

DECEMBER 2018



BIG BAND NEWS

by Music Librarian **CHRISTOPHER POPA**

ODDS AND ENDS

This is my chance to catch up on a few things that need to be said or to mention others that seem to have slipped by without the proper attention in 2018.

First of all, I would like to point out the wonderful way that music—and often, big band music—is being used in some places to help fight dementia or memory loss. To me, music is a treasure. When an older person hears music from the past, it helps to re-connect them to the world. They usually become more responsive and more social. It's as if music unlocks the door to their brain.



Of course, there aren't all that many people from the World War II era still around. For example, if someone was 18 years old in 1940, they would be 96 now. So for those hearty souls still going, hang in there and be good to yourself. If music can help to make the last years of your life happier, I'm all for it.

Did you know that there are still two name bandleaders alive at this writing... Ray Anthony and Elliot Lawrence. Mr. Anthony was born January 20, 1922, so next month he will reach his 97th birthday! And Mr. Lawrence was born February 14, 1925, so in short order he'll turn 94! Of course, there remain any number of (comparatively) younger former big band sidemen and vocalists who are still around, especially from big bands that continued well after the 1930s and '40s.

As for me personally, I know that big band music can pick up my mood—so you don't have to be in your 90s or have dementia or memory loss or lived through it originally to enjoy it. You just need to be exposed to it.

NEW COMPACT DISC OF THE MONTH



The Doctor Jazz foundation in the Netherlands, which has promoted classic jazz through various initiatives for a number of decades, including a quarterly magazine and live concerts and a jazz market every six months on what they call “Doctor Jazz Day,” also from time to time produces jazz compact discs. Their latest release, produced by Doctor Jazz Chairman Ben Kragting Jr., “Heading For Newport” (Doctor Jazz DJ 018), is a previously unissued concert by Duke Ellington.

As the title “Heading For Newport” suggests and Egbert Luijs’ creative cover artwork shows, this concert was taped on at Hill Auditorium in Ann Arbor, Michigan on July 2, 1956, just five days before Ellington’s “rebirth” at the Newport Jazz Festival.

The sound quality of this CD is surprisingly clear, as restored by Harry Coster. In fact, I think both the Ellington band and Duke’s voice have more presence and balance here than on the well-known “Ellington At Newport” 1956 (Complete)” two-CD set on Columbia.

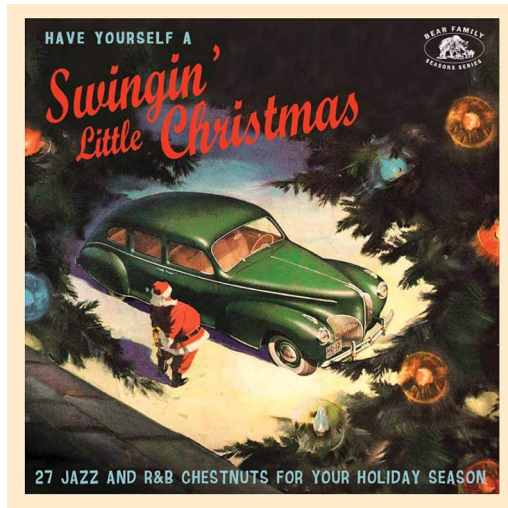
Total playing time is a generous 75:57, and besides some tunes that he would include at Newport, this CD has *Stompin’ At the Savoy*, *Clarinet Melodrama*, *Theme for Trambean*, *La Virgin de la Macarena*, and the favorites *Satin Doll*, *Harlem Airshaft*, *V.I.P. Boogie*, *Jam with Sam*, *The Hawk Talks*, *Prelude to a Kiss*, and *Things Ain’t What They Used to Be*.

During the tune introductions which he made in a refined yet conversational style, Ellington showed his sense of humor and the audience enjoyed it.

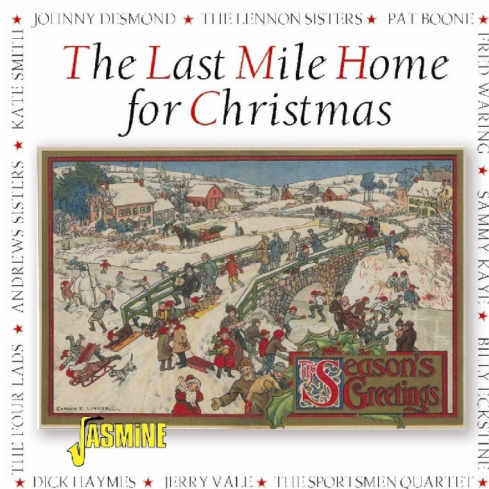
Steve Voce, a longtime columnist with [Jazz Journal International](#), wrote the liner notes for the CD, and touches on the soloists such as Ray Nance, Harry Carney, Clark Terry, et al. However, I think that Mr. Voce’s remarks about vocalist Jimmy Grissom (a nephew of Dan Grissom, a singer with the Jimmy Lunceford band in the 1930s) were unnecessary and insulting.

The CD can be ordered on the website doctorjazz.nl/ webshop, by mail at doctorjazz@online.nl, or even through eBay.com.

MORE NEW CDS



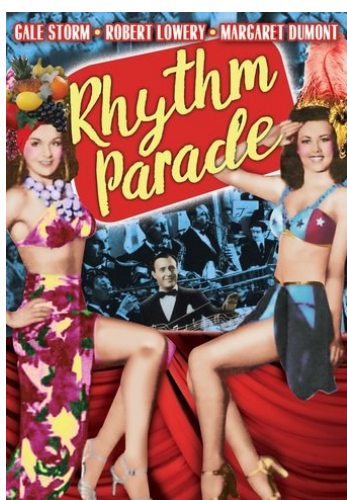
Bear Family in Germany has included about 10 different big band leaders in their 27-song holiday collection “Have Yourself a Swingin’ Little Christmas” (BCD 17577). They are Glenn Miller (*Jingle Bells*), Louis Jordan (*Baby, It’s Cold Outside* with Ella Fitzgerald), Les Brown (*Let it Snow! Let It Snow! Let it Snow!*), Benny Goodman (*Santa Claus Came in the Spring*), Fats Waller (*Swingin’ Them Jingle Bells*), Billy May (*Rudolph, the Red-Nosed Reindeer Mambo*), Louis Armstrong (*Zat You, Santa Claus?* and *Cool Yule*), Louis Prima (*What Will Santa Claus Say*), Lionel Hampton (*Boogie Woogie Santa Claus*), and Ralph Marterie (*Dig That Crazy Santa Claus*). The rest of the songs are by other artists. Unfortunately, in spite of Bear Family’s reputation, it appears that they took the easy way out with the booklet, just using common images that are circulating on the Internet.



Meanwhile, the new 2-CD, 60-song holiday collection from Jasmine, “The Last Mile Home for Christmas” (JASCD 871), includes Jan Garber (*There’s No Place Like Home At Christmas*), Sammy Kaye (*Winter Wonderland, White Christmas, Here Comes Santa Claus, I Want to Wish You a Merry Christmas, Santa Claus for President*), Tommy Dorsey (*The Searching Wind* with Victor Young), Billy Eckstine (*Blue Christmas, Christmas Eve, What Are You Doing New Year’s Eve?*) and the Sauter-Finegan Orchestra (*Midnight Sleighride*) - not to mention former big band vocalists Dick Haymes and Johnny Desmond, and other performers. Over the years, Jasmine has done quite a few Christmas compilations, though they’ve struck me as a little unfocused with all sorts of different performers joined together on the same set.



If you were wondering how many volumes Squatty Roo would make of their Illinois Jacquet “Jacquet Files” CDs, here’s yet another—Volume 9 (catalog no.307). This one again has live performances taped at the Village Vanguard in New York City in 1987, such as *You Got It*, *Smooth Sailing*, and *More Than You Know*.



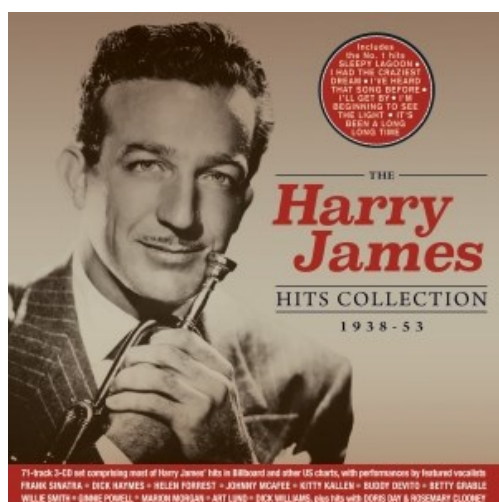
Gee, a DVD with Ted FioRito and His Orchestra doesn’t come along everyday. “Rhythm Parade” was a 1942 motion picture (that also featured The Mills Brothers, by the way) that’s now on DVD from Alpha Video (ALP 8134)..

According to publicity, the storyline “is about a chorus girl who gets in trouble with her boyfriend when he thinks she’s been hiding a secret love child from him. In reality, she’s just babysitting her sister’s kid.”

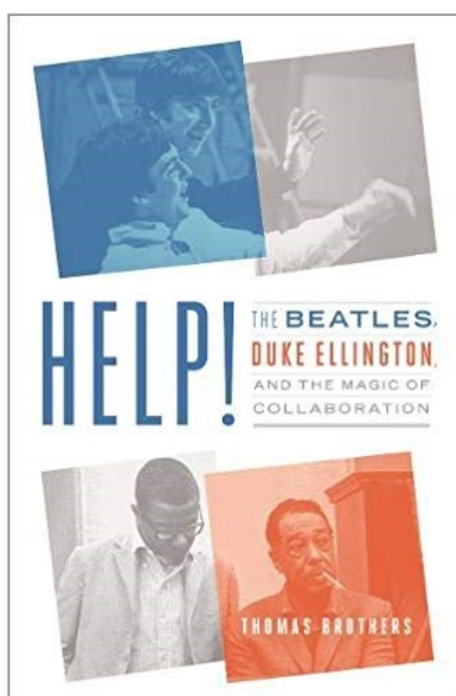


Shout! Factory is releasing “The Glenn Miller Story” on blu-ray. The length is listed as 116 minutes.

The bonus features are a new audio commentary with film historian Jim Hemphill, an “Alternate Cut Of The Glenn Miller Story from Universal’s 1985 Reissue Of The Film,” and the theatrical trailer.

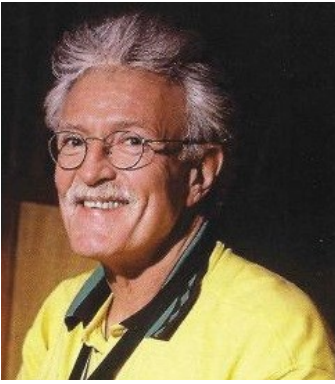


Acrobat has created a 3-CD set of Harry James' hits (ACTRCD9075) that spans 1938 to 1953 with 71 tracks. A sampling of the music includes *Jalousie*, *A Sinner Kissed An Angel*, *Ruby*, *I'll Buy That Dream*, *Memphis Blues*, *Castle Rock*, and *Music Makers*.



Here's an interesting new book by Thomas Brothers that may stir up some talk in the jazz world. To anyone who thinks of Billy Strayhorn as Duke Ellington's younger, helpful assistant, Brothers insists that he was so much more. In fact, he writes that Strayhorn was "clearly the leader's musical superior." He describes Strayhorn as "super talented, intellectual, articulate, ambitious, well trained, and slightly diffident." Regarding the famous 1940-41 Ellington band, Brothers asks, "Can it really be coincidence that Ellington's miraculous, midlife renewal at age forty-one dates from just after Strayhorn joined? In most accounts of this period Strayhorn's role is underplayed. Webster, Blanton, and Strayhorn are always mentioned, but there is a tendency to emphasize Blanton and Webster." But what of Duke? According to Brothers, "What were Ellington's greatest skills? Certainly a knack for instrumentation. He gained mastery of the three-minute form, and he was daring about organizing his material. Like so many jazz musicians, he was fascinated with harmony . . . we could say that his strongest suit was *maximizing the creative potential of his musicians in the service of compositional definition*."

NECROLOGY



Chuck Wilson, 70, d.October 16, 2018. Alto saxophonist with J Gray ca.'72, Rich '77-'80, Goodman '85-'86.



John Von Ohlen, 77, d.October 3, 2018. Drummer with Herman '67 / '69, Kenton '70-'72.



Roland E. "Roly" Taylor, 86, d.October 26, 2018. Longtime Chairman of The Glenn Miller Society, Editor of its Moonlight Serenader journal, and emcee of the Society's recitals. I was proud that Roly consented to continuing his "Miller's Mighty Service Band" chronology on my website.
Photo courtesy of kabsi.members.at.



MARKER FOR KAY KYSER

A North Carolina Department of Natural and Cultural Resources State Highway Historical Marker honoring Kay Kyser was dedicated recently at the First United Methodist Church Annex at 273 Sunset Avenue in Rocky Mount, the city where Kyser was born. In fact, the Annex is on the property that formerly was Kyser's home.

A large poster highlighted his life and career, hundreds of photos were presented as a slide show, one of his daughters was there to speak, and then the Marker was unveiled.

Afterwards, there was a fish fry at the Church and a dance at the Imperial Centre, where Kyser memorabilia and videos were on display.

DOWNBEAT

DECEMBER 2017

VOLUME 84 / NUMBER 12



COMPLETE RESULTS

I am not going to reproduce the “complete” results of DownBeat’s latest Readers Poll, but I would like to honor those names that have some connection to the scope of my website:

HALL OF FAME

5. George Benson, 789 votes

Benson was a guest at a 1981 Carnegie Hall concert with Count Basie (later sold as a DVD) and in 1990 recorded a CD with the Basie Orchestra, “Big Boss Band.”

12. Mel Torme, 525 votes

Torme was known primarily as a vocalist rooted in swing and jazz who recorded with, among others, Artie Shaw and Buddy Rich.

13. Tito Puente, 516 votes

Puente, as a Latin jazz percussionist, recorded an LP with Buddy Morrow in 1960, “Revolving Bandstand,” and a CD with The Count Basie Orchestra in 1996, “Jazzin’.”

BIG BAND



3. Count Basie Orchestra, 1548 votes

11. Dizzy Gillespie All-Star Big Band, 648 votes

HISTORICAL ALBUM

8. Count Basie: “Classic 1936-1947 Count Basie and Lester Young Studio Sessions” (Mosaic), 816 votes

9. Dizzy Gillespie: “Dizzy Gillespie & Friends: concert of the century: A Tribute To Charlie Parker” (Justin Time), 654 votes

18. Louis Armstrong: “Louis Armstrong: The Standard Oil Sessions: Featuring Jack Teagarden & Earl Hines” (Dot Time), 369 votes

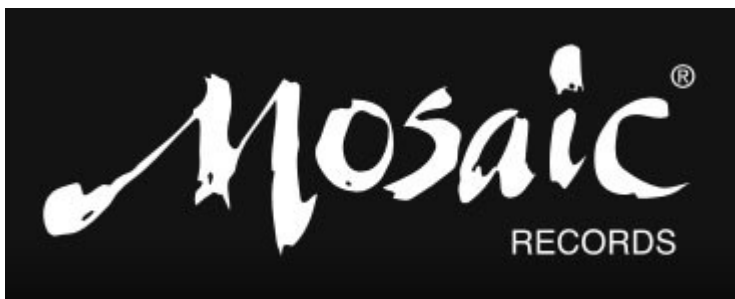
RECORD LABEL

5. Verve, 444 votes

6. Concord, 382 votes

9. Mosaic, 366 votes

HERE'S WHAT I VOTE FOR



For 35 years, Mosaic Records has set a new standard of excellence, with limited-edition, boxed sets of big bands and other jazz. Unlike the major labels that have whittled their big band titles down to next-to-nothing or repeat the same “greatest hits” ad-nauseum, Mosaic typically many more of the works of a musician, including unissued performances when available. Their artists nearest and dearest to my heart have been Count Basie, Louis Armstrong, Benny Goodman, Maynard Ferguson, Duke Ellington, Stan Kenton, Illinois Jacquet, Jack Teagarden, Teddy Wilson, Gene Krupa, Harry James, Woody Herman, Bobby Hackett, Joe Venuti, Louis Prima, Roy Eldridge, Dizzy Gillespie, Lionel Hampton, Artie Shaw, Jimmie Lunceford, Coleman Hawkins, Earl Hines, and, just a few months ago, The Savory Collection which included Fats Waller, John Kirby, Benny Carter, and Glenn Miller, among others. There isn’t any of those Mosaic sets that have not been important and musically rewarding! Yet I know that in the last year, Mosaic expressed concern about being able to stay in business, so I hope that they find the right way to continue for a long, long time. I know that I will keep standing in line as a customer.

Another record (now CD) label which I want to again thank is Hep Records, founded in 1974 by Alistair Robertson, who had been born in Aberdeen, a city in northeast Scotland, in 1941. He began collecting records during in the 1950s and, after forming Hep, shared great music by such big bands as Bunny Berigan, Claude Thornhill, Will Bradley, Larry Clinton, Glen Gray, Chick Webb, Fletcher Henderson, Claude Hopkins, Don Redman, Jack Jenney, Red Nichols, Bob Zurke, Red Norvo, Teddy Powell, and one of Robertson’s personal favorites, Artie Shaw.



Regrettably, though the marketplace has reduced Hep's releases of physical compact discs considerably, Robertson did go into 2018 with a new CD release, a novel tribute to Shaw with a fine group, The New York All-Star Big Band directed by James Langton and featuring Dan Levinson on clarinet, playing tunes from Artie's music library which he never recorded. So we finally got to hear, among others, Jerry Gray's wonderful 1938 arrangement of *How Deep Is the Ocean*. I wonder what Artie would have thought.



A whole slew of must-buy CDs came during 2018 from Sepia Records, headquartered in London and operated by Richard Tay, with music by Xavier Cugat, Tommy Dorsey, Cab Calloway, Guy Lombardo, Harry James, and collections of big band boogie-woogie featuring Will Bradley and Freddie Slack and a dance party starring Stan Kenton / Les Brown / Billy May / Woody Herman. Each was done with a quality manner of presentation that befits their talents, including excellent sound and attractive, period artwork. In fact, Sepia's praiseworthy big band releases from 2017 deserve another mention, too—namely Vaughn Monroe, Artie Shaw, and Glenn Miller. I was privileged to write the liner notes for each of these 10 titles, so I would now like to share some feedback and follow-up from actual purchasers from around the world.

“Vaughn Monroe: His Greatest Hits & Sings The Great Themes Of Famous Bands And Famous Singers In Stereo” (Sepia 1310): “. . . Best recordings ever by a legendary artist!! . . . Great remastering of a classic . . . what more can you ask! . . . Incredible new set . . . The sound quality is superb, and the liner notes are excellent . . . Another delightful addition to the Sepia catalogue . . . I cannot think of another record company who would issue these records on CD . . .”

“Artie Shaw: These Foolish Things: The Decca Years” (Sepia 1314): “. . . A great album of one of the giants of the Big Band era . . . A-plus all the way . . . With great care in sound quality . . . Great booklet of background info and complete song info including personnel . . . Majestic performances captured in crystal clear sound . . . I was certainly pleased to discover it . . . a real collectors set . . . big-band enthusiasts and others will find much to appreciate in this collection . . . It's an outstanding set of arrangements . . . Artie's gone, but, fortunately, the melody lingers on . . . Artie is still the king...after all these years . . . Deep thanks to Sepia for gathering these recordings together (and in great sound) . . .”

One of the proudest moments for me came when music historian and author Will Friedwald reviewed the Artie Shaw Sepia set in The Wall Street Journal in August of 2017.

Upon its release, the Shaw set was the #1 New Jazz Release on Amazon.com, and at this writing is “Amazon’s Choice”!

“Glenn Miller: live On The Air: 1938-1942” (Sepia 1316): “. . . excellent . . . A great addition to my collection . . . Get it while you can!! . . . This is nothing short of miraculous! Bravo! . . . If you like Glenn Miller music I definitely say buy it . . . Wonderful set! . . . Highly recommended to serious collectors or casual listeners . . . A welcome addition to the Sepia Records releases of Glenn Miller . . . an evocative compilation . . . the late Alan Dell would have loved these CDs . . . Sepia’s production values remain high with the twenty page booklet containing relevant notes and all the necessary data . . . Very much a collectors album format . . . ”

“Dancetime with Cugat: and more!: Xavier Cugat And His Orchestra” (Sepia 1320): “. . . It is ‘one of those CDs’ that if you had to choose 100 CDs to take with you to an island - it would certainly be one of them . . . Mambo heaven! . . . Toe tapping, body moving music that just makes you happy. What else could you want from your music? . . . There are 29 tracks of pure bliss here . . . Sepia continues its quest to reissue the best of Cugat . . . Sepia’s presentation is first-rate and the all-important remastered sound is quite outstanding . . . Informative liner notes . . . A ‘must have’ for collectors . . . ”

“Tommy Dorsey: Tenderly: The Best Of The Decca Years” (Sepia 1322): “. . . Surprisingly good set of Tommy’s Decca recordings... virtually unavailable before this set . . . The music is well mastered and fills a huge gap in the Dorsey catalog . . . a collection of often forgotten yet excellent records from all aspects . . . The liner notes are excellent as well, giving detailed personnel and recording dates . . . Kudos to Sepia Records for this set . . . this collection is an absolute treat . . . these tracks sound far better now than when issued on vinyl . . . So for those of you who are interested in Dorsey’s later material and indeed, want to hear some new songs from the master instead of the same old recycled hits from the 40’s this is just what you need! Great job Sepia for a superb issue . . . Tommy Dorsey collectors will be well pleased with this set . . . ”

“The Will Bradley—Johnny Guarnieri Band: live echoes of the best in Big Band Boogie & Boogie Woogie on the 88 by the great Freddie Slack” (Sepia 1326): “. . . Sepia Records has the knack of digging deep into all aspects of past recordings with recent forays into big-band culture uncovering some surprisingly good material . . . Sepia’s impressive sound restoration is equaled by attention for detail with the twelve-page liner notes and photographs also listing full discography . . . joyful fun . . . ”

“Dance to the Bands!: featuring the orchestras of Stan Kenton / Les Brown / Harry James / Billy May / Woody Herman / Ray Anthony: with Bonus Tracks” (Sepia 1327): “. . . Sepia’s CD presentation is very in-depth . . . crystal-clear sound . . . They showed great respect for the original recordings and players, and provided complete recording date and personnel info . . . liner notes and photographs . . . Details of still-living or deceased musicians who were at the recording sessions . . . Big-band addicts will certainly enjoy this . . . ”

“Blues Make Me Happy: The ABC-Paramount and Coral Years 1956-1961: Cab Calloway” (Sepia 1329): “. . . Another rare album to savour . . . This Sepia collection grabs some rare recordings . . . quite interesting . . . The sound transfers are excellent throughout . . . Excellent remastering, enlightening notes and photographs . . . A fine vocal representation of the great Cab Calloway . . . ”

“Guy Lombardo And His Royal Canadians: By Special Request! & The Best Songs Are The Old Songs” (Sepia 1330): “. . . excellent combination of two latter-day 1962 albums . . . sheer delight . . . detailed 12-page booklet . . . The sound transfers are excellent . . . a delightful disc . . . Well worth buying . . . ”

“Harry James: Mona Lisa: Rarities From The Columbia Years 1949-53” (Sepia 1331): “Although Harry James enjoyed his greatest popularity from 1941-1946, the period covered on this CD represents Harry James at his peak . . . Sepia Records has certainly cornered the reissue market for orchestral and big band revival collections . . . The remastered sound is truly fabulous and accompanied by a sixteen-page booklet packed full of information . . . a discography and many other fascinating details . . . The material does indeed include many lesser known records that deserve to be heard again . . . Fifties music at its best . . . I’ve been playing it often . . . ”

IF YOU MISSED THEM

Older Sepia CDs for which I wrote the liner notes include “Tea For Two Cha Chas: The Tommy Dorsey Orchestra starring Warren Covington” (Sepia 1142), “Hits of Glenn Miller & Tommy and Jimmy Dorsey in Stereo: The All-Star Alumni Band Conducted By Bobby Byrne: Featuring Original Arrangements And Musicians” (Sepia 1160), “75 Glenn Miller Masterpieces: Original Radio Broadcasts: Glenn Miller And His Orchestra” (Sepia 1165), “Sauter Finegan and their orchestra: the return of the Doodletown Fifers & Pop Concert” (Sepia 1248), “Phil Harris: The South Shall Rise Again & You’re Blasé” (Sepia 1278), and “Glenn Miller And His Orchestra: A Million Dreams Ago: More Broadcast Selections From The Limited Edition Albums” (Sepia 1287).

There will be further new Sepia titles in 2019 and I’m proud to say that my part in every one of them has been or will be done to the best of my ability.



MY LETTER TO THE EDITOR OF JAZZ JOURNAL INTERNATIONAL

TEX MESSAGE

Leon Nock's review of Tex Beneke: The Glenn Miller Formula Part Six (JJ 0418) seems to have missed the point. While Mr. Nock lambasts compiler Michael Highton for a lack of detail in the CD's liner notes, it should be noted that Michael has worked feverishly for decades in admiration of Beneke. Without his efforts, these 24 Beneke Thesaurus transcriptions (part of, as the title indicates, a six-volume series from 1949-1953) would not be available. It's for this reason that these uncommon recordings are interesting and valued over the easily obtainable Glenn Miller performances, whose greatest hits are repeated ad nauseum when and if Sony chooses to issue anything at all. As for Mr. Nock calling the Beneke band "ho-hum" and the music "pedestrian at best", neither is ever less than professional; what's wrong with, for example, *Would I Love You (Love You, Love You)* or *The Day Isn't Long Enough*? Admittedly, this is not a CD of Beneke's best, nor is it supposed to be, but it is a welcome addition to his discography, and I for one thank Michael Highton for his longtime work.

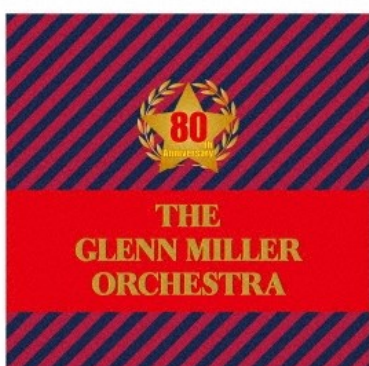
Christopher Popa, by e-mail



The holidays will be merrier on the West Coast of the US with The Tex Beneke Orchestra directed by trombonist Gary Tole performing a “Tribute to Glenn Miller at Christmas” on December 9, 2018 at the 450-seat Norris Theatre in Rolling Hills Estates, California.

For those of you who have asked about appearances by certain other big bands, your guess is as good as mine. They either get so few dates nowadays or they don’t bother to do any publicity about them. I did see where The Artie Shaw Orchestra directed by Matt Koza played at the Stadium Theatre in Woonsocket, Rhode Island on September 30, 2018. But other than that, lately I have read more about Mr. Koza working as a sideman in different bands around New York City. I think Les Brown Jr. continues to be a celebrity disc jockey with “The Music of Your Life” network. Several bands have totally discontinued their websites or, like The Sammy Kaye Orchestra directed by Roger Thorpe, haven’t kept their “official” sites up-to-date (Thorpe’s performance schedule ends in 2010). The Harry James Orchestra directed by Fred Radke finally updated their site with a 2018 tour schedule, but waited until November 2018 to do it! The Jimmy Dorsey Orchestra directed by David Pruyn has a new website, thejimmydorseyorchestra.com, but, at this writing, their next dates aren’t until April of 2019.

The Program Director of a radio station in Ohio told me more than 40 years ago that the audience for big bands was - even then - small but vocal, as he put it. I didn’t want to believe him, but now I guess I can’t dispute it. The music industry and the world of entertainment has been disappointing and puzzling for a long, long time. Congratulations and thank you to such hearty musical institutions as The Glenn Miller Orchestra and The Count Basie Orchestra, as well as the fans and CD labels and various people I mentioned throughout this month’s “News,” for not giving in to the headwinds.



Speaking of the Miller band, Victor Entertainment in Japan has released a CD commemorating the GMO’s 80th anniversary (VICP-65506). Unfortunately, it’s just a re-hash of previously-released recordings directed by DeFranco, O’Brien, and Hilscher.

WHATEVER HAPPENED TO...

JOHN WADE

It's been a while since I did one of these features.

John Wade was a singer and, with Hal Dickinson, Autie Goodman, and Tommy Traynor, was a member of The Modernaires more than 50 years ago. Here he is shown with Paula Kelly around 1966:



During his life, Wade also played the lead in numerous stage musicals, won an Emmy Award for his “A.M. Atlanta” talk show, was a panelist on the television game show “To Tell the Truth,” and acted in more than 600 TV commercials.

What is he doing now?



In late 2018 he was a guest of former radio personality Jim Ahlstrom, who hosts a gathering called “Big Band Echoes” at the Cottonwood, Arizona Public Library. Wade discussed his experiences with The Modernaires and took questions from the audience, while Ahlstrom shared some songs from the 1966 Columbia album “The 'Mods' Salute Herb Alpert And The Tijuana Brass.” (Alan Copeland conducted the orchestra for the album.)

Incidentally, when The Modernaires appeared at Glendora Palms Ballroom in Glendora, California on November 18 and 19, 1966, a newspaper reported, “It is the only album that Herb Alpert has endorsed and because of his enthusiasm for these vocal renditions of his arrangements, allowed his name to be used on the cover.”

A FEW NOTES ABOUT...

TONY EATON



Perhaps you don't recognize this man. He is Tony Eaton, a longtime member of The International Glenn Miller Society which was headquartered in London. Even after the Society ceased operation in 2012, Tony has modestly continued to share his enjoyment of and devotion to the music of Glenn Miller in several ways including writing flawless and engaging liner notes to a number of Miller CDs released by Sounds of YesterYear in England. Among his latest efforts have been the notes for "Glenn Miller And His Orchestra: 'Live' On The Air At The Paradise Restaurant On The 18th And 25th Of June 1938" (DSOY 2113) and "Glenn Miller And The Army Air Force Band: 75th Anniversary Tribute" (DSOY 2094). I am happy to report that Tony recently completed some splendid notes for a series of three new Miller CDs spotlighting different arrangers for Miller's AAF orchestra.

Speaking of Tony, just in time for Thanksgiving he named his least-favorite Miller records, what he called his "GM turkey trot": *Gonna Get Some Shut-eye, How I'd Like to Be with You in Bermuda, Three Little Fishes, Rendezvous Time in Paree, Aintcha Coming Out?, Wanna Hat with Cherries, The Man with the Mandolin, An Angel in a Furnished Room, Why Couldn't It Last (Last Night)?, Can I Help It?, Faithful Forever, In An Old Dutch Garden, I Beg Your Pardon, The Gaucho Serenade, My! My!, When the Swallows Come Back to Capistrano, A Cabana in Havana, Angel Child, Goodbye Little Darlin' Goodbye, Beat Me Daddy Eight to the Bar, Ring Telephone Ring, Do You Know Why?, The Mem'ry of a Rose, I Do Do You?, Prairieland Lullaby, A Little Old Church in England, The Air-minded Executive, Boogie Woogie Piggy, Don't Cry Cherie, Peekaboo to You, You and I, Delilah, Says Who? Says You? Says I!, Orange Blossom Lane, Ma-Ma-Maria, We're the Couple in the Castle, Dear Mom, Soldier Let Me Read Your Letter, and Knit One Purl Two*. Tony remarked, "I happily concede that my turkeys may be someone else's humming birds!" Tony, I agree that some of the above titles leave me indifferent, but a few do sound pretty good to me, namely *Boogie Woogie Piggy, Delilah, Peekaboo to You, Dear Mom, The Man with the Mandolin, and A Cabana in Havana*.

Happy New Year and best to you and your family, my friend!