The History of the Twentieth Century
Episode 425
"Eight to the Bar"
Transcript

[music: Fanfare]

In a little honky-tonky village in Texas
There's a guy who plays the best piano by far.
When he plays with the bass and guitar,
They holler, "Beat me, Daddy, eight to the bar!"

Don Raye, Hughie Prince, and Ray McKinley, "Beat Me, Daddy, Eight to the Bar."

Welcome to *The History of the Twentieth Century*.

[music: Opening War Theme]

Episode 425. Eight to the Bar.

Adolphe Sax was born in 1814 in what is now Belgium. His parents were makers of musical instruments, and Adolphe began making his own musical instruments in his early teens. He also learned to play the flute and the clarinet.

In the course of his life, Sax designed a number of novel musical instruments, mostly variant forms of brass instruments. He is best known today for the instrument he invented and patented while he was living in Paris in 1846. His goal was to create a variant of the bass clarinet, something that combined the flexibility and technical ease of a clarinet with the loudness and versatility of a brass instrument. The resulting instrument he named the saxophone.

The French composer Hector Berlioz took an early interest in the instrument and for a time classical composers included saxophone scores in their compositions, but the classical world lost interest in the instrument by the end of the 19th century. Sax himself envisioned the instrument primarily for use in military bands, and indeed a number of European militaries incorporated saxophones into their bands.

Saxophones began to be manufactured in the United States at the turn of the twentieth century. American instrument makers refined the design and the instrument began to appear in military

bands, marching bands and later in ragtime bands and dance bands. The instrument's ability to make comical sounds invited its use in vaudeville.

But the place where the saxophone truly found its niche was in jazz. When I said that the clarinet was flexible, what I meant was that the instrument has a wide range and can play short, rapid notes that would be very challenging for other brass instruments. Also, a skilled clarinetist can play notes that fall between the notes of the standard twelve tones in Western music. These notes are technically called microtones, but more commonly, at least in the US, they are known as blue notes, because they are part of what gives blues music its distinctive sound. A good example of the flexibility of the clarinet is found in the opening bars of George Gershwin's *Rhapsody in Blue*:

[music: Gershwin, *Rhapsody in Blue*.]

Saxophones are reed instruments, like clarinets but not like other brass instruments. They can play like this too, and they can play louder than a clarinet when the occasion requires it. These qualities make the saxophone well suited to playing jazz. Jazz band leaders Fletcher Henderson and Duke Ellington introduced them into their orchestras, and the big band leaders followed suit.

And this brings me to Glenn Miller, whom I mentioned before in episode 421, but let's get better acquainted. He was born Alton Glen Miller on March 1, 1904 in Clarinda, Iowa. Like his three siblings, he went by his middle name, Glen. By the time he began high school in Fort Morgan, Colorado, he had picked up the trombone, as well as a second N on the end of his name. He played in his high school orchestra and also began performing professionally. In 1921, he missed his own high school graduation because he was playing a gig out of town.

He played with a couple of bands, then went freelance for a while. He played trombone on a number of records for the Dorsey brothers and for Bing Crosby. By the early Thirties, Miller had decided his real gifts were in composition and arrangements for the Dorsey brothers, among others. He started his own band in 1937, but that didn't work out.

The problem was that the Glenn Miller band sounded a lot like other, more successful big bands. Miller solved this problem by developing his own unique sound, and here is where I circle back to the saxophone. Other bands had saxophones, but their sound came more from the clarinets. Recall that band leaders Benny Goodman, Jimmy Dorsey, and Artie Shaw, among others, got their starts as clarinetists. Miller used a clarinet doubled with a saxophone to play melody, with three other saxophones in close harmony. That was how he achieved his distinctive sound, which quickly began drawing audiences.

Glenn Miller and His Orchestra had their first big success in 1939 with a recording of "Moonlight Serenade," an instrumental number based on a piece he wrote in the Twenties as an exercise for his composition teacher. It was an instant hit, with the Glenn Miller sound on full display. In August, they released "In the Mood," destined to become the best-selling swing

record of all time. In December, his band began playing a fifteen-minute program three times per week on the CBS radio network, along with the Andrews Sisters. More about them in a few minutes.

In 1940, they released “Tuxedo Junction” and “Pennsylvania 6-5000,” both of which became swing classics. As you know, the ASCAP boycott began at the start of 1941, which meant that no one could perform ASCAP songs on the radio. Miller’s band could not even play “Moonlight Serenade,” their own signature song that Miller himself composed. Instead, Glenn Miller and His Orchestra made their first film, titled *Sun Valley Serenade*. Big bands appearing in films were nothing new, but typically the band and its music were part of the backdrop to the story. Part of Miller’s price for participating in the film was that his band (or a fictionalized version of it) be a part of the story, and so they were. The premise is that the band’s publicist suggests they adopt a European refugee child, though the “child” turns out to be 29-year-old Sonia Henie. Hijinks ensue.

I posted a clip of Glenn Miller and His Orchestra performing “In the Mood” in *Sun Valley Serenade* on the podcast website, episode 421. If you haven’t seen it yet, I encourage you to go look at it.

When it was released, *Sun Valley Serenade* produced a surprise hit in “Chattanooga Choo-Choo,” which was subsequently released as a record and then, once the boycott ended, the band could play it on their radio show. The record sold a million copies, and in February 1942, Miller’s label, RCA Victor’s Bluebird records, awarded him the first-ever gold record in recognition of this accomplishment, which began a tradition that continues to this day.

Soon after, Miller and his orchestra made their second film, which, as fate would have it, would be their last. Titled *Orchestra Wives*, the story involves the band’s wives accompanying them on tour, and how an argument between one couple triggers marital discord across the entire band. This film introduced another song, called “I’ve Got a Gal in Kalamazoo.” The record also sold a million copies and was the biggest hit of 1942.

In July of that year, Miller’s band recorded thirteen pieces of music. Like other recording artists of the time, they did this in anticipation of the AFM strike that began at the end of that month, and which I already told you about.

In September, at the peak of his career, Glenn Miller decided that performing for the troops on the radio wasn’t enough. He wanted to join the Army. He was 38 years old, married, and needed glasses, which got him a 3-A classification, meaning it was very unlikely he would ever be called, but he persuaded the Army to let him enlist so he could lead an Army Air Forces band that played modern music.

By the way, as if the musicians’ strike wasn’t enough of a headache, the recording industry in the United States also had to cope with wartime rationing. At this time, these 78 rpm records I’ve

been talking about were made of shellac. Yes, I mean the same stuff they use to finish wood. Shellac worked fine in records, but it was brittle. If you dropped one of your records on the floor, it was quite likely it would break apart, and there went your record. I speak from personal experience here.

Shellac is the secretion of an insect found in India, Burma, and Indochina, so in early 1942, when the Japanese occupied much of the insect's range, shellac had to be rationed. The record companies dealt with this by offering a buyback program: they'd pay cash for any old, unwanted records, in any condition, scratched, chipped, broken into pieces, it didn't matter. These would be recycled into new records. One wonders how many vintage recordings from the Twenties and Thirties were lost forever due to these buybacks.

During the war, the military made its own records. The experience of the last war had been that American soldiers liked George M. Cohan-style patriotic songs like "You're a Grand Old Flag." (Cohan died in 1942, by the way.) But they also liked to hear ragtime. Soldiers in this war wanted to hear swing. The Army produced a series of records and distributed them around the world along with wind-up phonographs so troops in the field could listen to the latest music from back home.

These Army records were known as V-Discs and were not made of shellac, but of vinylite, which is what they called it at the time. We know it as polyvinyl chloride, or PVC, or, especially when speaking of phonograph records, as simply vinyl. Vinylite proved to be superior to shellac in many ways, not least of which was that it wasn't brittle like shellac and could actually survive being dropped. Please note that the V in V-Disc stood for victory, not for vinyl, though it might as well have.

These V-Discs were played at 78 rpm, but unlike the standard commercial record, they were twelve inches in diameter instead of ten. The US government paid for the recordings, so that exempted V-Discs from the AFM strike. The recordings sometimes came from record company back catalogs, others from radio performances, others still were original recordings of performances by some of the biggest names of the period, including Louis Armstrong, Woody Herman, and Harry James. Some of the bands performed for free, partly out of patriotism, partly out of a desire to hold onto their audiences during the strike.

While I'm going off on tangents, let me talk about Irving Berlin for a moment. I haven't said much about him since all the way back in the days of "Alexander's Ragtime Band." In the last war, Berlin was drafted into the Army and served as a sergeant at Camp Upton in Yaphank, New York. Is that a place? Yes it is, and it's on Long Island. And yes, at least one American newspaper could not resist the temptation to publish a headline that read ARMY TAKES BERLIN.

Shortly after his induction and just for fun, Berlin composed a humorous little song lampooning Army life. It was called, "Oh, How I Hate to Get Up in the Morning," and soon every soldier in Camp Upton was singing it. The CO of Camp Upton wanted to raise money for a community

building and suggested that Sergeant Berlin could help by organizing a soldiers' revue, which was called *Yip Yip Yaphank*. The show included all kinds of acts, including military drills set to music and soldiers dancing while dressed up like Ziegfeld girls. Berlin himself played the role of the reluctant soldier who sings "Oh, How I Hate to Get Up in the Morning."

The show was supposed to end with a soldiers' chorus singing a new Berlin song titled "God Bless America," but he decided that song was too sappy and cut it in favor of a finale number titled "We're On Our Way to France," sung as the soldiers, dressed in their uniforms and gear, marched off the stage, up the aisles, and out of the theater. The show opened in Yaphank, then moved to New York City.

When the second war came, Berlin was in his fifties, too old for military service, but he contacted the Army and offered to put on a Broadway revival of *Yip Yip Yaphank* in 1943, for the benefit of the Army Emergency Relief fund, which is a nonprofit that provides money to soldiers in need and their families. This show was called *This Is the Army*.

One important difference from the earlier show came right at the beginning. *Yip Yip Yaphank* opened with a thirty-minute minstrel show, featuring white soldiers in blackface. In 1943, Irving Berlin wanted African-American soldiers to do the opening bit, and good for him, although he still wanted it to be a minstrel show. The director told him, "Those days are gone. People don't do that anymore." Berlin had trouble wrapping his head around that, but he conceded the point and he composed a new song, based on his 1928 hit, "Puttin' On the Ritz." The new song was called "That's What the Well-Dressed Man in Harlem Will Wear," and as it was sung, the performers modeled different types of Army uniforms.

The African-American performers only got that one number and then turned the show over to the white guys, meaning there were never Black and white soldiers onstage at the same time, but even so, the cast of *This Is the Army* was the only integrated unit in the American military when segregation and demeaning treatment of Black soldiers was the norm. I will have a lot to say about that, but I'll save it for another episode.

Warner Brothers released a film adaptation of the show with the same title and starring Ronald Reagan and Joan Leslie; by agreement with Irving Berlin, all the film profits would also go to the Army Emergency Relief fund. The film was a hit and earned over nine million dollars in profits, which Jack L. Warner turned over to the fund, albeit very reluctantly.

Berlin remarked later on the contrast between soldiers drafted for the First World War versus the Second. This generation of soldier remained grimly quiet and unmoved by patriotic schmaltz.

Consider this. The most popular song in America during the last war was George M. Cohan's "Over There." The most popular song in America during the Second World War was…can you guess? It was "Don't Sit Under the Apple Tree (With Anyone Else But Me)," a song that amounts to a plea from a soldier stationed overseas to his girlfriend at home to remain faithful

until he returns. It's no surprise that a song on this theme would be popular in wartime. Consider "Lili Marlene" and "We'll Meet Again" as further examples. But you would expect a song with a message like this to be performed in a slow, wistful, sentimental manner, like "Lili Marlene" or "We'll Meet Again,", but if you are familiar with this song, you know that it is anything but. It's a quick-tempo, upbeat, cheerful, boogie-woogie dance number, and in 1942 you could buy a recording of this song performed by the Glenn Miller Orchestra, or Kay Kyser and His Orchestra, or the Andrews Sisters, which led to the rare situation of three different performances of the same song all making the charts at the same time.

It's impossible for me to mention the Andrews Sisters and boogie-woogie in the same sentence without the iPod in my brain immediately hitting "play" on…*that* song. I bet most of you know the one I mean. I want to talk about the Andrews Sisters and *that* song, but first I need to talk about boogie-woogie.

Boogie-woogie was all the rage in America during the war years. It was nothing new to African-Americans; boogie-woogie first emerged in blues piano music in the 19th century. Its distinctive trait is a repeating bass line. As the chord of the music changes, the bass line transposes to match the chord, but the melody remains the same. I just whipped up a little example for you. Listen.

[music: boogie-woogie example]

It began on the piano, but it doesn't have to be played on a piano. It could be played by one instrument in an ensemble; it could be used to accompany a singer or singers. The characteristic boogie-woogie baseline is quick and usually written on sheet music as a series of eighth notes, hence the expression "eight to the bar," which is essentially a synonym for "boogie-woogie." The effect of a bass line like this is to give the music a quick, upbeat tempo that propels the melody forward.

And it was all the rage in the Forties. The Glenn Miller Orchestra used it heavily during the peak of their success. The emergence of boogie-woogie heralds the path of American popular music for the rest of the twentieth century. It has a good beat and you can dance to it, as they used to say on *American Bandstand.*

For today's musical interlude, I found a 21st-century boogie-woogie piano piece. The unusual chords you here are modern and you would not have heard harmonies like these from Glenn Miller, but the boogie-woogie bass line is unmistakable:

[music: Cuerden, "Edinburgh in August."]

In the beginning, there were the Boswell Sisters: Martha, born in 1905, Connie, born in 1907, and Helvetia, or "Vet" for short, born in 1911. The family moved to New Orleans in 1914. Their father, a retired vaudeville performer, arranged for them to study piano, cello, and violin, respectively. Their mother took them to performances at the African-American Lyric Theatre in

New Orleans, where they took in the city's vibrant jazz performers, and, as Martha once put it, "the saxophone got us."

The sisters' musical act became popular locally when they were barely teenagers. Typically, on stage Martha and Connie would sit at a piano, while Vet stood somewhere close by. This was to obscure the fact that Connie, like President Roosevelt, could not stand without assistance, owing to a bout of polio.

They went on the vaudeville circuit during the late Twenties until they moved to Los Angeles and signed with radio station KNX in 1929. In 1930, they moved to nearby station KFWB, owned by the Warner Brothers studio. In 1931, they moved to New York after signing with NBC and also began making records for the Brunswick label.

The sisters had a unique style they'd picked up at the Lyric Theatre, one rarely heard before from white singers. They sang in close harmony—you could call them a women's barbershop quartet, except that there were only three of them—and they incorporated jazz singing techniques like scat, singing without words, or using their voices to imitate the sounds of musical instruments. They could and did shift tempo or rhythm or key seamlessly within one song, or interpolate one song inside another. They often sang so fast you couldn't make out the lyrics.

The Boswell Sisters played an important role in the acceptance of jazz by white audiences and were influential in shaping the swing music of the big bands. They sang with Benny Goodman and the Dorsey Brothers, and even Glenn Miller before he became big.

In 1936, Martha got married and the act broke up, although Connie would pursue a solo singing career for three more decades and was an early supporter of President Roosevelt's March of Dimes charity.

The Boswell Sisters paved the way for other sister singing groups like the Three X Sisters and the Pickens Sisters, but the biggest and most enduring of these groups was the Andrews Sisters. They were also three sisters who sang in close harmony: Laverne, born 1911, Maxene, born 1916, and Patty, born 1918. They were born in Minneapolis to a mother of Norwegian heritage and a father who was a restaurateur of Greek heritage. The family name was originally Andreas; he changed it to Andrews to sound more American.

They were inspired by the Boswell Sisters to form their own singing group when Patty, the youngest and their lead singer, was just seven years old. It's amazing how often the lead singer in these sibling groups is the youngest, isn't it? The Andrews Sisters were well known locally by 1930, and after the Great Depression forced their father to close the restaurant, they went on tour, singing with various bands, occasionally on the radio.

At first, they were seen mostly as a dime-store version of the Boswell Sisters, but when that act broke up in 1936, they slid easily into the niche the Boswells had vacated. Their breakout hit came in 1937, with the release of their recording of—oh, but wait. I have some explaining to do.

Five years earlier, in 1932, composer Sholom Secunda and lyricist Jacob Jacobs wrote the songs for a Yiddish-language romantic comedy operetta titled *Men ken leben nor men lost nisht*. You might translate that title as "You can live, but they won't let you," but the show's title is usually presented in English as the more elegant *I Would If I Could*. The story concerns a factory worker who is in love with the daughter of the factory's owner. He is fired for trying to organize a union, but despite this and other obstacles placed in their path, the two lovers are wed at the end of the show.

One of the show's songs was a duet the lovers sing in the first act, called "Bei Mir Bistu Shein." The title means something like, "To Me, You Are Beautiful." The show ran for one season at the Parkway Theatre in Brooklyn, but the song remained popular in the Jewish-American community.

In 1937, the Andrews Sisters recorded a cover of the song, now with English lyrics and a German title: "Bei Mir Bist Du Schön." The song made the Andrews Sisters into a household name; the Andrews Sisters made the song into a phenomenon. A number of other performers covered it, including Kate Smith, Benny Goodman, Rudy Vallee, Tommy Dorsey, and Ella Fitzgerald.

The song also became popular in the German-American community, many of whose members incorrectly assumed from the Germanized title that it was a German folk song sung in a southern German dialect. I used to think it was perhaps Pennsylvania Dutch. From the German-American community it crossed the Atlantic and caught on in Nazi Germany, until the German press revealed the song's Jewish origins, and it was swiftly banned.

"Bei Mir Bistu Shein" is undoubtedly the most successful song ever to come out of Yiddish theatre. I'm an American, so if you'll indulge me while I take a little bit of what I consider a wholly justified pride in my home country and point out that as the *Anschluss* and the November Pogrom were taking place in Nazi Germany, in the USA, one of the most popular songs was "Bei Mir Bistu Shein", one of the most popular musicians was Benny Goodman, and one of the most popular radio personalities was Jack Benny. All of that taken together amounts to America giving Adolf Hitler a big middle finger.

Life magazine reported that record store clerks across the United States had to face hordes of customers asking for a copy of "Buy Me a Beer, Mr. Shane."

The song made the Andrews Sisters one of the top music acts in America. In the years that followed, they released a number of hit records, on their own or sometimes with Bing Crosby,

including 1939's "Beer Barrel Polka," 1940's unfortunately titled "Beat Me Daddy, Eight to the Bar," and 1941's "(I'll Be with You) In Apple Blossom Time."

At this same time, there was a pair of comedians who were also rising stars. They had worked separately as comedians in burlesque; in 1935 they teamed up for the first time. Their rapid-fire delivery was deft, and the rapport between them was pitch perfect. Their names were Bud Abbott and Lou Costello. In 1938, they joined the cast of the radio program *The Kate Smith Hour,* and within their first few weeks on the show, they performed the skit by which they would be best remembered: "Who's on First," in which Abbott is explaining to an increasingly befuddled Costello a baseball team in which the players have strange nicknames: Who's on first, What's on second, I Don't Know is on third, and so on. Confusion reigns, as in "What's the name of the fellow on first?" "No, What's on second. Who's on first." "I don't know." "No, he's on third." And so on.

In 1940, they got their own radio program, *The Abbott and Costello Show*, which was a summer replacement for *The Fred Allen Show*. That same year, they appeared in supporting roles in their first film, *One Night in the Tropics*. In 1941, they appeared in their second film; this time they played the leads.

Allow me to remind you that in 1941, the United States was still neutral in the war, but had begun its first-ever peacetime draft, so the experience of a young man being drafted, or that of his friends and loved ones had become common in America, so a comedy film in which Abbott and Costello play two ne'er-do-wells who inadvertently enlist in the US Army was a natural. The film was called *Buck Privates* and it was well received.

Besides being Abbott and Costello's second film, it was also the Andrews Sisters' second film. They appeared as themselves, entertaining the soldiers with the song they are probably best remembered by: "Boogie-Woogie Bugle Boy." The film was successful and so was the song. It received an Academy Award nomination for Best Original Song. A few months later, Pearl Harbor was attacked, the US entered the war, and the Andrews Sisters became the US Army's favorite musical act.

This is the song that my brain won't shut up about. It tells a humorous story of a trumpet player who is drafted into the Army and becomes a bugler. A sample lyric tells us, "He blows it eight to the bar, in boogie rhythm/He can't blow a note unless the bass and guitar is playing with him/He makes the company jump when he plays reveille/He's the boogie-woogie bugle boy of Company B." The Andrews Sisters delivered these lyrics in their distinctive rapid-fire close harmony style, and if I had to point to one song that best captures the mood of America during the war, it would be this one. We had to go to war, but we could still boogie-woogie.

Meanwhile, in May 1944, General Eisenhower sent a message to General Arnold, commander of the US Army Air Forces. Major Glenn Miller and his band were urgently needed in Britain, to

entertain the large numbers of US soldiers now stationed there, and perhaps to smooth over the inevitable friction that was developing with the British.

The Allied Expeditionary Force created its own radio broadcasting service, with technical support provided by the BBC. Miller and his band performed in a number of musical programs for the new service as well as for the Voice of America, an American radio project intended as the US version of the BBC Overseas Service. It also broadcast into occupied Europe and included in its programming a show called "Music for the Wehrmacht," which was presented in German. Prominent entertainers visiting from America, such as Dinah Shore and Bing Crosby, often sang with them.

Miller and his band also made live appearances at American bases, which were great for morale. Miller's music was also huge for the British, who seldom got to see or hear American musicians, and as we've seen, swing was somewhat marginalized in the UK. Now Britons were hearing music unlike any they'd heard before.

Not everyone was a fan. A story goes that one senior officer in the Army Air Forces berated Miller for his music, telling him that Sousa marches did well enough for the Army in the last war. Miller is said to have replied, "Are you still flying the same planes you flew in the last war?"

In late 1944, the Supreme Headquarters of the Allied Expeditionary Force had relocated to France. Miller wanted his band to do likewise, and plans were laid for a Christmas 1944 broadcast to France and Britain, carried to the United States via shortwave.

Miller was in a hurry to get to Paris to begin setting up for the concert. After flights from England were cancelled on December 13 and 14, he began to worry that he wouldn't have time to make the necessary arrangements before Christmas. On the 15th, he managed to hitch a ride with a friend, another officer in the Army Air Forces, who was flying in a small plane across the Channel. Miller did not notify his superior officers of this decision.

The plane took off at 2:00 in the afternoon. The next morning, the Germans began an offensive on the Western Front, the one we know as the Battle of the Bulge. Naturally, the senior military command was distracted by that unpleasant surprise and it took a few days before it began to sink in that the whereabouts of Major Miller were unknown. The plane in which he'd been riding had disappeared over the English Channel.

On Christmas Eve, with the concert pending, Allied command publicly announced that Glenn Miller was missing in action. His orchestra played the concert without him, and continued to entertain the troops until the end of 1945.

Glenn Miller occupies a strange place in music history. Jazz fans tend to brush his music off as not really jazz. Miller had studied music composition formally and that light and easy sound of

his came about only after he led his musicians through long hours of grueling rehearsals. Swing is often dismissed as a commercial derivative of jazz, and Miller's perfect, polished, crowd-pleasing sound dismissed as the ultimate commercialization of swing. It's as if his huge popularity is held against him.

But Miller's lively, sentimental sound, propelled by boogie-woogie bass lines, made for great dance music. It had a good beat and you could dance to it. But more than that, Miller knew how to move the heart as well as the feet. His music anticipated the direction of American popular music for the rest of the century, a music in which the rhythms counted for at least as much as, and maybe more than, the melodies, presaging rhythm and blues, rock and roll, and hip hop. Every popular musician of the second half of the twentieth century owes something to Glenn Miller.

We'll have to stop there for today. I thank you for listening and I'd like to thank Arthur for his kind donation, and thank you to Newt for becoming a patron of the podcast. Donors and patrons like Arthur and Newt help cover the costs of making this show, which in turn keeps the podcast available free for everyone always, so my thanks to them and to all of you who have pitched in and helped out. If you'd like to become a patron or make a donation, you are most welcome; just visit the website, historyofthetwentiethcentury.com and click on the PayPal or Patreon buttons.

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Next week is a bye week for the podcast, but I hope you'll join me in two weeks' time, here on *The History of the Twentieth Century*, as we take a look at segregation in the US military and consider how hard some Americans had to fight to fight for America. Incomparably More Difficult, in two weeks' time, here, on *The History of the Twentieth Century.*

Oh, and one more thing. The band that Glenn Miller led during his service in the US Army was called the Major Glenn Miller Army Air Forces Orchestra. They played that 1944 Christmas concert without him and continued to perform through 1945. Their final concert was in Washington, DC on November 13 of that year, in front of an audience that included US President Harry Truman and Canadian Prime Minister William Lyon Mackenzie King.

In 1950, the United States Air Force instituted the Airmen of Note, a jazz ensemble within the US Air Force Band, to carry on Glenn Miller's legacy.

[music: Cerovich, "Sheridan Square."]