

GLENN MILLER
ARMY AIR FORCES ORCHESTRA

Diamond Jubilee Commemoration

1943 – 2018



Dedicated To:

THE GLENN MILLER BIRTHPLACE SOCIETY

JUNE 2018

PREPARED BY:

DENNIS M. SPRAGG



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"THE STAR SPANGLED RADIO HOUR"

Broadcasts and recordings by the Glenn Miller Army Air Forces Orchestra can be heard regularly on "The Star Spangled Radio Hour" streamed weekly by the Glenn Miller Archive and KEZW Cruisin' 1430, Denver, and the programs can be found at:

<http://www.cruisin1430.com/media/podcast/star-spangled-radio-hour>



*Captain Alton Glenn Miller
Air Corps, Army of the United States
(Glenn Miller Archive)
(Courtesy of Edward F. Polic)*

“A DATE WHICH WILL LIVE IN INFAMY”



*Sunday, December 7, 1941, U. S. Naval Base, Pearl Harbor, Oahu, Territory of Hawaii
(NARA)*

“Dave, you and I, our mothers and dads, the children we may someday have and even their children will be directly affected by what happened in the Pacific yesterday. America will never again be the way it was at midnight last Saturday. Even the world will never be the same. I don't know exactly what I can contribute to the war effort but I am damn well going to find out. There must be something a broken down old trombone player can do to help.”

Glenn Miller, to *Down Beat* editor Dave Dexter, Jr., December 8, 1941

1. “American Patrol”

“Everyone wonders where the 37-year old jive master digs up all that romance for his songs. The answer is cute Mrs. Miller. Met her at U. of Colorado and wed her between shows with Ray Noble. Of her, he quips, ‘She pans my music, refuses to dance with me and makes no bones about being nuts over Spencer Tracy.’ Whether they’re wintering in New Jersey or at their Tuxedo Junction Ranch in California, he golfs, touring the course in the low 80s. He claims he wants to retire in 60 or 70 years to write serious music (*Radio Album*, Spring 1942)”

Nazi Germany invaded Poland September 1, 1939. By the summer of 1940, the assertive German Wehrmacht had conquered continental Europe including France and the Luftwaffe commenced aerial attacks against Britain. By 1941 the United Kingdom had gallantly survived “Battle of Britain” and “The Blitz” but remained in mortal peril as Kriegsmarine U-Boats prowled the Atlantic and Field Marshal Rommel’s Afrika Korps reached Egypt, imperiling the Suez Canal and primed to cut the British Isles off from India and the Empire. Embroiled in a decade-long war to enslave China, Imperial Japan was poised to consolidate its “Greater East-Asia Co-Prosperty Sphere” and was threatening to invade the East Indies, Indochina, and the Philippines. Americans remained divided and confused about world affairs as war clouds gathered and they enjoyed a very special summer of 1941. Baseball fans witnessed the hitting streak of Joe DiMaggio and the batting prowess of Ted Williams’ .401 batting average. The economy was getting back on its feet as corporations expanded production and transitioned to airplane and military vehicle production around big cities like Detroit and Los Angeles. Most Americans were “isolationists” who preferred to stay out of “other people’s problems”. Aviation hero Charles Lindbergh and tycoon Henry Ford were among the leaders of the “America First” movement that opposed aid and support to Britain. It was in this charged atmosphere that Congress passed, by only one vote, the “Lend Lease” act swapping old World War I destroyers for access to British air bases in Bermuda, Canada and the Caribbean.

The Selective Training and Service Act of 1940 was the first peacetime military conscription in the history of the United States. Men between the ages of 21 and 35 were required to register with local draft boards. As the ranks of men in the service grew and the government constructed many new army and navy bases, bandleader Glenn Miller began to mention service camps and dedicate songs for them on his network radio broadcasts. Miller emphasized military bases on his *Chesterfield Moonlight Serenade* programs three nights per week over the CBS network. His first dedication to the men at the military bases was on the Chesterfield broadcast of December 5, 1940. When Marion Hutton performed *The Five O’Clock Whistle*, Miller dedicated the tune to the men of Fort McClellan in Anniston, Alabama. Along with salutes to colleges and universities, military dedications became a regular feature of Miller’s Chesterfield programs.

Americans may have been divided about the war in Europe but they were not about their musical favorites. Glenn Miller remained America's number one bandleader in 1941 popularity polls, record sales and gate receipts at ballrooms around the country. The Miller band traveled to California and made *Sun Valley Serenade*, their first motion picture for 20th Century Fox. As diplomats from Japan and the United States attempted to resolve serious differences between the Pacific rivals and Reichsführer Adolf Hitler embarked on his momentous invasion of the Soviet Union, the Miller band returned east to make more records for RCA Bluebird records, including one destined to top the Billboard charts, *Elmer's Tune*, although *Chattanooga Choo Choo*, a novelty tune from *Sun Valley Serenade* that the band recorded at RCA in Hollywood, would become Miller's biggest hit.

As successful as he was, it began to bother Glenn Miller that he could do more to help the national defense effort. He realized that the nation and all the young people buying his records, attending his personal appearances and listening to his radio broadcasts would soon be affected by the conflict as direct American involvement was increasingly inevitable. As summer faded Miller launched *Glenn Miller's Sunset Serenade*, a sustaining series over the NBC-Blue network which he paid for himself and dedicated to the Americans in the service and soon to be serving. As described in an NBC press release:

"The inimitable swing and jive of Glenn Miller will run riot for a full hour each Saturday evening over the NBC Blue Network from 5:00 to 6:00 p.m. EDST in a new series dedicated to the nations' selective service men and their army camps, beginning August 30th. With the cooperation of the United Service Organization (USO) the new Glenn Miller program will each week present an album of 50 of the day's most popular records to five different army camps and award one of them a combination RCA Victor Radio-Victrola in a song popularity contest ... each week five different army camps in widely separated sections of the United States will be saluted on the Glenn Miller program. The men in the camps will be asked to write for their favorite songs. And these five favorites will be featured on the week's Glenn Miller program. As soon as the camp morale officer has forwarded the song consensus to Glenn, the camp will receive with all transportation expenses paid a box of 50 of the day's most popular records ... the radio audience will then be asked to name its favorite from among the featured songs of the camps. And the camp which has chosen the song selected by the radio audience vote will receive the RCA Victor combination radio and Victrola ... Glenn says he's willing to award five of those sets should the unusual circumstances of having all five camps nominate the same song occur."



*Glenn Miller signs autographs at Eastwood Gardens, Detroit, Michigan, July 1941
(Glenn Miller Archive)*



*"Glenn Miller's Sunset Serenade"
Café Rouge, Hotel Pennsylvania, New York
(Glenn Miller Archive)*

The first *Sunset Serenade* program was broadcast from the Steel Pier in Atlantic City, New Jersey Saturday, August 30, 1941. The band opened at the Café Rouge of Hotel Pennsylvania in New York for an extended engagement on Monday, October 6, 1941. To provide an audience for the *Sunset Serenade* broadcasts, Miller and the Hotel Pennsylvania inaugurated a series of “tea dances” with an admission of one purchased Defense Stamp (the lowest denomination was \$0.25). The matinees were scheduled for 4:15-6:15 p.m. with the NBC-Blue broadcast at 5:00-6:00 p.m. To Glenn Miller’s irritation, NBC was interrupting his *Sunset Serenade* broadcasts with bulletins and canceling broadcasts on the fly due to war news or overruns of the *Metropolitan Opera* broadcast leading into his 5:00-6:00 p.m. time slot. Whether NBC aired the broadcast portion or not, Miller was responsible for the matinee. Miller required flexibility after Wednesday, January 7, 1942, when he was scheduled to go on the road. An agreement was reached with NBC to drop the *Sunset Serenade* program after the January 3, 1942 broadcast from the Café Rouge. Beginning Saturday, January 10, 1942 from Cleveland, Ohio, *Sunset Serenade* moved to the Mutual Broadcasting System.

Chattanooga Choo Choo topped the Billboard charts for sixteen weeks from November 1941 through January 1942. It was displaced as #1 the week of February 7, 1942 by another Miller record, *A String of Pearls*. Tuesday, February 10, 1942 RCA Victor executive W. Wallace Early appeared on the *Chesterfield Moonlight Serenade* to present Glenn Miller with the first “gold record” in honor of the one millionth pressing of *Chattanooga Choo Choo*.

Following the Japanese attack on the United States at Pearl Harbor, the Philippines, Midway, Wake and Guam, the United States declared war on December 8, 1941. The United Kingdom was attacked at Hong Kong, Malaya and Singapore and followed suit, as did the government in exile of the Netherlands, as the Dutch East Indies were also attacked. Within weeks, Japan had conquered virtually all of east Asia. Meanwhile, Japan’s ally Nazi Germany declared war against the United States on December 11, 1941. As the nation now found itself in a global war, Glenn Miller’s patriotism and desire to do something more for the war effort deepened as he seriously considered his options.

Miller and the band reported to 20th Century-Fox on March 23, 1942 in Hollywood to begin work on their second motion picture, *Orchestra Wives*. When the band appeared in Washington before heading west, Miller quietly contacted military officials to learn about potential opportunities to get more involved in the war effort. Arriving in California March 17, 1942, Glenn and Helen Miller rented actor Leslie Howard’s home before moving into the 55-acre ranch with orange orchards they purchased in 1941 during the filming of *Sun Valley Serenade*. The ranch was located off Fish Canyon Road between Monrovia and Rancho Duarte and Miller nicknamed it *Tuxedo Junction*.

During their stay in California, RCA upgraded Glenn Miller and his Orchestra to their Victor label. At the first Victor recording session, the band recorded the old patriotic war horse *American Patrol*, which seemed to sum up Miller’s growing desire to get further into the war effort. Miller was also recording numerous tunes with war-oriented themes of not only patriotism but sentimentality and separation, which were perfectly attuned to the new national attitude of unity, purpose and sacrifice.

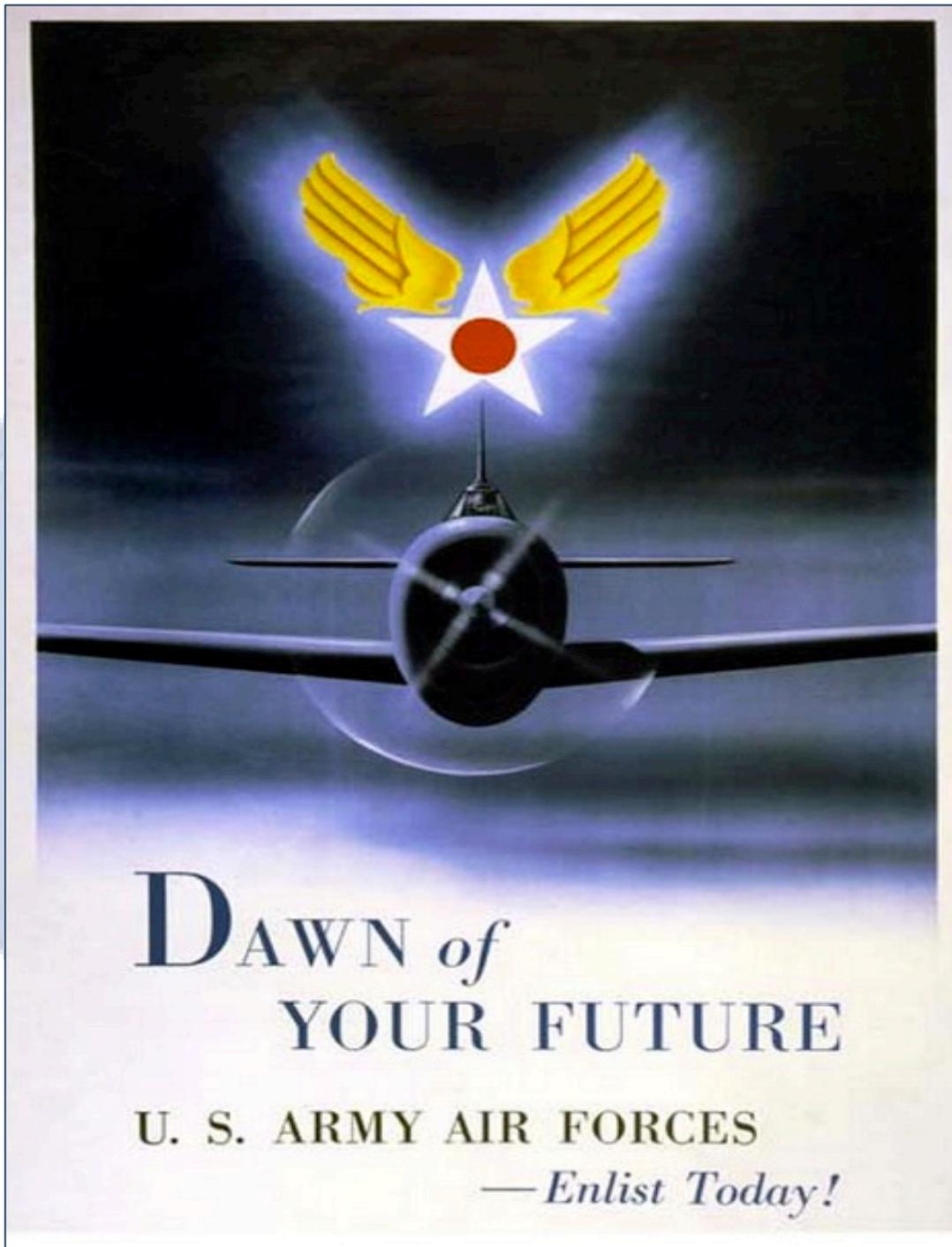
The Saturday, May 30, 1942 *Sunset Serenade* was the final program in the series. Beginning Tuesday, May 26, 1942, Miller incorporated a modified version of the radio-phonograph contest for military installations to the *Chesterfield Moonlight Serenade*. A different military base was saluted Tuesday, Wednesday and Thursday. The three competed for a weekly prize and Miller announced the winner of the previous weeks' contest the following Thursday evening.

Returning east, Glenn Miller and his Orchestra arrived in Chicago Monday, May 25, 1942. They broadcast on Tuesday, May 26 from the Great Lakes Naval Training Station, where Lt. Cdr. Eddie Peabody promised to help Miller obtain a commission in the Navy. On June 20, Glenn applied for an appointment as Lieutenant in the United States Naval Reserve (equivalent of an Army Captain). On August 1, the Navy Department coldly rejected Miller's application: "You have not established to the satisfaction of the Navy Department that your particular qualifications fit you for a mobilization billet in the Naval Reserve."

August 12, 1942, Glenn Miller sent a three-page letter to Brig. Gen. Charles D. Young, chief of personnel and administration for Army Special Services. Young sent an affirmative and encouraging reply on August 15: Miller made a confidential trip to Washington following his late broadcast late Tuesday, August 18 and completed an application for a commission to the Army Specialist Corps. On Thursday, August 20, he reported to the Army Medical Board at 39 Whitehall Street in Manhattan and passed his physical examination. On Tuesday, September 8, the War Department announced Miller's appointment as a Captain in the Army Specialist Corps, serial number S-397. His orders were to report for duty with the Seventh Service Command (Special Service) at Omaha, Nebraska on October 7, 1942. During the Chesterfield rehearsal on Thursday, September 10, Miller ordered everyone out of the studio except the band. No amount of anticipation could prepare them for his announcement.

Entering the Army was not an easy decision for Glenn Miller. His contract for the Chesterfield program was being renewed, he was going back to the Café Rouge October 6, 1942 and he was signed for at least another three 20th Century-Fox motion pictures. He employed three-dozen people and touched many more in the entertainment industry. Miller's contract renewal with Chesterfield was scheduled to begin Tuesday, September 29, 1942 and the 1942-43 agreement had already been successfully negotiated. Miller recommended competitor Harry James as his replacement. He could have recommended any one of the bands in which he had a financial interest, including Charlie Spivak, Claude Thornhill or Hal McIntyre. Liggett & Myers immediately directed Newell-Emmett to engage the services of Harry James.

Thursday, September 24, the early and late *Chesterfield Moonlight Serenade* programs were broadcast from the stage of the Central Theatre in Passaic, New Jersey. Harry James was present for the early broadcast and made a cameo appearance during the closing tune *Juke Box Saturday Night*. With a promise to return after the war, Miller cued *Moonlight Serenade* and signed off. With the end of the Chesterfield series, Glenn Miller was free to appear on the *Victory Parade of Spotlight Bands* Saturday, September 26 at 9:30 p.m. Eastern War Time. Following the closing tune *Keep 'Em Flying*, the band played an emotional *Moonlight Serenade* before segueing into the Coca-Cola *Waltz Theme*. Glenn Miller and his Orchestra passed into history when the band played their final stage show on Sunday, September 27 at the Central Theatre. The next day, Glenn and Helen Miller traveled to California and visited their families in Colorado before Glenn reported for duty at Omaha.



DAWN *of*
YOUR FUTURE

U. S. ARMY AIR FORCES

—Enlist Today!

2. "KEEP 'EM FLYING"

Wednesday, October 7, 1942, Capt. Glenn Miller, Army Specialist Corps, S-397, reported for duty with the Seventh Service Command (Special Service), Omaha, Nebraska and assigned to the command of Col. John Sterling, Chief of Special Service. Monday, October 12, he received orders to report for temporary duty with the Army Specialist Replacement Pool at the School for Special Service, Fort Meade, Maryland. Miller joined the seventh (and final) course of study at the Special Services Officers' Course scheduled for October and November 1942. The course of education was considerably shorter than the 12-week curriculum at standard Army and AAF Officer Candidate Schools.

Miller realized immediately the course curriculum did not address his vision of how the Army might best employ him. Although the curriculum had been hastily put together, the school produced personnel who were sent around the nation and overseas to organize entertainment and recreational activities, recruit soldiers to perform in amateur plays and musical revues, distribute printed materials, athletic equipment, radios and movies; set up post exchanges, canteens, movie projectors and athletic events. Men trained at Fort Meade became liaison officers for USO Camp Shows, Inc. at home and abroad. The Army Air Forces (AAF) were aware of Miller's assignment, believed Miller fit their plans, and they were preparing to take advantage of the situation.

On November 24, Miller was admitted to the Fort Meade Station Hospital. By November 26, the physicians noted Miller's condition included tracheobronchitis (an upper respiratory tract infection) and atypical pneumonia. Additional tests showed evidence of streptococci (strep throat).

Due to political pressure, the Army discontinued the ASC in November 1942. When the seventh Special Service class ended, Miller took a new oath of office and became a captain in the Army of the United States. While the War Department was trying to decide what to do with him, the AAF made their move. He received orders on November 25 to proceed for assignment to the AAF Southeastern Flying Training Command at Maxwell Field in Montgomery, Alabama, where he was to serve as Assistant Special Service Officer. Capt. Glenn Miller perfectly fit the objectives of explaining to Americans what the AAF was, the importance of the AAF's mission to winning the war, attracting and recruiting young people to join the AAF and working to build and maintain the morale of AAF personnel. This was precisely what Miller had volunteered to do.

Capt. Alton Glenn Miller, AC, serial number O-505273, reported for duty at Maxwell Field, on Tuesday December 8. He made public appearances on behalf of the Flying Training Command including a broadcast over Montgomery radio station WSFA. On Christmas Eve, he played with the Aviation Cadet Orchestra made up of members from the Maxwell Field bands at a dance celebrating the graduation of Class 42-G from the primary flight school. WAPI, Birmingham broadcast a 30-minute program from the event and Miller appeared on the air for the first time in uniform.

Miller was relieved of duty at Maxwell Field and assigned to the AAF Technical Training Command, Knollwood Field, North Carolina with station at Atlantic City, New Jersey on January 1, 1943. From the moment he was transferred to the AAF, Miller was effectively working for HQ AAF, Washington, D. C. and the public relations office of the Commanding General, H. H. Arnold. Gen. Barton Kyle Yount, a West Point classmate of Gen. Arnold, commanded the Flying Training Command (FTC). Yount's HQ was located at Fort Worth, Texas. The Technical Training Command (TTC) was headquartered near Knollwood Field at Southern Pines, North Carolina. The commanding general of the TTC was Gen. Walter R. Weaver, who instructed Miller to "just use my name" to cut through red tape. Yount later gave Miller the same carte-blanche authority.

On January 4, 1943, Miller submitted a memoranda dealing with the proposed function of an AAFTTC music program and radio broadcasting activity. This is what Miller gave up his civilian fortune to do. His proposal was approved and for the most part implemented. He then set up a procedure where musicians could get themselves to AAF BTC #7 Atlantic City, New Jersey, for basic training, by using one-week furlough requests to buy time for the transfers to be fast-tracked through Southern Pines. It was an extraordinary gambit cutting red tape and saving time. Miller circulated a blank form with instructions to musicians about how to get transferred into his TTC bands program and secured talent before Army and AAF agencies realized what he was doing. Miller gathered together a large number of talented musicians in Atlantic City, where the 28th and 29th AAF Bands were stationed, including the leader of the 28th AAF Band, M/Sgt. Norman Leyden. Hundreds of additional men started to flow into Atlantic City. Some would staff an elite Radio Production Unit (RPU) that Miller would lead himself from New York. AAF radio activities were already underway from Hollywood, led by Lt. Col. Eddie Dunstedter and musical director M/Sgt. Felix Slatkin. M/Sgt. Harry Bluestone was transferred from the west coast to AAFTC HQ in Fort Worth and he became musical director of yet another RPU.

Miller received numerous inquiries from many in the entertainment industry about his plans, including Frank Sinatra, who expected to be drafted but ultimately did not pass his physical. It is intriguing to imagine a Miller AAF band with "The Voice". Key among the men who came to Atlantic City was Miller's longtime friend bandleader and drummer Ray McKinley, who, like, Miller, brought his musical library, personality and experience to the new unit. Another important recruit was Miller's civilian arranger Jerry Gray. McKinley arranger Perry Burgett also came aboard as did Andre Kostelanetz' arranger Ralph Wilkinson. The choice of Wilkinson highlights Miller's focus on creating a large concert orchestra with strings, which would incorporate jazz, popular music and light classics. This was a departure from Millers' successful civilian formula and arguably a creative leap forward for America's number one bandleader. Miller would not necessarily replicate his civilian hits and library but instead incorporate some of his repertoire with a brand new format. Violin virtuoso Pvt. George Ockner from the Cleveland Symphony was already in Atlantic City and he would become Miller's string section concertmaster. Maestro Arturo Toscanini's NBC Symphony Orchestra radio director George Voutsas was tapped by Miller for his radio production team, as was Andre Kostelanetz and Coca Cola Spotlight Bands producer Paul Dudley. Other acquaintances contacted Miller, including *The Metronome* magazine editor George T. Simon, who became unit secretary and historian, and Miller's civilian manager, Don Haynes, who would attend Officer Candidate School at Miami Beach and become Miller's administrative officer.



*Capt. Glenn Miller visits the Repair Shop at Maxwell Field, Alabama
Broadcast over WSFA, Montgomery, December 1942
(Glenn Miller Archive)*



*Capt. Glenn Miller broadcasts for the first time in uniform from Maxwell Field, Alabama
WAPI, Birmingham, December 24, 1942
(Glenn Miller Archive)*

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TYPE	STATION	TYPE ORG.	SUB UNIT	PARENT UNIT	SPECL	GRADE	DUTY	A. OR S.	DATE	SERIAL NUMBER	NAME
REPORT OF CHANGE (FOR INDIVIDUAL OR UNIT)											
0505273			Capt		Air AUS		<input checked="" type="checkbox"/> ASSIGNED <input type="checkbox"/> ATTACHED UNASSIGNED <input type="checkbox"/> ATTACHED; FROM <input type="checkbox"/> CASUAL				
Miller			Alton		G		<input checked="" type="checkbox"/> ON DUTY <input type="checkbox"/> OTHER (SPECIFY):				
Hq AAF Tech Training Command			Capt Miller is reld fr asgmt & dy as Asst to								
Hq AAF Tech Training Command			Special Serv Off & is asgd to dy as Director								
Knollwood Field NC			of Musical Training Par 3 SO 46 Hq AAFTTC								
Knollwood Field NC			Knollwood Field NC 15Feb43								
REPORT FOR THE TWENTY-FOUR HOURS ENDING AT 11:59 P.M. DAY 15 MONTH February 1943											
02							247D		AUTHENTICATING OFFICER T W FINNEY Capt AGD Asst Adj Gen		
TYPE OF CHANGE	STATION	TYPE ORGANIZ'N	SUB UNIT	PARENT UNIT	SPECL	GRADE	DUTY	A. OR S.	DATE	NAME, GRADE AND TITLE	
1	2	3	4	5	6	7	8	9	10	11	

*Assignment as TTC Director of Bands (Musical Training)
 February 15, 1943
 (National Military Records Center)*

RESTRICTED *BTC #7*

Symbols: DCGAAF - Under auth of CGAAF (AAF 210.31) Apr 16, 1943

SPECIAL ORDERS) HEADQUARTERS TECHNICAL TRAINING COMMAND
) :- *off. Sect.* ARMY AIR FORCES
 NO. 141) Knollwood Field, N.C., May 21, 1943

1. Following-named O WP fr Knollwood Fld NC to BTC #7 AAFTTC Atlantic City NJ thence to TS AAFTTC Yale University New Haven Conn thence to Hq 2d Dist AAFTTC St Louis Mo thence to TS AAFTTC Chanute Fld Ill thence to TS AAFTTC Yale University New Haven Conn thence to BTC #7 AAFTTC Atlantic City NJ Tech Tng matters and return proper sta. Travel com ap directed (Cir 12 WD 1942) mil ap or rail. Variations in itinerary and to proceed to such other places as may be necessary for the accomplishment of this mission authorized. In lieu subs flat per diem \$6 authorized for travel by air according to law and regulations. TDN. FD 34 P 434-02 A 0425-23.

Capt ALTON G MILLER 0505273 AC

Auth: DCGAAF

*Capt. Glenn Miller, Frequent Flyer
 (National Military Records Center)*

While earmarking numerous musicians having experience with leading symphony orchestras, Miller did not ignore his jazz roots. He requisitioned M/Sgt. Zeke Zarchy (trumpet) from Boca Raton Army Air Base, Florida, who would become first sergeant of the new Miller RPU. Miller swapped nine musicians to obtain Pvt. Herman “Trigger” Alpert, his civilian string bass player, from Stout Field, Indiana. Benny Goodman’s brilliant arranger and pianist Mel Powell was drafted and soon tapped by Miller. The talented Artie Shaw alto saxophone star Hank Freeman became the anchor for the new reed section. From TTC BTC #10 at Greensboro, North Carolina, Miller selected former Artie Shaw trumpet talent Pvt. Bernie Privin and Pvt. Paul Dubov, radio actor and announcer. Actor Broderick Crawford was also brought into the new unit as radio actor and announcer. In addition to music, Miller’s programs were envisioned to include playlets or skits that described the daily life and work of AAF personnel around the world in a variety of duties.

Describing his objectives in the February 1, 1943 issue of *Down Beat*, Miller said he expected to have 30 modern TTC bands up and running along with the “crack unit” he was forming at Atlantic City to handle national radio broadcasts, which he would lead himself.

Miller was assigned to the position of Director of Musical Training reporting to Weaver. His duties were the planning and supervisory functions of all musical training in the TTC. Friday, February 26, his title was changed to AAFTTC Director of Bands. Base commanders assumed AAF bands reported to them and not to an outside and presumably unaccountable remote chain of command. Miller’s portfolio existed outside the norms of AAF regulations. Officers bristled at the bypassing and improvisation the celebrated but lowly Captain was strangely able to accomplish.

Tuesday, March 9, Lt. Col. Richard E. Daley of TTC HQ and Miller met with Lt. Col. Edward M. Kirby of the War Department Bureau of Public Relations. The discussion resulted in the formalization of network radio efforts to be based in New York including a series to be named *I Sustain the Wings*. Daley and Miller continued to Yale University, New Haven, Connecticut, where they met with senior officers at the Aviation Cadet Technical Training School. Yale was the closest TTC station to midtown Manhattan capable of accommodating the new RPU.

Some of the talented musicians who played string instruments were confused when they received orders to report to Capt. Glenn Miller. Their skepticism disappeared once they came into rehearsals conducted by Miller. They were surprised to learn of his comfort and command with their 21-man section.

When Miller requested him, popular singer and actor Cpl. Tony Martin felt as though he “had stumbled into heaven by the side door.” Martin was the best singer in uniform and Miller planned to feature him as his premiere male vocalist.

Many musicians who auditioned for Miller in Atlantic City were left behind. He assigned them to staff TTC base bands around the country. Among the musicians who did not make the cut was 19-year old draftee Enrico Nicola “Henry” Mancini of Cleveland, Ohio, whose studies at the Juilliard School of Music in New York were interrupted by the war. M/Sgt. Norman Leyden was sent to Seymour-Johnson Field, North Carolina and he thought this was the last he would see of Miller.

Arrangements were made with CBS to broadcast the new program *I Sustain the Wings* following a series of test broadcasts originating from WEEI in Boston, Massachusetts. The first test broadcast was scheduled for Saturday, May 29, 1943 at 5:30-6:00 p.m. EWT from Woolsey Hall at Yale University. The WEEI technical producer was Majorie Ochs, a rare female radio engineer. After a sixth and final trial run Saturday, July 3, 1943, Miller was satisfied *I Sustain the Wings* was ready for a national audience. AAF HQ public relations confirmed the intention of CBS to go national from New York with *I Sustain the Wings* beginning Saturday, July 10, 1943 at 2:05-2:30 p.m. EWT with the first five minutes of the half hour devoted to a summary of world news. At the last minute the broadcast was canceled but performed for the studio audience because of a mix-up between the AAF and the War Department, which was straightened out. The War Department recommended that the AAF minimize credit given to officers and enlisted men of the TTC Orchestra. Miller thought otherwise. His name would attract listeners. It was, after all, because he was *Glenn Miller* the AAF needed him, so his name was announced.

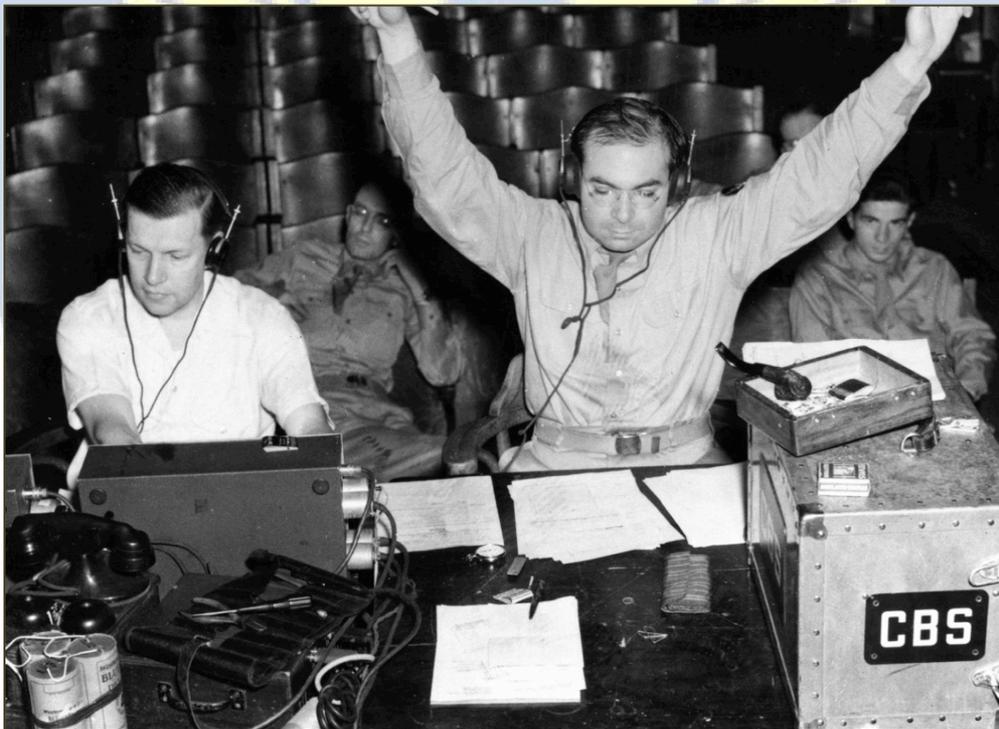
A new theme, *I Sustain the Wings*, rather than Miller's *Moonlight Serenade*, was used to identify the RPU. The production team included Sgt. George Voutsas as radio director. Crawford as announcer, actors Pvt. Damien O'Flynn, Pvt. Joe Shulman (who doubled on string bass), scriptwriters Sgt. Sol Meyer, Pvt. Paul Huston and Pvt. Ivan Tors, who years later produced the *Flipper* films and television series. Miller transferred talented singer Cpl. Bob Houston (Ivan C. Minott, Jr.) to the west coast RPU. He developed a vocal quartet, "The Crew Chiefs," consisting of Pfc. Arthur Malvin, Pfc. Stephen Steck, Jr., Pvt. Eugene Steck and Pvt. James Lynn Allison.

Glenn and Helen Miller had long dreamed of starting a family. Because of complications from a serious 1930s operation, the couple could not expect natural childbirth. With the assistance of Paul and Margaret (Livingstone) Whiteman, Glenn and Helen were introduced to the Cradle Society of Evanston, Illinois. Glenn received a telegram from Helen at Knollwood Field in late April 1943 with wonderful news. He returned to New Haven Saturday, May 1, 1943 and took a three-day leave beginning Monday, May 10, 1943, when the adoring father welcomed home Helen and their baby boy Steven Davis Miller. The strain of managing the organization at New Haven and the requirements of his TTC assignment were made much more bearable for Miller by the arrival of his son.

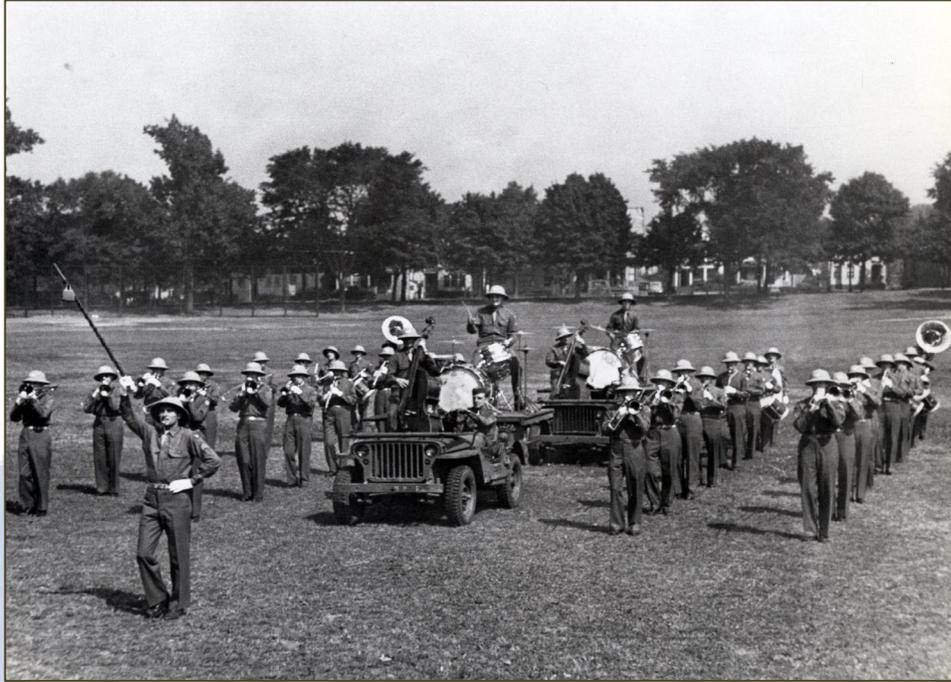
Miller's arranging team put together a series of arrangements for jazz adapted to marches. The radio orchestra recorded several of the charts for the Army "V-Disc" program in a package called *Music for Marching Men*. Probably the best known of the Miller marching library is the Jerry Gray arrangement of *St. Louis Blues March*, prepared at the suggestion of Ray McKinley and Perry Burgett. Other prominent jazz adaptations were: *Blues in the Night March*, *Deep in the Heart of Texas*, *Bugle Call Rag*, *Jersey Bounce* and *Buckle Down, Winsocki!*



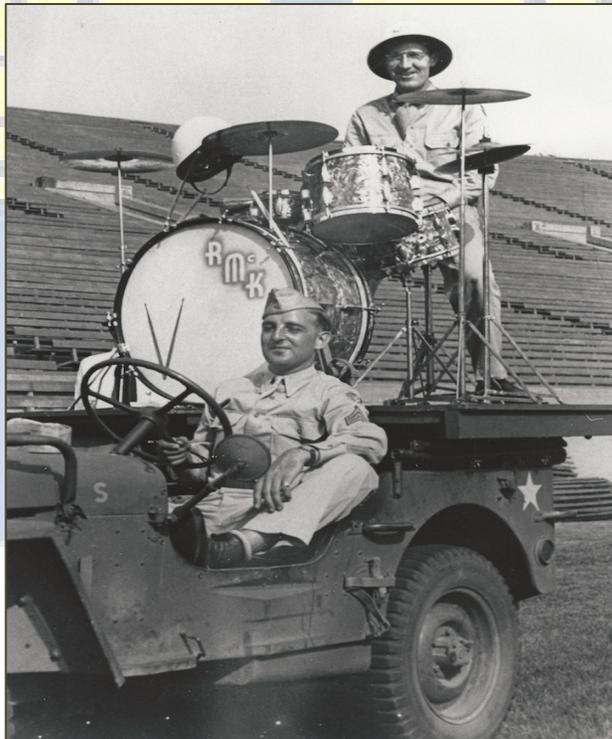
*Pvt. Broderick Crawford, Marjorie Ochs, Pvt. Damien O'Flynn, Cpl. Tony Martin, Capt. Glenn Miller
Woolsey Hall, Yale University
(Glenn Miller Archive)*



*Sgt. George Voutsas Directs
(Glenn Miller Archive)*



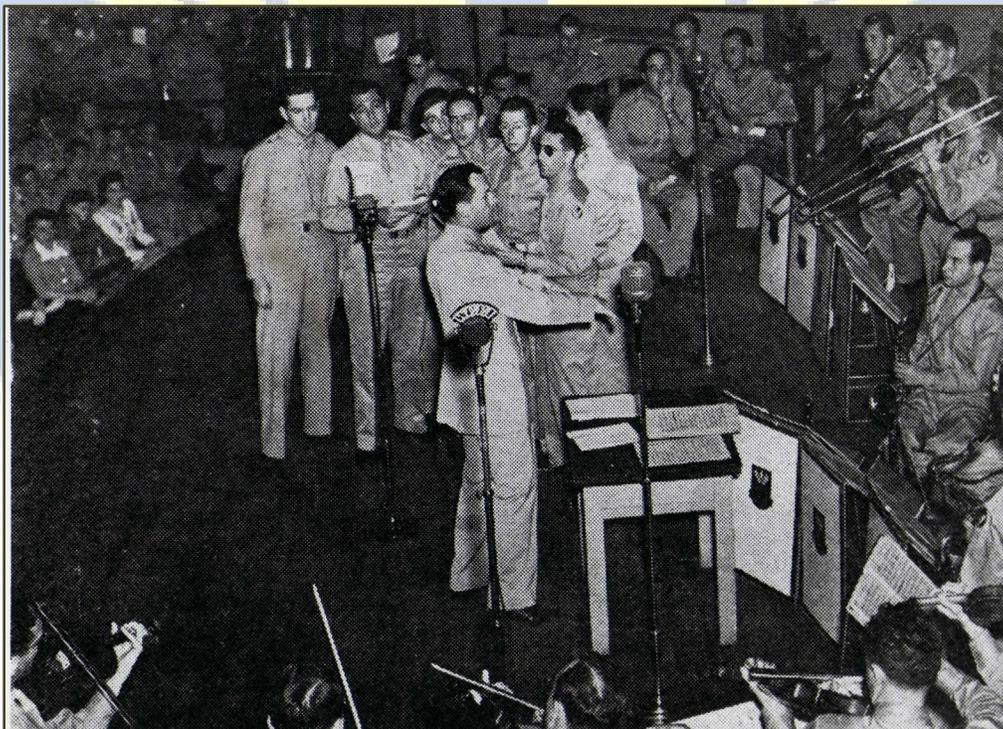
*“The Jeep Band” On The New Haven Green
Led By Drum Major Sgt. Doc Winter (Cpl. Ray McKinley in Lead Jeep)
(Glenn Miller Archive – Edward F. Polic Collection)*



*Cpl. Ray McKinley Aboard A Jeep In The Yale Bowl
(Glenn Miller Archive)*



*"I Sustain The Wings" CBS Test Broadcast from New Haven
Pvt. Broderick Crawford, Cpl. Ray McKinley, Capt. Glenn Miller
(Glenn Miller Archive)*



*Capt. Miller Conducts, Cpl. Tony Martin and the Glee Club Sing
"I Sustain the Wings" CBS Test Broadcast, New Haven
(Glenn Miller Archive)*

Two full drum sets for McKinley and backup drummer Frank Ippolito were mounted on jeeps along with room for two string bassists. A “jeep band” rehearsal was memorialized in a *March of Time* episode with the marching band playing *Blues in the Night March* while the jeeps rolled along in step. Wednesday, July 28, the marching band with jeeps and the radio orchestra appeared at the Yale Bowl. The event was one of numerous *Shangri-La* War Bond and Stamp Rallies held to promote the construction of a new Essex-class attack aircraft carrier for the United States Navy. The celebrities attending the rally in the Yale Bowl included actress Carole Landis of 20th Century-Fox and co-star of *Orchestra Wives*. The marching band entered the Yale Bowl performing with their jeeps to the delight of the crowd. Then the radio orchestra played a half-hour concert. The marching band did not use the jeeps after the *Shangri-La* rally.

Gen. H. H. Arnold ordered the flying and technical training commands combined effective July 31, 1943, creating the AAF Training Command (AAFTC). Gen. Yount was named commander with HQ at Fort Worth. Tuesday, August 10, 1943, Capt. Glenn Miller was relieved of his assignment to TTC HQ Southern Pines and transferred to AAFTC HQ Fort Worth. With this change, Miller’s responsibility for TTC bands ended and his complete focus was the radio production element of his music and radio plan.

The AAFTC orchestra recorded an episode of *Uncle Sam Presents* on July 17. This was the first in a series of fifteen-minute programs for the OWI, broadcast via shortwave and furnished to the Special Service Division Radio Section for Army radio stations overseas. NBC produced programs using recordings made for *Uncle Sam Presents* for OWI Latin American audiences, *Musica De Las Fuerzas Aereas*.

Lt. Donald Briggs was transferred from AAFTC HQ in Fort Worth to New Haven August 6. He became administrative officer of the RPU and radio announcer. A dance band was formed under the direction of Cpl. Ray McKinley. Some of the men came from the 418th AAF Band or were stashed in other departments at the Yale TTC School. The McKinley band started a regional radio program called *Wings for Tomorrow* over WTIC, the NBC affiliate in Hartford on October 20. The string section launched a 15-minute series of broadcasts with a string quartet November 30 called *Strings With Wings*. The following week, the entire string section took over.

Miller’s network of bands grew and provided him with a personnel pipeline. He indirectly came in contact with hundreds of musicians, radio and theatre personnel. Almost anyone associated with AAF musical and radio production activities could claim to have worked with or for Miller. Many of the claims were true; such was the scope of Miller’s influence.

“BLUES” – MY GOD!

“Old time long haired U. S. Army band masters had the horrors last week. A U. S. Army Band (the 418th Army Air Forces Band from the Technical School at Yale University) had suddenly and disconcertingly got rhythm. When it swung down the line blaring such hallowed items such as John Philip Sousa’s *Stars and Stripes Forever* in jive tempo, sober listeners began to wonder what U. S. brass-band music was coming to. Obviously, there was an Afro-Saxon in the woodpile. The man behind the military rug cutting was Capt. Glenn Miller, late recruit from the swank hotel ballrooms and broadcasting studios. Embarking on an earnest crusade to put swing on the U. S. parade ground, Captain Miller first taught his boys how to swing the military classics. Then he militarized a few items like *St. Louis Blues* and *Jersey Bounce*. Finally, he got the urge to touch up some of the late great John Philip Sousa’s scores with hot licks and modern dance hall harmonies. His attitude was far from apologetic. Said he: ‘there hasn’t been a successful Army band in the country and if someone doesn’t get after band music and streamline it, Army music will be extinct in another couple years. We’ve got to keep pace with the soldiers. They want up-to-date music. Why, there’s no doubt about it, anybody can improve on Sousa.’ Fearful Captain Miller’s crusade would leave the Army swinging its hips instead of its feet, old-guard Army musicians creaked with suppressed fury. One old Sousaphile, Bandmaster Edwin Franco Goldman, most famous of present-day U. S. concert bandleaders, rose to denounce the outrage. Said he, “personally, I think it’s a disgrace! There isn’t any excuse for it. Perhaps they think they can add more dash and appeal. But no one can improve on a Sousa march ... my God! (*Time*, September 6, 1943) ”

The *Time* article was satire. However, Army and AAF traditionalists were not amused and AAF HQ in Washington had to deal with emotional complaints about Miller’s published remarks. There is no record what Arnold or Yount thought of the fuss but in all likelihood they were amused. Miller was shaking things up and was only winning more friends for the AAF among the hip younger crowd, which was exactly what the AAF wanted. The quote “there hasn’t been a successful Army band in the country,” however, caused many offended Army officers to growl. Arnold even received a written complaint from an irritated Army Chief of Staff Gen. George C. Marshall.

The *Time* issue hit the street September 3. Miller claimed he had been misquoted and demanded a retraction. In a Teletype message to Fort Worth, Miller recommended, “*Time* magazine be required to retract the statement attributed to me in 6 Sept. 1943 issue. My statement to *Time* was, ‘There have been no successful military type bands in civilian life in the past five or six years. I feel modern harmony would improve the inspiring melodies of the Sousa marches’. Military music has been done an injustice by *Time*’s inaccurate reporting; Glenn Miller, Capt.”

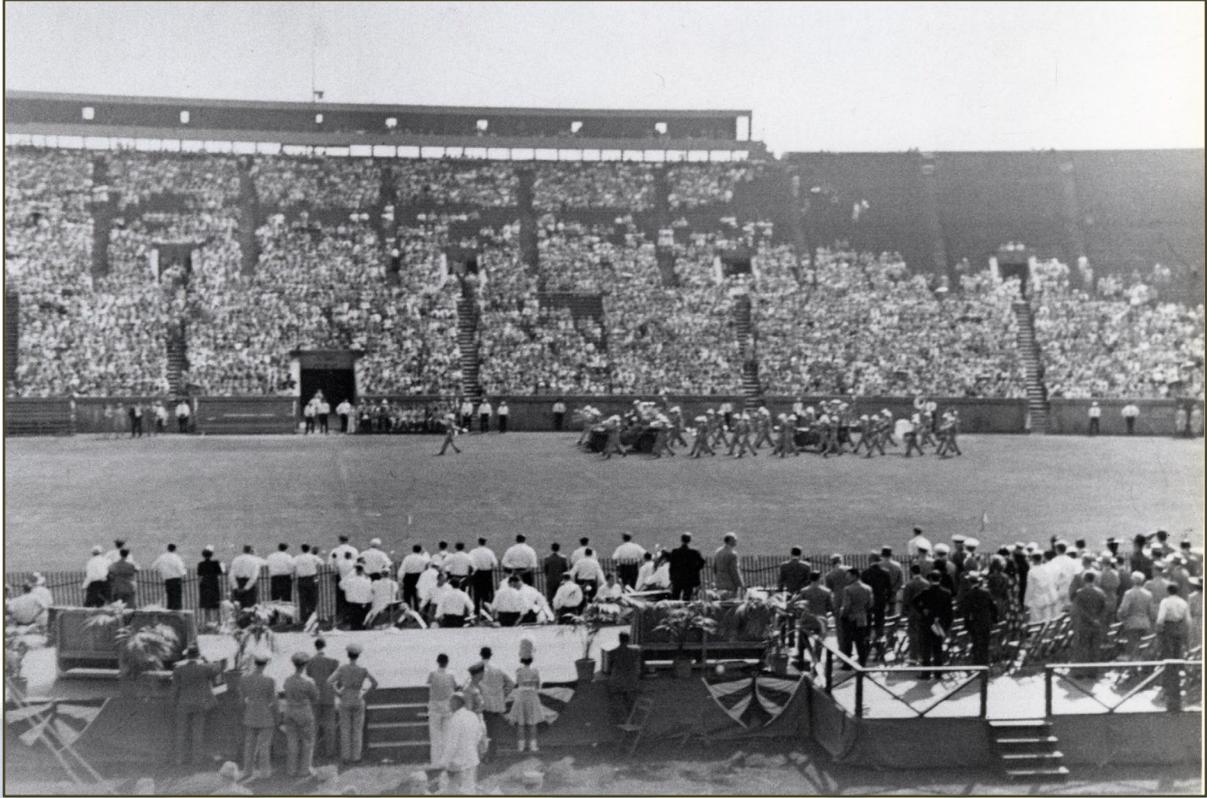
Miller’s letter to *Time* and a retraction by the magazine ended the matter.



*The AAFTC Band at the Yale Bowl, July 28, 1943
(Glenn Miller Archive)*



*The Miller Family
Glenn, Helen and Steven
(Glenn Miller Archive)*



*The "Jeep Band" at the Yale Bowl, July 28, 1943
(Glenn Miller Archive)*

In May 1943 playwright Moss Hart produced *Winged Victory* the AAF's answer to Irving Berlin's smash Broadway hit *This is The Army*. Capt. Glenn Miller was asked to help organize the AAF orchestra for the production. One of his suggestions was to bring in M/Sgt. Norman Leyden from the 28th AAF Band. Composer and conductor T/Sgt. David Rose left for other duties soon after *Winged Victory* debuted. Leyden joined the troupe September 17 and conducted the orchestra for almost the entire New York theatre run. *Winged Victory* was a major success, playing to over 350,000 people in 226 performances. The AAF Winged Victory Production Unit moved to the west coast in May 1944 to make a motion picture version of the play at 20th Century-Fox.

Encouraged by the broadcasts of *I Sustain the Wings* over CBS, the AAF asked the network to consider an evening time slot. CBS informed the AAF the schedule was fully committed. NBC offered Saturday 6:00 - 6:30 p.m. EWT and Saturday 11:30 p.m. - 12:00 a.m. EWT. *I Sustain the Wings* ended its run on CBS Saturday, September 11, 1943 and begin its run on NBC Saturday, September 18, 1943. NBC assigned the program to the Vanderbilt Theatre at 148 West 48th Street. This gave Miller the ability to rehearse two broadcasts without interruption. The AAFTC made studio recordings for the OWI such as *Uncle Sam Presents* at NBC's Radio City in Rockefeller Center.

Miller recommended Cpl. Tony Martin for Officer Candidate School. Martin went before an officer's selection board, passed the exam and interviews. Cadet Martin was assigned to Miami Beach class 44-A. Martin's replacement was Pvt. Johnny Desmond (Johnny Alfred Desemone or DeSimone). The former Bob Crosby and Gene Krupa vocalist was stationed at Enid Army Air Field, Oklahoma.

Cpl. Broderick Crawford sustained a serious arm injury in a jujitsu accident prior to the September 18, 1943 recording and broadcast trip into New York. He returned to the RPU January 31, 1944. Lt. Don Briggs replaced Crawford as the chief AAFTC broadcast announcer.

Miller flew to Fort Worth the week of Monday, October 11, 1943 to meet with Gen. Yount and the AAFTC HQ staff. Miller was briefed on plans to protect "important public relations assets" including the AAF RPUs. A policy memorandum was circulating within the Army recommending consolidation of all radio assets under the unified command of the newly re-named Armed Forces Radio Service of Army Service Forces Special Services and Col. Tom Lewis in Los Angeles. Yount wanted to protect the AAF RPUs with permanent status. Miller asked Yount to consider sending the 418th AAF Band overseas to entertain troops. Yount said he would confer with Arnold, although neither was disposed to let Miller go. From the point of view of the AAFTC the Miller RPU was a "crown jewel". From their perspective, it was more important for Miller to broadcast, to raise money at War Bond rallies and tour AAF installations in the United States.

Mrs. Mildred A. Yount invited Miller to an afternoon reception at the Yount residence. Following his meeting with the general, Miller had gone to the Fort Worth Army Air Base to confer with M/Sgt. Harry Bluestone and members of the AAFTC Fort Worth RPU. In an uncharacteristic lapse of memory, Miller forgot about the reception. He wrote to Lt. Floyd Huddleston, the singer and songwriter assigned to AAFTC HQ Fort Worth, "I laid an egg in Fort Worth. I made the serious mistake of keeping Mrs. Y waiting, which burnt her to no end."

Friday, October 29, the AAFTC radio orchestra and marching band went to the Victor Recording Studios in New York for a V-Disc recording session produced by Sgt. Tony Janak. The full band recorded *St. Louis Blues March*, *Buckle Down Winssocki* and *El Capitan* (in deference to John Philip Sousa); the radio orchestra recorded *Star Dust* and *Stormy Weather (Keeps Rainin' All the Time)*.

Miller and the orchestra recorded two *Treasury Star Parade* programs at NBC on Friday, November 12. The United States Treasury syndicated these programs to local radio stations for the purpose of increasing the sale of war bonds. On November 13, Don Haynes was commissioned a 2nd Lieutenant and assigned to New Haven. On November 20, Pvt. Paul Dudley; formerly of the Blue Network Coca-Cola *Victory Parade of Spotlight Bands*, joined the RPU as a scriptwriter and producer.

The changes outlined by Gen. Yount in October 1943 were formalized Monday, December 6. The 2nd AAFTC RPU was formed. 24 of the 28 men from the 418th AAF Band transferred into the RPU and as were others from other Technical School departments. The 418th AAF Band was renamed the 718th AAF Band December 27, 1943. The change freed up the RPU personnel from routine duties at the Technical School and ended the need for Miller to stash personnel in various departments. The new 718th AAF Band served as backup for the 2nd AAFTC RPU and was assigned to post functions. Miller passed the marching band arrangements to the 718th AAF Band led by W/O Boucher.

Miller wound up in the hospital for the second time in his military career on December 21. This time his symptoms included “acute nasopharyngitis” (flu) that contributed to another bout with mild pneumonia. He remained in hospital for nine days through December 31, 1943. The 2nd AAFTC RPU broadcast their early program Saturday, December 25, 1943 from Halloran General Hospital, Staten Island, New York. On New Year’s Eve the radio orchestra appeared on a special NBC-BBC Transatlantic holiday simulcast.

During the stage production of *Winged Victory*, M/Sgt. Norman Leyden was among the musicians and cast members from the production who visited rehearsals and early *I Sustain the Wings* broadcasts. Leyden asked Miller if he could write something for the orchestra and Miller agreed. Leyden worked on suggestions from Miller and when he finished one chart Miller would give him another but did not tell Leyden what to do. Miller made some minor changes in the charts and put them on the air. The first was *Now I Know*, followed by *Time Alone Will Tell, Long Ago (and Far Away)* and *Going My Way*. When the *Winged Victory* unit went on the road, Leyden transferred to Miller’s RPU, joining Sgt. Jerry Gray and Sgt. Ralph Wilkinson on Miller’s arranging staff.

Starting March 10, 1944, the 2nd AAF Radio Unit took on a new assignment, the OWI *Music from America* series. Programs were recorded at NBC and transcribed for distribution to the Voice of America, allied radio stations and United States embassies. Local announcers inserted program opens, closes and song introductions in multiple languages.

Miller introduced a vocalist from M/Sgt. Harry Bluestone’s AAFTC Fort Worth RPU on March 18 to his national radio audience. Cpl. Bob Carroll (Marcus Kaufman) shared vocal chores with Sgt. Johnny Desmond through April 22, when Miller returned him to the Bluestone RPU.



"I Sustain the Wings"
NBC Vanderbilt Theatre – November 1943
(Glenn Miller Archive)

3. "OVER THERE"

Saturday, April 29, 1944, Col. Edward F. Kirby, chief of radio for the War Department Bureau of Public Relations, came to an afternoon rehearsal of *I Sustain the Wings* at the Vanderbilt Theatre. Kirby took the opportunity to approach Glenn's producer Sgt. Paul Dudley about an idea he had in mind for Miller and the RPU. Kirby visited the European Theatre of Operations (ETO) during 1943. He met with American and British military officials in England, called on the BBC and spent time with Gen. Dwight D. Eisenhower's HQ Staff (then in the Mediterranean). Kirby's professional colleague, Cmdr. Harry Cecil Butcher, USNR, formerly the CBS Washington, D. C. vice president, was Eisenhower's Aide-De-Camp. Ideas Kirby had shared with Butcher about broadcasting were brought directly to Eisenhower's attention and led to a decision about launching an allied radio service with Kirby in charge. Kirby wanted to learn if Miller was interested in having his band come with him to England. Kirby explained he was seeking Miller's advice about musicians as he expected to be going over to England. Miller replied, "I want to be there when the second front is open along with the men doing the fighting. That is where I really belong, not back here selling bonds or recruiting. I don't want to play this war by remote control or on transcriptions." Kirby heard the answer he wanted from Miller, who held an ace. The AAFTC Radio Production Unit based in Fort Worth, Texas and directed by M/Sgt. Harry Bluestone was waiting in the wings and could be moved to New York. Monday, May 1 Kirby immediately got back to Miller with an affirmative answer.

Glenn had to consider his health and two recent hospitalizations. He also had to take into account his son and a second child he and Helen had decided to adopt. Calculating whether to go overseas, Miller did not hesitate for a moment although he knew there were roadblocks. He was not qualified for overseas service because of his correctable eyesight. This could be overcome with a waiver. Ultimately the only one who could prevent Glenn from going overseas was Helen.

Miller traveled to Washington Monday, May 8, 1944 and Tuesday, May 9, 1944, to meet with Kirby. Sgt. Paul Dudley joined Miller and Kirby Tuesday, May 9, 1944 and met separately with Kirby Wednesday, May 10, 1944. Kirby departed for London shortly after he met with Miller and Dudley and set events in motion that would produce a formal request from Supreme Commander Gen. Dwight D. Eisenhower to the War Department. Miller was granted a leave of absence Wednesday, May 10, 1944 through Thursday, June 1, 1944. This was customary practice for officers about to go overseas, although it was not announced as the reason. Glenn and Helen traveled to California and Colorado to settle business matters, take a break at their ranch and visit family.

On May 24, 1944, Supreme Headquarters, Allied Expeditionary Force in England sent a secret cable numbered E-29477 to AGWAR (Adjutant General-War Department) in Washington, signed by the Supreme Commander, General Dwight D. Eisenhower, for United States Army Chief of Staff Gen. George C. Marshall and Gen. H. H. Arnold, requesting transfer of the 2001st AAF Radio Production Unit to the European Theater of Operations for the purposes of "radio production and troop morale".

~~SECRET~~

SHAEF
STAFF MESSAGE CONTROL
INCOMING MESSAGE

DRLS

SHAEF 119/24
TCR 242205B MAY
reg 242236B

FILED 241440Z MAY
~~SECRET~~
P R I O R I T Y

FROM : EFOUSA, EISENHOWER
TO FOR ACTION : AGWAR FOR MARSHALL AND ARNOLD
FOR INFO : SHAEF (g-1)
REF NO : E-29477, 24 May 1944

With the cooperation of EBC, there is to be established by SHAEF, a radio service for all troops of the Allied Expeditionary Force. This is expected to be a potent instrument for maintenance of troop morale and disseminating orientation material to them.

For this purpose we require a musical organization similar to the 2001 AAF Base Unit (radio production), commanded by Capt GLENN MILLER. No such organization exists in EFO, nor can one be improvised in the time available.

Request that Capt MILLER's unit be shipped to this Theater for permanent assignment. The unit should be added Theater Troop Basis. As strength of requested unit is 4 Officers and 63 Enlisted Men, request that you delete 3 regular bands from Troop Basis and credit extra 20 bodies to our Adjutant General Troop Basis.

Personnel for this unit should be selected for technical proficiency and should be given security clearance.

Further request that Capt MILLER and T/Sgt PAUL DUDLEY, 32987492, be shipped by air with Class II Priority,
SMC IN 2179

DECLASSIFIED
DOD Dir. 5200.9/Sept. 27, 1958
NMW by *W* date 8/28/70

~~SECRET~~

SECRET

COPY NO 1

THE MAKING OF AN EXACT COPY OF THIS MESSAGE IS FORBIDDEN

1/15.000

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12A

Summoned, May 24, 1944 (Page 1)
(NARA)

~~SECRET~~

-2-

REF NO: E-29477, 24 May 1944, (Continued).

in advance of unit, reporting upon arrival to SHAEF. Request remainder of unit be shipped as soon as possible, with listing of Urgent on priority list. Benefit to be gained from this unit is sufficiently important to warrant backlogging other units that are set up to sail.

ACTION	: G-1	FROM	
INFORMATION	: SGS	TO FOR ACTION	
	: HQ COMD	FOR INFO	
	: AG		
	: SUMMARY		
	: AG RECORDS		

With the cooperation of HQ, there is to be established by SHAEF a radio service for all troops of the Allied Expeditionary Force. This is expected to be a permanent installation for maintenance of troop morale and dissemination of information to them.

For this purpose we require a military organization similar to the 5003 AF Base Unit (radio production) commanded by Capt ERNEST MILLER. No such organization exists in HQ, nor can one be approved in the time available.

Request that Capt MILLER's unit be assigned to this theater for permanent assignment. The unit should be divided into six groups of personnel with 4 Officers and 60 enlisted men. Request that you detail 2 regular bands from troop base and credit extra 20 points to our Adjutant General's troop base.

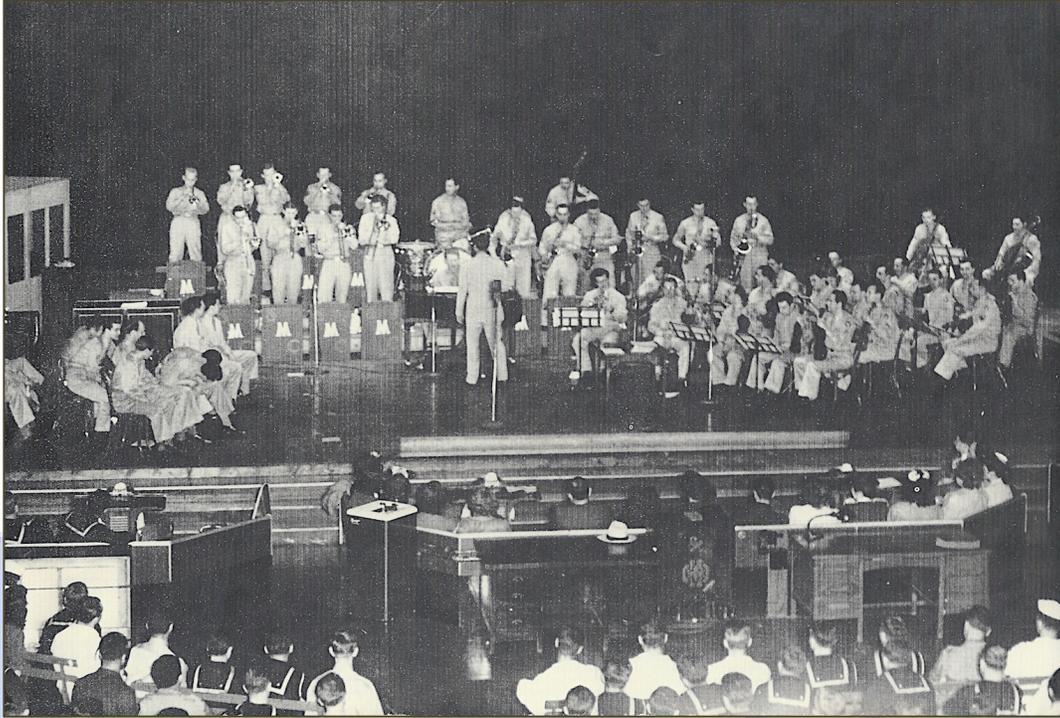
Personnel for this unit should be selected for technical proficiency and should be given security clearance.

SMC IN 2179 24 MAY 1944 2330B WDR/jf REF NO: E-29477



~~SECRET~~

Summoned, May 24, 1944 (Page 2)
(NARA)



*"I Sustain the Wings"- Chicago, Illinois, June 10, 1944
(Glenn Miller Archive)*



*M/Sgt. Harry Bluestone's AAFTC Orchestra - Polo Grounds, New York, July 17, 1944
(Glenn Miller Archive)
(Courtesy of Bill Freytag)*

Within 24 hours, the office of the commanding general of the AAF (Arnold) agreed to release the 2001st Base Unit (Radio Production) on the condition the transfer to SHAEF was a loan with the understanding the RPU would be returned to the AAF upon completion of its mission. The personnel of the RPU would continue to be carried as AAFTC headcount.

Capt. Glenn Miller returned from leave Friday, June 2, 1944 and additional *Music From America* recordings were made. Saturday, June 3 and the orchestra completed their final *I Sustain the Wings* programs broadcast from the Vanderbilt Theatre. The 2001st Base Unit (Radio Production) was scheduled to embark on a two-part nationwide tour in conjunction with the Fifth War Loan Drive. Concerts, rallies and broadcasts were planned, including *I Sustain the Wings* broadcasts from on the road.

Tuesday, June 6, 1944, the travel orders for the 2001st AAFTC Base Unit (Radio Production) were amended to include only St. Louis and Chicago. M/Sgt. Harry Bluestone and the 2000th AAFTC Base Unit (Radio Production) with Paul Whiteman as guest conductor would take over the rest of the Fifth War Loan Drive. Wednesday, June 7. Miller and Dudley were removed from their assignments with the AAFTC at Yale University, New Haven, Connecticut and assigned to HQ, SHAEF. London, England. They were ordered to report to New York for priority air transportation to the United Kingdom. The 2001st Base Unit (Radio Production) completed appearances in St. Louis and Chicago, and broadcast the *I Sustain the Wings* programs Saturday, June 10, from Chicago. Upon completion of the 10:30 p.m. (Central) NBC broadcast the band traveled overnight by train to New Haven arriving the evening of Sunday, June 11. Wednesday, June 14, the 2000th AAF Base Unit (Radio Production) was transferred to the AAF Technical School at Yale University from Fort Worth and became the new 2001st AAF Base Unit (Radio Production).

Wednesday, June 14, the War Department confirmed that the 2001st AAF Base Unit (Glenn Miller's band) was being sent overseas and assigned to Headquarters Command, this headquarters (SHAEF). The new designation of Capt. Miller's Radio Production Unit for its overseas deployment as a casual detachment was to be "Army Air Forces Band (Special)."

If Helen Miller had any qualms or premonition about Glenn going overseas, such as any fear of flying, now was the time to share her concerns with him. Since they always made decisions together, it can be safely inferred she did not wish to stop him. Helen refused to ground Glenn. Not qualified for overseas service and twice hospitalized with mild to severe pneumonia while in uniform, Miller had valid reasons not to go. The British climate would be a challenge for his chronic congestive issues. However, he wanted to be where the action was. Helen well understood and supported him.

Haynes and the men of the Army Air Forces Band (Special) spent their time from Monday, June 12, 1944 to Sunday, June 18, 1944 at New Haven getting organized for their shipment. All of them waived the leave normally granted to service personnel embarking on overseas duty. The personnel roster was modified to accommodate special needs. The men had to take overseas physicals and their training qualifications had to be confirmed. This included the ability to use a firearm so several of the musicians had to go to a firing range and attempt to use a carbine. Several wryly noted the unit would be in trouble if they ever had to defend themselves.

Cpl. George T. Simon, clerk and historian for 418th AAF Band until December 1943 and the 718th AAF Band thereafter would not make the trip. He was arguably perfectly suited for a new assignment as a producer with the V-Disc program, where he replaced Sgt. Morty Palitz. A small spot was found on a lung of trombonist Cpl. James (Jim) Harwood in a May 1944 pre-deployment physical. Pvt. Nathan (Nat) Peck from the 718th AAF Band replaced Harwood. Sgt. Charles (Chuck) Gentry, baritone saxophone, was transferred to the 718th AAF Band and replaced by Pfc. Mannie Thaler of the 718th AAF Band. Gentry's wife was seriously ill and Miller arranged for a hardship discharge. Executive Officer Lt. Donald Briggs remained with the 2001st AAF Base Unit. Pvt. Alfred A. Aulwurm, violin, assigned briefly to the 2001st AAF Base Unit (Radio Production), did not perform with the M/Sgt. Harry Bluestone unit and was sent to Chanute Field, Illinois and then the Pacific Theatre of Operations. Sgt. Paul Huston, scriptwriter, was sent to the Santa Ana RPU; Cpl. Frank A. Gibbons, public relations, was sent to AAF HQ; and T/Sgt. Max A. Gladbard was sent to Patterson Field, Ohio. Maj. Francis Healey was on medical leave and awaiting discharge.

The Allied Expeditionary Forces Programme of the BBC went on the air Wednesday, June 7, the day after D-Day. Upon confirmation from SHAEF, Maurice Gorham, the director of the AEFPP sent an internal memo to the BBC June 13, 1944 saying Miller and his unit were arriving in England on or about July 1, 1944.

Wednesday, June 14, 1944, Gen. H. H. Arnold sent Capt. Miller a personal message saying, "It is with appreciation that the Commanding General, Army Air Forces, has noted your able assistance in connection with the entertainment program of the Army Air Forces."

Miller and Dudley left New Haven Sunday, June 18 and reported to the Air Transport Command (ATC) terminal at La Guardia Field Monday, June 19. Helen reluctantly wished Glenn "bon voyage" without comprehending she might never see her husband again. The men boarded an ATC North Atlantic Division flight. The aircraft was a big four-engine Douglas C-54, originally designed for airline service and configured with airline seats. The flight stopped at Goose Bay, Labrador and Meeks Field, Reykjavik, Iceland en-route to the ATC terminal at Prestwick, Ayrshire, Scotland. At Prestwick Miller and Dudley transferred to an ATC C-47 flight for the rest of the journey to Hendon Aerodrome outside London. Miller and Dudley were billeted at the Mount Royal Hotel in Bryanston Street, near Marble Arch.

At 1:15 a. m. EWT Thursday, June 22, 1944, Haynes and the AAF Band (Special) boarded troopship NY 8245, the peacetime luxury liner RMS *Queen Elizabeth*. As NY 8245, her Cunard colors were painted over in battleship gray. At 8:05 a. m. the ship sailed. Transporting troops to the British Isles, she and her sister ship *Queen Mary* were protected against enemy attack because of their high speed. En-route across the U-Boat infested waters of the North Atlantic the band entertained troops with numerous concerts. At 03:58 DBST Wednesday, June 28, 1944, NY 8245 dropped anchor in the Firth of Clyde, Gourock, Scotland. Capt. Glenn Miller was there to meet them.

R E S T R I C T E D

HEADQUARTERS COMMAND SHAEF
APO 757, U. S. ARMY

1 July 1944

SPECIAL ORDERS)

NUMBER 125)

E X T R A C T

* * * * *

26. VOSC, Captain ALTON G. MILLER, 0505273, AC, Hq Comd, WPGV to Bedford, England, o/a 2 July 1944 to carry out the instructions of the Supreme Commander. TCNT. Reimbursement for quarters and rations is authorized in accordance with Circular 63, Hq ETOUSA, 5 June 1944, for such times as government quarters and messing facilities are not available. TDN. 60-136-P 432-02 A 212/50425.

27. VOSC, 1 July 1944, the following named enlisted men are attached unassigned to Hq Co, Hq Comd:

M/Sgt Norman F. Leyden, 20126112	M/Sgt Rubin Zarchy, 14083172
T/Sgt Paul Dudley, 32987492	T/Sgt Generoso Graziano, 31354534
T/Sgt Raymond F. McKinley, 35420383	T/Sgt John W. Sanderson, 20126109
S/Sgt Herman T. Alpert, 35161800	S/Sgt Henry Freeman, 20126120
S/Sgt Harry Katzman, 14083150	S/Sgt George Ockner, 32413903
S/Sgt Mel Powell, 32001024	S/Sgt James R. Priddy, 35652920
S/Sgt Carl E. Swanson, 11056322	S/Sgt George Voutsas, 36367412
S/Sgt Ralph N. Wilkinson, 32903779	Sgt Vincent H. Carbone, 32868252
Sgt William B. Crawford, 39267223	Sgt Johnny A. Desemone, 18094162
Sgt John E. Halliburton, 34546410	Sgt Harry Hartwick, 12092497
Sgt David D. Herman, 32907667	Sgt Michael A. Hucko, 32287826
Sgt James B. Jackson, 32861212	Sgt Carmen N. Mastandrea, 32863218
Sgt Robert J. Nichols, 32886031	Sgt Bernard Privin, 32967251
Sgt David Sackson, 32230674	Sgt David Schwartz, 35301352
Sgt Stephen Steck, Jr., 33462453	Sgt William L. Thomas, 31172407
Sgt Emanuel Wishnow, 18121658	Cpl Eugene Bergen, 14084522
Cpl Morris P. Bialkin, 32681329	Cpl Henry Brynan, 31248742
Cpl Philip A. Cogliano, 31360218	Cpl Addison S. Collins, Jr., 18126025
Cpl Earl R. Cornwell, 18102660	Cpl Paul A. Dubov, 32889468
Cpl Milton A. Edelson, 36642741	Cpl John E. Ferrier, 32886327
Cpl Frederick G. Guerra, 31311614	Cpl Stanley Harris, 14084447
Cpl Murray Kane, 32962615	Cpl Nathan Kaproff, 14083236
Cpl Ernest S. Kardos, 35266657	Cpl Arthur S. Malvin, 32785992
Cpl Richard W. Motvlinski, 14084526	Cpl Robert L. Ripley, 14084517
Cpl Joseph Shulman, 32782640	Cpl Julius Zifferblatt, 32900168
Pfc James L. Allison, 36661310	Pfc Thomas P. Cochran, 13141822
Pfc Lawrence Hall, 32719514	Pfc Francis J. Ippolito, 34546411
Pfc Joseph J. Kowalewski, 31335483	Pfc Fredy Ostrovsky, 32626828
Pfc Veto S. Pascucci, 36813244	Pfc Nathan Peck, 32907040
Pfc Jack K. Rusin, 32792603	Pfc Eugene Steck, 33603187
Pfc James J. Steele, 35090229	Pfc Mannie Thaler, 32812461

28. VOSC the following named Enlisted men, attached unassigned, Hq Co, Hq Comd, WPGV to Bedford, England, o/a 2 July 1944 to carry out the instructions of the Supreme Commander. TCNT. Reimbursement for rations is authorized in accordance with Circular 63, Hq ETOUSA, 5 June 1944, for such times as government messin. facilities are not available.

- 1 -

R E S T R I C T E D

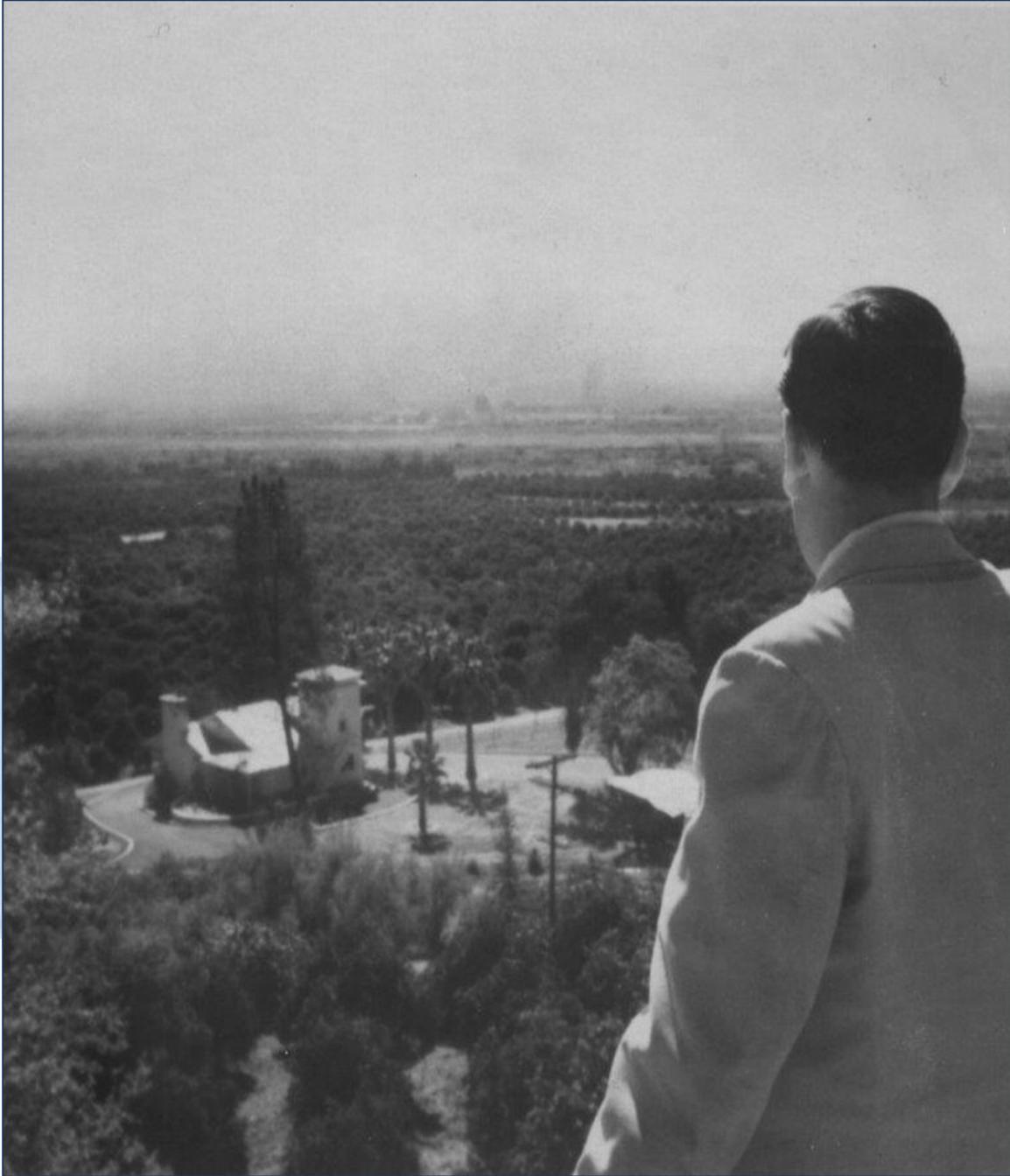
*July 1, 1944 Personnel Roster
(National Archives and Records Administration)*

Postscript

Glenn Miller was promoted to Major in August 1944. The Army Air Forces Band (Special) would go on to win legendary status for their service in the European Theater of Operations. They would be commended by Lt. Gen James H. Doolittle, Commanding general of the Eighth Air Force, decorated by Supreme Commander Gen. Dwight D. Eisenhower, fondly remembered by Allied service personnel for their broadcasts and personal appearances and they would become beloved by the people of Britain. They would project American music, culture and values to all the people of Europe, both in friendly and enemy countries. The unit worked long and hard hours broadcasting and at personal appearances at bases in the United Kingdom. They would move on to the Continent and entertain the men and women of the forces in France and later the Netherlands and Germany itself. They returned to the United States in August 1945 having accomplished all the objectives of their leader, Major Glenn Miller. Unfortunately, Glenn would not be among them. Feeling a sense of urgency to firm up plans to move the unit from England to France, Maj. Miller boarded an Eighth Air Force C-64 Norseman liaison aircraft at RAF Twinwood aerodrome on December 15, 1944 for a flight to Villacoublay aerodrome near Paris, France. The aircraft disappeared over the English Channel and America lost her number one bandleader.

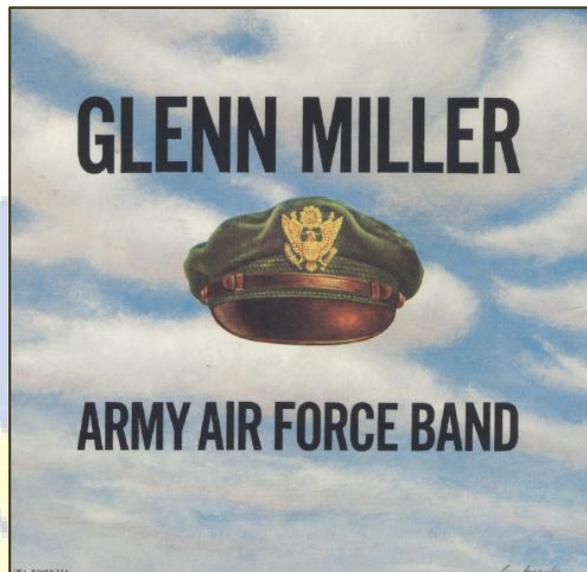
Glenn Miller in achieving his goals for his country, the AAF and himself. He gave up a secure life to enlist in the armed forces. It was not enough that his innovative efforts in the United States were a major success. Not physically qualified for overseas service, he brought “a hunk o’ home” to grateful service personnel in Britain although his health was compromised. The British people embraced him as one of their own. He touched the German people and the occupied peoples of Europe.

The 2001st AAF Base Unit (Radio Production) set a new and exciting musical standard. As an integral element of SHAEF, the Army Air Forces Band (Special) became legendary. The jazz output of the AAF orchestra was arguably far superior to anything Miller had ever previously presented. His talented string section provided a lush backdrop for popular arrangements. Miller’s AAF orchestra delved into light classics with great success and his musical library was enriched with charts written and performed by virtuosos. George Voutsas observed, “I would put Glenn on a par with the great symphony conductors of our times. He had a tremendous ability to get the most out of his men and the arrangements. In his conducting, he was especially good at producing just the right shadings. He would study every score very carefully until he knew just what he wanted from it and then he would go out and get it. Even the arrangers themselves, who wrote the scores, could not come close to him.” Ray McKinley said unequivocally, “The Glenn Miller Army Air Forces Orchestra was the best big band that ever performed.”



*Alton Glenn Miller
Monrovia, Rancho Duarte, California
Taken from above his home "Tuxedo Junction"
Looking Southwest across the San Gabriel Valley
(Glenn Miller Archive)
(Glenn and Helen Miller Collection)*

SELECTED DISCOGRAPHY



COMPACT DISCS

<i>Glenn Miller Army Air Force Band</i>	BMG Bluebird (USA) 09026-63852-2 (4-CD set)
<i>The Secret Broadcasts</i>	BMG RCA Victor (USA) 7560-52500-2 (3-CD set)
<i>The Lost Recordings</i>	BMG RCA Victor (USA) 09026-68320-2 (2-CD set)
<i>Glenn Miller Army Air Force Band</i>	BMG (France) ND 89767 (2-CD set)
<i>"Live 1943-1944"</i>	Jazz Band (England) EBCD 2106-2
<i>"Time Alone Will Tell"</i>	Jazz Band (England) EBCD 2155-2
<i>"Moon Dreams"</i>	Jazz Band (England) EBCD 2158-2
<i>"Flying Home"</i>	Jazz Band (England) EBCD 2161-2
<i>"How Sweet You Are"</i>	Jazz Band (England) EBCD 2166-2
<i>"V-Disc Session, vol. 1-2"</i>	Mr. Music (USA) MMCD 7001 & 7002
<i>"Glenn Miller on V-Disc"</i>	Tokuma (Japan) TKCF-77079
<i>"Swinging Glenn Miller"</i>	Phontastic (Sweden) CD 9307
<i>"I Sustain the Wings, vol. 1-3"</i>	Magic (England) DAWE-62, 67 & 78
<i>"With My Head in the Clouds"</i>	Magic (England) DAWE-109
<i>"Goodnight Wherever You Are"</i>	Magic (England) DAWE -114
<i>"The Missing Chapters, vol. 1-9"</i>	Avid (England) AMSC 556, 557, 558, 559, 560, 561, 5881, 589 & 635

ACKNOWLEDGMENTS

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Helen Burger Miller and Alton Glenn Miller

FOR FURTHER INFORMATION

