



American Music Research Center
UNIVERSITY OF COLORADO BOULDER

GLENN MILLER

1941

“KEEP ‘EM FLYING”

AMERICA’S NUMBER ONE BAND



Dedicated to the Glenn Miller Birthplace Society

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Prepared by:
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Glenn Miller Archives



Glenn Miller and his Orchestra, Cafe Rouge, January 1941

A Pivotal Year

1941 was a pivotal year in the history of the United States and for America's number one bandleader, Glenn Miller. As of January 1, all ASCAP-licensed music (most popular music) was off the air. Glenn broadcast with a replacement BMI-licensed theme, "Slumber Song." On January 17, the band recorded the classic "Song of the Volga Boatmen," Bill Finegan's traditional music response to Jerry Gray's treatment of "Anvil Chorus." If not for the broadcasting industry vs. ASCAP dispute, these two all-time Miller hits might never have been written or performed. Further changes arrived to shake up the successful Miller musical organization. A gossip columnist ran a story about Marion Hutton's pregnancy, which pushed her to stop performing sooner than anticipated. By January 1941, Marion was only appearing on Glenn's "Chesterfield Moonlight Serenade" broadcasts and not at the Café Rouge. Miller had to replace her. A young "dimpled darling" named Dorothy Claire from LaPorte, Indiana was singing for bandleader Bobby Byrne. Dorothy was under contract for three years with Byrne. So when Bobby learned that Glenn Miller intended to hire Ms. Claire, he promptly sued Miller for \$25,000. However, Claire joined the Miller band on January 8. Glenn offered her a salary of \$250 per week, a significant raise from the \$75 per week she earned with Byrne. Miller's attorney David Mackay noted that since Claire was underage, her contract with Byrne was unenforceable. What mattered to Miller was that she had talent and appeared to fit his group and plans. Born Marietta White, her stage name was a combination of actresses Dorothy Lamour and Claire Trevor.



Glenn Miller and Dorothy Claire



The Four Modernaires: Bill Conway, Hal Dickinson, Chuck Goldstein and Ralph Brewster

Fresh Faces

The Four Modernaires; Bill Conway, Hal Dickinson, Chuck Goldstein and Ralph Brewster, formerly of Paul Whiteman fame, joined the band shortly after Dorothy Claire. All of the fresh faces were present for the January 17 RCA Bluebird recording session, in which the band also waxed Jerry Gray's originals "I Dreamt I Dwelt in Harlem" and "Give n' Take," which Glenn understandably rechristened "Sun Valley Jump." "Harlem" is unmistakably similar to "Take the 'A' Train" and a definite homage to Duke Ellington. Billy May contributed a signature piece in the Jimmie Lunceford style to fit Tex Beneke's voice and tenor sax, "Ida, Sweet as Apple Cider;" and the Modernaires made their formal Miller debut with "The One I Love (Belongs to Somebody Else)" and "You Stepped Out of a Dream." Dorothy Claire would make her records debut on February 19, joining the Modernaires for the Miller hit "Perfidia," which like "Frenesi," another Alberto Dominguez' Latin-American treatise, was made possible by the ASCAP-BMI situation. Johnny Mercer was Glenn Miller's favorite lyricist and so Dorothy also had the opportunity to join Tex for Mercer's "Air Minded Executive." The latter opened with an airplane effect that Jerry Gray would replicate later in the year with "Keep 'Em Flying." On broadcasts, Billy May was making his presence known not just with his growling trumpet but with swinging jazz compositions that Glenn and the band really loved, such as "Measure for Measure." With the added depth of the Modernaires and creative arrangements from Gray, Finegan and May, the band sounded better than ever, continuing to score as a balanced swing and sweet group with a distinctive sound and strong section work between the brass, reeds and rhythm, reflecting Miller's organized, disciplined and creative mind.

Headin' for California

It would take over three years for Glenn to write a song of the same name but for now headin' for California was the plan for the Miller band. They wrapped up their Café Rouge engagement on January 19, with definite plans to return in the fall. The Chesterfield series on CBS was again renewed. And RCA Victor-Bluebird records rewarded Glenn with a new three-year contract. They guaranteed him \$1,500 for every 78rpm record and a percentage of profits. It was more than double his previous agreement. Following an appearance at the State Theater in Hartford, the band played their third record-breaking engagement at New York's Paramount Theater from January 28 through February 18. Then the journey west started, with weekly theater engagements and CBS broadcasts scheduled for Cleveland, Cincinnati, Columbus and St. Louis. Before the band left New York, Ray Anthony angered several members of the band and Glenn let him go. Ray remembers that he was young, cocky and probably deserved to be fired. But Ray was a Cleveland native and really wanted to be reinstated before the first engagement. Road manager Johnny O'Leary took a repentant Ray along on the train and convinced Glenn to rehire him.

Bobby Byrne met with Glenn Miller privately in Columbus. They reached a reportedly amicable arrangement that returned Dorothy Claire to Byrne. Glenn would replace Dorothy with Paula Kelly, who was married to Hal Dickinson of the Modernaires. According to critics, Dorothy Claire was a perfect fit with the Miller band. Paula would prove to be a very comfortable fit for the Modernaires, with whom she would later tour, and the band would not miss a beat. Not only the band but an entourage of supporting cast accompanied Glenn on the road. In addition to O'Leary, bandboy Raul Hidalgo; Helen Miller, naturally, and other "orchestra wives" were present. Railway and bus transportation was a well-oiled procedure. Radio announcer and agency rep Larry Bruff was on board as were producer Gene Hight and a CBS engineer. Dorothy Claire's last night with the band was on March 20 in St. Louis. She sang "Ciribiribin" with the Modernaires on the Chesterfield program from the stage of the Fox Theater. Then the band packed up to board the Missouri Pacific Railroad for the Golden State, and they arrived in Los Angeles on March 24.



Sonja **HENIE**
John **PAYNE**
in

SUN VALLEY SERENADE



with
GLENN MILLER
and his Orchestra
MILTON BERLE ~ LYNN BARI
JOAN DAVIS ~ NICHOLAS BROTHERS



Produced by Milton Sperling *Directed by* H. BRUCE HUMBERSTONE
A 20th CENTURY-FOX PICTURE

SCREEN PLAY BY ROBERT ELLIS & HELEN LOGAN - STORY BY ART ARTHUR & ROBERT HARARI - LYRICS & MUSIC BY MACK GORDON & HARRY WARREN

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Sun Valley Serenade

The 20th Century-Fox film corporation project named “Sun Valley” became the final film and release known as “Sun Valley Serenade.” Studio mogul Darryl F. Zanuck and other Fox executives were regular guests at the Ketchum, Idaho ski resort. W. Averell Harriman and his Union Pacific Railroad conceived of the Blaine County locale as a competitive reply to warmer-weather Santa Fe and Southern Pacific western railway destinations. European experts selected the beautiful location based upon a combination of snowfall quality, sunshine and terrain. Therefore, Fox was a natural promoter for Sun Valley. Zanuck also sought to shore up the career of his temperamental ice skating star Sonja Henie. The Norwegian Olympian required a lot of attention and her box office needed a boost. Fox cast reliable musical leading man John Payne with Henie for the Sun Valley feature, which naturally fit Henie. Fox also sought to cash in on the popularity of the big bands, and Glenn Miller was the number one band. They also cast co-star Lynn Bari and comedians Milton Berle and Joan Davis to complete the ensemble. Work began on the film as soon as the band arrived. After the band completed their film scenes, they opened on May 2 at the Hollywood Palladium, and later appeared in Oakland, San Jose and San Diego. The outstanding recordings the band made at Fox for “Sun Valley Serenade” remain an historic, high-fidelity achievement. Harry Warren and Mack Gordon wrote music for the film. Fox made Glenn and the band a central and integral part of the plot and Glenn was personally believable in his role. The brilliant black dancers Fayard and Harold Nicholas were teamed with Dorothy Dandridge for a “Chattanooga Choo Choo” sequence. Henie fell as closing scenes were shot so the film has an incomplete ending to her lengthy ice-skating finale. But as audiences flocked to see the movie on the Labor Day weekend of 1941, they enjoyed seeing America’s number one band, presumably at beautiful ski resort. The movie only increased Glenn’s popularity and it introduced Americans to Sun Valley. But the band never left Hollywood or replicas of the lodge and surroundings. A second unit filmed the stunning outdoor scenery in Idaho.

Tuxedo Junction

On April 9, Glenn and Helen Miller purchased property including a ranch and citrus groves in the Rancho Duarte section of Monrovia, California, nestled in the San Gabriel foothills. Located in modern-day Duarte, Glenn named his new home “Tuxedo Junction.” Glenn and Helen would eventually plan to relocate after World War II to Tuxedo Junction as their full-time residence. The band went into RCA’s Hollywood studios for three recording sessions during May 1941. On May 7, Paula Kelly and the Modernaires appeared on “I Know Why (and So Do You),” the signature Warren-Gordon tune from “Sun Valley Serenade.” Tex Beneke joined them for the novelties “Chattanooga Choo Choo” (also from the movie) and “Boogie Woogie Piggy.” Before heading west, Glenn met a University of Colorado Boulder alumnus named Gene Novello. Gene had written a tune that Glenn thought had possibilities. He enlisted his friend and talented black arranger Fred Norman to dress it up, and the result was “Boulder Buff,” dedicated to CU and today the de-facto GMA theme. Paula shone with Glenn’s band and the Modernaires as she had never done with Al Donohue previously or Artie Shaw subsequently. On May 20, they made Billy May’s arrangement of “Sweeter than the Sweetest” and on May 28, another Johnny Mercer composition, “Peekaboo to You,” in which the band really jumps off the disc. In Hollywood, Glenn’s mother and Helen’s parents joined the couple for sunshine and the excitement surrounding the movie studio, as well as to see the new Miller property. But war overseas, Lend-Lease and the peacetime draft at home clouded the horizon.



*Glenn Miller and his Orchestra on the 20th Century-Fox sound stage
Ralph Brewster augments the trumpet section and Ray Eberle is seated with Three Modernaires*



Glenn Miller with Sun Valley Serenade stars Sonja Henie and John Payne



*Sun Valley Serenade – Chattanooga Choo Choo
Dorothy Dandridge and the Nicholas Brothers' Electrifying Dance Sequence*



*Sun Valley Serenade – Chattanooga Choo Choo
(L to R) Trumpets: Ray Anthony, Dale McMickle, Billy May, John Best
Trombones: Paul Tanner., Jimmy Priddy, Frank D'Annoflo, Glenn Miller*



*Tuxedo Junction – the new Miller family ranch home
San Gabriel foothills – Monrovia (now Duarte), California*



At Fox: Sun Valley Serenade co-star Lynn Bari (right) with loving son Glenn Miller and his adoring mother, Mattie Lou



*Glenn invites soldiers from Fort MacArthur to be his guests at a "Moonlight Serenade" broadcast from CBS in Hollywood
Trigger Alpert is in front, probably performing Bill Finegan's arrangement of "Swing Low Sweet Chariot"*



Ray Eberle with his apple, Glenn Miller and Paula Kelly, pose for a publicity photo from CBS in Hollywood

Take the “A” Train

Billy May penned a brilliant adaptation of Billy Strayhorn’s “Take the ‘A’ Train” that Glenn and the band recorded in Hollywood on May 28. May’s arrangement is a beautiful, moody and slower paced conception of the classic. The contrast with Duke Ellington’s Victor recording is both startling and complimentary. This chart is a very under-appreciated and overlooked view into the professionalism and bono-fides of the Miller band and a preview of Billy May’s 1950s genius. Glenn Miller was blessed to have many talented musicians, singers and songwriters in his band.

Wrapping up his California sojourn, Glenn made plans to build a new house on his property, although in October he would run into union problems with the construction project (which were resolved). At the Rendezvous Ballroom in Balboa, Glenn introduced a grateful young bandleader that he liked named Stan Kenton. After a one-week stay with broadcasts from the Pacific Square Ballroom in San Diego, the band headed east aboard the Union Pacific for a stop in Salt Lake City and then onward to Chicago, where they appeared once again at the Chicago Theater. On June 25, they made more RCA Bluebird records at the Victor Chicago Studios. Among them were Meredith Willson’s “You and I,” which became one of Ray Eberle’s 1941 fan favorites. Jerry Gray’s memorable arrangement of the Enric Madriguera theme “Adios” was the highlight of the session. The Miller reed style was well suited to yet another 1941 Latin American tune.

Reunion

During July, the band visited Kansas City, Oklahoma City, Tulsa, St. Louis, Eastwood Gardens in Detroit and Washington, D. C. After wrapping up in Virginia Beach, Glenn gave the band a 19-day vacation from one-nighters and stage appearances (they continued their radio work). Ever the techie and gadget freak, Glenn purchased a new amplification system for the band: a Knight Deluxe 50 watt master system, Electro-Voice V-2 speakers, 630 dynamic Cordak microphones for singers and a D. C. to A. C. rotary converter. The equipment was presumably for road appearances. However, later at the Café Rouge, Hotel Pennsylvania patrons would often complain about the noise that the Miller brass and reeds made as they belted out their tunes. During the break Glenn and Helen bore sad news; their Boston Terrier “Poppo,” given to them by Paul Whiteman and named for the maestro, passed away. They cremated their beloved pet and saved his ashes.

On August 11, the band had a blockbuster session back at Victor Studios in New York, recording a bevy of tunes, including the future #1 hit, “Elmer’s Tune” with Ray Eberle and the Modernaires. Bobby Hackett’s cornet introduces “From One Love to Another” and Tex Beneke belts out Billy May’s arrangement of “Delilah.” The band also recorded “It Happened in Sun Valley” and “Kiss Polka” from “Sun Valley Serenade.” The latter features the voice of Ernie Caceres, who Glenn would also feature in an upcoming record of “Jingle Bells.” The band never recorded the popular “Hut Sut Song,” also featuring Ernie, although they broadcast their rousing version of it (which we preserve). August 11 was the final recording session for Paula Kelly with Glenn Miller. Marion Hutton returned from maternity leave to rejoin the band on August 15. Her first “Moonlight Serenade” broadcast was on August 19 from Washington, D. C. Paula joined Artie Shaw. Over Labor Day weekend, the band appeared at the Steel Pier in Atlantic City, N. J. and premiered their new Saturday matinee “Sunset Serenade” broadcasts over the NBC-Blue network (see following). And after a series of appearances in the northeast, Glenn Miller and his Orchestra returned to the Café Rouge.



Chattanooga Choo Choo

The broadcasting industry ended their ban on ASCAP-licensed music on October 30. Glenn's October 31 "Moonlight Serenade" broadcast featured Hoagy Carmichael's "Star Dust" and "Chattanooga Choo Choo," his new and ascending hit from "Sun Valley Serenade." Although theater audiences could see and hear the tune performed in the film since Labor Day weekend and buy the RCA Bluebird record, they could not hear it on the radio. Despite this, the record was selling briskly. Now broadcasts would catapult it into legend. Fayard Nicholas remembered that onstage at Fox, everyone was waiting to hear this new song "Chattanooga Choo Choo" and when they started playing it, he thought, "What the heck is this? I don't like it at all." Nicholas said he was sitting beside Glenn Miller and asked him what he thought of the song and Miller said, "I think it stinks." When the RCA Bluebird record of the song was released, it was the "B" side of the anticipated hit "I Know Why (And So Do You)." During November 1941 "Chattanooga Choo Choo" shot right to the top of the top 40 music polls. It was #1 in the Billboard poll for an unprecedented nine straight weeks, starting December 6, 1941, and it landed in the top 10 for thirteen weeks.

Another Miller hit, "A String of Pearls," succeeded Choo Choo as #1, and in turn followed by Miller's "Moonlight Cocktail." It was all Glenn Miller all the time in the music popularity polls for the foreseeable future. On Christmas evening, December 25, the city of Chattanooga, Tennessee made Glenn and the band honorary citizens. Representing the city, Miss Emily Barnes, a Southern Railway hostess, appeared on the "Moonlight Serenade" broadcast to present Glenn with a parchment manuscript signed by Mayor David Bass. On February 10, 1942, RCA Victor-Bluebird awarded Glenn the first gold record for "Choo Choo," which by then had sold over 1.2 million copies. The GMA recently restored the record, and it can be seen at the University of Colorado Boulder's Heritage Center in the Glenn Miller Gallery of Miller memorabilia, gold records, and awards. The GMA also preserves both complete broadcasts. "Choo Choo" was Glenn Miller's biggest-selling record of all.



Ebbetts Field. Brooklyn Dodgers vs. Chicago Cardinals NFL halftime show, October 19, 1941

Halftime Serenade

Businessman Dan Topping was married to Sonja Henie. Topping owned the Brooklyn Dodgers franchise of the National Football League. On Sunday, October 19, Glenn and the band appeared at halftime of the Dodgers' game against the Chicago Cardinals. The band performed on a large portable bandstand that workers wheeled out onto the field during the intermission. Officials stretched halftime to accommodate the gridiron concert led by the former All-State end and avid football fan from Fort Morgan, Colorado high school. Glenn and the band failed to inspire Coach Jock Sutherland's team, who lost their divisional home game to the Cardinals by a score of 20-7.



Glenn, the band and the Dodgers' bench follow the action on the field

Sunset Serenade

An August 25 NBC press release announced the following:

NBC PRESENTS GLENN MILLER IN SPECIAL HOUR PROGRAM

“The inimitable swing and jive of Glenn Miller, his acrobatic trombone and his famous orchestra will run riot for a full hour each Saturday evening over the NBC Blue Network from 5:00 to 6:00 p.m. EDT in a new series dedicated to the nation’s 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 an RCA Victor combination Radio-Victrola in a song popularity contest. The new Glenn Miller series, a sustaining feature on the NBC Blue Network, will be dedicated to and fashioned for the men in the army camps. But another army of the nation’s collegiate jitterbugs, the swing and jive addicts and the millions who are captivated by the swaying harmony of Glenn Miller and his players will be no less agitated by the new series. Fifteen minutes of Glenn Miller is a treat in any jitterbug’s language and a full hour of Glenn Miller’s melodies is something close to heaven. The program is officially titled “*Glenn Miller’s Sunset Serenade*” . . . a new series saluting the service men.” 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.

“These are to be placed in the USO recreation buildings or other army retreats where there are as yet no USO facilities, for the use of the soldiers. 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, for its own, to be placed in the USO or other approved camp center. 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. NBC Blue Network facilities will be made available to Miller for this weekly series wherever his travels may take him as the band traverses the swing circuit.”

Therefore Glenn Miller was not only saluting military bases on his CBS network series but now putting his money where his mouth was, so to speak, with weekend “Sunset Serenade” matinees to supplement his nightly NBC sustaining broadcasts from the Café Rouge, where the band was once again resident at the Hotel Pennsylvania, with which they had become synonymous. Hal McIntyre, the popular “anchor” of the Miller reed section departed, but to lead his own band with Glenn’s blessing, financial and artistic support. In addition to the extensive broadcasting schedule, the band went into the Victor Studios in New York on November 3 to record Jerry Gray’s latest instrumental composition “A String of Pearls.” Early broadcasts of the new arrangement featured a customary Billy May trumpet solo. But Glenn had hired renowned jazz cornet ace Bobby Hackett as full-time guitar chair. For “A String of Pearls” and in other key charts, Bobby played his lovely cornet. The result was the well-known solo on the future #1 hit. The band also recorded Billy May’s jazzy “Long Tall Mama,” which was later played to great effect by Glenn Miller’s Army Air Forces Orchestra.



Sunset Serenade, Café Rouge, Hotel Pennsylvania

America Transformed



Glenn's seemingly endless good fortune came to a major crossroads on December 7, when Japan attacked Hawaii. Ironically, the band has just recorded the tune "It Happened in Hawaii." As newsman Elmer Davis observed, "the decision to end the facade of American neutrality was made in Tokyo." On December 8, when President Franklin D. Roosevelt went before a joint session of Congress to declare war, Glenn and the band were at the Victor studios. Marion Hutton sang a subdued "Happy in Love," while Ray Eberle and the Modernaires waxed the future #1 hit "Moonlight Cocktail." Among the other tunes recorded were the originally titled "That's Where I Came In" and the aptly titled "Blueskrieg." But Glenn renamed the former "Keep 'Em Flying" and the latter "A Chip Off the Old Block." "Keep Em Flying," with an introduction that sounded like airplane propellers revving up, caught the national mood. And as a shocked but determined America went to war, so too would a genuinely patriotic Glenn Miller. "Keep 'Em Flying" appears to have foreshadowed Glenn's future as an officer in the United States Army Air Forces. But that was, for the moment. in the future. 20th Century-Fox had taken up Glenn's option for a second motion picture. The band would soon be headed back to a nervous west coast, where Glenn could explore his ranch and citrus crop. But as he sat atop the music world stronger than ever, the patriot was uneasy.

Down Beat editor, critic, and recording executive Dave Dexter Jr. encountered Glenn on the evening of December 8 at the Café Rouge, and remembered, "Glenn walked over to my table and said, 'I wonder if any of us are aware of the enormity of the changes in our lives soon to come now that we're at war?' I had never seen him in such a contemplative mood. '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.' He tapped on the tablecloth with a fork. '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.' His sincerity that night is still vivid in my mind today. Of the more than fifty persons I contacted that post-Pearl Harbor Monday, Miller showed, by far, the most profound perception of the horror of a world at war."



*"The" Gold Record of Chattanooga Choo Choo is displayed in front of all Glenn Miller's Gold Records
Glenn Miller Gallery, University of Colorado Boulder Heritage Center*

ON THE RECORD



The Glenn Miller Archives preserves all of Glenn Miller's recordings and surviving radio broadcasts in cooperation with the Estate of Glenn Miller and Sony Legacy. A representative sampling of Glenn's tremendous 1941 output can be found with the following public releases:

12" 33 rpm record albums

Bluebird (USA)

AXM2-5569-1/2
AXM2-5570-1/2
AXM2-5571-1/2
AXM2-5572-1/2

The Complete Glenn Miller, vol. 6, 1940-1941
The Complete Glenn Miller, vol. 7, 1941
The Complete Glenn Miller, vol. 8, 1941-1942
The Complete Glenn Miller, vol. 9, 1939-1942

RCA (England)

LSA-7538	The Legendary Glenn Miller, Vol. 11
LSA-7539	The Legendary Glenn Miller, Vol. 12
LSA-7540	The Legendary Glenn Miller, Vol. 13
PL-42016	The Legendary Glenn Miller, Vol. 14
PL-42017	The Legendary Glenn Miller, Vol. 15

RCA (Japan)

RA-5651-70	The Legendary Glenn Miller (21 LP set)
RA 5801-20	The Legendary Glenn Miller On the Air (21 LP set)

RCA Victor (USA)

LPM-1189	The Sound of Glenn Miller
LPM-1190	This is Glenn Miller
LPM-1192/LSP-1192(e)	Glenn Miller Plays Selections from the Glenn Miller Story
LPM-1193	Glenn Miller Concert
LPM-1506	The Glenn Miller Carnegie Hall Concert
LPM-1973	The Marvelous Miller Medleys
LPM-2080	Great Dance Bands of the 30s and 40s
LPM-2767/LSP-2767(e)	Glenn Miller On the Air, vol. 1
LPM-2768/LSP-2768(e)	Glenn Miller On the Air, vol. 2
LPM-2769/LSP-2769(e)	Glenn Miller On the Air, vol. 3
LPM-3377/LSP-3377(e)	The Best of Glenn Miller
LPM-3564/LSP-3564(e)	The Best of Glenn Miller, vol. 2
LPM-3657/LSP-3657(e)	Blue Moonlight
LPM-3873/LSP-3873(e)	The Chesterfield Broadcasts, vol. 1
LPM-6101/LSP-6101(e)	Glenn Miller On the Air (3 LP set)
LPM-6100	For the Very First Time (3 LP set)
LPT-1016	Juke Box Saturday Night
LPT-1031	The Nearness of You
LPT-6700	Glenn Miller, Limited Edition and Second Pressing (5 LP set)
LPT-6701	Glenn Miller, Limited Edition, Volume 2 (5 LP set)
LSP-3981(e)	The Chesterfield Broadcasts, vol. 2
LSP-4125(e)	The Best of Glenn Miller, vol. 3
VPM-6019	Glenn Miller, A Memorial, 1944-1969

Compact Discs

Bluebird (USA)

0693-2-RB	A Legendary Performer
07863-55103-2	Glenn Miller, A Memorial
07863-61015-2	The Complete Glenn Miller and his Orchestra (13 CD set)
07863-66520-2	The Essential Glenn Miller (2 CD set)
07863-66529-2	The Spirit is Willing
09026-63900	Bluebird's Best – America's Bandleader
09026-64014-2	Platinum Glenn Miller (2 CD set)
9785-2-RB	The Popular Recordings (3 CD set)
82876-54306-2	Glenn Miller and the Andrews Sisters, The Chesterfield Broadcasts
82876-59104-2	Glenn Miller – The Centennial Collection (CD/DVD set)

Bluebird Legacy (USA)

82876-69241-2	The Essential Glenn Miller (2 CD set)
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RCA (Japan)

BVCJ-7313-24	The Legendary Glenn Miller On the Air (13 CD set)
R25J-1021-32	The Complete Glenn Miller (13 CD set)

RCA (USA)

09026-63113-2	The Andrews Sisters with the Glenn Miller Orchestra
	The Chesterfield Broadcasts, vol. 1
09026-63618-1	Falling in Love with Glenn Miller
09026-68716-2	Glenn Miller – Candlelight Miller
09026-68717-2	Glenn Miller - Miller Plays Mercer

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For further reading from Dennis M. Spragg and the GMA:

Sun Valley Serenade, 75th Anniversary Commemoration

For further reading from Dennis M. Spragg and the GMA for the GMBS:

Glenn Miller, 1939, “The Year He Found the Sound”

Glenn Miller, 1940, “Juke Box Saturday Night”

Moonlight Serenade

A String of Pearls

The Army Air Forces Orchestra, 1943-2018

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Glenn Miller at the Café Rouge

"In the Mood"