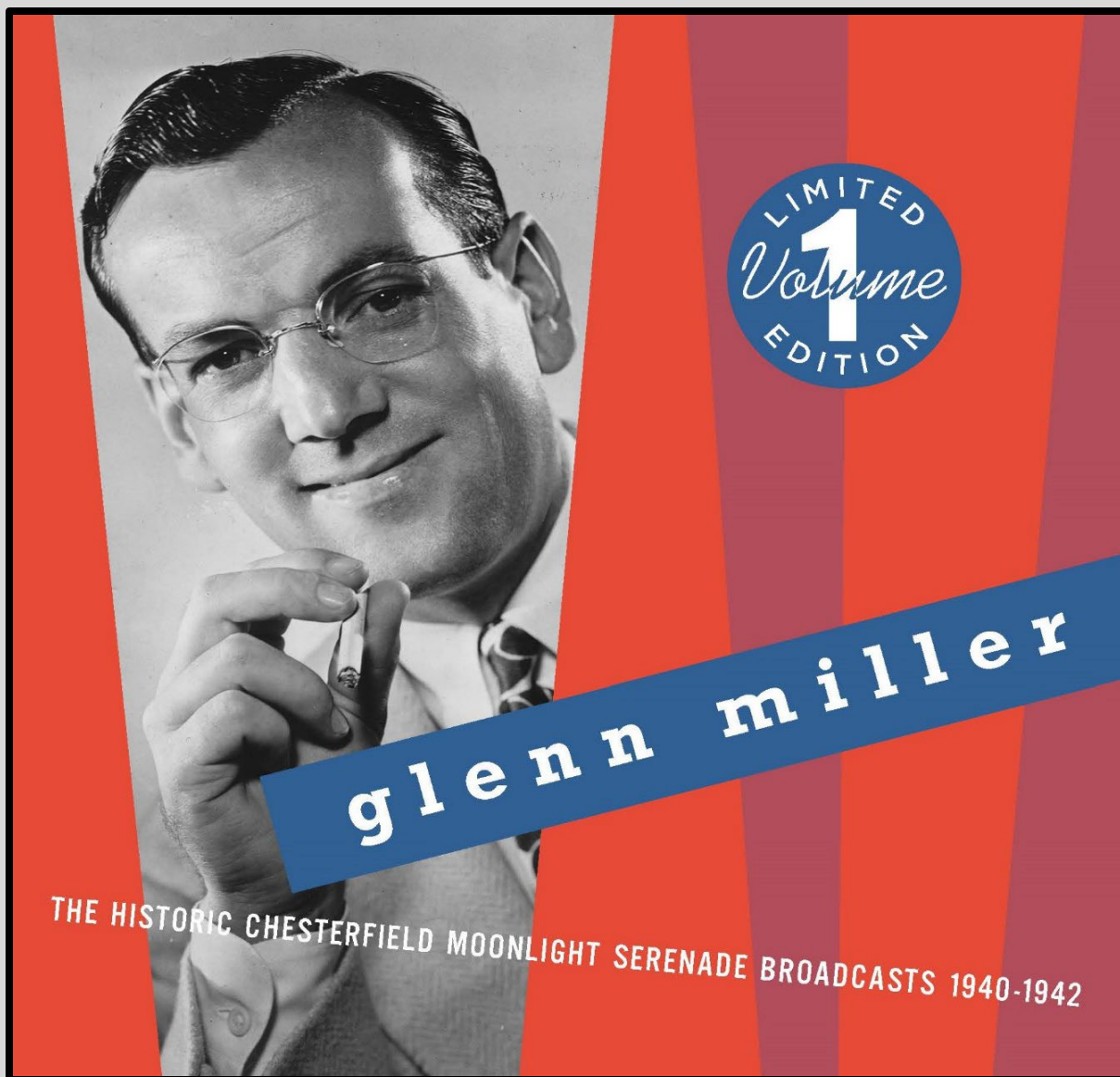


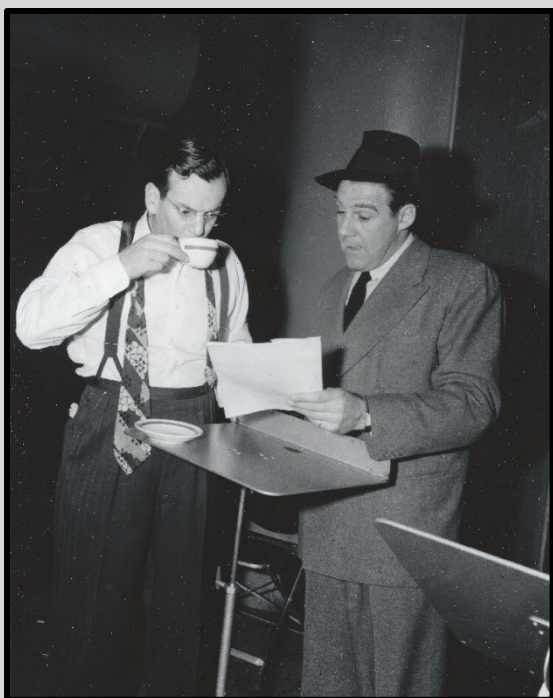
**GLENN MILLER LIMITED EDITION, VOL. 1**  
**COMMEMORATIVE COMPANION**



**COMPLETE DISCOGRAPHY AND NOTES**

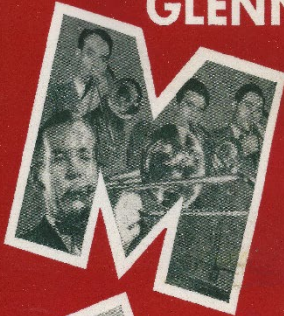
## GLENN MILLER LIMITED EDITION, VOL. 1

At the direction of the Glenn Miller Estate, The Glenn Miller Collections of the American Music Research Center at the University of Colorado Boulder is pleased to release these previously unissued or incomplete broadcast performances by Glenn Miller and his Orchestra, for the benefit of the Glenn Miller Birthplace Society. This is the first authorized release of Glenn Miller recordings in over twenty years. This commemorative companion presents the complete discography and notes. Illustrations are summarized on page 36 and acknowledgements are on page 37.





# GLENN



GLENN AND THE TROMBONE SECTION



RAY EBERLE



MARION HUTTON



JACK LATHROP



TEX BENEKE AND THE SAX SECTION



"MOE" PURTILL  
"TRIGGER" ALPERT

CBS THE COLUMBIA BROADCASTING SYSTEM  
**RADIO THEATRE NO. 2**  
 251 WEST 45TH STREET, NEW YORK CITY  
 (West of Broadway)

SEPTEMBER 24 THURSDAY EVE. 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S Moonlight Serenade  
 and the motion picture  
 TOBACCOLAND, U.S.A., by Merch of Time  
 — DOORS CLOSE AT 10.45 PM. —

GOOD ONLY THURSDAY EVE. SEPTEMBER 24 1942  
 CBS RADIO THEATRE NO. 2  
 481

CBS THE COLUMBIA BROADCASTING SYSTEM  
**RADIO THEATRE NO. 2**  
 251 WEST 45TH STREET, NEW YORK CITY  
 (West of Broadway)

SEPTEMBER 24 THURSDAY EVE. 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S Moonlight Serenade  
 and the motion picture  
 TOBACCOLAND, U.S.A., by Merch of Time  
 — DOORS CLOSE AT 8.45 PM. —

GOOD ONLY THURSDAY EVE. SEPTEMBER 24 1942  
 CBS RADIO THEATRE NO. 2  
 843

CBS THE COLUMBIA BROADCASTING SYSTEM  
 THE BALL ROOM  
**EASTWOOD PARK**  
 GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.

JULY 23 THURSDAY EVE. 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S  
 Moonlight Serenade  
 — DOORS CLOSE AT 8.30 PM. —

GOOD ONLY THURSDAY EVE. JULY 23 1942  
 EASTWOOD PARK  
 559

CBS THE COLUMBIA BROADCASTING SYSTEM  
 THE BALL ROOM  
**EASTWOOD PARK**  
 GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.

JULY 23 THURSDAY EVE. 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S  
 Moonlight Serenade  
 — DOORS CLOSE AT 8.30 PM. —

GOOD ONLY THURSDAY EVE. JULY 23 1942  
 EASTWOOD PARK  
 560

CBS THE COLUMBIA BROADCASTING SYSTEM  
 THE BALL ROOM  
**EASTWOOD PARK**  
 GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.

JULY 23 THURSDAY EVE. 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S  
 Moonlight Serenade  
 — DOORS CLOSE AT 8.30 PM. —

GOOD ONLY THURSDAY EVE. JULY 23 1942  
 EASTWOOD PARK  
 561

THE COLUMBIA BROADCASTING SYSTEM  
**COLUMBIA STUDIOS**  
 NORTH WRIGLEY BUILDING

JULY 16 THURSDAY 1942

CHESTERFIELD PRESENTS  
 GLENN MILLER'S MOONLIGHT SERENADE  
 6:15—6:30 P. M.  
 Doors Open 5:45 p.m., Doors Close 6:10 p.m.

GOOD ONLY THURSDAY JULY 16 1942  
 COLUMBIA STUDIOS

## THE PERFORMANCES

All the performances are from **Glenn Miller's Chesterfield Moonlight Serenade**, broadcast over CBS from December 27, 1939 to September 24, 1942, sponsored by the Liggett & Myers Tobacco Company of Durham, North Carolina. The advertising agency and producer was Newell-Emmett Co. in New York. Because BMG Music released the two-CD package *Glenn Miller and the Andrews Sisters, the Chesterfield Broadcasts* in 2003, we have not included any of performances by the Andrews Sisters with Glenn Miller during the first thirteen weeks of the series.



## **DISC 1**

**By David Fletcher**

We open Disc 1 with a station ID from the CBS flagship station, WABC New York. Following Glenn Miller's opening theme ***Moonlight Serenade***, announcer Ed Herlihy (substituting for an ailing Paul Douglas) and Glenn introduce the vivacious Marion Hutton with Eddie Durham's sizzling arrangement of ***Baby Me***, recorded by the band in July 1939 when Marion was briefly sidelined with exhaustion. On the recording date, eighteen-year-old Kay Starr substituted for Marion. A now-revived Hutton ("the blonde tornado," as one reviewer quipped) sends listeners in sold fashion.

A special appearance by "Down Beat" editor Dave Dexter showcases one of the many awards given by "Down Beat" to the winners of its annual polls. Selected by musicians as leader of America's All-Around Favorite Dance Band, Glenn extends his thanks with a powerful rendition of ***In The Mood***. Moe Purtill and Rolly Bundock anchor the rhythm section while Beneke and Al Klink duel it out, followed by Clyde Hurley's hot trumpet, while the audience does its best to clap along.

Ed Herlihy introduces ***Tuxedo Junction***. The yet unissued Bluebird record was recorded a week before this February 13, 1940 broadcast. Even so, the audience reaction is immediate and enthusiastic. The tempo is slightly brisker than the commercial release and includes a repeat in Dale McMickle's muted trumpet. This remarkable World transcription captures Moe Purtill's brush accents, Rolly Bundock's walking bass, and details of the muted brass that are obscured on the studio recording.

Bill Finegan's arrangement of ***Johnson Rag*** became a jukebox staple and was featured for some weeks on the Chesterfield series, as well as broadcast from the Café Rouge of Hotel Pennsylvania. There are echoes of Finegan's ***Little Brown Jug*** hit arrangement, including the band chant "Hey Johnson! Hey Johnson Rag! (much like the earlier "Hey Brown Jug!"). Other similarities include the opening vamp by the rhythm is followed by a melody statement from the saxes, punctuated by the brass and gaining volume with each repeat. Tex Beneke and Al Klink trade solo breaks and Clyde Hurley's trumpet follows in quick succession. The Bluebird release placed a Miller solo between Klink and Hurley, omitted here for running time.

We now hear the first of three Chesterfield promotional interviews with Glenn, Tex Beneke, Marion Hutton, and Ray Eberle, recorded by CBS in New York circa December 17, 1941. Their banter is light, but informative. The first interview is with Tex Beneke.

Eddie Durham's ***Tiger Rag*** was a huge favorite, with over a dozen performances on NBC sustaining and CBS Chesterfield programs. This sizzling May 1, 1940 performance from Washington, DC proves that the band could really swing! It also demonstrates Durham's importance in affording Miller numerous excellent jazz arrangements. Klink and Beneke each take two complete choruses, with Johnny Best's trumpet sandwiched in between, while Rolly Bundock's bass is rock-steady throughout. Moe Purtill's drums anchor the band with predictable precision.



Miller's only known performance of **Moonglow** opens May 23, 1940's broadcast from Boston's Hotel Bradford. Tex Beneke's "noodling" is followed by Willie Schwartz's clarinet statement of the rarely played verse. Johnny Best's trumpet sticks close to the melody, unusual for him.

One of Glenn's "Something Old, New, Borrowed and Blue" medleys highlights the Wednesday, May 29 broadcast. Irving Berlin's **A Pretty Girl Is Like A Melody**, is the "old" tune. Beneke's tenor leads the saxes, their opening answered by muted trumpets and followed by the trombones. The reeds return and Glenn introduces the "new" tune, **Shake Down The Stars**, with Ray Eberle in fine voice. Jerry Gray's handiwork appears evident in Shelton Brooks' **Some Of These Days**, a huge hit for Sophie Tucker. Next. Listen closely as Glenn's introduction of W.C. Handy's **Memphis Blues** overlaps the trombone-led trio's entry by less than one syllable. Did Paul Tanner stand in for him? Trumpet and clarinet make up the balance of the small group joined by the rhythm section. The clarinet belongs to Ernie Caceres, but the trumpet is uncertain. This was Clyde Hurley's last night and so it might be Johnny Best.

By late 1940, increasing ASCAP licensing fees charged to the radio industry caused broadcasters to form a competitive licensing agency, BMI. From January 1, 1941 until October 29, 1941, no ASCAP-licensed songs were aired. In response to the ASCAP ban, performers turned to the public domain. Predating the band's two-sided disc by six weeks, the October 29, 1940 performance of **Anvil Chorus** was the second of almost two dozen Chesterfield broadcasts of Gray's update of Verdi's classic. Captured in exceptional clarity on a World disc, this is the original arrangement played at a slower tempo than the familiar barnburner that we've come to know.

Another World disc offers our second medley. The "old tune" began in 1931 as Matty Malneck and Frank Signorelli's **Little Buttercup**. It reemerged as **I'll Never Be The Same**, with lyrics by Gus Kahn. The "new" tune, **Helpless**, was penned by guitarist and occasional vocalist Jack Lathrop (the Victor single was held back until 1944). Victor Young's **Street Of Dreams**, was Johnny Long's theme song and thus is the "borrowed" tune. The blue tune, Hoagy Carmichael's **Washboard Blues**, is focused on Johnny Best's expressive trumpet, backed ably by the band, especially the reeds, featuring Ernie Caceres' beautiful baritone. The closing of **Washboard Blues** offers some of Jerry Gray's finest work.

This brings us to the complete November 6, 1940 Chesterfield broadcast, also a World disc. Hoagy Carmichael's **Star Dust**, a Miller staple, opens. Beneke and Best split solos on this abbreviated, slower performance. Tex's musings are romantic, while Best takes a "Beriganesque" approach. After Paul Douglas' Chesterfield commercial, Marion and Tex appear with another of their duets, **The Gentleman Needs A Shave**. Bill Finegan's talent is on display in **A Nightingale Sang In Berkeley Square**, one of Ray's finest performances and a best-selling record. Jerry Gray's **Solid As A Stonewall, Jackson** follows a second Chesterfield commercial. Miller regularly broadcast this "solid sender" from September 1940 through July 1941, yet never recorded it. Miller aficionados will instantly recognize the basic melody statement followed by call and response riffs, taken directly from Glenn's 1938 arrangement of Fats Waller's **Honeysuckle Rose**. Ernie's alto and Tex's tenor share soli, with the balance of the chart built on Moe Purtill's accented press-rolls, driving to a "satisfying" finish.







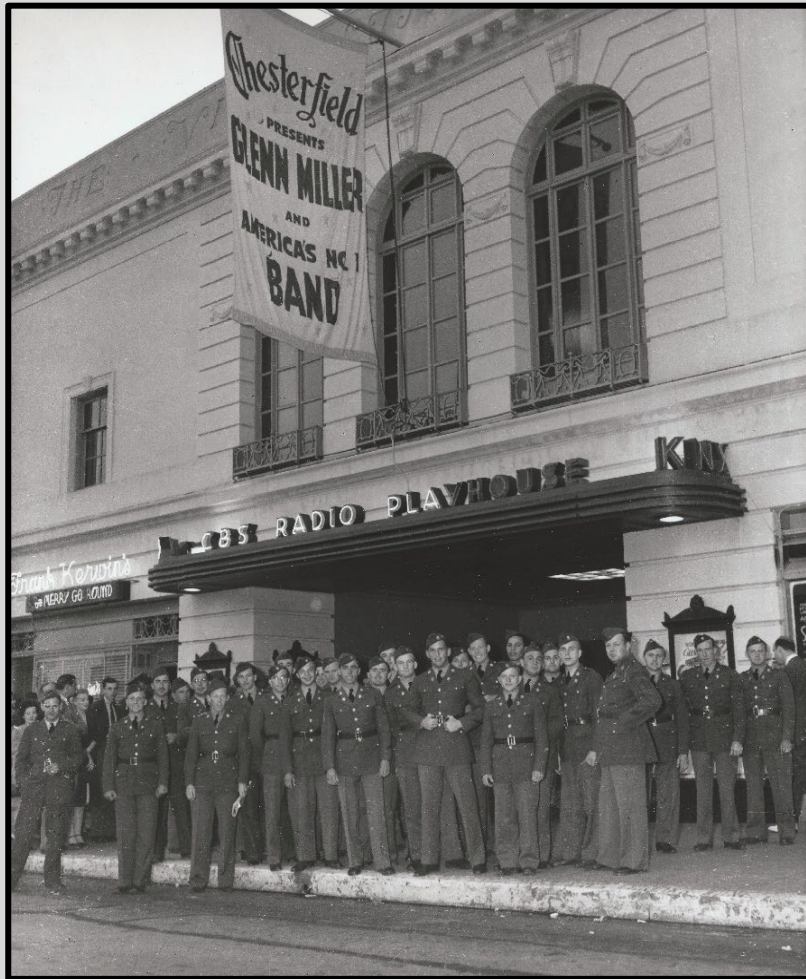
Next is the second Chesterfield promotional interview with Marion Hutton, followed by Marion and Tex Beneke with Jerry Gray's arrangement of ***(I Ain't Hep To That Step But I'll) Dig It***. Fred Astaire and Paulette Goddard performed it in Paramount's "Second Chorus," featuring Artie Shaw. This version introduces listeners to the legendary Billy May's trumpet.

Glenn then welcomes the Modernaires to their first Chesterfield broadcast on January 21, 1941 with ***These Things You Left Me***. Penned by Modernaire Hal Dickinson and former Coconut Grove bandleader Sid Lippman, this was a lovely Jerry Gray arrangement that Glenn never recorded. The third Chesterfield promotional interview with Ray Eberle follows.

In April 1941 Sonny Skylar's ***Just A Little Bit South Of North Carolina*** was gaining jukebox plays. Although Glenn passed on recording it, he featured the tune numerous times on the Chesterfield series, beginning with this April 30, 1941 version, featuring the voice of Paula Kelly.

***The Hut Sut Song (A Swedish Serenade)*** was a 1941 novelty hit. Broadcast from Chicago's Civic Theater, Jerry Gray's treatment is decidedly up-tempo. Ernie Caceres promises that we will hear Paula, "los Quatro" Modernaires, plus "un poquito de jive." Caceres' blistering clarinet break follows the vocal, with an encouraging "Play it, Ernie!" from Tex. Miller's closing remarks are punctuated by a rare, full-length Chesterfield jingle.

During the ASCAP ban, early Hoagy Carmichael tunes became attractive to radio and recording artists. From the October 15, 1941 broadcast, Bill Finegan's arrangement of Hoagy's ***Rockin' Chair*** is a mini concerto conceived around Bobby Hackett's gorgeous cornet. Finegan recalled, "I did an arrangement of ***Rockin' Chair*** for Bobby Hackett, which I don't think we ever recorded ... it was a good chart and Bobby played marvelous. The band was in Atlantic City, so I drove down with a friend to meet them. I had the chart for ***Rockin' Chair*** with me and so the band ran it down. Bobby was knocked out by it and, of course, the guys in the band loved it."



## **DISC 2**

**By Dennis M. Spragg**

By January 1942, Glenn practically owned the dance band world. He won the sweet division of the *Down Beat* poll, and his recordings dominated the *Billboard* charts. Moreover, Glenn advanced his distinctive circa-1939 “clarinet-lead” stylings and tempos into a far richer, more evocative, and resonant sound.

We open Disc 2 with ***Moonlight Serenade*** from the January 27, 1942 broadcast, which segues into ***Chip Off the Old Block***. Recorded for Bluebird on Monday, December 8, 1941, ***Riff-Kreig*** was the original wartime-inspired name of Al Young’s composition.



On February 10, Glenn received the first gold record for **Chattanooga Choo Choo**, which had sold over one million, two hundred thousand copies. The complete award presentation with Glenn, Paul Douglas, and RCA executive Wallace Early is followed by an exuberant performance. The restored gold record is displayed at the University of Colorado Boulder.

An all-Bill Finegan-written medley from February 25 follows, leading with **Stairway To The Stars**. This treatment is a breathtaking departure from the 1939 Miller hit. **She'll Always Remember**, is the "new" tune. Glenn salutes his friend Charlie Spivak with Charlie's theme **Star Dreams**. Bill uses the deeper 1942 reed section sound and "secret weapon" Ernie Caceres to great effect, evoking Spivak's trademark muted trumpet. The "blue" tune is another tour-de-force, an updated version of the 1939 Miller hit **Blue Evening**.

Hoagy Carmichael's and Johnny Mercer's **Skylark** is from the February 26 broadcast. Glenn was fond of Carmichael and considered Mercer the best lyricist in the business. Who would argue? **Skylark** was a big Miller hit.

On April 2, RCA moved Glenn from its 35-cent Bluebird label to its 50-cent Victor label. This brings us to the first broadcast of Jerry Gray's classic **American Patrol**. This full version, introduced March 27 from Hollywood by Glenn and announcer Don Wilson, is not simply **American Patrol**, but also includes flourishes of **Columbia**, **Gem Of The Ocean** and a hint of **Dixie**. Gray's arrangement was trimmed significantly for the Victor recording and subsequent performances. Beneke's extended sax solos, May's growling trumpet, Caceres' resonant baritone and Purtill's drum solos are inspired.

Another 1939 update, **To You**, opens the April 2 medley. The "new" tune, **Moonlight Cocktail** was then currently charting as *Billboard's* number one. **The Story Of A Starry Night**, borrowed from Tchaikovsky, differs from the recorded vocal version. Then we hear George Gershwin's beautiful **Rhapsody In Blue**, which Miller recorded with Ira Gershwin's blessing in July 1942. Some consider this one of the band's finest scores.

Recorded for Victor on April 2, **Sweet Eloise**, arranged by Jerry Gray, became a hit. This never-before-issued April 8 version includes an extended and evocative Bobby Hackett cornet solo and Miller's playful opening remarks with Don Wilson. Billy May's significance as a musician and arranger with Miller cannot be overstated. Broadcast May 26, **Lullaby Of The Rain**, is a classic May ballad treatment.

**Deep In The Heart Of Texas** is one of several tunes that Glenn never recorded which appear tailor-made for him. The catchy lyrics adapted by Modernaires Hal Dickinson and Bill Conway mirror many such inspired efforts. There is a spirited give and take between Tex and Modernaire Ralph Brewster, with Marion joining in on this previously unissued June 17 broadcast.

**The St. Louis Blues**, broadcast June 30, is completely different from the brisk 1939-40 Eddie Durham treatment. This reflective Jerry Gray interpretation, another Bobby Hackett showpiece, vividly demonstrates the evolution and power of Miller's 1942 ensemble.

***(I've Got A Gal In) Kalamazoo***, another previously unreleased performance, is introduced by Glenn for the first time to an enthusiastic New York audience on August 13, including more of the instrumental portions than typically broadcast. During the 1941 ASCAP ban, Glenn and other bandleaders developed alternate theme songs. Hence, ***Slumber Song***, which Glenn continued to broadcast as a closing theme after the ASCAP ban was resolved.

***(I Got Spurs That) Jingle, Jangle, Jingle*** was a Kay Kyser hit. This previously unreleased Miller cover, broadcast August 26, exhibits a faster tempo with vocals by Marion, Tex, and the Modernaires.

The bright George Williams composition, ***It Must Be Jelly ('Cause Jam Don't Shake Like That)***, broadcast August 26 from Philadelphia, features a different chant from the studio recording and other broadcasts, while dispelling any misconceptions that the "uptight" Miller band did not "swing."

From September 9 in Boston, following the ***It's Great To Be An American*** jingle that framed his radio-phonograph contests. Glenn introduces Skip Nelson and the Modernaires, who vocalize ***My Devotion***, another example of a popular tune Miller did not record. Nelson joined the band in July 1942 following Ray Eberle's departure.

***Moonlight Serenade*** opens the September 17 broadcast from Boston, followed by another superb George Williams composition, ***Sleepy Town Train***. Bobby Hackett's rhythm guitar is especially enjoyable, as well as Moe Purtill's slick drum licks with brushes. Doc Goldberg, on string bass, was a steal when Glenn hired him away from Will Bradley to fill Trigger Alpert's chair. From the same broadcast, we then hear a rarity, with Glenn reading a Chesterfield commercial.

On September 10, 1942, America's number one bandleader, Glenn Miller, famously enlisted in the Army of the United States. From Thursday, September 24, next is the dramatic final Chesterfield early broadcast from CBS's New York Radio Playhouse. Following ***Moonlight Serenade***, when Glenn teases that a special guest will appear, the band launches into ***In The Mood***, to the delight of the wildly enthusiastic audience, although the hint of a disgruntled "boo" might be detected toward the end. Then ***It's Great To Be An American*** leads into Skip singing ***Always In My Heart***, a Miller best-seller, which Glenn featured on the air more than any other ballad during 1942. Following several bars of Irving Berlin's ***I Left My Heart At The Stage Door Canteen***, the band launches into the signature finale, ***Juke Box Saturday Night***, a major seller. Following the clever Ink Spots imitation, the Harry James trumpet sounds a lot like, well, Harry James, "'Cause ***it was*** Harry James himself." Glenn recommended Harry to succeed him on the Chesterfield series. Here, for the first time, is their entire dialogue and Glenn's poignant farewell, "maybe all of us can get together again after this thing is over." Announcer Mel Allen concludes, "this is the Columbia Broadcasting System" over the plaintive closing strains of ***Moonlight Serenade***.





## **BILL FINEGAN – BRILLIANT INNOVATOR**

**By Rob Ronzello**

As 1942 got underway, Glenn Miller practically owned the dance band world. He was finishing up a three-month engagement in New York City at his home away from home, the Café Rouge of Hotel Pennsylvania, and had just captured the sweet division of the *Down Beat* poll, besting Tommy Dorsey by over a thousand votes. Miller's image graced the cover of *Metronome* magazine for the third time and his recordings of ***Chattanooga Choo Choo*** and ***Elmer's Tune*** were a one-two punch atop the *Billboard* charts. And Miller wasn't done. His Bluebird discs of ***Jingle Bells*** (#6) and ***The White Cliffs Of Dover*** (#10) also landed in the top ten in the January 3, 1942 issue of "The World's Foremost Amusement Weekly." Later that same month, at the Michigan Theater in Detroit, the band demolished the house record with a weekly gross of \$55,000. And to top it all off, Glenn copped top honors in Martin Block's semi-annual "Make Believe Ballroom" poll conducted by station WNEW in New York.



There's no doubting, then, that Miller's popularity had reached its height by 1942. At the same time, the band was also approaching its creative peak. This was due in large part to the often brilliant scorings of Bill Finegan, the first fulltime arranger Glenn Miller hired back in 1938, and still just twenty-four years old when the year began. Whereas Jerry Gray was responsible for many of Glenn's commercial successes, Finegan's writing by this time had taken on a sophistication not often heard in dance bands of the day. Even though most of Bill's more elegant charts were never recorded for Bluebird or Victor, aircheck releases by RCA in the 1950s and 60s would make them favorites among the Miller cognoscenti. More than eighty years later, listeners remain mesmerized by the jaw-dropping beauty of instrumentals such as ***Sleepy Lagoon, My Buddy, Something To Remember You By*** and ***April In Paris***, as given the Finegan treatment back in 1942.

Over the years, a number of Glenn Miller musicians have commented on Finegan's artistic ability. Former trombonist and legendary UCLA educator Dr. Paul Tanner once stated, "Finegan was a genius if there ever was one, especially when it came to the ballads. We always thought he wrote the most beautiful things. There was no question about it. As soon as you played it you knew it was Bill's." And longtime friend, bassist Trigger Alpert said of the introverted writer, "Bill was just the opposite of outgoing. I don't mean that in a bad way, but he'd just as soon go fishing than be around people. And he never liked his own work. He would write the most gorgeous arrangements you ever heard in your life and then tear them up because he thought they were no good."

When Jerry Gray came over to the Miller fold following the breakup of the Artie Shaw band, he brought with him copyist Charlie Grean. "Bill Finegan was the original last-minute guy," Grean told me back in 1993. "I mean, he never had an arrangement ready on time. There were times with Bill when we would be at a recording session at RCA Victor on 24th Street. I would be in one studio copying and I would tear off half the arrangement and send it into the other studio where the band would be rehearsing it and Finegan would still be finishing the last half of the arrangement while the band was playing the first half! And I don't remember Glenn ever getting mad at him or anything because there are people who work like this. But I think Glenn had a lot of respect for Bill. He was a very, very fine detail arranger but he used to sit and sweat over the damn things whereas Jerry would sit down and pump them out. Bill had to really *think* them out. He thought things out harmonically in great detail. His arrangements have a lot of chord changes and a lot of contrapuntal things that are very involved."

Grean's resume is an impressive one. In addition to copying for Miller and other bands, he was also on staff at NBC as a string bassist. Following three years in the coast guard, he returned to a career in music and in 1947, wrote the string introduction to Nat Cole's ***Christmas Song***. He later signed on with RCA Victor, working his way up to head A&R man for the entire pop department.

“I used to go to the Miller band’s rehearsals,” recalls Grean, “and they were fabulous because they were the most organized, disciplined things I’ve ever seen. I’ve been to so many rehearsals since then – rehearsals in recording studios – where guys are talking and fooling around and don’t pay any attention. And it just annoys the hell out of me. Glenn had *control*. There is no doubt about it. The band sat still and didn’t say anything unless there was something musical to say. Glenn had complete quiet, and silence and he was constantly creating. He was constantly changing the arrangements as they came in. I mean, sometimes he would take the second chorus and put it in the first chorus. I think he did that on ***String of Pearls*** or ***Measure for Measure*** or one of those things. He just kept changing it and moving things around. And he had a great sense of pacing. The guys would be scratching notes on their stands, and he’d say, ‘Alright, trombones...Frankie, you play a b-flat...you play an e-flat...Now, bring it up here.’ And so on and so forth. Then when it was all finished, they’d run it down and if it came out the way he wanted, he’d pull all the music in and hand it to me and say, ‘Fix it!’ And I used to have to go back and try to figure out what the hell he was saying and what each guy had written on their part to try to make it all come out even. To be a good copyist, you have to know arranging and you have to know instruments and that was always kind of fun. And it was a challenge!”

It was a privilege beyond words to be able to get to know Bill Finegan personally, and occasionally spend time with him at his Connecticut home. Besides collecting anecdotal and biographical information, one of our missions was to try and identify the many tunes in the Miller library that lacked arranger credits. Since he couldn’t always tell by examining a list, the introductions to all the tunes in question were recorded on tape. Bill would then sit on the sofa, close his eyes and tilt his head back, transporting himself through the many decades. (Upon hearing one of the more obscure numbers he remarked, “Man, you’re really shaking the dust out of me pal!”) Nevertheless, for the sake of setting the historical record straight, Bill was game to see it through. Not only did he help with all the studio recordings in question, but we also then started all over again with broadcast versions of tunes the band never recorded. And it never took more than a few bars for him to come to a conclusion.

“Every good arranger has a signature,” he once told me. “We all have developed our own set of rhythmic configurations and harmonies. It happens as you write, and it develops into an identifiable way of writing that people recognize as your stuff. So I had identity, along with some other guys. It was both a harmonic and rhythmic identity.”

Young Finegan built a formidable musical foundation while still in high school, learning classical harmony and counterpoint from Rudolph Winthrop. “He was my teacher and I studied with him for a number of years,” he recalled. “He would come down to Rumson once a week in the summer when school was out and give me a lesson. He lived in Newark and had studied with Humperdink in Germany. He was really solid with classical background, which he laid on me.”

That classical background would become more evident as Finegan's arranging style took on a new maturity during the last months of the band's existence. "I listened to all the good guys," he stated. "You know, Ravel, Debussy, Stravinsky, Shostakovich, Prokofiev - those guys whom I listened to all my life. And I got a lot of their scores, and I was studying them. Glenn wanted me to study with Schillinger who was a New York guy who had a mathematical system of teaching composition, but I would have nothing to do with it. The whole thing sounded so mechanical. I thought it was ridiculous."

So the questions were put to Bill – what exactly was responsible for this transformation? Was he studying with someone new? What was it that brought him from "The Hour of Parting" in 1939 to "April in Paris?" Is this just the way a writer evolves? "Yes, I think so," was his response. "Well, I'm of a restless nature and I don't like to do the same thing twice. And I like motion. I like counterpoint in what I write, and I like to keep the thing alive in the underneath parts and keep it boiling all the time. So I had a restless nature and I always liked to do something new in every chart I did, something I'd never done before. These were conscious thoughts. The rest of it was like a subconscious thing. I made it a point to studiously avoid copying anything I heard by the composers I just mentioned. Glenn was unabashed. He loved Ravel and he used a thing from "Introduction and Allegro" – he used it over and over again - those thirds. I wouldn't do that. I didn't want to profane the good things I heard with a dance band. I know I sound like a stuffed shirt, but I did have principles about it. Any copying would have been subconscious or subliminal where I wouldn't be aware of it because you're influenced by everything you hear – good or bad – they all have influence on you. It gets into that computer in your skull."

What's interesting at this point in the history of the Miller band is that Bill Finegan has pretty much forsaken writing swing charts in favor of concentrating on his ballad approach. His interpretations of traditional tunes like ***Little Brown Jug***, ***Volga Boatmen*** and ***Swing Low, Sweet Chariot***, as well as his original compositions ***Down For The Count***, ***Conversation Piece***, ***Uncle Tom*** and ***Are You Jumpin, Jack?*** were all written in the period pre-1942.

By this time, the cast of characters in Glenn's orchestra were firmly established and Bill's arsenal contained several musicians whose contributions fit perfectly within his own creative framework – lead alto player Skip Martin, who had replaced Hal McIntyre the previous November, had a warm yet pronounced sound that stood out from the section; cornet legend Bobby Hackett was featured on most of the slow instrumentals, and baritone saxophonist Ernie Caceres was used as a secret weapon of sorts within the section on many of Bill's ballad charts.

“Bobby and I were great friends,” Finegan told me, “and he loved my writing. I developed a way of writing for Bobby in the last stages that – I don’t know how much of it got recorded – but I would write in that weaving around in the middle of the saxophone section that he loved to do. The way he would play. I would write stuff for him in his style but organized with a saxophone section where he could weave around through the section like in their register. The middle...not the high register but the middle...behind the staff, you know? And he loved this, and he could make a chord with the harmonies in the saxophones and clashing with them and everything.

So when Glenn wrapped up the band, Bobby went with Horace Heidt and Bobby tells Horace, ‘You gotta get Bill to write for the band.’ So Horace sent me a telegram with this great offer to write something for his band. I wrote him a couple of charts and sent them to him and then he wanted me to come join his band. Now Bobby was drinking pretty heavily in those days. So after the Miller band folded, I joined Heidt for a short period. I got to California, and he had just fired Bobby before I got there. I get there and Bobby is gone and the only reason I went was because Bobby was there!”

On New Year’s Eve, 1941, Glenn Miller told his Chesterfield radio audience that they’d soon be “starting the third year for the cigarette that satisfies.” The fifteen-minute programs that aired over CBS (and the source for all the music on this disc) got bounced around quite a bit in the spring of 1942, both in terms of time slots and days aired. However, one important development during this period is the resurfacing of the Miller medleys – something old, new, borrowed and blue. These medleys, a hallmark of the band’s weekly radio shows from their inception, had disappeared at the beginning of 1941. “I hated medleys,” Finegan once remarked, “because you can’t get any compositional shape to them. So I didn’t want to do any. I did one for the band and Jerry did the rest of them. And Miller did some before himself.”

Bill was pretty much correct. The Miller discography tells us that Jerry Gray did, in fact, pen the bulk of these medleys – many dozens of them – and that there is one lone example attributed to that quiet guy from Rumson, N.J., that was aired in February, 1942. The sole contribution from Finegan is an absolute gem, and like all of the music heard here, presented for the first time since it was originally aired in 1942. And while Bill insists this was a unique circumstance, the aural evidence from 1942 suggests he had a hand in others.

So here we have the final nine months of Glenn Miller and his orchestra. Inasmuch as we have credited Finegan for taking the band in a new direction, the guiding light in the day to day pop/commercial aspect of the band would remain Jerry Gray. We also have a rare, almost one-off vocal ballad arrangement from Billy May, as well as some things from newcomer George Williams.

As one NBC announcer said as he introduced the band from Glen Island Casino... “Let’s listen to Glenn Miller’s music.”





## ABOUT THE RECORDINGS

By Karl Pearson

This set's source recordings are mainly 12-inch 78 RPM instantaneous lacquers originally made for Glenn by the Harry Smith Studios and owned by the Glenn Miller Estate. Because RCA Victor transferred the discs to open reel tape some 55 years ago using now-primitive equipment, some of the tapes exhibit occasional flaws.

The high-quality selections on Disc 1 are sourced from 16-inch transcription discs made for rebroadcast. A New England CBS affiliate was unable to clear its schedule Tuesday and Wednesday nights throughout 1940. Newell-Emmett arranged for recordings to be rebroadcast via WOR, New York, on Sunday and Monday evenings. Initially World Transcriptions, and later the WOR Recording Service, recorded exceptionally high fidelity transcription discs. These recordings far exceed the quality of the discs made for Glenn by the Harry Smith Studios. The superb high-fidelity of the World/WOR discs reveals exceptional clarity, providing an outstanding insight of how the band really sounded.

Numerous Chesterfield broadcasts originated from various locations, utilizing different engineering and equalization settings. Broadcast environments and acoustics also varied, emanating from broadcast studios, ballrooms, and open-air venues. These broadcasts were recorded off the CBS line in New York City. CBS's network broadcast lines were high-quality class AAA telephone lines that transmitted the signal to various CBS affiliates around the country. However, the greater the distance of a broadcast, fidelity drops, which is why New York broadcasts sound better than those recorded in Hollywood. The Harry Smith discs were made at their New York studio using a direct line from CBS with excellent results.

Every effort was made to present these tracks in the best possible sound using modern digital technology, while adhering to a "do no harm" standard regarding the original audio.



## DISCOGRAPHY

### GLENN MILLER AND HIS ORCHESTRA

**LEADER, ARRANGER, TROMBONE:** Alton Glenn Miller; **TROMBONE:** Paul Ora Warren “Lightnin” Tanner, Alex Mastandrea (Mastren), Frank Joseph D’Annolfo **TRUMPET:** Clyde Hurley, Jr., Legh Francis “Lee” Knowles, Jr., Reginald Dale “Mickey” McMickle, John McClanahan “Johnny” Best, Jr.; **CLARINET & ALTO SAX:** Harold William “Hal” McIntyre, Wilbur “Willy” Schwartz, Vincent James “Jimmy” Abato; **CLARINET, TENOR SAX & VOCAL:** Gordon Lee “Tex” Beneke; **CLARINET, BASS CLARINET & TENOR SAX:** Albert “Moose” Klink; **PIANO:** John Chalmers “Chummy” MacGregor; **GUITAR:** Richard Fisher; **BASS:** Rowland “Rolly” Bundock; **DRUMS:** Maurice “Moe” Purtill; **VOCALS:** Marion Frances Thornburg (Hutton), Raymond George “Ray” Eberle; **ARRANGERS:** William James “Bill” Finegan, Generoso Graziano (Jerry Gray), Edward “Eddie” Durham

### DISC ONE

#### 1. WABC NEW YORK STATION ID

February 13, 1940

#### 2. MOONLIGHT SERENADE (Opening Theme) + BABY ME

G. Miller-M. Parish/A. Gottler-H. Harris-L. Handman

With Marion Hutton, vocal

Eddie Durham arrangement

January 17, 1940 - New York City

#### 3. DOWNBEAT AWARD PRESENTATION

David Dexirer, Jr. and Glenn Miller

#### 4. IN THE MOOD

J. Garland & A. Razaf

January 4, 1940 - New York City

#### 5. TUXEDO JUNCTION

B. Feyne-E. Hawkins-B. Johnson-J. Dash

February 13, 1940 - New York City

Howard Gibeling (TB) replaces Mastren (1/27/40); Tommy Mack (TB) replaces Gibeling (1/31/40)



## **6. MOONLIGHT SERENADE (Opening) + JOHNSON RAG**

G. Miller-M. Parish/G. Hall-H. Kleinkof

April 2, 1940 - New York City

James Robert "Jimmy" Priddy (TB) replaces Mack; Ernesto "Ernie" Caceres (AS, BS, CL, VOC) replaces Abato

## **7. CHESTERFIELD PROMOTIONAL INTERVIEW #1**

Glenn Miller & Tex Beneke

Circa December 17, 1941 - New York City

## **8. TIGER RAG**

J. LaRocca & J. Downing

Eddie Durham arrangement

May 1, 1940 - Washington, DC

Rubin "Zeke" Zarchy (T) replaces McMickle; John Marcus "Jack" Lathrop (G, VOC) replaces Fisher

## **9. MOONGLOW**

E. DeLange, W. Hudson & I. Mills

May 23, 1940 - RKO Boston Theater, Boston

Reginald Dale "Mickey" McMickle (T) replaces Knowles

## **10. MEDLEY (Complete)**

- a. A Pretty Girl Is Like A Melody (I. Berlin)
- b. Shake Down The Stars (E. DeLange/J. Van Heusen)
- c. Some of These Days (S. Brooks)
- d. Memphis Blues (W.C. Handy)

With Ray Eberle, vocal (b)

May 29, 1940 - Washington, DC

## **11. ANVIL CHORUS + MOONLIGHT SERENADE (Closing Theme)**

G. Verdi / G. Miller-M. Parish

October 29, 1940 - New York City

## **12. MEDLEY**

- a. I'll Never Be The Same (F. Signorelli/G. Kahn/M. Malnek)
- b. Helpless (J. Lathrop)
- c. Street Of Dreams (V. Young/S. Lewis)
- d. Washboard Blues (H. Carmichael/F. Callahan/I. Mills)

With Ray Eberle, Vocal (b).

Charles Frankhauser (T) replaces Hurley; Anthony Carlson (B) replaces Bundock; Herman "Trigger" Alpert (B) replaces Carlson; Philip Rommel (T) replaces Zarchy; Max Kaminsky (T) replaces Rommel

October 30, 1940 - New York City

Tracks 13-20 contains the Complete Chesterfield *Moonlight Serenade* program broadcast on November 6, 1940:

## **13. MOONLIGHT SERENADE** Opening Theme

G. Miller-M. Parish

## **14. STAR DUST**

H. Carmichael-M Parish

## **15. CHESTERFIELD COMMERCIAL**

## **16. THE GENTLEMAN NEEDS A SHAVE**

G. Wood-K. Gannon

Tex Beneke & Marion Hutton, vocal

## **17. A NIGHTINGALE SANG IN BERKELEY SQUARE**

E. Maschwitz-M. Sherman

Ray Eberle, vocal

## **18. CHESTERFIELD COMMERCIAL**

## **19. SOLID AS A STONEWALL, JACKSON**

J. Gray- J.C. MacGregor

**20. MOONLIGHT SERENADE** Closing Theme

G. Miller-M. Parish

Raymond Antonini (Ray Anthony) (T) replaces Kaminsky; Edward William “Billy” May (T, ARR) replaces Frankhauser

**21. CHESTERFIELD PROMOTIONAL INTERVIEW #2**

Glenn Miller & Marion Hutton

Circa December 17, 1941 - New York City

**22. (I AIN'T HEP TO THAT STEP BUT I'LL) DIG IT**

H. Borne-J. Mercer

Tex Beneke & Marion Hutton, vocal

November 26, 1940 - New York City

**23. THESE THINGS YOU LEFT ME**

S. Lippman/H. Dickinson

Ray Eberle & The Modernaires, vocal

January 21, 1941 - New York City

Dorothy Claire (VOC) replaces Hutton. The Modernaires (INST + VOC) added to band on 1/13/41: Ralph Brewster (T); William “Bill” Conway (G); Harold “Hal” Dickinson, Charles “Chuck” Goldstein

**24. CHESTERFIELD PROMOTIONAL INTERVIEW #3**

Glenn Miller & Ray Eberle

Circa December 17, 1941 - New York City

Paula Kelly (VOC) replaces Claire

**25. JUST A LITTLE BIT SOUTH OF NORTH CAROLINA**

S. Skyler-B. Cannon-A. Shaftel

Paula Kelly, vocal

April 30, 1941 – Hollywood

**26. THE HUT SUT SONG** (A Swedish Serenade)

L. Killion, T. McMichael & J. Owens

Paula Kelly, Ernie Cacaes & The Modernaires, vocal

June 26, 1941 - Chicago

Meyers “Mike” Rubin (B) replaced Herman Alpert (drafted into the armed forces) on 6/14/41. Edward Lord “Doc Goldberg” (B) subsequently replaces Rubin on 6/24/41.

**27. CHESTERFIELD JINGLE #1**

The Modernaires, vocal

June 26, 1941 - Chicago

**28. ROCKIN’ CHAIR**

H. Carmichael

Featuring Bobby Hackett, cornet

October 15, 1941- New York City

Alexander Fila (T) replaces Antonini (Anthony); Robert Leo “Bobby” Hackett (COR, G) replaces Lathrop; Marion Hutton (VOC) replaces Kelly

Benjamin Feman (AS, CL) replaces McIntyre, 10/7/41; Irving “Babe” Russin (TS) replaces Feman, 10/22/41. Tex Beneke switches from TS to AS







## DISC TWO

### **1. MOONLIGHT SERENADE** Opening Theme

G. Miller-M. Parish

January 27, 1942 - New York City

### **2. CHIP OFF THE OLD BLOCK**

A. Young

January 27, 1942 - New York City

Alec Fila (trumpet), out; add Steven "Steve" Lipkins (T). Lloyd "Skippy" Martin (AS, CL) replaces Russin; Tex Beneke switches from AS to TS. Note: Zeke Zarchy (T) substituted for recordings and select broadcasts from 11/24/41 to 1/27/42

### **3. GOLD RECORD AWARD PRESENTATION FOR 'CHATTANOOGA CHOO CHOO'**

Paul Douglas, W. Wallace Early and Glenn Miller (Complete)

February 10, 1942 - New York City

### **4. CHATTANOOGA CHOO CHOO**

M. Gordon-H. Warren

Marion Hutton, Tex Beneke & The Modernaires, vocal

February 10, 1942 - New York City

### **5. MEDLEY**

a. Stairway to the Stars (M. Malneck-M. Parish-F. Signorelli)

b. She'll Always Remember (E. Pola-J. Marks)

c. Star Dreams (C. Spivak)

d. Blue Evening (J. Bishop-G. Jenkins)

Ray Eberle & The Modernaires, vocal (b)

Bill Finegan medley arrangement

February 25, 1942 - New York City

## **6. SKYLARK**

J. Mercer-H. Carmichael

Ray Eberle, vocal

February 26, 1942 - New York City

**Note:** George Dale "The Fox" Williams (ARR) added to band on 3/11/42

## **7. AMERICAN PATROL** (Complete Original Arrangement)

F. Meacham-J. Gray

March 27, 1942 – Hollywood

## **8. MEDLEY**

a. To You (B. Davis-T. Dorsey-T. Shapiro)

b. Moonlight Cocktail (K. Gannon-L. Roberts)

c. The Story Of A Starry Night (P. Tchaikovsky-M. Curtis-A. Hoffman-J. Livingston)

d. Rhapsody In Blue (G. Gershwin)

Ray Eberle & The Modernaires, vocal (b)

April 2, 1942 - Hollywood

## **9. SWEET ELOISE**

M. David-R. Morgan

Ray Eberle & The Modernaires, vocal

with Bobby Hackett, Cornet

April 8, 1942 - Hollywood

## **10. LULLABY OF THE RAIN**

L. Ricca-B. Furman

Billy May arrangement

Ray Eberle and the Modernaires, vocal

May 26, 1942 - The Great Lakes Naval Training Station, Illinois



### **11. DEEP IN THE HEART OF TEXAS**

J. Hershey-D. Swander

Marion Hutton, Tex Beneke & The Modernaires, vocal

June 17, 1942 - New York City

### **12. ST. LOUIS BLUES**

W.C. Handy

Featuring Bobby Hackett, cornet

June 30, 1942 - New York City

### **13. I'VE GOT A GAL IN KALAMAZOO + SLUMBER SONG (Closing Theme)**

M. Gordon-H. Warren / J.C. MacGregor-S. Tepper

Marion Hutton, Tex Beneke & The Modernaires, vocal

August 13, 1942 - New York City

Scipione Mirabella (Skip Nelson) (VOC) replaces Eberle

### **14. (I GOT SPURS THAT) JINGLE JANGLE JINGLE**

J. Lilley-F. Loesser

Marion Hutton, Tex Beneke & The Modernaires, vocal

August 26, 1942 - The Earle Theater, Philadelphia

### **15. IT MUST BE JELLY ('Cause Jam Don't Shake Like That)**

J.C. MacGregor-S. Skylar

The Modernaires, vocal

August 26, 1942 - The Earle Theater, Philadelphia

### **16. IT'S GREAT TO BE AN AMERICAN**

J. Crane-R. Muffs

The Modernaires, vocal

September 9, 1942 - RKO Boston Theater, Boston

**17. MY DEVOTION**

R. Hillman-J. Napton

Skip Nelson and The Modernaires, vocal

September 9, 1942 - RKO Boston Theater, Boston

**18. MOONLIGHT SERENADE (Opening Theme) + SLEEPY TOWN TRAIN**

G. Miller-M. Parish / B. Fontaine-A. Robert

September 17, 1942 - RKO Boston Theater, Boston

**19. CHESTERFIELD COMMERCIAL**

Read by Glenn Miller

September 17, 1942 - RKO Boston Theater, Boston

Tracks 20-27 contain the Complete final Chesterfield Moonlight Serenade program with special guest Harry James, broadcast on September 24, 1942 at 7:15pm from New York City:

**20. MOONLIGHT SERENADE (Opening Theme)**

G. Miller-M. Parish

**21. IN THE MOOD**

J. Garland-A. Razaf

**22. CHESTERFIELD COMMERCIAL**

**23. IT'S GREAT TO BE AN AMERICAN**

J. Crane-R. Muffs

The Modernaires, vocal

**24. ALWAYS IN MY HEART**

E. Lecuona-K. Gannon

Skip Nelson, vocal

**25. I LEFT MY HEART AT THE STAGE DOOR CANTEEN + JUKE BOX SATURDAY NIGHT**

(I. Berlin) / (P.J. McGrane-A. Stillman)

Marion Hutton, Tex Beneke & The Modernaires, vocal.

Featuring Harry James, trumpet

**26. GLENN MILLER & HARRY JAMES DIALOGUE [Complete]**

**27. MOONLIGHT SERENADE (Closing Theme )**

G. Miller-M. Parish



## ILLUSTRATIONS

- Glenn Miller and announcer Paul Douglas – New York, October 1941, p. 2
- Glenn Miller and announcer Don Wilson – Hollywood, March 1942, p. 2
- Glenn Miller and announcer Larry Bruff – Washington, DC, May 1940, p. 2
- Glenn Miller and his Orchestra, Rehearsal, New York, October 1941, p. 3
- Glenn Miller and Maurice Purtill, New York, January 1941, p. 3
- Chesterfield Memorabilia, p. 4
- Glenn Miller and his Orchestra, CBS Vine Street Theater, Hollywood, March 1941, p. 5
- Glenn Miller, Marion Hutton and the Modernaires, Hollywood, April 1942, p. 5
- Chesterfield Advertising, p. 7
- Glenn Miller, New York, January 1941, p. 9
- Paula Kelly, Hollywood, May 1941, p. 9
- Ray Eberle, Hollywood, May 1941, p. 9
- Paula Kelly and the Modernaires, Hollywood, May 1941, p. 10
- Glenn Miller and his Orchestra, CBS Vine Street Theater, Hollywood, May 1941, p. 11
- Army personnel invited to broadcast by Glenn Miller, p. 11
- Paul Douglas, W. Wallace Early, Glenn Miller, New York, February 10, 1942, p. 12
- Glenn Miller and his Orchestra, Los Angeles, May 1942, p. 15
- Chesterfield Moonlight Serenade, Great Lakes Naval Training Center, Illinois, May 1942, p. 15
- Glenn Miller and Bill Finegan, composite, p. 17
- Glenn Miller and admirers, Panther Room, Hotel Sherman, Chicago, July 1942, p. 21
- Glenn Miller and announcer Larry Bruff light up, Washington, DC, May 1940, p. 21
- Glenn Miller and his Orchestra, Chicago Theater, March 1942, p. 22
- Glenn Miller and his Orchestra, CBS Vine Street Theater, March 1942, p. 22
- Paul Tanner, Jimmy Priddy, Frank D'Annolfo and Glenn Miller, March 1942, p. 22
- Limited Edition Discs 1-2, Harry Smith and WOR facsimiles, p. 23
- Bobby Hackett, Cafe Rouge, Hotel Pennsylvania, New York, October 1941, p. 28
- Glenn Miller, David Dexter, Jr. and Tex Beneke, New York, January 1941, p. 29
- Glenn Miller, Larry Bruff and producer Jean Haight, New York, October 1941, p. 29
- Ernie Caceres, Hollywood, May 1942, p. 30
- Tex Beneke, Marion Hutton and the Modernaires, Long Beach, May 1942, p. 30
- Glenn Miller, New York, January 1941, p. 35
- Glenn Miller and fans, CBS Radio Playhouse #2, New York, p. 38

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If you enjoy this historic release of Glenn Miller broadcast recordings, and are interested in subsequent volumes, please share your recommendations with us.

Dennis M. Spragg, Glenn Miller Collections  
Shari Greenwood, Glenn Miller Birthplace Society  
Executive Producers

Dennis M. Spragg is the author of ***Glenn Miller Declassified***, the definitive Glenn Miller biography, available from the Potomac Books imprint of the University of Nebraska Press.

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