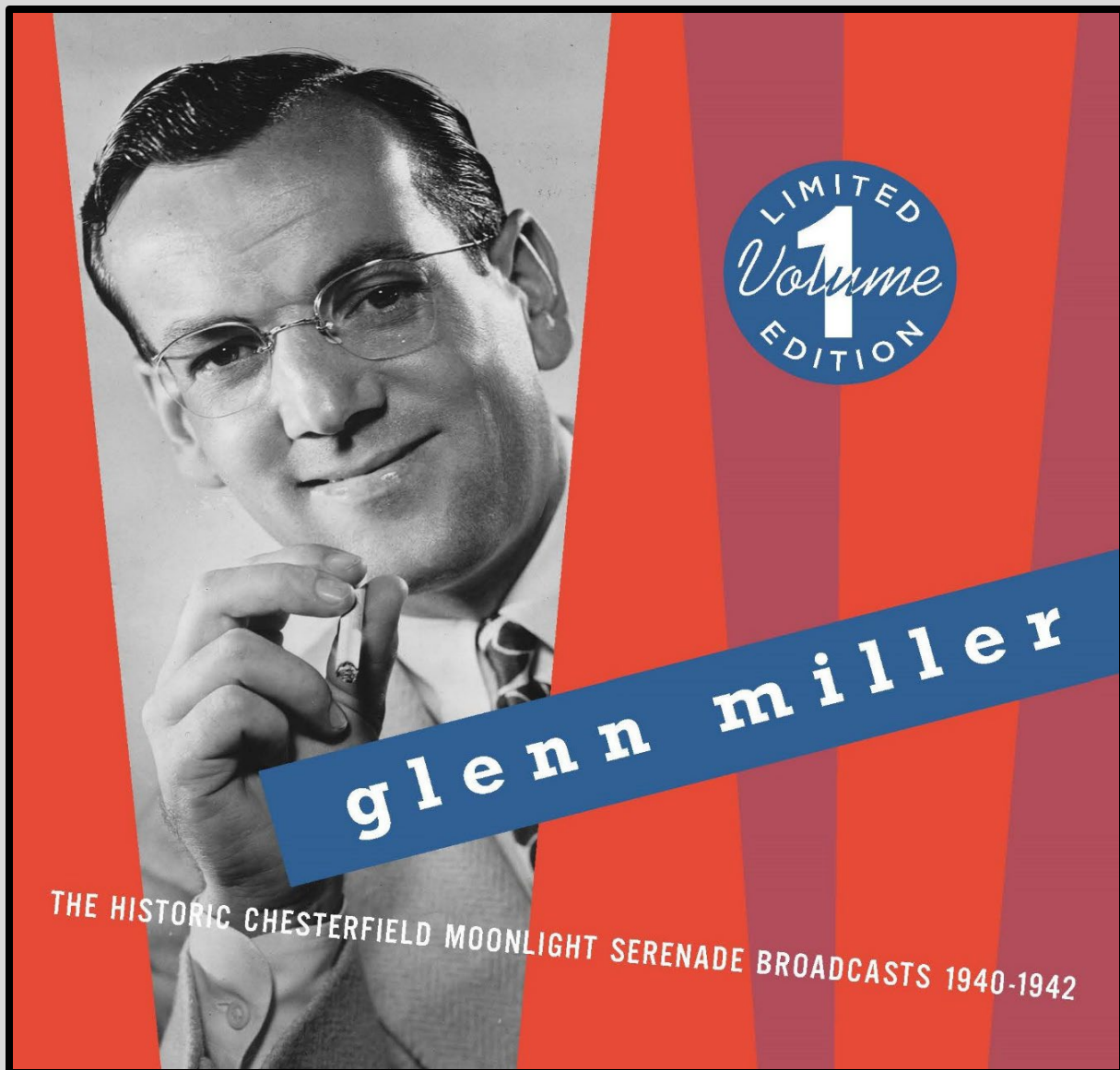


GLENN MILLER LIMITED EDITION, VOL. 1

COMMEMORATIVE COMPANION



COMPLETE DISCOGRAPHY AND NOTES

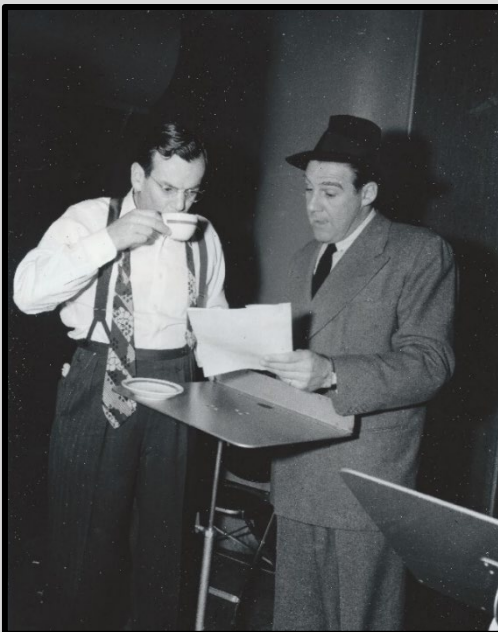
UPDATE II

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 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 46 and acknowledgements are on page 47. Everyone connected with this historic project “invites you to listen to Glenn Miller’s music.”

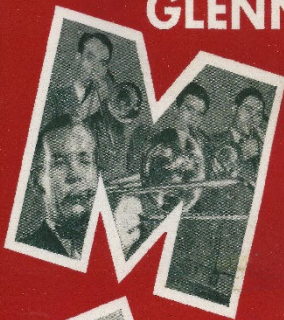
Dennis M. Spragg

May 2024





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)		481 CBS RADIO THEATRE NO. 2 GOOD ONLY THURSDAY EVE. SEPTEMBER 24 1942
SEPTEMBER 24 THURSDAY EVE.	CHESTERFIELD PRESENTS GLENN MILLER'S Moonlight Serenade and the motion picture TOBACCOLAND, U.S.A., by March of Time — DOORS CLOSE AT 10.45 PM. —	

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CBS THE COLUMBIA BROADCASTING SYSTEM THE BALL ROOM EASTWOOD PARK GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.		559 EASTWOOD PARK GOOD ONLY THURSDAY EVE. JULY 23 1942
JULY 23 THURSDAY EVE.	CHESTERFIELD PRESENTS GLENN MILLER'S Moonlight Serenade — DOORS CLOSE AT 8.30 PM. —	

CBS THE COLUMBIA BROADCASTING SYSTEM THE BALL ROOM EASTWOOD PARK GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.		560 EASTWOOD PARK GOOD ONLY THURSDAY EVE. JULY 23 1942
JULY 23 THURSDAY EVE.	CHESTERFIELD PRESENTS GLENN MILLER'S Moonlight Serenade — DOORS CLOSE AT 6.30 PM. —	

CBS THE COLUMBIA BROADCASTING SYSTEM THE BALL ROOM EASTWOOD PARK GRATIOT AVE., AT EIGHT MILE ROAD, DETROIT, MICH.		561 EASTWOOD PARK GOOD ONLY THURSDAY EVE. JULY 23 1942
JULY 23 THURSDAY EVE.	CHESTERFIELD PRESENTS GLENN MILLER'S Moonlight Serenade — DOORS CLOSE AT 6.30 PM. —	

THE COLUMBIA BROADCASTING SYSTEM COLUMBIA STUDIOS NORTH WRIGLEY BUILDING		COLUMBIA STUDIOS GOOD ONLY THURSDAY JULY 16 1942
JULY 16 THURSDAY	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.	

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. The programs were broadcast at 10:00 p.m. Eastern Time until May 5, 1942, when CBS switched to two national feeds.



DISC 1

By David Fletcher

Moonlight Serenade

Baby Me

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.

Down Beat Award Presentation

In The Mood

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.

Tuxedo Junction

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.

Johnson Rag

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 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.



Tex Beneke Interview

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.

Tiger Rag

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.

Moonglow

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.

Medley: A Pretty Girl Is Like A Melody (old), Shake Down The Stars (new), Some of These Days (borrowed from Sophie Tucker), Memphis Blues (blue)

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 with the band and so it might be Johnny Best.

Anvil Chorus

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.

Medley: I'll Never Be The Same (old), Helpless (new), Street Of Dreams (borrowed from Johnny Long), Washboard Blues (blue)

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.

The Complete Broadcast of November 6, 1940

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.







Marion Hutton Interview
(I Ain't Hep To That Step But I'll) Dig It

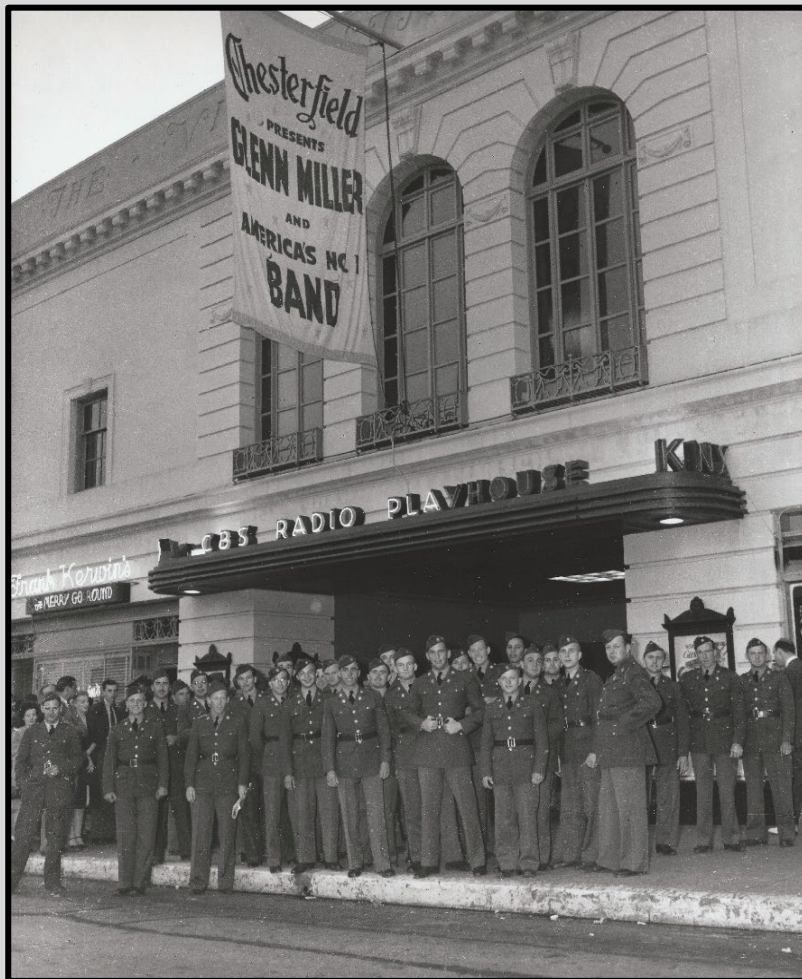
Next is the second Chesterfield promotional interview with Marion Hutton, followed by Marion and Tex Beneke with Jerry Gray's arrangement of ***(I Ain't Hep To That Step But I'll) Dig It***. Fred Astaire and Paulette Goddard performed it in Paramount's "Second Chorus," featuring Artie Shaw. This version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

These Things You Left Me
Ray Eberle Interview

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 Cocoanut Grove bandleader Sid Lippman, this was a lovely Jerry Gray arrangement that Glenn never recorded. The third Chesterfield promotional interview with Ray Eberle follows.

Just A Little Bit South of North Carolina

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)

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.

Rockin' Chair

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."

Beginning Tuesday, May 5
(and continuing Tuesdays, Wednesdays and Thursdays)

Glenn Miller

will be heard at a new time
over your station

8:15 pm 9:15 pm 6:15 pm 7:15 pm

CBS

DISC 2

By Rob Ronzello

Moonlight Serenade (Opening Theme)

Chip Off The Old Block

Glenn recaps the orchestra's activities in his introduction to this Tuesday night program, beginning with their record-breaking stay in Detroit, two hugely successful nights in Toronto and London, Ontario, then down to Washington, D.C for a one-nighter and back to New York for this broadcast, all in a span of five days. He would open the next day at the Paramount Theater.

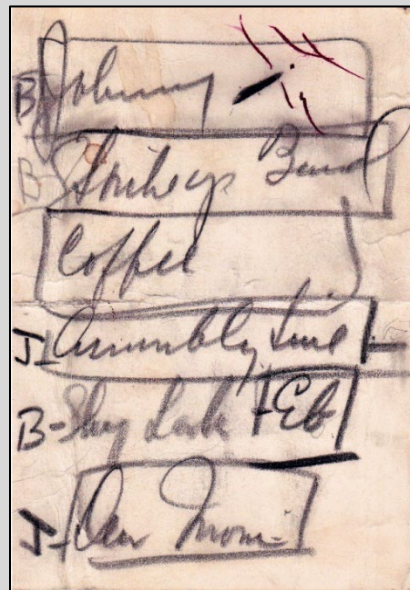
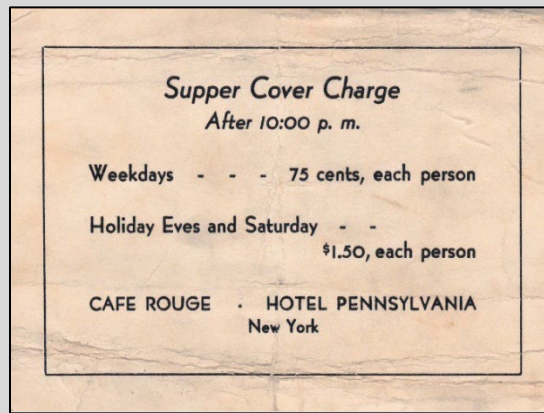
Chip Off The Old Block is an Al Young composition arranged for the band by Bill Finegan. Originally titled ***Riff Krieg***, it was recently recorded on the December 8, 1941 session for Bluebird and features a rather simple riff melody that is carried by the muted trumpets and saxes. By this time, tenor saxophonist Al Klink was getting a bit more exposure and it is he who contributes the only solo on this number, chiming in with his usual exciting eight bars.

Gold Record Award Presentation

Chattanooga Choo Choo

This award for the first gold record in history and the Chesterfield airing of ***Chattanooga Choo Choo*** first appeared on the RCA "Legendary Performer" album in 1974. Here we have the complete unedited introductory remarks by Paul Douglas as well as the entire presentation from Wally Early, not heard since the original broadcast of February 10, 1942. The Mack Gordon-Harry Warren tune from Miller's first picture, *Sun Valley Serenade*, had just finished a run of nine weeks at the number one spot on the *Billboard* charts. (Though it had now slipped from the top slot, the list of national best-selling records in *Billboard* for the week ending February 6th, finds an amazing five Miller recordings among the top ten.) Paula Kelly is heard with Tex Beneke and the Modernaires on the Bluebird 78, though Marion Hutton is now back with the band and is heard on this broadcast. After the ceremony, Glenn kicks it off and we have a rather brisk rendering of the song as it zooms along track 29. "Jerry and I got to the west coast a week or two before the band," recalls Bill Finegan, "so we could start working on the music for *Sun Valley*. I got to be very good friends with Harry Warren. I loved Harry's tunes. He was one of the great songwriters of the day, I think. Harry was a New York guy transplanted to Hollywood, but his name was not Harry Warren. He was Italian, actually. And when I told him I liked a particular tune out of the many great tunes he wrote, he'd look at me and say, 'Puccini.' If I complimented him on a great standard melody of his, he would attribute it to Puccini all the time."





Glenn assigns arranging duties on the back of a Café Rouge cover charge card. Jerry Gray will be doing On The Old Assembly Line and Dear Mom while Bill Finegan's homework includes *When Johnny Comes Marching Home*, *Strike Up The Band* and *Skylark*. *Let's Have Another Cup Of Coffee* is yet to be decided and will eventually be arranged by Jerry Gray.

Medley: *Stairway To The Stars* (old), *She'll Always Remember* (new), *Star Dreams* (borrowed from Charlie Spivak), *Blue Evening* (blue)

Here we have that rare Bill Finegan medley which he alluded to earlier. (Listener beware, this is goose bump material from start to finish.) The old tune, "Stairway To The Stars," was actually a hit just three years previous with Glenn, himself, writing the original arrangement. Whereas Miller's version, as recorded back in May of 1939, was taken at a steady dance tempo, Finegan rewrites the tune as a dreamy instrumental with less emphasis on the beat. The saxes, with clarinet lead, sound almost tearful on their second go-round with the melody. Notice how Finegan's writing, even at the slower tempo, keeps things moving and Willie's clarinet shines like a beacon throughout. After a brief solo by Tex, the reeds return with an ascending run that leads to the knockout blow ending.

She'll Always Remember is a better than average bit of wartime sentimentality and a straight forward reading of Bill's current arrangement just recorded a week ago for Bluebird. Assisted by the Modernaires, grown-up sounding Ray Eberle delivers the vocal.

Bill had a great ear for melody and knew just which ones would pop when played in the Miller style, as evidenced by our borrowed tune. Listen as the impeccable Glenn Miller reeds, led by the tandem of Willie Schwartz and Al Klink, give a spine-tingling interpretation of the Spivak theme, ***Star Dreams***. Seldom have a mere sixteen bars produced such an emotional, heart-tugging effect.

Finally, if you can stand it, we have the blue tune, Gordon Jenkins' ***Blue Evening***. Again, Finegan revisits a Miller recording from 1939, this time a chart by Joe Lippman, and once again he converts a Ray Eberle ballad into a gorgeous instrumental. We hear from Mick on muted trumpet and Tex on tenor, just like the 78, but there the similarities end. The writing for the saxophones, especially the tenors and Ernie's bari, is outstanding and helps illustrate what Finegan meant by harmonies and rhythmic configurations that help establish his identity. Is there any doubt this belongs to Bill Finegan? (It should be noted that Ray McKinley thought so much of this medley that he recorded it for RCA in 1958, substituting ***Naughty But Nice*** for the new tune.) It's unfortunate that no recording of this medley was available during those visits with Mr. Finegan. Bill *might* have just given it two thumbs up.

Skylark

Hoagy Carmichael's melody that eventually became the American popular standard ***Skylark*** had its origins in an unproduced 1930s musical based on the life of Carmichael's friend Bix Beiderbecke. It was eventually given over to good buddy Johnny Mercer to complete with lyrics and, as the legend goes, after many months Mercer finally called Hoagy and sang it to him over the phone.

Glenn Miller's version is another stellar arrangement by Bill Finegan and the leader tells his radio audience that the band's recording was just released that day. Miller featured ***Skylark*** on numerous broadcasts in 1942, though, as is the case here, often in truncated form with the first chorus omitted. "This was a good chart," Finegan confessed. "But it was also a decent tune. It was a welcome relief from a lot of those other things I had to do like ***Ma-Ma-Maria***. Upon listening to ***Skylark***, Bill commented, "Man, that's a funny bridge. It's good but it could be tricky for a singer. But Ray was a hard worker. I used to bring in the chart and he'd already know the tune. He was always ready with the tune, and he'd do it at sight."

American Patrol

The original, full-length arrangement of Frank Meacham's 19th century march is such a startling departure from the final product it's apt to cause even the most seasoned Miller buff to fall off his or her chair. This is Jerry Gray's baby, with an assist from Bill Finegan, and penned on the west coast when the band was filming *Orchestra Wives*. "We had a bungalow on the Fox lot where we'd spend some time writing," Finegan once mentioned, "and I helped him [Jerry Gray] out with ***American Patrol***. I did a section of that for him when Miller wanted to do it right away or something. Jerry had a hole in the middle of it somewhere, so I inserted something in that section." Bill is probably referring to the eight bar quote of ***The Girl I Left Behind***, an old English folk tune that is played by the saxes at 1:40 on the Victor 78. It is not heard on this broadcast version.

This rare, one of a kind performance runs for an incredible five minutes and predates the record session by just six days. In that short span, it was whittled down to something that would fit on one side of a record. (Is this one of Miller's famous editing jobs?) Just as Meacham's composition, published in 1891, incorporates other patriotic melodies such as ***Columbia***, ***Gem Of The Ocean***, ***Dixie*** and even ***Yankee Doodle***, this unique Miller offering, now with the country at war, touches upon some of the same.

The complete chart weaves in and out of a maze of territory both familiar and uncharted. After the "normal" first chorus we are treated to an out of place (but most welcome) Al Klink tenor solo which later leads into the trombones taking the melody on ***Columbia***. At 3:30 there is a different saxophone soli that actually quotes ***Dixie*** for just two bars before going on its jazzy way. (This could be another Finegan insertion.) Following the usual Billy May trumpet solo we hear Ernie whaling away on some improvised baritone sax lines over the diminuendo in the saxes which takes us to a wild dixie-like finale! Of course, in between all these anomalies are sections of the Gray arrangement we know and love.

According to Karl Pearson, when RCA transferred Glenn's acetates many years ago, they did not get the final thirty seconds of this tune. Leave it to Karl to track down a recording from another source and splice them into one complete performance.

Medley: To You (old), Moonlight Cocktail (new), The Story Of A Starry Night (borrowed from Tchaikovsky), Rhapsody In Blue (blue)

On paper, this appears to be a team effort with Miller's old tune, Gray's new one and Finegan confirmed on the last two. However, ***To You*** barely resembles Miller's 1939 arrangement as the number has been given the same makeover as its Bluebird platter mate, ***Stairway To The Stars***. (See previous medley.) Once again, what had been an Eberle vocal is performed as an instrumental in that "what's the hurry" kind of tempo. The excellent scoring and movement in the saxophones is indicative of the Finegan touch and Tex Beneke blows a sensitive eight bars behind a backdrop of muted trombones. Lovely stuff here.

The new tune, ***Moonlight Cocktail***, was smack in the middle of its ten-week run as the number one record in the land when this medley was aired from Hollywood on April 2, 1942. Bill Finegan may have been the band's intellectual and artistic conscience, but Jerry Gray's work helped pay the bills. This would be Miller's second of three tunes that climbed to the number one spot in 1942, sandwiched around ***A String Of Pearls*** and ***Kalamazoo***. Ray and the Modernaires dish out the vocals and tell us all about mixin' in the moonlight.

Bill seemed to have a minor (actually B minor) infatuation with the adagio from Tchaikovsky's Symphony No. 6, known in the French as ***Pathétique***. His various attempts for the Miller band range from a pop tune treatment with a Ray Eberle vocal, an instrumental reading and the abbreviated version that we hear in this medley. With apologies to both Finegan and the composer, it seems the rendition that makes the most sense for the Miller orchestra is the one they recorded for RCA Bluebird. "We were close to record date time," Bill told me, "so Charlie and I drove down to the old Victor studios on 24th St. The band was recording when we got there so we went into one of the other studios and I used a piano a little bit – it was a grand – and I was writing the score [to ***Starry Night***] on there. Charlie was standing on my right and as soon as I'd write it, he'd copy it. Charlie used to perform miracles. For one guy, he was so fast, and he was relaxed about it too. The ink wasn't even dry yet and they ran it down wet!"

The blue tune of this medley is Bill Finegan's arrangement of Gershwin's American anthem, ***Rhapsody In Blue***. This was the very last tune that Glenn Miller and his Orchestra would record before the recording ban took effect on August 1, 1942. The condensed, medley interpretation is similar to the record, only minus Bobby Hackett's fine cornet ramblings.

Sweet Eloise

Glenn and Don Wilson share a light-hearted moment as they introduce their serenade for "The Siren of Shipwreck Isle." Jerry's arrangement is a bit unusual as the melody starts off with Tex's tenor playing the lead. This sets up a more recognizable Miller reed entrance all framed by Hackett's inimitable cornet meanderings rising above the section. It's a fine performance and a slightly different and longer version as compared to the Victor recording. Ray is really coming into his own as a vocalist here and the key Jerry chooses is right in his wheelhouse. (The singer needs to make up his mind whether her smile is a warm summer breeze (78) or a sweet one, as heard here.) The Modernaires backing reminds us that in a big band setting in 1942, they were one of two vocal groups that stood far apart from all the rest. Thanks to Karl Pearson's transfer and restoration, the fidelity we enjoy here surpasses the Victor recording.

(Editor's note): Starting May 5, 1942 and thereafter, Glenn Miller's Chesterfield Moonlight Serenade was broadcast with two feeds, at 7:15 p.m. Eastern Time and again at 11:15 p.m. Eastern Time for the western states. At the time, network policy required live and not recorded broadcasts.

Lullaby Of The Rain

Here we have a charming if obscure Billy May ballad arrangement that was recorded by the band on May 20, 1942, the same session that produced ***Kalamazoo***, ***At Last*** and ***Serenade In Blue***. It's only *Chesterfield* performance dates from a show at the Great Lakes Naval Training Station that came six days later and features Ray Eberle and the Modernaires. This would be the second to last tune Ray would record with the band before his departure in July.

Deep In The Heart Of Texas

Deep In The Heart Of Texas, from the picture of practically the same name, spent five weeks in the number one spot on *Your Hit Parade*. It also has the distinction of having five different recordings appear in the *Billboard* charts. Bing Crosby had a fine outing for Decca, backed by Woody Herman's Woodchoppers, which made it to #3 nationally. But the version of the tune that became the #1 best-seller belonged to Alvino Rey's band and sported an incredibly stiff vocal by trombonist Bill Schallen. (As Jon Hendricks used to say, "That cat wouldn't swing if he was hung!")

Glenn Miller certainly had the most lively rendition out there, even though it was never commercially recorded. The opening dialogue between Tex and Modernaire Ralph Brewster is a hoot and Tex nails both the vocal and the tenor solo, with help from Marion and the Mods. (For some reason, Gordon seems rather at home singing the praises of the Lone Star State.) Jerry Gray packs an awful lot into this arrangement, and it's barely more than two minutes long.

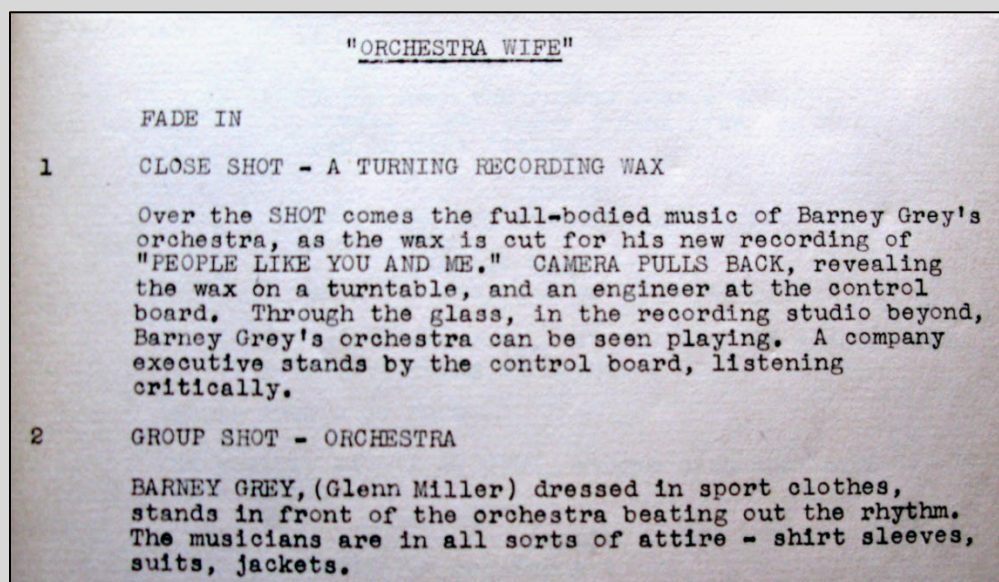
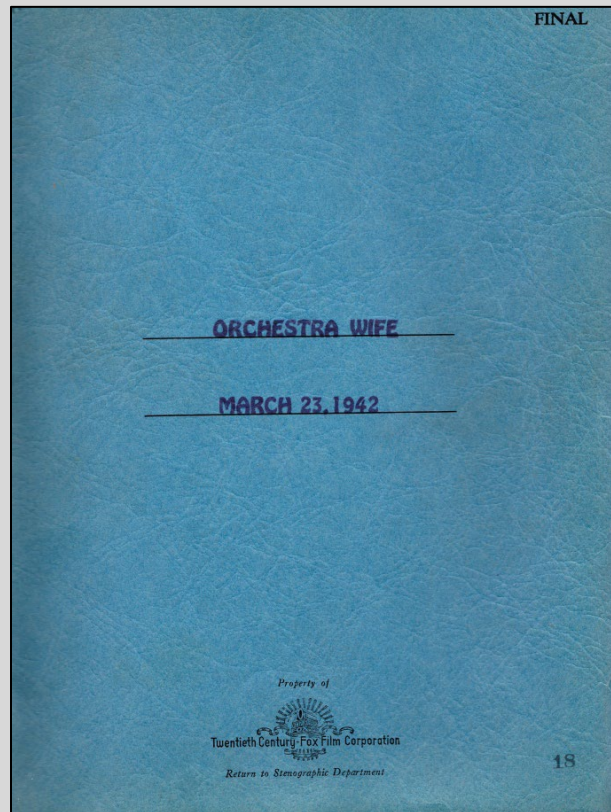
The Saint Louis Blues

The only thing this tune has in common with the swinging Eddie Durham chart from the summer of '39 is its title. This arrangement, only aired once and likely written by Jerry Gray, is taken at a slow tempo that's reminiscent of a funeral dirge. There are solo spots for Bobby Hackett's cornet and Beneke's tenor. It's worth noting that the exact same arrangement was later played by Glenn's AAF orchestra on an *Uncle Sam Presents* broadcast in 1943. Jerry probably would have loved to have had that string section in the 1942 civilian band.

(I've Got A Gal In) Kalamazoo

Kalamazoo would end up being Glenn Miller's third number one hit for 1942. It had climbed into the *Billboard* Top Ten three weeks before this broadcast and we can hear the excitement in the audience as Glenn announces the tune from New York. Written by Mack Gordon and Harry Warren for Miller's second and final film, *Orchestra Wives*, it was a tour-de-force production number featuring Marion, Tex and the Mods plus the dancing of the fabulous Nicholas Brothers. Here we have the only *Chesterfield* broadcast that featured the complete version of the tune.

The movie was initially titled *Orchestra Wife*, which was later changed to the plural with Glenn's character being a fictitious orchestra leader named Gene Morrison. However, in the original script, Miller was to portray a leader named Barney Grey! Someone at Fox eventually realized this wouldn't do as it just didn't make sense to have Glenn Miller fronting a band with the initials BG on the music stands. That was another guy.



(I Got Spurs) Jingle, Jangle, Jingle

The Frank Loesser-Joe Lilley tune from the Paramount film *The Forest Rangers* was a number one hit for Kay Kyser. Glenn's cover was never recorded commercially, yet there was a *Chesterfield* airing from this period that was released on LP back in 1968 (this is a different *Chesterfield* performance than the one RCA issued). As one might expect, Marion, Tex and the Mods handle the vocal chores in this rendition that was broadcast from Philadelphia's Earle Theater. This pleasant, hit-and-run offering comes in at less than two minutes.

It Must Be Jelly ('Cause Jam Don't Shake Like That)

The title of the George Williams-Chummy MacGregor original may lean towards jelly though it sure is a fun jam for the Miller ensemble. Whereas the band vocal on the Victor recording states, "Oh mama, you're so big and fat," on this broadcast version from Philly they shout, "Oh mama, butter my bread with that." (On a different broadcast performance issued on Victor LPT-6000 they chant, "Oh Chalmers, play me some of that.") The twelve bar exchanges start in the tenors (Klink-Beneke-Klink) then move to the trumpets (May-Best-May) before Skip Martin blows a melodic eight bar chorus.

It's Great To Be An American (Introduction), My Devotion

Introducing the favorite tune of the Naval Air Station Jacksonville, Florida, the Mods remind us, ***It's Great To Be An American***, and one must wonder if anybody at this time had even an inkling that decades later, we would remember them all fondly as "The Greatest Generation." The wartime ballad ***My Devotion***, as recorded by Charlie Spivak, Vaughn Monroe and Jimmy Dorsey, was a blockbuster hit during the summer of '42. It was partly composed by guitarist and former Miller chum, Roc Hillman, who was a part of that Colorado contingent that Glenn discovered back in the 1930s while with Smith Ballew, and later incorporated into the Dorsey Brothers orchestra. This airing from September 9, 1942 was issued by RCA back in the 1950s, though here we have the song in its entirety complete with Glenn's intro. Skip Nelson had replaced Ray Eberle for the final couple of months and he and the Modernaires express the song's sentiment nicely. There has often been the impression, however, that Nelson's long, drawn-out phrasing is similar to that of a record being played at too slow a speed.

Moonlight Serenade (Opening Theme)

Sleepy Town Train

The clock was ticking for Glenn and company with just ten days to go before their last performance in New Jersey. The band was featured onstage at the RKO Boston during the week of this broadcast, and they just happened to bring home more bacon than any act that year. ***Sleepy Town Train*** had been waxed at Miller's final record session on July 16th and became the flip side of one of his last hits, ***Juke Box Saturday Night***. George Williams wrote the arrangement for this Allan Roberts-Bill Fontaine instrumental, taken in a medium groove. We hear solos from Billy May on muted trumpet, Skip Martin on alto and what sounds like Al Klink on tenor, even though Flower suggests Beneke on the 78 version. And let's not overlook the rhythm guitar that just moves things right along. (Is it Hackett?) Following the tune we have a rare example of Glenn himself, reading a full sixty-second commercial for his sponsor.

The complete final Chesterfield Moonlight Serenade as broadcast from New York at 7:15 PM on September 24, 1942, with special guest Harry James.

The tearful finale of this program is quite well-known to Miller enthusiasts, as it appeared nearly fifty years ago (in edited form) on the RCA "Legendary Performer" album. In addition, fragmented portions of this broadcast from rather poor quality home-recorded discs have since circulated among collectors. Here we have the complete, unedited show presented in its entirety for the first time and in excellent sound.

On the previous night's show from New York, announcer Mel Allen informed listeners that "GM has joined the army." On the date of this broadcast, the band opened at the relatively new, 2,400 seat Central Theater in Passaic, New Jersey, for a four-day engagement that would be Glenn's last as a civilian band leader. (One might wonder if the looming break-up of the band had a chance to sink in with the thousands of kids who pushed through the turnstiles six or seven times a day to catch a glimpse of their hero before he went into the service.)

Allen introduces Miller and the leader tells his fans it's the "last go-'round" for their *Moonlight Serenade* before giving the down beat for ***In The Mood***. The young crowd is energized and the band swings out with an up version of the Miller classic that features an excellent tenor duel and some spirited blowing from Billy May. ***Always In My Heart*** is a rare example of a Billy May vocal ballad arrangement that Glenn recorded in January with Ray Eberle doing the singing. His successor, Skip Nelson, gives out on this airing. After a few bars of last week's winning tune, ***Stagedoor Canteen***, Glenn generously awards all five service camps the RCA radio-phonograph combination.

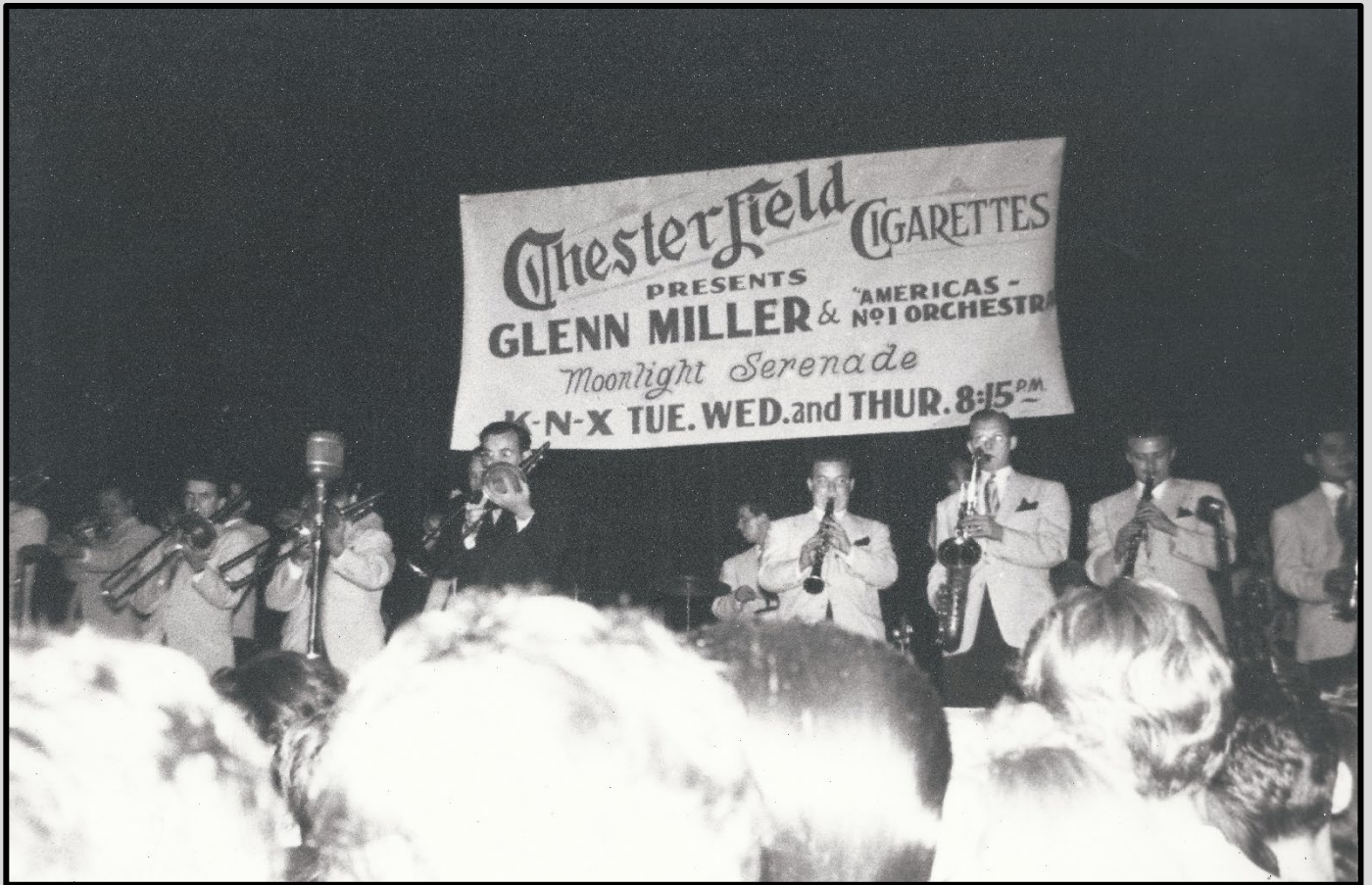
(Editor's note): The broadcast was made from the CBS Radio Theater No. 2 in New York.

Harry James and his orchestra were performing at Frank Dailey's Meadowbrook at this time and Harry, who would take over the *Chesterfield Show* the following week, drove up to be Glenn's guest. The closing number on the program was **Juke Box Saturday Night** and just as trumpeter John Best was getting up to do his impersonation of James, Harry walked out onstage blowing his own theme **Ciribiribin**. The dialogue between Miller and James is well-paced and perfectly scripted. It contained the right combination of heart-felt sincerity and exchanges of admiration leading up to Glenn's farewell, signing off the best way he knew how. (Keep the tissues close, folks.) There would be three more days of performances in Passaic before Glenn and the gang called it quits

John Best once shared his thoughts on the breakup of the Miller organization. "I think the band was divided," Best told me. "Some of them were glad to move on and the rest of them were very sorry about it and they were crying. But can I throw something in to compare? We were riding the top as far as popularity was concerned. Well, before that, Artie Shaw was riding the top. And before Artie, Benny Goodman was riding the top. I remember one day in Philadelphia, I was walking across the street going into the Earle Theater with Glenn. I guess we had walked down from the hotel. So the two of us are walking towards the stage door of the theater, we were crossing the street and Glenn said, 'Now I know how Benny must have felt when Artie became more popular.' I kind of wondered what he was talking about. Well, it was because of Harry James! He didn't say it out loud, but Harry's records were *really* big. So I think that had a lot to do with Glenn going into the army. That's just my own personal opinion. Rather than see the thing wind down. Glenn didn't have to go into the service. He was overage."

Not only was Best witness to the rise in popularity of Harry James (he had just won Martin Block's *Make Believe Ballroom* poll), but he was also with Shaw when Miller stole the crown. "When I first went to California with Shaw, Artie, as you know, was riding the crest of the thing. But the radio stations in Los Angeles were playing Glenn Miller records *night and day*. They weren't playing 'Begin The Beguine.' Sure, they played some, but it was Miller. Glenn Miller! So that had already started when those records came out in the summer of 1939."

Jerseyite Bill Finegan was also present for the band's final appearance, driving down from Tenaflly in the 1941 Chrysler Highlander he bought in Chicago the previous summer. When asked if it was the bleary occasion as reported in *Down Beat* and later reiterated in the Simon biography, Finegan answered, "It was emotional, yes. But I hung out with my Red Shirt crowd – the evil ones – and there were no tears among us. Incidentally, Billy is the one who called us that. I was excited about the [future possibilities.] At the same time, I was sad about leaving a thing I had been with so long. A band with most of the same personnel, you know, a nucleus that stayed right through is like a family. You know these guys so well and hang out with them so much that it's like a parting. That's what I was sad about. Not the end of a musical empire. I had no sentimentality about that. But I was sad to be separating from the guys who, a lot of them I would lose touch with, and I saw very little of them after that."





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* in 1942? 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., which 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 (0:08)

February 13, 1940

2. MOONLIGHT SERENADE (Opening Theme) (00:49) +

3. BABY ME (2:34)

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

With Marion Hutton, vocal

Eddie Durham arrangement

January 17, 1940 - New York City

4. DOWNBEAT AWARD PRESENTATION (0:47)

David Dexter, Jr. and Glenn Miller

5. IN THE MOOD (3:25)

J. Garland & A. Razaf

January 4, 1940 - New York City

6. TUXEDO JUNCTION (4:07)

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)

7. MOONLIGHT SERENADE (Opening) (0:47) +

8. JOHNSON RAG (2:28)

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

9. CHESTERFIELD PROMOTIONAL INTERVIEW #1 (1:32)

Glenn Miller & Tex Beneke

Circa December 17, 1941 - New York City

10. TIGER RAG (5:03)

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

11. MOONGLOW (3:25)

E. DeLange, W. Hudson & I. Mills

May 23, 1940 - RKO Boston Theater, Boston

Reginald Dale “Mickey” McMickle (T) replaces Knowles

12. MEDLEY (Complete) (4:48)

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

13. ANVIL CHORUS (6:43) +

14. MOONLIGHT SERENADE (Closing Theme) (0:19)

G. Verdi / G. Miller-M. Parish

October 29, 1940 - New York City

15. MEDLEY (6:31)

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:

16. MOONLIGHT SERENADE (Opening Theme) (0:51)

G. Miller-M. Parish

17. STAR DUST (2:55)

H. Carmichael-M Parish

18. CHESTERFIELD COMMERCIAL (0:37)

19. THE GENTLEMAN NEEDS A SHAVE (3:08)

G. Wood-K. Gannon

Tex Beneke & Marion Hutton, vocal

20. A NIGHTINGALE SANG IN BERKELEY SQUARE (2:44)

E. Maschwitz-M. Sherman

Ray Eberle, vocal

21. CHESTERFIELD COMMERCIAL (0:51)

22. SOLID AS A STONEWALL, JACKSON (2:58)

J. Gray- J.C. MacGregor

23. MOONLIGHT SERENADE (Closing Theme) (0:20)

G. Miller-M. Parish

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

24. CHESTERFIELD PROMOTIONAL INTERVIEW #2 (1:48)

Glenn Miller & Marion Hutton

Circa December 17, 1941 - New York City

25. (I AIN'T HEP TO THAT STEP BUT I'LL) DIG IT (2:55)

H. Borne-J. Mercer

Tex Beneke & Marion Hutton, vocal

November 26, 1940 - New York City

26. THESE THINGS YOU LEFT ME (3:57)

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

27. CHESTERFIELD PROMOTIONAL INTERVIEW #3 (1:45)

Glenn Miller & Ray Eberle

Circa December 17, 1941 - New York City

Paula Kelly (VOC) replaces Claire

28. JUST A LITTLE BIT SOUTH OF NORTH CAROLINA (2:15)

S. Skyler-B. Cannon-A. Shaftel

Paula Kelly, vocal

April 30, 1941 – Hollywood

29. THE HUT SUT SONG (A Swedish Serenade) (3:05)

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.

30. CHESTERFIELD JINGLE #1 (Closing) (0:33)

The Modernaires, vocal

June 26, 1941 - Chicago

31. ROCKIN’ CHAIR (3:01)

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

Total: (1:18:01)







DISC TWO

1. MOONLIGHT SERENADE (Opening Theme) (0:50)

G. Miller-M. Parish

January 27, 1942 - New York City

2. CHIP OFF THE OLD BLOCK (RIFF KREIG) (2:55)

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’ (1:45)

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

February 10, 1942 - New York City

4. CHATTANOOGA CHOO CHOO (2:56)

M. Gordon-H. Warren

Marion Hutton, Tex Beneke & The Modernaires, vocal

February 10, 1942 - New York City

5. MEDLEY (6:34)

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 (2:09)

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) (5:38)

F. Meacham-J. Gray

March 27, 1942 – Hollywood

8. MEDLEY (6:53)

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 (4:28)

M. David-R. Morgan

Ray Eberle & The Modernaires, vocal

with Bobby Hackett, Cornet

April 8, 1942 - Hollywood

10. LULLABY OF THE RAIN (2:14)

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 (2:35)

J. Hershey-D. Swander

Marion Hutton, Tex Beneke & The Modernaires, vocal

June 17, 1942 - New York City

12. ST. LOUIS BLUES (2:41)

W.C. Handy

Featuring Bobby Hackett, cornet

June 30, 1942 - New York City

13. I'VE GOT A GAL IN KALAMAZOO (4:37) +

14. SLUMBER SONG (Closing Theme) (0:32)

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

15. (I GOT SPURS THAT) JINGLE JANGLE JINGLE (1:51)

J. Lilley-F. Loesser

Marion Hutton, Tex Beneke & The Modernaires, vocal

August 26, 1942 - The Earle Theater, Philadelphia

16. IT MUST BE JELLY ('Cause Jam Don't Shake Like That) (3:11)

J.C. MacGregor-S. Skylar

The Modernaires, vocal

August 26, 1942 - The Earle Theater, Philadelphia

17. IT'S GREAT TO BE AN AMERICAN (00:56)

J. Crane-R. Muffs

The Modernaires, vocal

September 9, 1942 - RKO Boston Theater, Boston

18. MY DEVOTION (2:17)

R. Hillman-J. Napton

Skip Nelson and The Modernaires, vocal

September 9, 1942 - RKO Boston Theater, Boston

19. MOONLIGHT SERENADE (Opening Theme) (0:52) +

20. SLEEPY TOWN TRAIN (3:09)

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

September 17, 1942 - RKO Boston Theater, Boston

21. CHESTERFIELD COMMERCIAL (1:00)

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:

22. MOONLIGHT SERENADE (Opening Theme) (0:57)

G. Miller-M. Parish

23. IN THE MOOD (3:14)

J. Garland-A. Razaf

24. CHESTERFIELD COMMERCIAL (1:12)

25. IT'S GREAT TO BE AN AMERICAN (00:35)

J. Crane-R. Muffs

The Modernaires, vocal

26. ALWAYS IN MY HEART (2:08)

E. Lecuona-K. Gannon

Skip Nelson, vocal

27. I LEFT MY HEART AT THE STAGE DOOR CANTEEN + JUKE BOX SATURDAY NIGHT (4:12)

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

Marion Hutton, Tex Beneke & The Modernaires, vocal.

Featuring Harry James, trumpet

28. GLENN MILLER & HARRY JAMES DIALOGUE (Complete) (1:24)

29. MOONLIGHT SERENADE (Closing Theme) (1:09)

G. Miller-M. Parish

Total: (1:15:33)



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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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