

GLENN MILLER LIMITED EDITION, VOL. 2

COMMEMORATIVE COMPANION



COMPLETE DISCOGRAPHY AND NOTES

GLENN MILLER LIMITED EDITION, VOL. 2

At the direction of the Glenn Miller Estate, it is a pleasure and privilege to release a second volume of previously unissued and restored broadcast performances by Glenn Miller and his Orchestra for the benefit of the Glenn Miller Birthplace Society. Following Volume 1 of our series, this is only the second authorized release of Glenn Miller recordings in over twenty years. This commemorative companion presents the complete discography along with descriptive notes. Illustrations are summarized on page 50. Acknowledgements are on page 51.

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 RCA Victor's successor, BMG Music, released the two-CD package *Glenn Miller and the Andrews Sisters, the Chesterfield Broadcasts* in 2003, we have not included any performances by the Andrews Sisters with Glenn Miller during the first thirteen weeks of the series. The programs were broadcast three nights a week at 10:00 p.m. (Eastern) until May 5, 1942, when CBS switched to two national feeds.

Volume 2 contains only two musical items that were authorized for prior RCA Victor, BMG, and Sony issues: *Perfidia* from June 3, 1941, and *Jingle Bells* from December 24, 1941. The balance of the performances in this issue, comprising sixty additional tracks, are previously unreleased legitimately. Among the astonishing revelations present are treasures of exceptional merit. Listeners will be familiar with Glenn Miller's 1940 performances of Count Basie's *One O'Clock Jump* from prior RCA Victor issues. However, the 1942 performance included in this set is far more compelling and, frankly, "down and dirty." The band hits a more gutsy mood, accentuated by Billy May's growling trumpet solo. Listen to the reed section's stunning sound underneath Billy's solo. Collectors have long wished for the release of the only performance by the civilian band of Jerry Gray's *Jeep Jockey Jump*. It's here, and well worth the wait, particularly when you hear the groovy, more relaxed tempo than we have become acquainted with from Miller Army Air Forces Orchestra performances. Likewise, listen for George Williams' *I Hear You Screamin'*, which is also associated with the brilliant AAF organization. Moe Purtill's right foot on the bass drum gives us an entirely different appreciation for this Miller classic. And for another special treat, Billy May's *Measure for Measure* features a blazing Babe Russin solo. As with Volume 1, this exceptional release demonstrates the jazz credentials of the Miller band. Every effort has been made to display the distinctions associated with their music, particularly excellence in delivering ballads, light classics, and show tunes, and, significantly, the development and evolution of the band's style throughout the history of their Chesterfield series.

The music contained on this second Chesterfield volume demonstrates why Glenn Miller transcended his era, and his music is the soundtrack of our greatest generation. Everyone connected with this historic project invites you to enjoy "Chesterfield's own Glenn Miller."

Dennis M. Spragg
June 2025



THE PERFORMANCES

By Rob Ronzello

Welcome to the second Limited Edition of Glenn Miller's "Chesterfield Moonlight Serenade" broadcasts. The music on these discs was recorded between 1940 and 1942 at Glenn Miller's expense. Thanks to his foresight, we can enjoy these selections up to eighty-five years later from the recordings made for Glenn by the Harry Smith Company. As with our initial release, listeners will also experience a significant improvement in audio fidelity through World/WOR transcriptions, which were made specifically for the sponsor, Liggett & Myers. From the opening, **Rug Cutter's Swing**, we hear the band like never before.

Whereas Volume 1 contained two complete Chesterfield programs, each disc now includes two shows. Sandwiched between them, we are treated to a heavy dose of historic one-off performances, which offer familiar tunes featuring variations in arrangement or solo structure. The rest is perfectly thrilling music by the most rehearsed and precise big band ever.

Following the 1972 publication of the discography *Moonlight Serenade* by John Flower, Miller enthusiasts have keenly pursued details about the band's broadcasts. Although the formal Glenn Miller Archives preserves the recordings with original CBS program scripts and readily verifies updated information, collectors have continued to reference Flower so often that the covers are separating, the bindings are loose, and the pages are soiled from repeated handling. Indeed, we've made many wish lists of tunes and shows we've longed to hear.

Devotees of Glenn's music are keenly aware that in 1942, Miller aired embryonic versions of two of his most swinging AAF instrumentals. Jerry Gray's **Jeep Jockey Jump** was only broadcast once, and George Williams' **I Hear You Screamin'** was broadcast just three times. After a five-decade wait, we are pleased to include both in this set. Another highlight from the summer of 1942, which debuted here, is Bill Finegan's beautiful treatment of George Gershwin's **Rhapsody In Blue**. The July 15 broadcast includes the unedited introduction that was cut from the Victor recording session the following day. Here, it is complete with its bluesy eight-bar vamp in the saxes.

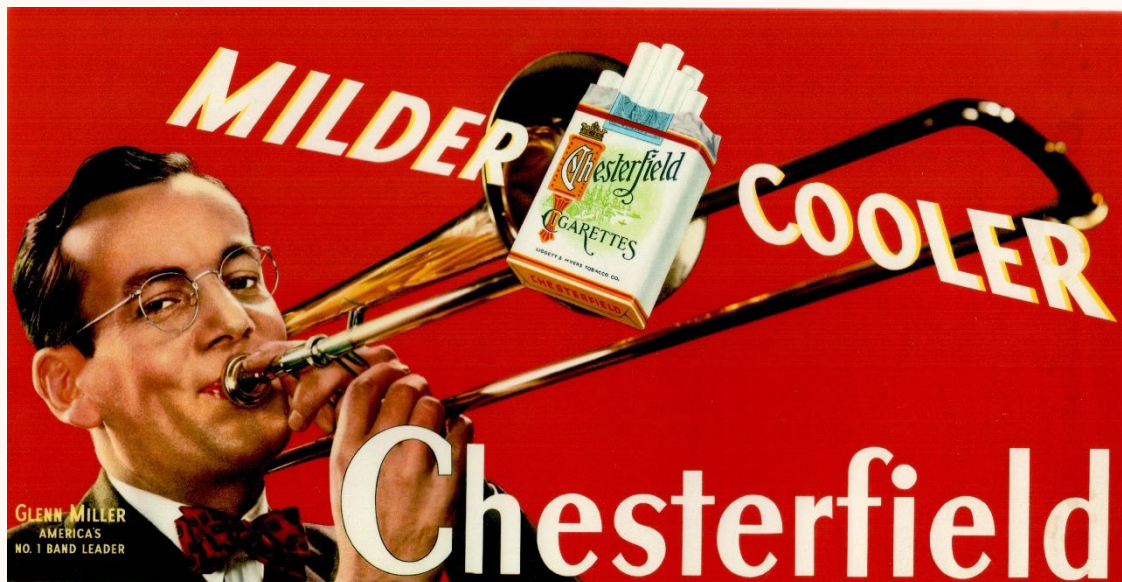
It is impossible to do justice to this set's outstanding music. However, certain items stand out due to their scarcity or uniqueness. Disc 1 includes the only civilian performance of **Long, Long Ago** (Glenn broadcast it a dozen times with his service band) as well as the only known broadcast of **Loch Lomond**. The latter is so obscure that it was not listed in the 1972 discography as having been played, because one of the Harry Smith lacquers for this date is missing. However, it is documented in the Newell-Emmet Company & CBS Chesterfield program scripts. Fortunately, World Program #41 was available for inclusion.

The October 22, 1940, broadcast features a medley where three of the four tunes are brand new to us. ***Let's Fall In Love***, ***Indian Love Call***, and ***Haunting Blues*** have never before been released. We also hear the introduction of Dorothy Claire to the radio audience and Martin Block's presentation for winning his poll (again), followed by a rousing performance of the ***Anvil Chorus***. From the something different department, there is a version of Finegan's ***Oh, Lady Be Good*** with additional solos and ***Pennsylvania 6-5000***, with extra solo work by John Best and an added reed passage.

Disc 2 opens with an early rendition of ***A String Of Pearls***, performed two months before the studio recording. Glenn broadcast it on August 14, 1941, featuring a Billy May trumpet solo. August 28 is the first performance where he substituted Bobby Hackett on the cornet. The odd series of exchanges in the saxes and Hackett laying the foundation for his legendary cornet solo is notable. ***Measure For Measure*** gives us a glimpse of Babe Russin's tenor during his brief tenure with the band, followed directly by a Ray Eberle vocal on ***A Dream And I***, another "one and done" performance.

The 1941 Christmas Eve broadcast, featuring a visiting Trigger Alpert on bass, is restored and unedited. What a treasure! Next, we jump to March 12, 1942, for the only known broadcast of the medley ***You Leave Me Breathless***, ***The Lamplighter's Serenade***, ***Racing With The Moon***, and ***Blues In The Night***. Ray and the Modernaires' stellar performance of Vaughn Monroe's theme puts it over the top.

This is only a portion of the wonderful Glenn Miller music in this set. And after many years, it still comes across as fresh, exciting, and relevant as when it was initially broadcast. Considering the rarity of the selections, presented in the best available audio quality, this release was well worth the wait!





DISC 1

By Rob Ronzello

Moonlight Serenade (Opening Theme) ***Rug Cutter's Swing***

Our first disc gets underway with Bill Finegan's take on the Horace Henderson classic, ***Rug Cutter's Swing***. The arrangement is identical to Glenn's Bluebird 78, though right off the bat, the audio quality blows the studio recording totally out of the water. Moe Purtill lays down the beat, and his hi-hat work is especially prevalent here. (It's as if all these years we've been listening to this band with ear muffs on!) Clyde Hurley plays a more spirited trumpet solo on this live version, with solo spots from Tex and Glenn. The 1972 discography *Moonlight Serenade* told us that Hurley comes back with a final eight bars, though it's John Best who has the last word here.

Indian Summer

The Chesterfield program of February 28, 1940, was aired without Glenn Miller for the second day in a row. Miller had been taken by ambulance to Mt. Sinai Hospital the day before with a severe case of influenza complicated by a sinus infection. After a sensitive few bars from Tex, Paul Douglas introduces Ray Eberle before an electrified studio audience. Ray croons admirably on this enchanting Finegan chart, one of the writer's personal favorites. I once had the pleasure of listening to ***Indian Summer*** with Bill Finegan. As Eberle sings the phrase, "dreams we fashioned when summertime was new," I looked at Bill and said, "Are you trying to kill him?" We both laughed. "I chose the keys," Finegan told me, "and Ray never complained. He just sang them!" This runs a full half-minute shorter than the studio recording as the final instrumental chorus is omitted.

Medley: The Japanese Sandman (old), What's The Matter With Me? (new), Let's Dance (borrowed from Benny Goodman), Blue Room (blue)

This medley, as arranged by Jerry Gray, was performed twice by the band. The January 24, 1940 version was included in the original Glenn Miller Limited Edition LP set, RCA Victor LPT-6700, back in the 1950s, and is typical of the deadened, suppressed fidelity we all grew up with. This March 6 airing is taken from a World transcription and unveils pure sonic magic. The performances are similar (except for a clunker in the trombones on ***Blue Room*** on the LP release), but the difference in sound is like night and day. And the March 6 version is performed in a more relaxed tempo. From the first notes of ***Sandman***, we hear Moe Purtill setting the pace with his most audible and tasteful hi-hat work, which is continued throughout with all four tunes being presented in a straight four-beat swing tempo. Marion Hutton gives us ***What's The Matter With Me?*** followed by Goodman's ***Let's Dance***, with the melody carried by the clarinet lead. The medley concludes with Rodgers and Hart's ***Blue Room***, safely navigated this time by the bones.

Oh, Lady Be Good!

The band is on the road, and from Pittsburgh we have the first of only two Chesterfield airings of this Gershwin standard. The version from the June 4, 1940 show was issued on RCA Victor LPT-6700 and is a shortened performance. Beneke handles his sixteen bars quite capably, followed by eight from Al Klink, who always manages to say more in less space. This broadcast features Bill Finegan's complete arrangement, with Ernie Caceres chiming in with some throaty clarinet work and a brief trumpet solo that sounds like Hurley. Incidentally, this is one of the forty or so arrangements that Glenn gave to Hal McIntyre when he started his band in October 1941. A home recording of the tune exists from the Glen Island Casino with Hal's boys knocking it out of the park!

Sweet Potato Piper

Long, Long Ago

Piper is one of the many frolicsome novelty numbers that Marion Hutton and Tex Beneke pulled off so well. By now, the pattern had been well established with Marion singing the cheerful lyric ("Sunbeams try new dance steps"), followed by eight bars of Beneke whistling, some light-hearted dialogue between the two and Tex's tenor taking it on out. The Jerry Gray arrangement kicks, and thanks to the enhanced fidelity, we can hear the pleasing harmonies in the saxes during the first chorus. From swing to sedate, we have Larry Bruff introducing Thomas Haynes Bayly's ***Long, Long Ago***. Glenn certainly favored this oldie with his AAF band (it's a better vehicle for strings), having played it a dozen times on his radio programs. This is the only performance of the tune on the Chesterfield program.

*(Editor's note) **Sweet Potato Piper**, from Paramount's Road to Singapore, displays Glenn's preference for film music, including tunes introduced by his friend Bing Crosby. In 1937, Miller received an offer from Metro-Goldwyn-Mayer to join their musical department.*

*(Editor's note) **Long, Long Ago** and other 1940 "album of musical favorites" were designed as a bridge and contrast between jazz and ballad performances on the broadcasts, to both fill time and grow the listening audience. During the first thirteen weeks of the series (the Andrews Sisters phase), what otherwise may have been presented as old tunes on medleys were not suited for the up-tempo medley format that Miller presented and later toned down.*

Dipper Mouth Blues

This 1923 warhorse saw plenty of action in the earlier days of the Miller band. It was recorded for Brunswick back in 1938 and performed practically everywhere the band played – the Raymor, Roseland, Paradise, Meadowbrook, and even Glen Island Casino. This is one of four instances where it was played on the Chesterfield program and the penultimate airing for the cigarette that satisfies. Ernie is featured on clarinet (the solo spot previously taken by Hal McIntyre), and Miller's gutbucket trombone quotes King Oliver's trumpet almost verbatim. Oh, play that thing!

Loch Lomond

Loch Lomond was a hit for Maxine Sullivan back in 1937. Later that year, Glenn's first band played it a couple of times (a "cover" if you will) from Boston's Raymor Ballroom, with a vocal by Kathleen Lane. Our June 18, 1940 rendition is an undocumented instrumental offering being premiered here for the very first time. Because the 1972 discography mentions that information on two of the tunes from this broadcast is missing, we can assume that the original Harry Smith lacquer was lost or damaged when that research was undertaken. However, the World transcription of this same program is available, and we can finally hear the band's only presentation of this tune. While there is nothing earth-shattering in terms of performance or arrangement, repeated listening will find it a pleasant way to spend a minute and forty-five seconds.

Pennsylvania 6-5000

Paul Douglas pitches for the sponsor, followed by a brief but cute dialogue with Glenn before the band swings into ***Pennsylvania 6-5000***. This Jerry Gray composition – his first of many instrumental hits for that band – evolved out of a background riff in his 1938 medley arrangement of ***The Dipsey Doodle***. On the Bluebird recording, John Best is featured on trumpet, although on this broadcast, he solos twice for a total of twenty-four bars. In between, we hear a foreign eight-bar saxophone solo that is not on the record (surprise!) followed by the usual contribution from Tex. Jerry's tune, titled after the phone number for the Hotel Pennsylvania in New York, rode the Billboard charts for a total of twelve weeks, peaking at number five.

Glenn Miller Interviews Bill Finegan & Jerry Gray

We continue with the ongoing series of interviews conducted by Glenn Miller himself, this time focusing on arrangers Bill Finegan and Jerry Gray. Many years ago, a poor-sounding copy of this interview was circulating among collectors, and I couldn't resist playing it for Bill on one of my visits. As he shook his head and smiled, all Finegan could seem to get out was, "Totally unscripted!"

The Complete Broadcast of October 22, 1940

By the time of this broadcast, Trigger Alpert had taken over the bass chores, and here we have the first examples in this set showing his influence on the band. Jerry Gray's arrangement of the lively Mercer-McHugh tune, ***You've Got Me This Way***, gets the program started. Miller had just recorded this one for Bluebird a week before and Marion Hutton's vocal produces no ill effects. As Eddie Condon used to say when he really liked something, "It doesn't bother me." She even employs a bit of Mildred Bailey-like vibrato in the phrase "laughing my sides off."

The lovely ballad medley which follows was only broadcast once and is three-quarters new to Miller fans. Only the new tune, ***Along The Santa Fe Trail***, has been heard before, and here Ray sings the complete lyric to this *Billboard* charter, which peaked at number seven. The old tune, Harold Arlen & Ted Koehler's 1933 hit, ***Let's Fall In Love***, is played dreamily, a la clarinet lead. Another debut for the Miller orchestra is Tony Pastor's theme, ***Indian Love Call*** - a far cry from the swinging rendition he waxed with Artie Shaw - followed by Henry Busse's old-timer ***Haunting Blues***. This medley, unique as it is, seems better suited to a lengthy four-hour personal appearance, where the band would need material such as this to stretch out a night's engagement for dancing.

With a nod to John Best (“watch it, John!”), Glenn kicks off the program’s “winder-upper” with another Jerry Gray original entitled **Oh! So Good!** Jerry’s jazzy bit of home cookin’ was played over the radio no less than twenty-six times, and it’s a wonder the band never recorded it. This would have made a worthy coupling with Finegan’s **Oh, Lady Be Good!** Best is solid from the start, taking us into Jerry’s catchy melody. We then hear some fine boogie-woogie piano from Chummy (“I hear ya, Chalmers...”), followed by typically dependable tenor from Texas and a few bars from the leader himself. A later version of this tune was released by RCA Victor back in the 1950s, with Billy May taking the sixteen-bar trumpet solo after Miller. However, this particular performance – the first of all of them – was aired two weeks before May joined the band. Once again, we hear the unmistakable trademark riffs of John Best. But repeated listening reveals, as though for just a millisecond after the first eight bars, we hear two trumpet soloists overlapping. Since former Gene Krupa trumpeter Charlie Frankhauser had joined the band a few months earlier, it may be that we are hearing Charlie take the first four bars and John the next four, and this is then repeated. Moe and Ernie help bring the festivities to a rousing finale.

Yes, My Darling Daughter

Glenn introduces this up-tempo favorite from New York, pointing out that it’s being aired for just the second time. The band digs into this Jerry Gray chart with Ernie’s solid baritone standing out in the section, while Trigger and Moe keep things moving. The tune is well-suited to Marion’s style, and she puts it across just fine, with a vocal assist from the band. Purtill’s drum break after the vocal is a treat, which leads into a couple of head-turning tenor solos from Tex Beneke. Three days later, the band would go into New York’s Victor studios and record this one for Bluebird, with its more appropriate four and eight-bar solos by Al Klink. In the short span between this Chesterfield broadcast and the recording, Glenn seems to have figured out that Klink’s contributions would lend a jazzier feel to this number. This is one example of the leader taking a solo away from Tex and handing it to Mose Klink.

(Editor’s note) The provocative (for the era) “Yes, My Darling Daughter” lyrics offer an ironic window into the behind-the-scenes events affecting the Miller band toward the end of 1940 and the beginning of 1941. Marion Hutton married and became pregnant. By December 1940, she was no longer singing with the band at the Café Rouge of the Hotel Pennsylvania in New York and only appeared on the Chesterfield series. Until January 12, 1941, there was no female vocalist on the NBC sustaining broadcasts from the Café Rouge. To replace Marion, Glenn hired the talented Dorothy Claire from Bobby Byrne. This was a significant career opportunity for the young singer, to which Byrne took exception. Seeking to enforce his contract with Dorothy, Byrne sued Miller, complicating Claire’s subsequent employment.



Slumber Song (Opening Theme)
There'll Be Some Changes Made

This broadcast opens with Bill Finegan's arrangement of the Chummy MacGregor composition, **Slumber Song**. With the onset of the network bans on music licensed through ASCAP, Miller could no longer perform his theme **Moonlight Serenade**, over the radio. Hence, this became the band's intermittent opening and closing theme until things were resolved later in October. Marion Hutton had just gone out on maternity leave, so Glenn and Paul Douglas made sure that Dorothy Claire received a warm welcome on her Chesterfield debut (she broke in with the band six days earlier before the supper set at the Café Rouge). Claire was born Marietta Wright on June 5, 1920, in La Porte, Indiana and at twenty, was already a veteran of the bands of Bob Crosby and Bobby Byrne. She had been earning \$75 a week with Byrne when Miller lured her away for a reported \$250, at which point Byrne filed a lawsuit for \$25,000 (more on that in a moment). A different version of **There'll Be Some Changes Made** was issued on RCA Victor LPT-6700, and the two are virtually identical, though here we are treated to the historical intro and spared the 1950s reverb. Solos on both are Best, Beneke, Caceres (alto), and Best again. Author George T. Simon felt that the Miller-Claire association never quite clicked, though to these eyes and ears, she was the perfect fit for the band. With her youthful charm and girl-next-door looks, she had all the visual appeal of Marion Hutton with the added benefit of being an extremely musical singer. In her brief two months with Miller, it seems every time Dottie stepped to the microphone, she superbly rose to the occasion. Aircheck renditions of tunes, including **Sentimental Me**, **Swingin' At The Séance**, and **Naughty Sweetie Blues** bear this out. And, of course, there was the Bluebird recording of **Perfidia** – a huge hit – as well as Johnny Mercer's clever **Air-Minded Executive**. In March, with the band performing at the RKO Palace Theater in Columbus, Ohio, Miller and Byrne met in a hotel room in that city and settled their "feud" over Claire. The result was that Dorothy would return to her former bandleader, and Miller would engage the services of Mrs. Hal Dickinson, namely Paula Kelly.

(Editor's note) The ease with which Dorothy Claire assumes vocal chores with the band is evident. She "fit" beautifully. It is fascinating to consider what it "may have been" if Bobby Byrne had not sued to get Claire back. Or how Dorothy felt about her big career opportunity being taken away from her. Especially an almost certain appearance in Miller's 20th Century Fox film Sun Valley Serenade. It can be argued that Claire was the most talented of the female vocalists with the band, particularly her ability to deliver both ballads and novelties flawlessly. There is no documented evidence to support Mr. Simon's contention that the Miller-Claire combination did not "click," given Miller's business correspondence and evident confidence in hiring Dorothy. The Byrne controversy clouded the relationship, which ended prematurely on March 21, 1941, with Miller agreeing to return a disappointed Claire to Byrne.

Medley: *Vilia* (old), *You Walk By* (new), *Adios* (borrowed from Enrico Madriguera), *Blue Afterglow* (blue)

This medley was broadcast on February 4, 1941, during the second month of the ASCAP ban. The tunes heard here represent either older songs whose copyrights had expired, or recent ones licensed through the new Broadcast Music, Inc. (BMI). What's unique about this medley is that all four tunes were played on the air several times, but this is the only time for each one where they appeared in medley form. Finegan gets it going with his interpretation of Franz Lehar's poignant melody ***Vilia*** from *The Merry Widow*. Ray sings the new tune, ***You Walk By***, one of a long list of ballads from this period the band would have done well to record - songs like ***I Close My Eyes, These Things You Left Me, A Love Song Hasn't Been Sung*** and ***Walkin' By The River*** to name but a few. The borrowed tune is an unorthodox treatment of ***Adios***, the first of thirteen Chesterfield performances, though the Jerry Gray arrangement we know, and love hadn't quite taken shape yet. McMickle plays the cup mute trumpet solo just like the recording, but instead of the gorgeous clarinet lead restating the melody, it reverts to the muted trumpet. No offense to Mick, but that exquisite reed sound is the "wow" factor that makes this number pop. (I guess you never miss something until it's gone.) The medley concludes with ***Blue Afterglow***, once released years back by RCA Victor from a different broadcast and highlighted by John Best's delicate and introverted open horn. Bill Finegan loved Best's playing so much that he once suggested that he should have played *all* the trumpet solos. Still, there were times when he might fall victim to Miller's version of "the ray" and have an off night. As Tex Beneke once told me, "Every once in a while, John would complain, 'Man, I couldn't blow for nothin' tonight. The old man had the fish-eye on me all night long.'"

Martin Block Presentation
Anvil Chorus

WNEW's Martin Block makes an appearance on this program from February 6, 1941, to award Glenn and the band a scroll for winning his popular *Make Believe Ballroom* poll for the third consecutive time. What follows is a rousing rendition of Jerry Gray's masterpiece, ***Anvil Chorus*** from Verdi's *Il Trovatore*. Moe Purtill celebrates the occasion and sets the tone early on with some inspiring drum work. Alpert, no slouch himself in the rhythm department, makes his presence known throughout with his driving string bass. Tex is confident and very much in command on tenor, and so is May on his solo. This is one number where you really can't imagine anyone else but Billy being featured on trumpet. Purtill beats the living daylights out of the drums during his spot, and the whole thing builds to one incredible climax. Too bad the band "couldn't swing" (grin)!

Breakfast For Two

At first glance, ***Breakfast For Two*** would appear to have been the product of a Hollywood film or Broadway musical, although it is neither. What it is, however, is a light and worthy vehicle for the Miller singers. Paula Kelly (wife of Modernaire Hal Dickinson) had by now replaced Claire. She and Tex follow the formula established by Marion and Tex, complete with Beneke's whistling. The tune itself is a hoot, and when the Modernaires make their entrance ("We like that breakfast for six"), the master's class in vocal harmony is now in session. Loads of fun here. This performance was released years ago on an unauthorized bootleg, though the audio quality on this officially licensed set is, naturally, much better.

The Complete Broadcast of June 3, 1941

After concluding their work on *Sun Valley Serenade*, the band was still kicking around the West Coast, making personal appearances, recordings, and, of course, broadcasting the Chesterfield show. This complete program airs from the Pacific Square Ballroom in San Diego and begins with Paula and the Modernaires singing ***Perfidia***. Miller's recording (with Dorothy Claire) was enjoying much success at this time and spent four weeks on the *Billboard* charts. Ray Eberle steps up to the microphone and renders another tune the band had recorded, ***I Do, Do You***, a typically tender ballad chart from the pen of Mr. Finegan.

The closer for this night (note there are only three tunes due to this one's length) is one of Finegan's all-time classic big band arrangements, ***Swing Low, Sweet Chariot***. "This is another thing that Trigger inspired," Bill once told me. "They had an old upright piano in the basement where he lived, and we used to get together and jam. Now, that two-beat thing he could *really* do. It sounded like a whole rhythm section! I went home one night and started the arrangement on ***Swing Low***." Of all the outstanding instrumentals either composed or arranged by Finegan for the Miller band, this one ranks right near the top. And as many times as it was performed on the air, it was never recorded commercially. Tommy Dorsey got the drop on Glenn and had just previously recorded Dean Kincaide's version on a twelve-inch Victor 78. Trigger had but ten days remaining with the Miller crew before entering the army and this is the last time he'd play ***Chariot*** over the radio. (A later version with his temporary replacement, Mike Rubin, was issued by RCA Victor where Rubin flubs the intro.) We hear from Trig, Chummy, Tex and an ebullient Billy May, growling and quacking his way along, even over the band's humming of the melody. Bill's infectious riff in the saxes builds to a crescendo and the whole swinging affair concludes. Always the perfectionist, Finegan adds, "I never liked that ending. Years later, when Buddy [DeFranco] had the band, I wrote a new out-chorus for it that's much better than the original." Finally, it should be noted that there were some objections from the African-American community at this time regarding the jazzing up of their sacred spirituals. An article appeared in *Down Beat* that year raising their concerns, which I copied and showed to Bill on one of my visits. "I make no apology," he said, "because no offense was intended."

*(Editor's note) As with Volume 1, we are including noteworthy performances in Volume 2 that were previously issued by RCA Victor, BMG, and Sony in incomplete form. When RCA Victor originally released selections from Chesterfield broadcasts, all references to the sponsor were cut. This made the presentations awkward, including the February 10, 1942, Gold Record presentation of ***Chattanooga Choo Choo*** and the introduction of Harry James on September 24, 1942, which we included in Volume 1. Here, too, with ***Perfidia***, listeners can now hear what the June 3, 1941, performance sounded like. Historic accuracy and audio fidelity are key to these long-requested restorations.*

*(Editor's note) The June 3, 1941, performance of ***Swing Low Sweet Chariot*** is consistent with the program's format from the West Coast during this period. The program scripts and recordings demonstrate a pattern of lengthening performances to the studio recording times, and longer. It was common for the broadcasts to include three, rather than four, tunes per program. This was a fascinating opportunity for the audience and for us today to hear complete arrangements and the talent of the band on their swing arrangements.*





DISC 2

By Rob Ronzello

Slumber Song (Opening Theme) ***A String Of Pearls***

Larry Bruff introduces Glenn and the band from Washington, D.C. with the opening number being an unissued performance of Gray's original ***A String Of Pearls***. The band is playing this one for only the second time and we have quite a ways to go before it becomes the recognizable classic as heard on the Bluebird 78. The alto and tenor challenges do not take place here. Instead, we have a series of two-bar comments from the alto only, which are hard to decipher with any certainty. It sounds like Ernie but could also be a combo of Ernie and Hal. This is followed by twelve bars from Al Klink, which lead us into the Bobby Hackett cornet solo. Even at this early stage, we hear the foundation of his timeless solo. It's somewhat baffling that it would take over two months for Glenn to record this one - a future megahit on the *Billboard* charts for a total of twenty-one weeks and peaking at number one.

High On A Windy Hill ***Chesterfield Commercial***

High On A Windy Hill was a hit for Ray Eberle's brother Bob while singing with Jimmy Dorsey's orchestra. The Miller band never recorded it commercially, though it was played a total of nine times on the Chesterfield show, this being the final airing. Some years ago, Bill Finegan singled this tune out as one of his favorites, though he maintained that any versions he had heard were incomplete and that there was more to his arrangement. Bill went on to describe a particular sonority he had hoped to hear, so we sat and listened one day at his Connecticut home. "This is such an odd tune," he commented. "It keeps moving around. But that sonority I was telling you about? I don't hear it. There's another half chorus. It keeps moving in keys, like...the tonality, it sounds like it's modulating all the time." Hal Dickinson and the Modernaires have no fear of second-hand smoke as they help promote the sponsor.

Twenty-Four Robbers

Also from the "something's missing" department, we have the August 7, 1941 airing of the Trummy Young/Ted Buckner novelty, ***Twenty Four Robbers***. Miller collectors will recall the version issued on RCA Victor LPT-6700 as introduced by Larry Bruff. The intro from this Finegan chart, with Ernie's baritone punctuating the rhythm as well as the entire first instrumental chorus - arguably the best part of the song - is omitted from this version. The writing in some spots is suggestive of Billy May. (Note the similarities to Billy's ***Sweeter Than The Sweetest***, especially on the full version.) Paula, Tex and the Modernaires deliver the humorous lyrics and Doc Goldberg's bass is heard to advantage throughout.

NEWELL-EMMETT COMPANY, INC.

40 EAST 34TH STREET

NEW YORK

◆
Advertising

December 12, 1941

Mr. Charles Bowen
Radio Station WCAR
Pontiac, Michigan

Dear Mr. Bowen:

Jim Gormsen, Chairman of the Michigan Union Opera - at the University has requested that Glenn Miller serenade Michigan and the "Full House" show on next Tuesday's Moonlight Serenade. We are anxious to do this and hope that you will help us by filling out the enclosed release sheet and air-mailing it to us at once. Jim has requested that we use your swell tune "A Dream and I". We are anxious to comply, but won't be able to unless we hear from you by Monday afternoon at 3.

Please let us hear from you soon and we hope you'll be listening.

Sincerely,

Larry Bruff

Paul Douglas Interviews Glenn Miller

The interviews continue from December of 1941, this time with Paul Douglas asking the questions. Note that Glenn mentions travelling to the coast again next spring to work on their new film, *Iceland*.

*(Editor's Note) The original project for Miller's second 20th Century Fox film was another Sonja Henie vehicle, Iceland. This film was made with Sammy Kaye and his Orchestra. Glenn Miller was moved over to Orchestra Wife, which built the plot around his band and gave them more screen time. The project was Orchestra Wife, which was renamed Orchestra Wives before release (Miller introduces **Serenade in Blue** later in this set as being from Orchestra Wife. Harry James was also at Fox in 1942 with Miller and Kaye. His band was featured in the Betty Grable feature Springtime in the Rockies.*

Measure For Measure

This original Billy May flagwaver was broadcast during the period after Hal McIntyre vacated his lead alto chair to form his band. Ben Feman had come and gone, and for reasons that defy logic, Glenn moved Tex Beneke, the tenor playing star of the band, over to play the lead (alto). He then hired Irving "Babe" Russin, a veteran tenor man who had just recently broken up his band, to replace Tex. Besides the tight section work, we hear Ernie's crisp alto, Russin's hard-blowing tenor, and May himself, raising the roof with his trumpet! This arrangement ended in mid-November when Skip Martin took over the lead seat, Russin departed, and Tex returned to tenor. On the night of this broadcast, the dispute with ASCAP was settled, and Glenn would resume using **Moonlight Serenade** as his opening theme the very next day. He continued to use **Slumber Song** as his closer.

A Dream And I

This is another one-time airing that Miller fans have been aware of through combing the pages of the Flower discography. The tune was written for a musical production at the University of Michigan, entitled *Take A Number*, and dates from the summer of 1941. Truth be told, it's a not-too-shabby romantic ballad with a decent lyric that Ray sings well, enhanced by an alluring melody. A home recording of **A Dream And I** surfaced some years ago and has made the rounds among collectors. This is its first official release.

The Complete Broadcast of December 24, 1941

The introduction and opening dialogue with Glenn and Paul Douglas, as well as this swinging version of **Jingle Bells**, was first issued by RCA in 1974 as part of the excellent "Legendary Performer" double album. Edited portions of this program were released in marginal sound on several unauthorized bootlegs. This is the first time we have been able to hear the complete broadcast and in excellent audio quality. And there is some swell commentary from a couple of guys who were there!

“I did the chart on Jingle Bells,” Bill Finegan recalled, “when the band was playing at the Café Rouge. This was a couple of months before Christmas. I put those sleigh bells in there in the intro. You know how the record starts with just the sound of sleigh bells and then Chummy plays those four notes or something? I used to watch the people who came to see the band. Some of them would snap their fingers, some would tap their foot. Just to keep time, you know? So the first time we’re playing it at the Café Rouge, what happens? They hear those sleigh bells, they’re gettin’ in a groove and so they take their swizzle sticks from their drinks, and they start keeping time with the sleigh bells on their glasses. But in those days the swizzle sticks were all made out of glass! Man, there was broken glass everywhere. And I knew this was going to happen. I guess the devil got ahold of me or something.” With Trigger Alpert sitting in on bass, this is quite the joyous affair. Tex and the Modernaires (with a little help from Ernie Caceres) give out with some Christmas jive and Billy May’s muted horn takes us on out. Compare this version to the one issued on the Bluebird 78, where the rhythm section sounds as if it’s somewhere across the street!

Glenn introduces Ray singing ***The Story Of A Starry Night***, adapted by Finegan from Tchaikovsky’s 6th Symphony, and recently recorded by the band just two weeks before. It had already been performed over the air in both instrumental and vocal variations and would become a minor hit for the band in 1942 (for more of the backstory on Starry Night, please refer to the April 2, 1942 medley on Glenn Miller Limited Edition - Volume One).

For Christmas of 1941, just a couple of weeks after the bombing of Pearl Harbor and America’s entry into the war, Trigger Alpert was invited to New York from Fort Benjamin Harrison in Indiana to take part in the band’s annual holiday party. Glenn had been scheming for over two months to have both his former bassist and his old band boy, Raul Hidalgo, back with him at Christmas time. Hidalgo was a dedicated, strapping young man who was quite popular among the band members and an invaluable asset to the Miller machine. He was stationed at Camp Lockett, California at the time.

Trigger had been working out the details on his end to get permission to come to New York. “We had a son of a bitch of a bandleader,” Alpert told me. “He was a Warrant Officer and a real bad ass kind of guy. I asked him if I could go up and see Glenn Miller, and he said he’d let me go only if I brought him back an arrangement. Now, can you imagine asking Glenn Miller for an arrangement? Well, I got him a stock arrangement or something like that. So I went up to the Café Rouge where the band was playing, and Glenn put me on his radio program. He gave me a hundred dollars for transportation and stuff. It was real fun.” Hidalgo was less fortunate. On this Christmas Eve broadcast, Trigger performs ***Nobody Ever Wants Me*** – the only known recording of the tune – and Miller introduces it by saying, “Come on, Trig, it’s a real Christmas for us having you around, so how’s about singin’ this one for Raul out at Camp Lockett.” Included here for the very first time is the complete dialogue that precedes the Alpert vocal and bass feature.

Jerry Gray’s ***Sun Valley Jump*** delivers plenty of punch to bring the program to a close. We are treated to sixteen bars of dazzling open trumpet from Billy May, a brief but notable eight bars from Al Klink, another eight from May, and just a touch of Ernie’s clarinet before the vigorous trumpets blast out the ending. Glenn talks over the closing theme and, as we first heard (in part) years ago from a bootleg, lets Marion, Ray, and the whole orchestra extend holiday greetings. Spoiler alert: there’s a comment from Glenn that precedes the Christmas wishes that has never been heard since the original broadcast. What a show!

GLENN MILLER
ORCHESTRA

CHESTERFIELD CIGARETTES
VICTOR BLUEBIRD RECORDINGS

October 17, 1941

Dear Trigger:

Have a great surprise for you --

Glenn wants you to be with us on our Christmas Eve Party
this year. ---

He wants you to see your Superior Officer and inquire if
you can have a furlough so that you can come to New York
and be with the band for a few days.

As soon as you find out if you can come - let Glenn know
and he will send you a round trip ticket - by air-plane -
and expenses to get you here and back to your Camp.

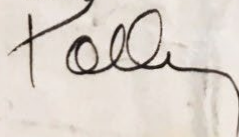
Glenn says that it won't be right not to have you and Raul
here for the party - so if you and Raul can arrange to come -
Glenn and all the boys want you here -- Glenn seems to think
that would make the party complete --- as we all do.

I'm pretty excited even writing about it - this should
give you plenty of time to see if it can be arranged -
let us know as soon as possible.

Hope you are well and getting along all right - will be
looking for a letter real soon.

Much love from all.

Polly



N. J. OFFICE
COTSWOLD-BYRNE LANE
TENAFLY, N. J.

N. Y. OFFICE
RKO BLDG.
NEW YORK CITY



Glenn Miller Interviews Paul Douglas

Glenn talks with Paul Douglas (Paul Douglas Fleischer), and we learn that the Philadelphia native has a long history with radio and even acting.

Medley: *You Leave Me Breathless* (old), *The Lamplighter's Serenade* (new), *Racing With The Moon* (borrowed), *Blues In The Night* (blue)

Prior to this broadcast of March 12, 1942, the last time the Miller band played ***You Leave Me Breathless*** over the airwaves was from the Paradise Restaurant on June 20, 1938. At the time, the band was only a couple of months old, Ray Eberle was just nineteen, and the performance reflects the band and singer in their earliest stages of development. Four years later, Eberle sounds wonderfully mature, proving this one was certainly worth revisiting. ***The Lamplighter's Serenade*** is the new tune and is played as an instrumental. Given what follows, a vocal rendition might have been considered overexposure for the singers. Bill Finegan's arrangement of this Hoagy Carmichael number spots some tender Tex in place of the lyric. The 78 recording of this song - released the previous week - rode the coattails of its flipside, ***Don't Sit Under The Apple Tree***, which became a number-two hit on the Billboard charts. ***Racing With The Moon*** will be a revelation to Miller enthusiasts, having been aired only once and now made available for the first time. Ray and the Modernaires are a perfect match for the Vaughn Monroe theme, taken here at a somewhat steadier dance tempo. If Monroe hadn't already recorded this for Bluebird, one can easily imagine it becoming a hit record for the Miller orchestra. Billy May's condensed arrangement of ***Blues In The Night***, sans vocal, is barely a minute long. The full chart times out at over four minutes and 30 seconds.

***We're The Gang That Keeps Things Moving* (The Quartermaster Song)**

The producers of this set had many requests for this number, so as Glenn would say, here 'tis. This Miller rarity was performed only twice and is another mystery to fans, as neither version has ever been issued. Tex and the Modernaires tell us about the role of the quartermaster who supplies the armed forces to keep things moving. And move it did! This up-tempo killer comes in at just a minute and a half and features an inspiring drum break by Moe Purtill.







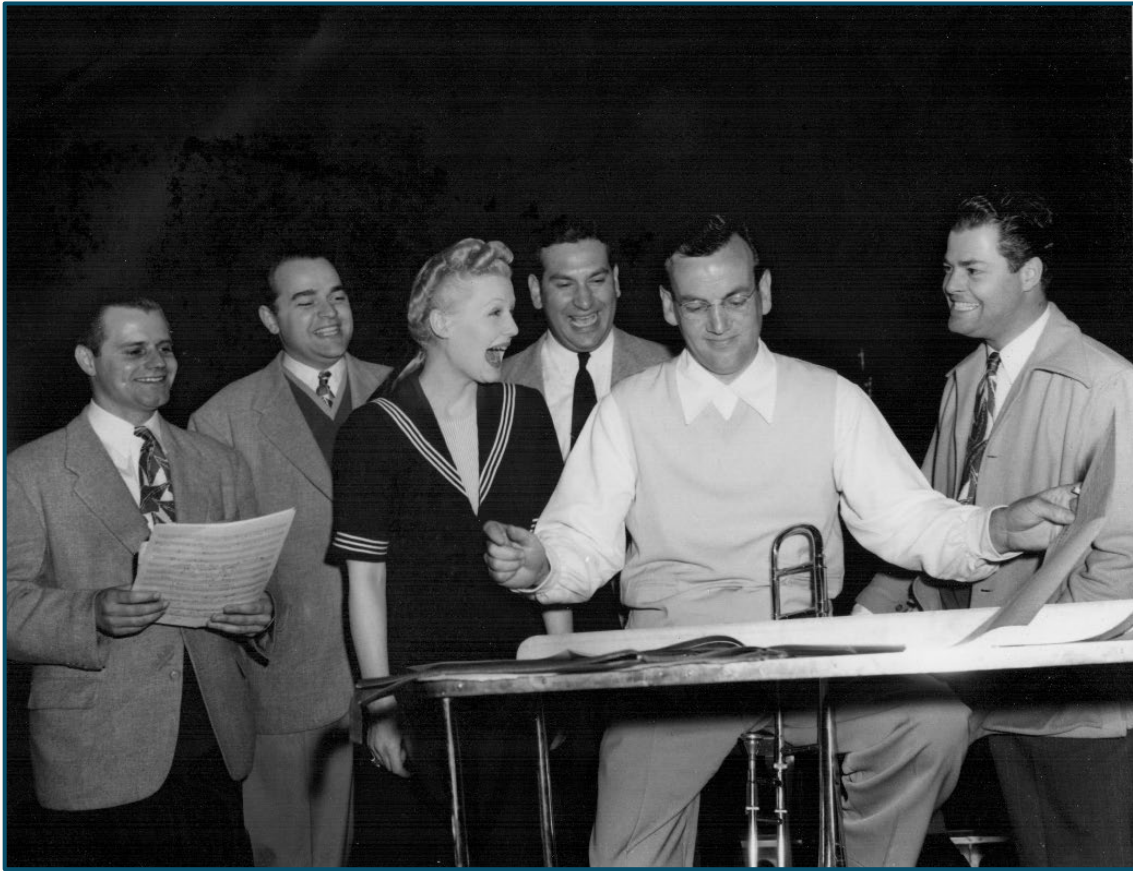
Jeep Jockey Jump

Here is the much-anticipated release of the Jerry Gray original, ***Jeep Jockey Jump***. Long a staple of Glenn's 1943-45 AAF band, it has been atop the wish list of Miller buffs, having been broadcast only this one time by the civilian band. The arrangements are practically identical, save for an eight-bar passage for the trombones present in the AAF version that links the alto and tenor solos. At the same time, the performances are unexpectedly dissimilar as two completely different bands are playing them. The only musician present on both renditions is trombonist Jimmy Priddy. Let's break it down, shall we? On this 1942 airing, Ernie's baritone stands out in the saxes, Skip Martin's fine lead shines the way, and the sections as a whole are nice and tight, just as they should be. Solo-wise, we first hear a rather odd eight-bar alto offering, which might be Martin (Caceres is playing baritone sax in the section), followed by another eight bars from Al Klink and eventually eight more from Billy May. This is a fantastic one-off discovery being heard here for the first time, and one Glenn might have done well to explore further. However, for years, we have had the benefit of nineteen broadcasts and recordings of ***Jeep Jockey Jump*** as played by the Miller AAF Band. Therefore, a familiarity with the AAF treatment and its cast of characters is not present here, making any comparison entirely unfair. For a lead player, Hank Freeman was an exciting and much underrated alto soloist. Even Vince Carbone, at times maligned for his tenor contributions, plays a solo that fits the spirit of the piece. We even get to hear some thrilling trumpet from Bernie Privin. So Gray's chart was honed and perfected for dynamics over time;. However, what separates the AAF band version from the civilian comes down to one thing – and to hop on the George T. Simon bandwagon for a moment - the difference is all in the rhythm sections. There's no questioning this tune has a more swinging feel as interpreted by Mel Powell, Trigger Alpert, Ray McKinley, and Carmen Mastren, with Mac being the real hero there. Therefore, this is a superb example of 1940s big band swing, and we are fortunate to have two bands interpreting it for us. And they are both Glenn Miller!

Sleep Song

This Harry Tobias/Don Reid composition was part of Glenn Miller's first recording session after switching from the Bluebird label to RCA Victor. It was recorded in Hollywood and this broadcast – the only live performance of the tune – emanates from there as well on May 1, 1942. The song itself is typical of the wartime “boy at army camp misses girl back home” theme, with Ray and the Mods delivering the vocals. Note George Williams' gorgeous scoring for the reeds. That section had such an appealing sound, even when not employing the clarinet lead.

*(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.*



The Complete Broadcast of June 16, 1942

Just a few weeks after concluding work on their second Hollywood film, ***Orchestra Wives***, the band is back home in New York City. This broadcast opens with the radio premiere of one of the movie's future hits, ***Serenade in Blue***. This elegant arrangement was composed by Bill Finegan, although the famous introduction was penned by Billy May. According to George T. Simon's biography, John Best relates how Finegan was struggling with the intro, so Glenn handed it off to May, who had it all wrapped up in thirty minutes. Back in 2000, I ran this by Billy, who disagreed with his old section mate. "Totally false," he told me. "I spent the whole night before the session working on it and gave it to Charlie Grean in the morning." Finegan's initial attempt seemed to have been lost to posterity until, seventy-four years later, a recording from the 20th Century Fox soundstage surfaced and was released. Bill's original introduction traversed the line of simple moodiness - it reflected the darker, brooding influence of the Russian composers he idolized. Billy's introspective approach was, of course, the better fit, and so Glenn certainly made the right choice here. Just as on the Victor 78, which rode the Billboard charts for fifteen weeks, peaking at number two, we get a good dose of the Hackett horn plus Ray and the Modernaires doing a nice job on the vocals.

*Editor's note: Glenn Miller had run afoul of 20th Century Fox by broadcasting several tunes from ***Orchestra Wives*** before June 15, 1942. Fox had imposed a restriction on Miller broadcasting the songs written for their production until that date, in exchange for the exclusive right to perform the music from the film for thirty days thereafter to promote the movie. On May 28, 1942, Miller inexplicably broadcast ***At Last***, which resulted in an irritated warning from Fox. Miller thereafter complied. On Tuesday, June 16, as we hear here, he premiered ***Serenade in Blue***. On Wednesday, June 17, he broadcast ***That's Sabotage*** and ***At Last***. On Thursday, June 18, (***I've Got a Gal In Kalamazoo***). Glenn first broadcast ***People Like You and Me*** on Thursday, June 25. However, 20th Century Fox then had to contend with other bands and singers, who, in turn, violated Miller's exclusive performance-right window to broadcast the music. The Fox restriction did not apply to ***American Patrol***, ***Bugle Call Rag***, or other music not composed expressly for the movie.*

It's Great To Be An American pops up in the usual spot as Miller salutes the winning tune, ***Don't Sit Under The Apple Tree***, played as the favorite of the Army Air Forces men at Chanute Field, Illinois. The Miller singers deliver the lectures on fidelity, with Tex promising not to roam, Marion sitting home like Granny Smith, and the Modernaires making a cameo appearance with their delicious harmonies. How do you like them apples?

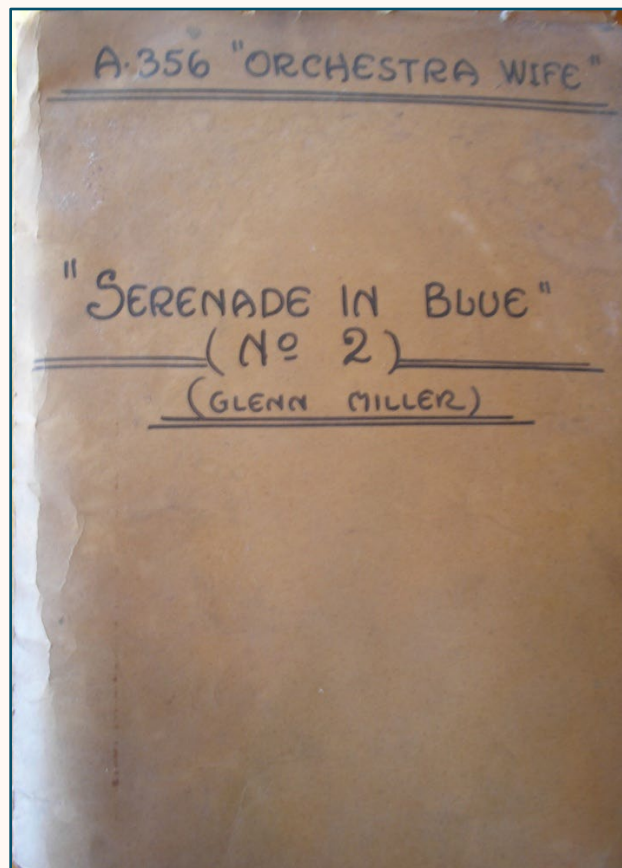
Glenn reminds his listeners to send in their postcards with their favorite tunes, followed by the band playing ***Sleepy Lagoon***. Interestingly, there is no vocal introduction by Glenn, and the band plays it unannounced. This distinctive ballad chart, one of several from Bill Finegan during this period, was played many times over the air for Chesterfield in that summer of '42. There is much beauty to be found here in the Finegan treatment, though this tune, like many others that would later gain reverence, remained unrecorded. Dinah Shore had already waxed it for Victor, and Tommy Dorsey would lay down a fine instrumental version on a Victor ten-inch Red Seal the very day after this broadcast. Several years later, TD would record the Finegan arrangement for Standard Transcriptions.

Glenn's arrangement of **Bugle Call Rag** closes out the program, another of the well-worn numbers in the Miller library dating back to 1938. This performance follows the format of the 1940 Bluebird recording, with Purtill's drums blasting out like a Tommy gun, setting the tone. We hear from Glenn, Tex, Ernie on clarinet, and then Glenn and Tex again before Moe goes into his featured solo.

One Dozen Roses

At the time of this broadcast, both Harry James (Columbia) and Dinah Shore (Victor) saw their recordings of **One Dozen Roses** chart in the Billboard top ten. Glenn never recorded it and only aired it twice – four times if you count the repeat broadcasts. If it sounds familiar, a version from the 11:15 broadcast has been released on bootlegs. RCA Victor formally released the early broadcast from July 15, 1942, in 1959 on LPM-6100.) The vocal by Marion, Tex, and the Modernaires is essentially an ensemble effort with brief solo spots for all. Billy May's writing for the saxes has less emphasis on harmony, yet their bending of notes is a precursor to the style he would popularize a decade later.

*Editor's note: An intriguing aspect to this first Miller broadcast of **One Dozen Roses** is that it, apparently purposefully, began without a verbal introduction. From the downbeat of the bluesy intro, listen to the audience chatter until they recognize what the tune is.*



One of two Bill Finegan **Serenade in Blue** scores
Found in an orange crate in his basement
February 2009

One O'Clock Jump

Count Basie's ***One O' Clock Jump*** is a standard piece of manuscript for any big band of the 1940s. The Miller band's interpretation is based on the published Feist stock arrangement as credited to Buck Clayton and had been performed often by Glenn since late 1938. After a dozen bars of opening piano from Chummy, the band chimes in with "*It must be jelly 'cause jam don't shake like that. Oh, Angus! Where you been so long?*" We get twenty-four bars from Tex and another helping of the same from Billy May before the saxes state the melody and the boys take it on out.

Rhapsody In Blue

The estate of George Gershwin was so protective over ***Rhapsody In Blue*** that Glenn needed their permission to commit it to wax, and so here we have an American musical masterpiece times two. Bill Finegan's tasteful treatment of the Gershwin rhapsody combines the spirit of the original composition with a more modern arsenal of interpretation. The opening bluesy vamp played by the saxes (originally the brass on the Gershwin/Whiteman recording) is but eight bars of the original twelve-bar introduction Finegan penned, which was cut from the Miller Victor record. Bobby Hackett plays his written solo part in a style that only he possessed, until the trombones first state the central theme. Tex's improvised solo continues the piece for a bit while Bill teases and toys with us, keeping the clarinet lead in reserve. Finally, (at 2:12 in), they carry the melody in such an ethereal manner that they have the impact of a string section. The tune builds to a climax with Hackett again, this time on guitar, heard to advantage. This broadcast aired on July 15, 1942, and the following day, ***Rhapsody In Blue*** was recorded for Victor. It would be the final tune of the very last recording session ever by Glenn Miller and his Orchestra.

I Hear You Screamin'

A rough and incomplete version of this civilian band rarity was circulated on several unauthorized bootlegs. Here, we have the entire tune in much better sound, along with Glenn's spoken intro, which credits composer George Williams. (Jerry Gray has been occasionally suggested as the composer.) Like ***Jeep Jockey Jump***, this is another original swing chart that appeared just before Glenn disbanded but saw new life the following year with Miller's AAF band. Al Klink is first with a gutsy tenor solo. An excellent sixteen-bar soli from the sax section is followed by another sixteen bars from an alto soloist that's a bit atypical of the Caceres approach. Could it be Skip Martin? Moe Purtill beats the skins for eight bars before Billy May dazzles us with the solo that would later belong to Bobby Nichols. With just five days left before Glenn Miller and his Orchestra played their final performance, their Victor recording of (***I've Got A Gal In***) ***Kalamazoo*** was in the middle of a seven-week run as the number one tune on the Billboard charts. Just like the ending to ***I Hear You Screamin'***, they went out on a high note.



HERMAN “TRIGGER” ALPERT

By Rob Ronzello

It has been fifty years since George T. Simon's Glenn Miller biography described a unique relationship between the band leader and string-bass virtuoso Herman “Trigger” Alpert. Miller, often described as reserved, unemotional, and even stoic, took an immediate liking to Alpert, who, by contrast, seemed immune from inhibitions. He was as spontaneous and unconstrained personally as the swinging bass lines he laid down musically.

It's been suggested that Glenn was a father figure to Alpert, though, in truth, Miller was only twelve years his senior. However, Miller was a much more serious and seasoned individual for his thirty-six years when Alpert joined the band, compared to Trigger's unworldly twenty-four. Thus, on the maturity scale, the age gap seemed more substantial. Far from the band's youngest member, Trigger's boyish nature projected a youthful, almost juvenile persona.

In 1974, at fifteen, I read Simon's biography and embarked on a quest to learn more about Glenn Miller. Trigger Alpert was one of the first to respond, and over the years, we developed a close friendship. During many visits to his Florida home, the picture would come into focus as Trigger elaborated on his Miller tenure and later musical career.

A native of Indianapolis, Indiana, Trigger attended Shortridge High School, where he studied bass with the Siegal twins, two brothers who performed with the Indianapolis Symphony. He then majored in music at Indiana University, playing bass and singing novelty songs under the direction of Cocky Robbins (1937-39). This led to a stint with Harold Cork's house band at the Indiana Ballroom. On February 4, 1940, Frankie Trumbauer played a battle of music against the Cork outfit and was so taken with Alpert's playing that he offered him a job. A month later, Trigger cut his first records in New York - seventeen sides for the Varsity label. When Trumbauer disbanded, Alpert joined Alvino Rey's band, which featured the King Sisters vocal quartet. Trigger recalled: “We were closing up a month's engagement at the Biltmore Roof. Benny Goodman came in to hear the band, and I've always assumed he was the one who told Glenn about me because the next night, Glenn came in and kept looking at me. I couldn't figure out why he seemed so interested, though I was about to find out.”

When the Rey band went on hiatus following the Biltmore engagement, Alpert returned to Indianapolis, where, on September 3, he celebrated his twenty-fourth birthday. Trigger took his time returning to New York and his room at the Hotel Astor. When he did, “There were a whole bunch of messages in my pigeonhole from a guy named Bullets Durgom. I called Bullets, and he said, ‘Where in the hell have you been?’ Glenn’s been looking for you.’ Rolly Bundock had left the band, and I guess Glenn wasn’t happy with the guy who had taken Rolly’s place. Bullets was sort of like Glenn’s handyman. He did everything. I think he also acted as Helen Miller’s chauffeur. I was supposed to go to Boston to see Glenn, but I didn’t have any money, so Bullets came to the hotel with a car, some money, and a plane ticket.”

The little guy from Indiana had hit the big time. His loose, swinging approach on bass gave the Miller rhythm section a lilt it hadn’t known before, and his happy-go-lucky charm made him a natural fit with fellow band members. “After my first show with the band,” Trigger recalled, “Willie Schwartz told me how happy he was to have me in the band. I guess he liked how I played, and we became very close friends.”

Trumpeter Zeke Zarchy offered the humorous anecdote, “Trigger was great, but he was still a little naïve. He had been with us for just a couple of days when he came over to sit with a few of us between sets one night. He looked troubled and said, ‘Guys, is Glenn mad at me?’ We said, ‘No, Trigger, Glenn thinks you’re just great.’ Then he said, ‘Well, I noticed he was looking at me a couple of times and shaking his fist!’ Boy, we all had a good laugh. Of course, that’s just a signal that we’re finishing the tune. It’s the leader’s sign to take it on out.”

Glenn Miller developed quite an affinity towards the bassist, and Trigger became one of his favorites. “I think how you feel about Glenn was determined by what kind of relationship you had with him,” Trigger remarked. “I had a great relationship with Glenn. Many guys did, and many guys didn’t. I saw him as something like a deity. I very much looked up to him because he was always in control. I liked Glenn a lot personally, and I liked the way he did things.”

On October 7, 1940, the band settled into the Café Rouge of the Hotel Pennsylvania for a three-month stay. Although temporarily spared the rigors of travel and one-night stands, their immense popularity still made for a hectic broadcasting, recording, and daily performance schedule, including a Paramount Theater engagement. “I loved music, and I loved to play the bass,” said Alpert. “Just that I was with Glenn Miller, it was heaven to me!”

Early in 1941, Trigger received notice from his draft board. “I was one of the first persons drafted,” he recalled glumly. “Real luck, right? Somehow or another, Glenn got me a six-month deferment.”

Billy May arranged a tune by the Modernaires' Hal Dickenson, ***Nobody Ever Wants Me***, also known as ***Trigger's Tune***. The novelty featured Trigger front and center, singing, dancing, and humming along with his bass. Though never commercially recorded, it was performed quite frequently on theater dates. He performed it on the air only after joining the Army and returning to sit in with the band on its Christmas Eve Chesterfield show.

In March 1941, the band arrived in Hollywood to film *Sun Valley Serenade* at 20th Century Fox. As Trigger remembered, "Glenn had me do ***Nobody Ever Wants Me*** for all the bigwigs. He wanted to put it in the movie! I don't know where it would (have) fit. The heads of all the various departments were there, and he had me do it for them."

After completing work on the film, the band appeared for three weeks at the Hollywood Palladium. "It was a great time for us," Trig remarked with a grin. "I enjoyed the crowds. I enjoyed the Palladium. I had a ball. And making the movie was just fantastic. We didn't make too many movies in Indianapolis." One night, after finishing in the wee hours, Billy May took Trigger to a South Central Avenue nightclub to see Duke Ellington's band: "Out in front was Jimmy Blanton, my favorite bass player. I was just thrilled to death! I invited him over to our Chesterfield program. Jimmy was shy and a nice guy. We became pretty good friends, which was very special in my life." A year later, Jimmy Blanton would succumb to tuberculosis. He was only twenty-three years old.

"I guess Glenn heard about Duke putting Jimmy Blanton up front," Trigger laughed, "because the next thing I knew, he had me up there in front of our band." Trigger also performed in front of Chesterfield broadcasts, with features such as ***Swing Low, Sweet Chariot*** included in this set. Trigger wasn't sure about Glenn's motives. It may have been, I'd like to think, a gesture on Glenn's part to thrust the kid from Indianapolis into the public's consciousness to further his career after the service.

Trigger reported for duty on June 14, 1941. But he would soon see Glenn Miller again in uniform. Meanwhile, Glenn adeptly filled Trigger's chair with the very talented Doc Goldberg (Edward Lord) from the Will Bradley-Ray McKinley band.

ABOUT THE RECORDINGS

By Karl Pearson

The source recordings are, in most cases, from the hundreds of 12-inch 78 RPM instantaneous lacquers originally made for Glenn Miller by the Harry Smith Studios and owned by the Glenn Miller Estate/Collections. Many originals are glass-based discs; a few are cracked but still playable. RCA Victor transferred the discs to open-reel tape over 60 years ago using mid-20th-century technology.

The exceptional, high-fidelity selections heard on CD-1 originate from 16-inch transcription discs created by Liggett & Myers' ad agency, Newell-Emmett, for rebroadcast purposes. The sponsor arranged for clear-channel WOR (Mutual) in New York to rebroadcast Tuesday and Wednesday CBS Miller programs on Sunday and Monday evenings. This was either to correct an affiliate clearance issue in New England or to offer listeners of NBC's Bob Hope *Pepsodent Show* and Kay Kyser's *Kollege of Musical Knowledge* the opportunity to hear the Miller. World Transcriptions (using inside-out vertical pressings) and the WOR Recording Service recorded the live CBS broadcasts. Newell & Emmett had 84 Chesterfield broadcasts recorded for rebroadcast, of which 71 are currently preserved. Some World/WOR recordings exist where Harry Smith discs are missing, and vice versa.

Glenn Miller's Chesterfield broadcasts originated from different locations nationwide and utilized various engineering settings. The actual broadcast environments and acoustics also vary, as the programs originate from diverse settings such as broadcast studios, theaters, ballrooms, and open-air venues. All the broadcasts were recorded off the CBS line in New York City. The network lines used for broadcasting via CBS were high-quality, Class AAA telephone lines that transmitted the signal to various CBS affiliates around the country. Signal quality drops the farther down the line the broadcast gets, which is why the Hollywood broadcasts do not sound as good as those recorded off the air in New York.

Every effort has been made to present these selections in the best possible sound using modern digital technology while adhering to a "no harm" standard with the original audio. The recording of the ***Racing With the Moon*** medley has a serious gap during ***Blues In The Night*** – the first half of the first chorus was missing. It is reconstructed by using a portion of a December 18, 1941, broadcast, which required re-equalization and a tempo slowdown of the December 18 recording to match the tempo on the medley.



DISCOGRAPHY

GLENN MILLER AND HIS ORCHESTRA

As of February 28, 1940:

LEADER, ARRANGER, TROMBONE: Alton Glenn Miller

TROMBONE: Paul Ora Warren “Lightnin” Tanner, Frank Joseph D’Annolfo, James “Jimmy” Priddy

TRUMPET: Clyde Hurley, Jr., Legh Francis “Lee” Knowles, Jr., Reginald Dale “Mickey” McMickle, John McClanahan “Johnny” Best, Jr.

REEDS: Harold William “Hal” McIntyre, Wilbur “Willy” Schwartz (Clarinet & Alto Saxophone); Ernesto “Ernie” Caceres (Clarinet, Alto and Baritone Saxophone), Gordon Lee “Tex” Beneke (Tenor Saxophone, Clarinet & vocalist), Albert “Moose” Klink (Tenor Saxophone, Clarinet & Bass Clarinet)

RHYTHM: John Chalmers “Chummy” MacGregor (Piano); Richard “Dick” Fisher, guitar; Rowland “Rolly” Bundock (String Bass); Maurice “Moe” Purtill (Drums)

VOCALISTS: Marion Frances Thornburg (Hutton), Raymond George “Ray” Eberle

ARRANGERS: William James “Bill” Finegan, Generoso Graziano (Jerry Gray)

COPYIST: Charles “Charlie” Grean

DISC ONE

1. WABC NEW YORK - STATION ID (0:08)

2. MOONLIGHT SERENADE (Opening Theme) (00:42)

G. Miller - M. Parrish

3. RUG CUTTER’S SWING (3:00)

H. Henderson

Bill Finegan arrangement

March 19, 1940 - New York City

4. INDIAN SUMMER (2:43)

V. Herbert – A. Dubin

Bill Finegan arrangement

Ray Eberle, vocal

February 28, 1940 – New York City

5. MEDLEY (Complete) (3:33)

a. The Japanese Sandman

R. Whiting - R. Egan

b. What's The Matter With Me

T. Shand - S. Lewis

c. Let's Dance

G. Stone - J. Bonime - F. Baldrige

(Borrowed from Benny Goodman)

d. The Blue Room

(From the 1926 Production "The Girl Friend")

R. Rogers - L. Hart

With Marion Hutton, vocal (b)

March 6, 1940 – New York City

John Marcus "Jack" Lathrop (G, VOC) replaced Fisher on 4/26/40

Rubin "Zeke" Zarchy (TP) replaced McMickle on 4/26/40

6. OH, LADY BE GOOD (2:57)

(From the 1924 musical comedy "Lady, Be Good!")

G/ Gershwin – I. Gershwin

Bill Finegan arrangement

May 7, 1940 – Hotel William Penn, Pittsburgh, Pennsylvania

7. SWEET POTATO PIPER (2:54)

(From the 1940 Paramount film "The Road to Singapore")

J. Monaco - J. Burke

Jerry Gray arrangement

Tex Beneke and Marion Hutton, vocal

April 16, 1940 – Wardman Park Hotel (WJSV), Washington, D. C.

8. LONG LONG AGO (1:56)

T. Blayley

April 16, 1940 – Wardman Park Hotel (WJSV), Washington, D. C.

Reginald Dale "Mickey" McMickle (TP) replaced Knowles on 5/17/40

9. DIPPER MOUTH BLUES (Sugar Foot Stomp) (1:58)

J. Oliver - L. Armstrong

Glenn Miller arrangement

May 21, 1940 – CBS Studios (WEEI), Boston, Massachusetts

Charles Frankhauser (TP) replaced Hurley on 5/31/40

10. LOCH LOMOND (By Yon Bonnie Banks) (1:44)

Traditional Scottish Air

June 18, 1940 – Taft Hotel, Cincinnati, Ohio

11. PENNSYLVANIA 6-5000 (3:47)

J. Gray – C. Sigman

Jerry Gray arrangement

August 13, 1940 - New York City

Anthony “Tony” Carlson (String Bass) replaced Bundock on 8/30/40

Herman “Trigger” Alpert (String Bass) replaced Carlson on 9/13/40

Philip “Phil” Rommel (TP) replaced Zarchy on 10/14/40

12. CHESTERFIELD PROMOTIONAL INTERVIEW (1:56)

Glenn Miller with Jerry Gray and Bill Finegan

Circa December 17, 1941 - New York City

Tracks 13-18 contain the Complete *Chesterfield Moonlight Serenade* program broadcast of October 22, 1940, from New York City:

13. MOONLIGHT SERENADE (Opening Theme) (0:52)

G. Miller-M. Parish

14. YOU’VE GOT ME THIS WAY (2:24)

(From the 1940 RKO film “You’ll Find Out”)

J. McHugh – J. Mercer

Marion Hutton, vocal

15. MEDLEY (Complete) (6:50)

a. Let’s Fall in Love

R. Whiting - R. Egan

b. Along the Santa Fe Trail

(From the 1940 Warner Brothers film “Santa Fe Trail”)

T. Shand - S. Lewis

c. Indian Love Call

(From the 1924 musical production “Rose Marie”)

R. Frimi - O. Harbach - O. Hammerstein II

(Borrowed from Tony Pastor)

d. Haunting Blues

H. Busse – W. Hirsch

With Ray Eberle, vocal (b)

16. CHESTERFIELD COMMERCIAL (0:48)

17. OH! SO GOOD (3:52) / MOONLIGHT SERENADE (Closing theme) (0:14)

J. Gray

Jerry Gray arrangement

G. Miller – M. Parrish

Max Kaminsky (TP) replaced Rommel on 10/24/40

Raymond Antonini (Ray Anthony) (TP) replaced Kaminsky on 11/1/40

Edward William “Billy” May (TP, Arranger) replaced Frankhauser on 11/4/40

18. YES, MY DARLING DAUGHTER (2:22)

(Melody adapted from a Rumanian folk song by Sirmay)

Jerry Gray arrangement

J. Lawrence

Marion Hutton, vocal

November 12, 1940 – New York City

Dorothy “Dot” Claire, Vocalist, joined the band on 1/8/41, Café Rouge Only.

Marion Hutton, Vocalist, 1/8/41-1/10/41, Chesterfield Broadcasts Only

Claire replaces Hutton, 1/10/41

The Four Modernaires: Ralph Brewster, William “Bill” Conway, Harold “Hal” Dickenson, and Charles “Chuck”

Goldstein, Vocalists, joined the band on 1/13/41

19. SLUMBER SONG (Opening theme) (0:55)

J. C. MacGregor – S. Tepper

20. THERE’LL BE SOME CHANGES MADE (3:20)

W. B. Overstreet – B. Higgins

Dorothy Claire, vocal

January 14, 1941 – New York City

21. “BMI” MEDLEY (Complete) (5:45)

a. Vilia

(From the 1907 musical production “The Merry Widow”)

F. Leher

b. You Walk By

B. Wayne – B. Raleigh

c. Adios

E. Madriguera – E. Woods

(Borrowed from Enric Madriguera)

d. Blue Afterglow

R. Hill – J. Glover

With Ray Eberle, vocal (b)

February 4, 1941 – New York City

22. MARTIN BLOCK “MAKE BELIEVE BALLROOM” AWARD CEREMONY (1:48)

23. ANVIL CHORUS (4:38)

(From the 1853 opera “Il Trovatore”)

G. Verdi

Jerry Gray arrangement

24. SLUMBER SONG (Closing Theme) (0:50)

J. C. MacGregor – S. Tepper

February 6, 1941 - New York City

Ralph Brewster (Modernaires) replaced Antonini (TP) on 2/20/41

Raymond Antonini (Ray Anthony) returned on 2/26/41

Paula Kelly (Vocalist) replaced Claire on 3/21/41

25. BREAKFAST FOR TWO (2:43)

J. McKiernan – A. Wilson – M. Knighton

Tex Beneke, Paula Kelly, and the Modernaires, vocal

April 2, 1941 – CBS Vine Street Theater (KNX) - Hollywood, California

William “Bill” Conway (Modernaires) replaced Lathrop (Guitar) on 5/23/41

Tracks 26-31 contain the Complete **Chesterfield Moonlight Serenade** program broadcast of June 3, 1941, from the Pacific Square Ballroom, San Diego, California:

26. SLUBER SONG (Opening Theme) (0:52)

J. C. MacGregor – S. Tepper

27. PERFIDIA (3:26)

A. Dominquez – M. Leeds

Paula Kelly and the Modernaires, vocal

28. I DO, DO YOU? (Do You Believe In Love?) (2:48)

L. Quadling

Ray Eberle, vocal

29. CHESTERFIELD COMMERCIAL (Partial) (0:08)

30. SWING LOW, SWEET CHARIOT (4:24)

Traditional American Spiritual

Bill Finegan arrangement

31. SLUMBER SONG (Closing theme) (0:36)

J. C. MacGregor – S. Tepper



DISC TWO

Meyers "Mike" Rubin (B) replaced Herman Alpert (drafted into the armed forces) on 6/14/41

Edward Lord "Doc Goldberg" (B) replaced Rubin on 6/24/41

Alexander Fila (T) replaces Antonini (Anthony) on 7/8/41

Robert Leo "Bobby" Hackett (COR, G) joined the band on 7/10/41

1. SLUMBER SONG (Opening Theme) (1:01)

C. MacGregor - S. Tepper

August 28, 1941 - New York City

2. A STRING OF PEARLS (3:10)

J. Gray

Jerry Gray arrangement

August 28, 1941 - New York City

3. HIGH ON A WINDY HILL (2:21)

Kramer – J. Whitney

Bill Finegan arrangement

Ray Eberle, vocal

June 19, 1941 - New York City

4. CHESTERFIELD #2 JINGLE & COMMERCIAL (0:51)

G. Miller – H. Dickinson

Ray Eberle, vocal

June 19, 1941 - New York City

5. TWENTY-FOUR ROBBERS (2:01)

T. Young – T. Buckner

Bill Finegan arrangement

Tex Beneke, Paula Kelly, and the Modernaires, vocal

August 7, 1941 - New York City

Marion Hutton (VOC) replaces Kelly 8/18/41

6. CHESTERFIELD PROMOTIONAL INTERVIEW (2:06)

Glenn Miller with Paul Douglas, #1

Circa December 17, 1941 – New York City

Benjamin Feman (AS, CL) replaced McIntyre on 10/7/41

Irving "Babe" Russin (TS) replaced Feman on 10/22/41

Tex Beneke switched from TS to AS on 10/22/41

7. MEASURE FOR MEASURE + SLUMBER SONG (Closing theme) (3:43)

A. May (B. May)

Billy May arrangement

J. C. MacGregor – S. Tepper

October 29, 1941 – New York City

Lloyd “Skippy” Martin (AS, CL) replaced Russin on 11/14/41

Tex Beneke returned to (TS) from (AS) on 11/14/41

Alec Fila (TP) out (illness), replaced by Hackett (COR). Conway (Modernaires) to (G) on 11/14/41

Rubin “Zeke” Zarchy (TP) substituted for recordings and select broadcasts from 11/14/41 to 1/27/42

8. A DREAM AND I (2:18)

(From the musical production “Full House”)

Dedicated to the University of Michigan

Ray Eberle, vocal

December 16, 1941 – New York City

Tracks 9-15 contain the Complete **Chesterfield Moonlight Serenade** program broadcast of December 24, 1941, from New York City:

9. MOONLIGHT SERENADE (Opening Theme) (0:21)

G. Miller-M. Parish

10. JINGLE BELLS (3:16)

J. Pierpont

Hal Dickinson and Bill Conway vocal arrangement

Glenn Miller and Bill Finegan instrumental arrangement

Tex Beneke, Marion Hutton, Ernie Caceres, and the Modernaires, vocal

With the assistance of Glenn Miller, Paul Douglas, and the Band

11. THE STORY OF A STARRY NIGHT (3:50)

Adapted from Peter Ilyich Tschaikowsky's "Pathetique" (6th) Symphony

A. Hoffman – M. Curtis – J. Livingston

Bill Finegan arrangement

Ray Eberle, vocal

12. NOBODY EVER WANTS ME (3:36)

(Also known as “Trigger’s Tune”)

W. Conway – H. Dickinson

Billy May arrangement

Herman “Trigger” Alpert, the Modernaires, and the Band, vocal

13. CHESTERFIELD COMMERCIAL (1:05)

14. SUN VALLEY JUMP (2:34)

(Original title "Give 'N Take")

J. Gray

Jerry Gray arrangement

15. SLUMBER SONG (Closing Theme) (0:44)

J.C. MacGregor - S. Tepper

16. CHESTERFIELD PROMOTIONAL INTERVIEW (2:25)

Glenn Miller with Paul Douglas #2

Circa December 17, 1941 – New York City

Steve Lipkins (TP) replaced Fila (TP) on 1/27/42

George Dale "The Fox" Williams (Arranger) joined the band on 3/11/42

17. MEDLEY (Complete) (5:35)

a. You Leave Me Breathless

(From the 1938 Paramount film "Cocoanut Grove")

F. Hollander – R. Freed

b. The Lamplighter's Serenade

H. Carmichael - P. Webster

c. Racing With The Moon

J. Watson – V. Monroe – P. Pope

(Borrowed from Vaughn Monroe)

d. Blues In The Night (My Mama Done 'Tol Me)

(From the 1941 Warner Brothers film "Blues In The Night")

H. Arlen – J. Mercer

With Ray Eberle, vocal (a)

With Ray Eberle and the Modernaires, vocal (c)

March 12, 1942 – New York City

18. WE'RE THE GANG THAT KEEPS THINGS MOVING (The Quartermaster Song) (1:46)

E. Fox – Maj. D. G. Paston – Lt. Col. H. Orenstein

(Dedicated to Camp Lee, Virginia)

Tex Beneke, Marion Hutton, and the Modernaires, vocal)

April 24, 1942 – CBS Vine Street Theater (KNX), Hollywood, California

19. MOONLIGHT SERENADE (Opening theme) + **JEEP JOCKEY JUMP** (3:31)

G. Miller – M. Parrish (theme)

J. Gray

Jerry Gray arrangement

April 30, 1942 – CBS Vine Street Theater (KNX), Hollywood, California

20. THE SLEEP SONG (4:05)

D. Reid – H. Tobias

George Williams arrangement

(Dedicated to Meritt Junior College)

Ray Eberle and The Modernaires, vocal

May 1, 1942 – CBS Vine Street Theater (KNX), Hollywood, California

Tracks 21-28 contain the Complete *Chesterfield Moonlight Serenade* program broadcast of June 16, 1942, 7:15 p.m. Broadcast from New York City:

20. MOONLIGHT SERENADE (Opening Theme) (0:59)

G. Miller – M. Parrish

21. SERENADE IN BLUE (3:22)

M. Gordon – H. Warren

Bill Finegan and Billy May arrangement

Ray Eberle and the Modernaires, vocal

22. CHESTERFIELD COMMERCIAL (1:11)

23. IT'S GREAT TO BE AN AMERICAN (0:50)

J. Crane – R. Muffs

The Modernaires, vocal

24. DON'T SIT UNDER THE APPLE TREE (With Anyone Else But Me) (2:48)

(From the 1942 Universal Pictures film "Private Buckaroo")

S. Sept – L. Brown – C. Tobias

Jerry Gray arrangement

(Selected by Chanute Field, Illinois)

Tex Beneke, Marion Hutton and the Modernaires, vocal

25. SLEEPY LAGOON (2:15)

E. Coates – J. Lawrence

Bill Finegan arrangement

26. BUGLE CALL RAG (2:28)

J. Pettis – B. Meyers – E. Schoebel

Glenn Miller arrangement

(Dedicated to the U. S. Army)

27. SLUMBER SONG (Closing theme) (0:48)

J. C. MacGregor – S. Tepper

28. ONE DOZEN ROSES (2:35)

D. Jurgens – W. Donovan – R. Lewis – C. Washburne

Billy May arrangement

Tex Beneke, Marion Hutton & The Modernaires, vocal

June 23, 1942, 7:15 p.m. Broadcast, New York City

29. ONE O'CLOCK JUMP (2:58)

W. Basie – L. Gaines

July 9, 1942 – 6:15 p.m. Broadcast, Columbia Studios, Chicago, Illinois

Scipione Mirabella (Skip Nelson) (VOC) replaces Eberle, 7/12/42

30. MOONLIGHT SERENADE (Opening theme) + RHAPSODY IN BLUE (4:18)

G. Miller – M. Parrish (theme)

G. Gershwin

Bill Finegan arrangement

July 15, 1942 – 6:15 p.m. Broadcast, Columbia Studios, Chicago, Illinois

31. I HEAR YOU SCREAMIN' + SLUMBER SONG (Closing theme) (3:16)

G. Williams

George Williams arrangement

J. C. MacGregor – S. Tepper

September 22, 1942 – 7:15 p.m. Broadcast, New York City



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Volume 2 joins Volume 1 in celebrating the fiftieth anniversary of the GMBS.

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This project is dedicated to Jonnie Miller Hoffman and Don Duncan Miller.

If you enjoy this series of historic releases of Glenn Miller broadcast recordings and are interested in subsequent volumes, please share your recommendations with us. Volumes 3 and beyond are forthcoming.

Dennis M. Spragg
Shari Greenwood
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.

IN MEMORY AND APPRECIATION OF EDWARD F. POLIC (1935-2024)

