



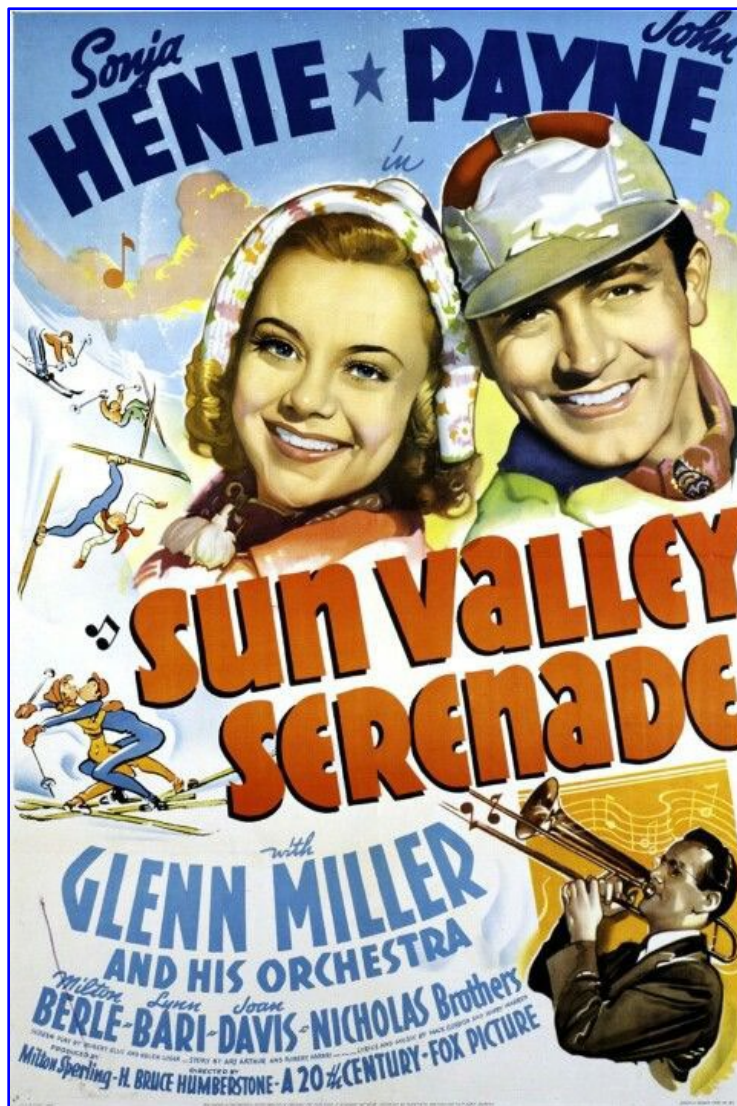
American Music Research Center
UNIVERSITY OF COLORADO BOULDER

Glenn Miller Collections

Glenn Miller and his Orchestra

1941

SUN VALLEY SERENADE



Prepared by:

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Updated May 2022

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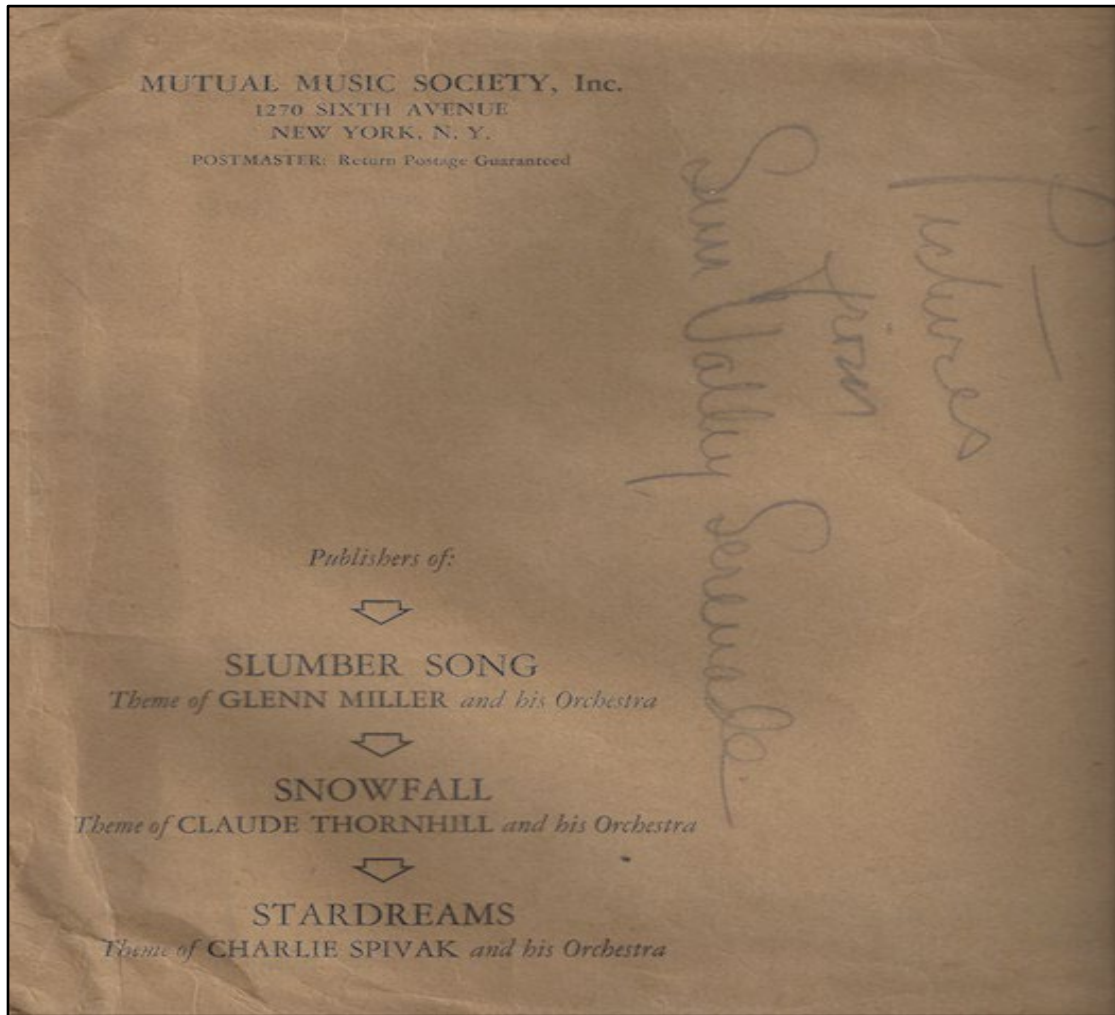
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G M C

ABOUT THE GLENN MILLER COLLECTIONS

This commemoration is one in a series of catalogs and studies prepared by Dennis M. Spragg, detailing the life and career of Alton Glenn Miller as well as other artists and the history of the “big band” era, including itemized descriptions of the American Music Research Center Glenn Miller Collections. As with previous studies, the GMC wishes to thank Edward F. Polic for his guidance. The Glenn Miller Collections resources and studies are available online:

<https://www.colorado.edu/amrc/glenn-miller-collections>



The Envelope In Glenn Miller's Documents Containing "Sun Valley Serenade" Glossy Prints

The Images

The GMC Alton Glenn and Helen Burger Miller Collection includes a set of high-quality glossies taken by the studio during the production, and representative examples are included in this document. The publicity stills, numbered 509-XXX, are not taken from the frames of the film and were shot separately. Note the original title "Sun Valley," which is changed to "Sun Valley Serenade."



Fox Image 509-89

INTRODUCTION

The 1941 20th Century-Fox motion picture "Sun Valley Serenade" established the Ketchum, Idaho destination as a world-class, legendary ski resort and did more to establish downhill skiing as an attractive recreational activity for Americans than any other event, publication or film before it. "Sun Valley Serenade" is arguably the most famous skiing-oriented motion picture ever made. It was a clear success at the box-office and was the best motion picture Norwegian Olympic ice skating star Sonja Henie ever made. It established the credentials of Milton Sperling, the producer and Bruce Humberstone, the director. It introduced expert Austrian skiing instructor Otto Lang as technical director, who would himself become an important Hollywood producer.

Notwithstanding all of its many qualities and impact, this film is perhaps best remembered as the first of two motion pictures featuring Glenn Miller and his Orchestra. An experienced and highly respected musician and arranger, during 1939, Miller established his organization as one of the leading dance orchestras in the United States. By mid-1940 he held a commanding position with the public. His nationwide radio presence and record sales were phenomenal, catching the attention of film industry leaders, who were beginning to feature popular bands in musical film productions. Competitors, including Kay Kyser and Tommy Dorsey, were busy with 1940 productions at RKO and Paramount. So it was natural that 20th Century-Fox was interested in Glenn Miller. Once they secured his services and became acquainted with his organization in person, the Fox executives were surprised and impressed. In Miller, they found a highly organized and brilliant leader. Miller's training, experience and orchestral instincts were a perfect fit for Hollywood production. Unlike many of his contemporaries, Miller had a unique background and temperament, consisting of experience with Broadway productions and radio production as well as jazz. He was able to work with ease at blending his dance orchestra to great effect with the larger Fox Studio Orchestra and string section. Miller was also very interested in the techniques and technology of film production and audio recording.

The management at Fox was so impressed with Miller and satisfied with "Sun Valley Serenade" that he was signed for a second film, "Orchestra Wives," which was produced in 1942. Planned work for the Miller band on a third film, tentatively titled "Blind Date," was interrupted when Miller enlisted in the armed forces in September 1942. Miller's Army Air Forces (AAF) Band was organized as a concert orchestra with a large string section that performed a wide-range of jazz, popular and classical music. Before Miller's AAF Radio Production Unit, including the orchestra, was sent to the European Theatre of Operations, Miller was given leave to settle his affairs. Traveling to California, among other chores, Miller signed a seven-year contract with 20th Century-Fox to make additional motion pictures. Unfortunately, he never returned from overseas to fulfill that opportunity. However, the world has "Sun Valley Serenade" as evidence to what "might have been" and the entertaining film stands 75 years later as a tribute to his professionalism.

AMERICA'S NUMBER ONE BAND



509-13

GLENN MILLER AND HIS ORCHESTRA

March 24, 1941

Trombones: Alton Glenn Miller (leader, arranger, vocalist), Paul Ora Warren (Lightnin') Tanner, James Robert (Jimmy) Priddy, Frank Joseph D'Annolfo; Trumpets: John McClanican Best, Raymond Antonini (Ray Anthony), Edward William (Billy) May (arranger), Reginald Dale (Mickey) McMickle; Reeds: Gordon Lee (Tex) Beneke (Tenor sax, clarinet, vocals), Harold William (Hal) McIntyre (clarinet, alto sax, arranger), Wilbur (Willie) Schwartz (clarinet, alto sax, vocals), Albert (Al) Klink (tenor sax, clarinet, bass clarinet), Ernesto (Ernie) Caceres (alto sax, baritone sax, clarinet, vocals); Rhythm: Maurice (Moe) Purtill (drums), John Chalmers (Chummy or Mac) MacGregor (piano), John Marcus (Jack) Lathrop (guitar), Herman (Trigger) Alpert (string bass); Vocalists: Raymond George (Ray or Jim) Eberle, Paula Kelly (Mrs. Harold Dickinson), The Four Modernaires: Harold Hunt (Hal) Dickinson, Jr., Ralph Fletch Brewster, William George (Bill) Conway and Charles Joseph (Chuck) Goldstein; Arrangers: Generoso Graziano (Jerry Gray), William James (Bill) Finegan; Road manager: John O'Leary; Advance Man: George (Bullets) Durgom; Band boy: Raul Hidalgo

During 1941 Glenn Miller and his Orchestra appeared in their first motion picture, the 20th Century-Fox production "Sun Valley Serenade." Miller's was the number one band in the United States, as measured by record sales, radio ratings, juke box plays, personal appearance attendance and popularity polls. This was the height of the so-called "big band" era of American popular music.

December 11, 1940 (Wed)

Glenn Miller signed a contract with the 20th Century-Fox Film Corporation of Los Angeles, California to appear in a motion picture featuring Sonja Henie. Miller's representative, Michael Nidorf of General Amusements Corporation, negotiated the agreement, which stated that work on the film would begin after February 1, 1941. The Fox Executive Committee had approved the contract December 5, 1940. Miller was contractually committed for personal appearances and his bookings would have to be adjusted accordingly. Several days later, inter-office correspondence at the studio indicates that officials were considering a March 3, 1941 starting date for Miller's work on the film. Fox informed Glenn on January 27, 1941 that his start date would be March 24, 1941.

Glenn Miller was then engaged at the Café Rouge of the Hotel Pennsylvania, New York and broadcasting nationwide from the hotel over the NBC Red and Blue radio networks, as well as broadcasting his "Moonlight Serenade" commercial series for the Liggett & Myers Tobacco Company and Chesterfield Cigarettes Tuesday, Wednesday and Thursday nights at 10:00 pm (Eastern) nationwide over the CBS radio network. Miller recorded for the Bluebird label of RCA-Victor.

GLENN MILLER'S 100G PIC

"Glenn Miller and his band have been signed for a picture by 20th-Fox with Sonja Henie, to be made some time between March 1 and April 15. The date is to be set by Feb. 1. Deal involves \$100,000 and a maximum of eight weeks' work. General Amusement Corp. set the deal."¹

Effective January 1, 1941, all music licensed by the American Society of Composers, Authors and Publishers (ASCAP) was ordered off the air due to a dispute between the broadcasting industry and the music society. The broadcasters had launched their own music-licensing agency, Broadcast Music, Inc. (BMI). When Glenn Miller launched his own music-publishing firm, Mutual Music, Inc., it was initially a "BMI shop." The ASCAP-broadcasting industry dispute was not settled until October 31, 1941, when ASCAP-licensed music returned to the air. Bandleaders had to scramble for music and replace their ASCAP-licensed theme songs. Glenn Miller substituted a new composition titled 'Slumber Song' for his very identifiable 'Moonlight Serenade.' This period saw many bands, including Miller's; dress up classics such as Verdi's 'Anvil Chorus' as swing arrangements. The establishment of BMI also facilitated the increase in popularity of Latin-American music and, particularly, the band of Xavier Cugat.

¹ Variety, November 27, 1940, p. 1

January 2, 1941 (Thu)

RCA-Victor proposed a new and more lucrative recording contract to Glenn Miller.

It was prematurely announced (leaked) in the press that Glenn Miller's female vocalist, Marion Hutton, would be leaving the band for a maternity leave during January 1941. Replacing Hutton turned out to be a public kerfuffle for Miller.

DOROTHY CLAIRE'S WALK

Signed Nov. 11 with Byrne – Now Quits For Miller

"Dorothy Claire, vocalist with the Bobby Byrne orchestra, has served notice on Byrne that she will leave his band Jan. 5 to take over Marion Hutton's vacated spot with Glenn Miller. In making the move, Miss Claire is disregarding the three-year contract she signed with the Byrne band last Nov. 11. In order to get her, Miller reportedly made a salary offer just about double what Byrne was paying for her services. Miller had been dickering with Miss Claire and had spoken to Dee Keating, vocalist with the Al Donahue band, about taking Miss Hutton's place. Byrne's manager has asked \$5,000 of Miller for Miss Claire's contract, which is supposed to have been ignored. Donahue's group was ready to ask a similar price, though no representative from the Miller side contacted Donahue directly. Negotiations between Miss Keating and Miller were carried out by phone without Donahue's knowledge."²

January 8, 1941 (Wed)

Dorothy Claire began work with the band at the Café Rouge, although Marion Hutton continued with the Chesterfield program that evening as well as the broadcast of January 9, 1941.

January 13, 1941 (Mon)

Glenn Miller hired the Four Modernaires vocal quartet.

ON THE UPBEAT

"Glenn Miller has signed the Modernaires vocal quartet to work with his band. They were formerly with Paul Whiteman."³

"Glenn Miller re-signed to RCA Bluebird record label for an additional three years at an increase over the \$350 per side he was getting. Old two-year contract expires March 1941."⁴

² Variety, January 1, 1941, p. 33

³ Variety, January 15, 1941, p. 40

⁴ Variety, January 15, 1941, p. 40



Glenn Miller and Dorothy Claire

INSIDE STUFF - MUSIC

“Glenn Miller's new three year contract with RCA Bluebird Records, changes the status of his band from a heavy money maker for that company to a risk. Terms of the new agreement assertedly call for Miller to be paid \$750 a side (\$1,500 a record) guarantee against an individual record sale royalty. That is more than double the terms of his old contract, which paid him a guarantee, of \$350 a side against a percentage of the gross accruing from the sale of his records at 35¢ per platter.”⁵

January 19, 1941 (Sun)

The band completed their engagement at the Café Rouge, Hotel Pennsylvania, New York.

After closing at the Café Rouge, the Miller band went on the road for a series of theater engagements and personal appearances, including the Paramount Theatre in New York. During the prior year, Miller had angered theater owners and ballroom operators by staging his thrice-weekly CBS broadcasts from the largest venues available in the cities the band was visiting, including municipal auditoriums. The theater owners and ballroom operators were naturally concerned that the network broadcasts took potential audience and revenue away from them. In 1941 Miller began broadcasting his “Chesterfield Moonlight Serenade” from the theaters and ballrooms where the band was booked.

The Miller band's schedule during this period was as follows:

January 19, 1941 (Sun) Lowell, Massachusetts

January 24 - 27, 1941 (Fri-Mon) State Theater, Hartford, Connecticut

January 28, 1941 (Tue) – February 18, 1941 (Thu), Paramount Theatre, New York

February 21 - 27, 1941 (Fri-Thu) RKO Palace Theatre, Cleveland, Ohio

February 28, 1941 (Fri) – March 6, 1941 (Thu) Schubert Theatre, Cincinnati, Ohio

March 7 - 13, 1941 (Fri-Thu) RKO Palace Theatre, Columbus, Ohio

March 14 – 20, 1941 (Fri -Thu) Fox Theatre, St. Louis, Missouri

⁵ Variety, January 15, 1941, p. 33

BOBBY BYRNE SUES GLENN MILLER

"Bobby Byrne's \$25,000 suit against Glenn Miller over vocalist Dorothy Claire was begun last week when Miller and various parties concerned with the case were served papers. Along with Miller copies of the complaint were delivered to Miss Claire, her mother, Liggett & Myers, sponsors of Miller's Chesterfield broadcasts and Cy Shribman, Miller's financial backer. Miss Claire's mother was served because she, acting for the signer who is a minor, signed a three-year contract with Byrne. Shribman is a party to the suit because he is supposed to have gone to New Orleans and talked Miss Claire into joining Miller ... angle on this particular case is that both bands are managed by the same office, General Amusement Corporation. Byrne is now using vocalist Kay Little in place of Miss Claire. Miss Little has been with Tony Pastor, another Shribman interest, and is supposed to be contracted for a year to Shribman himself. It's figured that Shribman will release Miss Little to Byrne if Byrne consents to drop the suit against Miller."⁶

Glenn Miller and Bobby Byrne met privately during the week Miller's band was appearing in Columbus, Ohio, and amicably settled the dispute over Dorothy Claire. During her tenure with the band, Claire recorded one hit tune accompanied by the Modernaires, "Perfidia," recorded February 19, 1941.

THE GLEN OF H'WOOD COIN FOR GLENN MILLER AND GLEN GRAY'S BANDS

"Hollywood. Feb. 11 - Glenn Miller and Glen Gray's Casa Lomans will cut themselves a slice of picture coin being passed around to name bands; Miller checks in at 20th-Fox Feb. 24 for 'The Great American Broadcast' and the Casa Lomans are set for 'Show Business' at Columbia and a short at Warners. Miller's crew will do a few one nighters after the picture is finished so as to be available for retakes or added scenes. Gray is currently at the Palladium dancery."⁷

March 20, 1941 (Thu)

The Chesterfield broadcast and Fox Theatre shows in St. Louis were the final appearances of Dorothy Claire with Glenn Miller and his Orchestra. Claire returned to work with Bobby Byrne and was replaced by Paula Kelly, formerly a vocalist with Al Donahue, who was the wife of Modernaires singer Hal Dickinson.

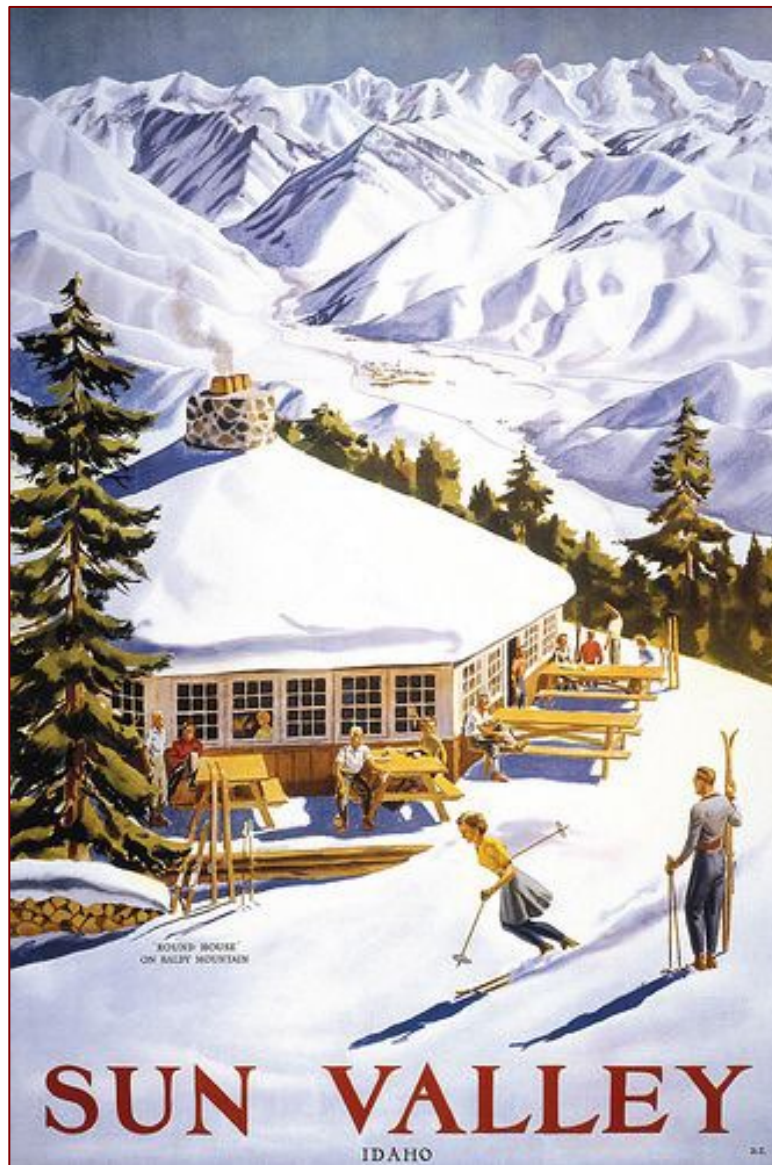
March 21, 1941 (Fri)

Glenn Miller and his Orchestra traveled from St. Louis to Los Angeles and their date at 20th Century-Fox.

⁶ Variety, February 5, 1941, p. 49

⁷ Variety, February 12, 1941, p. 2

SELLING THE UNION PACIFIC'S MOUNTAIN RESORT



Sun Valley is a resort located adjacent to the city of Ketchum, Idaho. The elevation of the Sun Valley Lodge is 5,920ft (1,804m) above sea level. The resort is internationally renowned for downhill skiing and is also a year-round ice-skating, golf, hiking, trail riding, tennis and cycling destination. The Sun Valley alpine ski area includes Bald Mountain, or "Baldy," which has a summit of 9,150ft (2,789m) and is widely considered to be one of the best skiing environments in the world. Until the early 1930s, the Wood River Valley area, including the site of the current resort, experienced a mining boom, which came and went, and was replaced mostly by ranching.

Alpine skiing became somewhat popular in the United States during and following the Winter Olympics of 1932, which were held at Lake Placid, New York. At first, the recreation activity was considered something of an “college student’s eccentricity.” The limited skiing facilities were primitive and generally confined to the New England states. To the west, the continent offered abundantly attractive virgin territory for the development of skiing facilities that might ultimately rival the well-developed Alpine resorts of Europe. However, the economic depression limited the ability of Americans to travel to resorts and learn the challenging sport.

At the same time, W. Averell Harriman, president of the Union Pacific Railroad (UP), was looking for a way to build passenger traffic. The Union Pacific route had to compete for traffic to California with the Santa Fe and Southern Pacific, which ran southerly routes through the warmer weather winter states of Arizona and New Mexico. Other lines with more northerly routes including The Chicago, Burlington and Quincy, Chicago and Northwestern, Milwaukee Road and Great Northern presented a crowded competitive marketplace for traffic, especially during the depression.

Harriman believed that Americans would embrace a premier mountain resort featuring Alpine skiing, and that the depression was easing. In 1935 he engaged the expert Count Felix Schaffgotsch to search the western states for an ideal site to build the ultimate ski resort. The objective was a location with dry powder snow, sunshine, limited wind and, of course, on or near a UP line. The Count visited numerous locations that later became prominent ski resorts, including Aspen, Alta, Lake Tahoe, Jackson Hole, Mount Rainier and Mount Hood. He was not satisfied. Late in his tour and about to give up, he got a tip from a UP official that that the UP rail spur to Ketchum cost the railroad more money for snow removal than any other branch line. The curious Schaffgotsch visited the Wood River Valley and wired Harriman, “This location contains more delightful features for a winter sports center than any other place I have seen in the United States, Switzerland or Austria.”⁸

Harriman was sold. He immediately went to Idaho and purchased the 4,300-acre ranch of Ernest Bass, which was one mile east of Ketchum. Construction began on the Sun Valley Lodge in the spring of 1936, which was completed at a cost of \$1.1 million. The initial ski runs were put up on Dollar Mountain and Proctor Mountain, within walking distance of the new lodge. To carry skiers up the mountains, Harriman instructed Union Pacific engineer James Curran to invent chair lifts that would carry skiers uphill. Harriman also hired public relations whiz Steve Hannagan, who had promoted Miami Beach, Florida, to market the resort. One of Hannagan’s first efforts was to encourage movie stars from California and other celebrities to visit the new lodge. It was during this period that author Ernest Hemingway would discover the new and elegant resort.

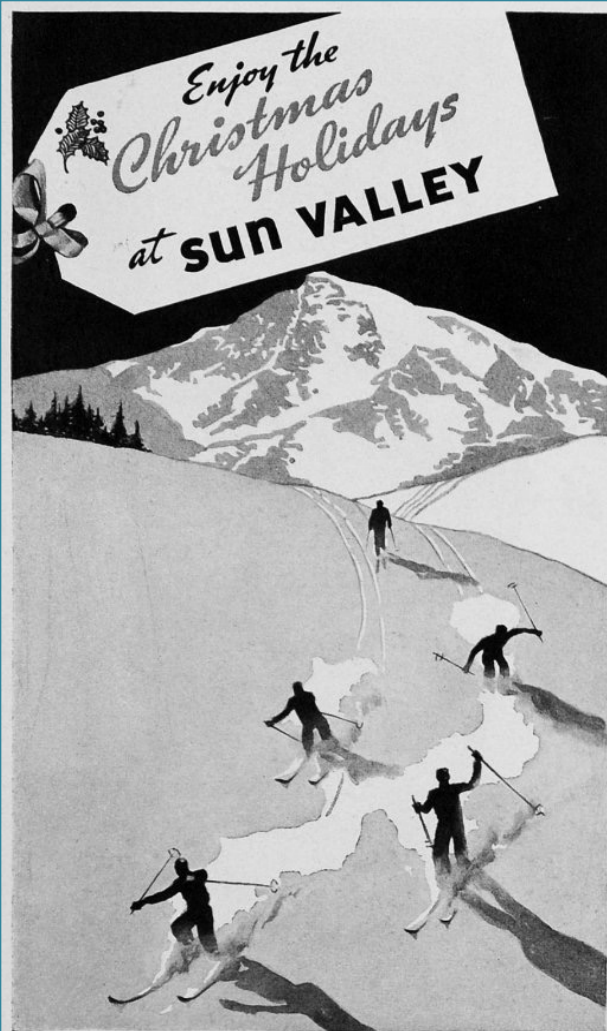
⁸ “Sun Valley – A Biography”




Count Felix Schaffgotsch and W. Averell Harriman, Sun Valley Lodge, 1936

The Sun Valley Lodge opened in late December 1936 to great fanfare but not without some tense moments. It did not start snowing until December 14. There was snow on the ground for the opening to the immense relief of all concerned. Harriman expanded the resort in 1939, approving the development of Bald Mountain on the west side of the valley. A three-stage chairlift was built along with the Roundhouse Restaurant located on the mountain, which peaks at 9,151ft. Secured through Harriman's ties with the Roosevelt Administration, crews of the Civilian Conservation Corps cut new trails on all three mountains. The Bald Mountain lifts and the Roundhouse would be featured in "Sun Valley Serenade."

A ski school was created at the new and popular resort. Harriman engaged the services of expert instructors from the famous Hannes Schneider ski school in St. Anton, Austria, including Switzerland's best skier, Friedl Pfeifer, who fled Austria one week before it was annexed by Germany, to avoid being inducted into the German Wehrmacht. In 1938 Pfeifer became director of the Sun Valley Ski School and chose the world's leading ski instructor, Austrian Otto Lang, to be his assistant director. Pfeifer also recruited Austrian ski champion Sigi Engl, who had also fled the "Anschluss Österreichs," and Swiss native Fred Islein.



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Otto Lang



A successful multi-lingual instructor at the prestigious Hannes Schneider Ski School in St. Anton, Austria, Otto Lang came to the United States in 1935 to teach the Arlberg skiing technique at Sugar Hill in New Hampshire. In 1936 Lang traveled to Mt. Rainier in Washington to make a skiing documentary film "Ski Flight." At the invitation of Nelson Rockefeller, who he had taught to ski, Lang visited Sun Valley just after it opened in February 1937. "Ski Flight," premiered in January 1938 at Radio City Music Hall in Rockefeller Center, New York, on the same program with Walt Disney's "Snow White and the Seven Dwarfs." The film did much to introduce skiing as a sport requiring skill to Americans. Lang's first book, "Downhill Skiing," would follow, and he became established as the leading advocate in the United States for skiing. 20th Century-Fox hired Lang as technical advisor for the film "Thin Ice," starring Sonja Henie and Tyrone Power, the first major film to include skiing in its plot. Scenes were filmed for producer Darryl F. Zanuck under Lang's supervision. After opening a new school at Mt. Baker, Oregon, Lang was invited by Averell Harriman and ski school director Freidel Pfeifer in 1939 to join the Sun Valley school as assistant director. Lang became director of the school during the 1941-42 season when Pfeifer was detained on unwarranted suspicion of Nazi sympathies.

ENTER DARYL F. ZANUCK AND 20TH CENTURY-FOX



Darryl F. Zanuck

Otto Lang's charm and teaching ability blossomed at Sun Valley just as celebrities and notables began to discover the unique resort. In "Downhill Skiing," Lang wrote, "Skiing is not exercising only, not merely a sport—it is a revelation of body and soul. We should look at it as an art akin to ballet, like dancing to imaginary music."⁹

One of Lang's first students was Darryl F. Zanuck, the head of 20th Century-Fox studios. At Harriman's recommendation, Lang became Zanuck's private instructor, as the movie mogul transplanted his Hollywood office to Sun Valley for the winter months. Zanuck micro-managed all aspects of his studio, whether on the lot in Hollywood or away at the Idaho resort. It was therefore not too much of a leap for Zanuck to conceive of a film about Sun Valley, which would promote the resort and both a winter and summer tourist destination. It was also not surprising that Zanuck enlisted Lang to be Technical Director for the possible project, and Lang would ultimately become a leading Hollywood producer.¹⁰

⁹ Lang, "Downhill Skiing," Revised Edition, Henry Holt & Co., 1946

¹⁰ Skiing Heritage, Winter 1995, p. 37

The steady flow of producers, directors, writers and film editors who came to confer with Zanuck at Sun Valley were the beginning of an affinity for the resort in the film industry, which led to well-publicized visits by many high-profile actors and other celebrities. When he was not skiing, Zanuck took over the Sun Valley Opera House so he could follow the daily progress of film productions for changes or approval.

At some point during the winter of 1940 when he was resident at the resort, Zanuck decided that he wanted to produce a feature-length film set in Sun Valley. The project was preceded by story conferences at the resort and Zanuck's Los Angeles office with producer Milton Sperling and writers Robert Ellis and Helen Logan. Zanuck used the Redwood Room at the Sun Valley Lodge for the meetings held in Idaho.

It was decided the film would be a musical vehicle ideally suited for Sonja Henie, the ice-skating star who was a naturally gifted actress when cast in the right role. This led to the decision to sign Glenn Miller and his Orchestra and have the songwriting team of Harry Warren and Mack Gordon write new tunes featuring the popular band to carry the film. As was his nature with musicals, Zanuck would instruct his team to keep the light comedic plot very simple and emphasize the musical production numbers.

Zanuck brought Fox technicians and set designers to Idaho so that they could photograph and duplicate the interiors of the Sun Valley Lodge on the Fox Los Angeles lot. To save considerable expenses, the principle production unit, actors and Glenn Miller's band would do all of their work in California. Long shots of the Sun Valley Lodge and surrounding terrain would be used to establish the visually stunning mountain locale. The skiing sequences had to be filmed on location using stunt doubles from among the experienced instructors at the ski school. Because it was prohibitive to trek heavy and cumbersome color cameras of the day up to Idaho in winter conditions, the pragmatic Zanuck decided to make "Sun Valley Serenade" in black and white. His concurrent productions of "Weekend In Havana" and "Moon Over Miami" were shot in Technicolor®.

Zanuck assigned producer Milton Sperling and director H. Bruce Humberstone to the project. Sperling was a successful Fox screenwriter who Zanuck earmarked for promotion to producer. Although Humberstone had not yet directed an "A" film, he had much experience directing the "B" Charley Chan series at Fox.

The secondary location unit project in Idaho was difficult because of bad weather and the anticipated challenge of moving and positioning equipment in ice and snow up and down mountains. There were delays waiting for clear, sunny days. Despite this, and although "Sun Valley" ended up costing a steep (for 1941) \$1.3 million to complete, Zanuck was more than pleased with the results and box-office gold he reaped from the production. "Sun Valley" was a very profitable motion picture. The outdoor photography by Edward Cronjager was superb and praised by critics, although Humberstone had to talk Zanuck into assigning Cronjager, his "Charlie Chan" photography director, to "Sun Valley."



Bruce Humberstone

Zanuck realized that the Sun Valley picture would be an ideal vehicle for his popular ice-skating star Sonja Henie, who had won gold medals for Norway at the 1928, 1932 and 1936 Winter Olympics. Henie had gone on to make six profitable films for Zanuck by 1941, although her contract was up for renewal. Zanuck had reportedly reached the end of the line with Henie, who he found temperamental, difficult to work with and contractually unreasonable. He was strongly considering not renewing her contract. After completion of the film, Bruce Humberstone had nothing but praise for Henie, so if Zanuck was looking for a reason to dump her, he did not get it. Zanuck renewed Henie's contract for three more films following "Sun Valley Serenade," her seventh film.

"Passport To Life"

The Sun Valley project did not start from scratch, or as was brazenly publicized "a brainstorm of Darryl F. Zanuck during a vacation sojourn at the resort (Sun Valley)." The 20th Century-Fox legal records located at the UCLA Arts-Special Collections Library tell a somewhat different story. The working titles of the film idea were first "Passport to Life," then "Passport to Love" and finally "Sun Valley." The Fox legal records show that Milton Sperling based the screenplay upon an "original story outline." However, the legal records and stories published in the Hollywood Reporter indicate an original story titled "Passport To Life" written by Allan Scott and Bert Granet may have actually been a basis for the ultimately produced "Sun Valley" screenplay. The title of the working project became "Sun Valley" well into work was underway before "Serenade" was added to the title.

A Fox memorandum noted that "the studio had bought a story without any obligation to give credit to either title or authors and that (writers) Art Arthur and Robert Harari had done so much work in preparing it that they were giving them screen story credit, but that even though no other source was given, they definitely did not create screen story." "Passport To Life" was publicized during 1939 as a future dramatic project --- not a musical --- and that Tyrone Power and Linda Darnell were to star in the original Scott and Granet story --- under the production of Raymond Griffith.¹¹ Arthur and Harari were assigned to do the screen adaptation for Griffith and rewrote a screenplay with a new title, "Passport To Love."¹² During July 1940, Sperlberg was assigned production duties, which would be his first for 20th Century-Fox. This sort of "evolutionary" process of a concept was not at all unusual in Hollywood or at Fox. When Zanuck decided to do "Sun Valley," he simply plugged it in the third and musical iteration of an ongoing idea.

In the "what if" department of "Sun Valley" casting decisions, the role of band manager "Nifty" Allen, ultimately assigned to comic Milton Berle, was originally earmarked for established Fox contract star Jack Oakie. The initial focus on Oakie made sense. John Payne and Jack Oakie had been paired for the 1940 production "Tin Pan Alley" and would appear together in the 1941 production "The Great American Broadcast." Some early press stories about Glenn Miller's signing with Fox indicated that the band would be assigned to the "The Great American Broadcast." Cobina Wright, Jr. and Carole Landis were considered for the character "Vivian Dawn," which was assigned to Lynn Bari. Ralph Rainger and Leo Robin were originally assigned to write the songs for the picture rather than Mack Gordon and Harry Warren.¹³

Zanuck's team decided to make Glenn Miller and his band an integral part of the story, which was unusual. To this point, bands generally had limited musical roles in films. Whether this decision was at the insistence of Miller's representatives is uncertain. Many historians credit Miller with insisting upon this condition in contract negotiations. However the integration of the band into the plot was determined, it worked to great effect. After the film was previewed and restructured with major edits (see "Outtakes"), the story line moved at a brisk pace, as was Zanuck's preference. The Miller band was emphasized right from the opening credits with cleverly shadowed members of the band belting out "The Kiss Polka." The Sonja Henie character "Karen Benson" is not introduced to the story until well after the Miller band is established with "Moonlight Serenade" and "I Know Why (And So Do You)." This was the first time many of the audiences had ever seen the Miller band, which they had only heard on radio and records or seen in photographs. So this must have made a tremendous impression in theatres, particularly with their avid young fans. Miller's band would carry Henie in the film and the on-location ski sequences balanced Henie's skating scenes, which were wisely limited to two for effect, one in an informal setting and the finale staged on black ice. The film gave Henie an opportunity to show her talent for light comedy, and she embraced the opportunity with zest.

¹¹ Hollywood Reporter, September 22, 1939

¹² Hollywood Reporter, April 8, 1940

¹³ 20th Century-Fox Records, UCLA

There was an unresolved problem in the proposed story line, a classic love triangle, which was how to put characters played by John Payne and Sonja Henie together in some manner to move their relationship forward despite the Payne character's attraction to a sophisticated singer played by Lynn Bari. Otto Lang remembered the meeting to finalize the shooting script at Redwood Room, "Ideas were presented, kicked around, dissected and discarded. I listened attentively but kept quiet, since I felt it did not behoove me to interfere with the pros in this skull session. In my mind I had worked out a scenario that would force the two principles, stranded through certain circumstances on a little-used ski trail, to seek refuge in a nearby unoccupied but fully furnished mountain cabin. What better place to kindle the flames in an idyllic love tryst? Timidly, I raised my hand and asked whether I could present my idea. I was given a nod by Darryl to proceed. After I finished explaining my scenario, there was an ominous silence that made me feel that surely I had bombed and should have kept my mouth shut. Everybody waited for Darryl to express his reaction first. At last he spoke. 'That's it,' he said, 'it's a perfect setup to progress our love entanglement in the right direction. Let's do it Otto's way.' The scene was played exactly the way I had presented it."¹⁴



The finale of Otto Lang's "Cabin Tryst" Scene in "Sun Valley Serenade"

Sonja Henie, John Payne and Lynn Bari

509-145

¹⁴ Skiing Heritage, Winter 1995, p. 37

TWENTIETH CENTURY-FOX FILM CORPORATION
Synopsis of Employment Contract

W.J.M.

NAME: MILLER, GLENN
covering services of GLENN MILLER ORCHESTRA,
consisting of:

File No. 4437.

Glenn Miller, leader,
Sixteen (16) musicians,
Two (2) vocalists, and
Three (3) arrangers.

DATE OF CONTRACT: December 11, 1940. CLOSED 5/23/42
March 24, 1941

CONTRACT PERIOD: Six (6) consecutive weeks, commencing ~~open-a-date~~
~~to-be-selected-by-producer-which-should-not-be-~~
~~earlier-than-March-1, 1941-or-later-than-April~~
~~15, 1941.~~

SALARY: (a) \$40,000.00 total for Glenn Miller's services,
payable at the rate of \$6,666.66
per week after start of services.
(b) \$10,800.00 total minimum guarantee to Miller
for 16 musicians and 2 vocalists,
payable at the rate of \$1800.00 per
week.

(Musicians and vocalists receive
Union Scale of Wages with a guaran-
tee of \$100.00 per week for each.
If, at end of 6-week period, the
amount of wages earned by musicians
and vocalists exceed total sum of
\$10,800.00, producer shall pay
amount of any excess earnings to
Glenn Miller.)

(c) Union Scale of Wages for work done by arranger
payable to Glenn Miller at conclu-
sion of term of employment.

All members of the band, and arrangers look
solely to Glenn Miller for compensation and
Glenn Miller holds producer harmless from any
claims of and/or liability to any of said
persons for compensation for services rendered
Glenn Miller agrees to carry and pay all
Workmen's Compensation Insurance in connection
with employment of his orchestra. *

*Notes: Quarters - Extra - Minimum
Guarantee - Extra - Cash Grant*

Synopsis of Glenn Miller's December 1940 20th Century-Fox Contract
With notes and changes in preparation for his second film in 1942

GLENN MILLER - 2.

Option	Commencing	Salary
	3/23/42	\$40,000.00
(a) Glenn Miller	Term commencing on a date not earlier than thirty (30) days ^{1/2/42} nor later than 3/29/42, one (1) year after general release date of picture produced during original term and continuing for period of six (6) consecutive weeks during which producer will utilize services of Glenn Miller and Orchestra in one (1) motion picture. (SEE ATTACHED MEMO DATED MAY 7, 1942)	(a) \$50,000.00 total for Glenn Miller's services.
Musicians - 17		(\$8,666.66/week)
Vocalists - 5		(b) \$10,000.00 total minimum guarantee to Miller for 14 ^{1/2} musicians and 5 vocalists, payable at the rate of \$1,000.00 per week
Arrangers - 3		\$2,200.00
Manager - 1		(Musicians and vocalists receive Union Scale of Wages with guarantee of \$100.00 per week for each. If at end of 6-week period, the amount of wages earned by musicians and vocalists exceed total sum of \$10,000.00, producer shall pay amount of any excess earnings Glenn Miller)
	All members of the band and arrangers look solely to Glenn Miller for compensation and Glenn Miller holds producer harmless from any claims of and/or liability to any of said persons for compensation for services rendered.	
	Glenn Miller agrees to carry and pay Workmen's Compensation Insurance in connection with employment of his orchestra. *	
	minimum	
	\$13,200.00	
		(c) Union Scale of Wages for work done by arrangers payable to Glenn Miller at conclusion of term of employment.

NOTICE OF OPTION: Thirty (30) Days after general release date in United States of picture produced during original term hereof, and in any event not later than October 1, 1941.

Option notice shall specify a date on or before which producer shall notify Glenn Miller of commencement of optional term of employment, and said starting date is to be at least sixty (60) days after date upon which such notification of said starting date shall be given by producer to Glenn Miller.

TRANSPORTATION: Producer shall furnish Glenn Miller with plane transportation for himself, his Band, the said arrangers, and a manager from New York, New York to Los Angeles, California, or, at option of Glenn Miller, producer will pay him cash equivalent of cost to producer of plane transportation for said ~~23~~²⁷ persons from New York to Los Angeles, California.

GLENN MILLER - 3.

LENDING RIGHTS: None.

WARDROBE: Glenn Miller and his Band shall furnish such wardrobe as is customarily used by them in public performances; producer shall supply all other costumes. **

PUBLICITY REQUIREMENTS: Glenn Miller shall receive feature billing in connection with picture to be produced hereunder. Producer shall not be obliged to give screen credit to any member of Band or to any arranger.

SPECIAL PROVISIONS: Glenn Miller Orchestra will be the only name dance band featured or billed in picture to be produced hereunder. Producer has no right to add any musicians to Band but may, if it so desires, use additional vocalists.

All arrangements of musical compositions played by Glenn Miller and his Band for picture to be produced hereunder shall be made by Miller's arrangers from compositions furnished by producer, it being understood that Glenn Miller shall not be obliged to furnish any of his own original musical compositions. All such arrangements shall become sole property of producer and producer shall have copyright and all other rights therein, throughout the world.

During period of four (4) weeks from and after commencement of term of employment herein, Glenn Miller and his Band shall render services exclusively for producer, provided the Miller and his Band may continue their present commitment for three (3) radio broadcasts per week sponsored by Chesterfield Cigarettes during their 6-weeks' term of employment. Producer will, if necessary, permit Miller and his Band to leave producer's studio early on any day or days in order to rehearse for and render such broadcasts, provided that, at request of producer, Miller and his Band will render services for producer at other times during term of employment hereunder, without extra compensation, for an amount of time equal to that lost by reason of producer permitting Miller and his Band to leave the studio on said days without rendering services for the usual number of hours therein. Producer shall permit Miller and his Band to leave the studio only at such time on said days as shall enable them to arrive at the broadcasting studio 2-1/2 hours before said broadcasts are scheduled to commence.

In event the 15% "stand-by" charge which Miller now pays to American Federation of Musicians in connection with said three (3) radio broadcasts for Chesterfield is increased, or an additional charge is made by reason of Miller's broadcasting from Hollywood at the time he is rendering services for producer, producer shall pay any such increase or additional charge.

Contract Synopsis

- Page 3 -

GLENN MILLER - 4.

SPECIAL PROVISIONS: (Cont'd.)

After 6:30 P.M. on any day during the fifth and sixth weeks of 6-weeks' term of employment of Miller and his band, they may render services for a person, firm or corporation other than producer, except another producer of motion pictures, it being understood that producer is entitled to exclusive services of Miller and his Band for motion picture purposes during term of employment.

In event that, during the fifth and sixth weeks of term hereof Miller and his Band perform services for others than producer, and abovementioned "standby" charges in connection with radio broadcasts are increased as a result of such other services, Miller shall pay any such additional charges, and Miller indemnifies and holds producer harmless from any claim and/or liability for such additional charges.

Miller and his Band shall not, prior to expiration of thirty (30) day after release date of picture produced during original term hereof, render services for any person, firm or corporation other than producer in connection with motion pictures, including, without limitation, features, short subjects and/or newsreels.

In event producer exercises its option to employ Miller and his Band in a second motion picture, they shall not render services for any person, firm or corporation other than producer in connection with motion pictures, including, without limitation, features, short subjects and/or newsreels, until after general release date in United States of second picture to be made by producer, which date shall in any event be not later than 90 days after end of said second term of employment.

In event that any Band member or members shall be discharged by Miller, or shall resign from the Band, either before or after term of employment commences, or shall be unable to or fail, for any reason whatsoever, to render services for producer hereunder, and Miller fails to replace any such member or members with other competent person or persons selected by him within five (5) days, producer has right to immediately terminate this agreement and employment hereby created. Miller is not obligated to continue to employ any band member or arranger, provided, however, that Miller shall be obligated to furnish to producer the services of an equal number of persons competent to perform services.

If producer so elects, it shall not be obligated to use services of Miller or members of his Band, or any of them, nor shall producer be obligated to produce or release picture in which they shall perform, provided, however, that if Miller and members of his Band are ready, willing and able to perform under this agreement, producer shall be obligated to compensate Miller for services to be rendered by him and his band.

Contract Synopsis

- Page 4 -

GLENN MILLER - 5.

SPECIAL PROVISIONS: (Cont'd.)

Producer agrees that orchestra's customary style of playing shall be adhered to.

December 11, 1940: Letter to producer signed by members of Glenn Miller's Orchestra and his arrangers, agreeing to render service under contract between producer and Glenn Miller.

December 11, 1940: Letter from producer to Glenn Miller states that Sonja Henie or another person recently featured in an "A" picture produced by a major studio, shall appear in said picture.
** Letter further states Glenn Miller will not be required to wear any costume in said picture which will result in his being held up to public ridicule or contempt.

* December 11, 1940: Letter to producer from Glenn Miller in which he agrees to pay all required State and Federal Social Security, Old Age and Unemployment Insurance contributions collectible in connection with or upon compensation of his band members and arrangers; Miller also agrees to indemnify and hold producer harmless from any claim or liability therefor.

January 28, 1941: Letter from producer to Glenn Miller requests to report at Los Angeles studio on March 24, 1941 to commence services.



Publicity Photos: Glenn Miller, Sonja Henie and John Payne
509-51 (top) and 509-48 (bottom)



Glenn Miller, Sonja Henie and John Payne
509-49 (top) - 509-50 (bottom)



UNION STATION
Lynn Bari welcomes Glenn Miller to Los Angeles, March 24, 1941
(Fox Publicity Image)

Following page:
Fox Publicity Images:



THE PRODUCTION

March 24, 1941 (Mon)

Glenn Miller and his Orchestra reported for work on "Sun Valley Serenade" at Fox Studios. .

Glenn and Helen Miller rented a residence at 517 Foothill Road in Beverly Hills for their stay in Southern California.

Glenn Miller and Darryl F. Zanuck



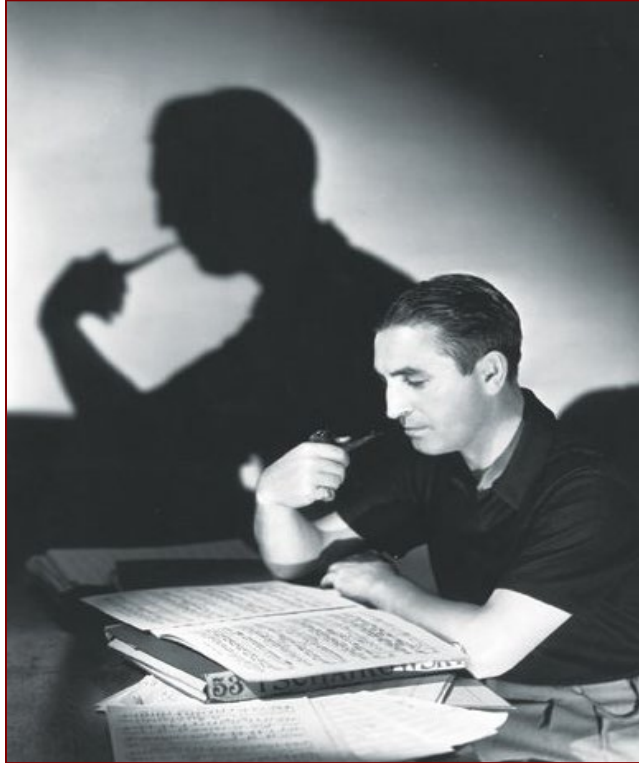


Edward Cronjager

Bruce Humberstone had to fight to get Zanuck to approve Edward Cronjager as the cinematographer for "Sun Valley," despite Cronjager's considerable experience, and an Oscar nomination for shooting *Cimarron* (1931). Zanuck did not feel that Cronjager was up for a big-budget and musical production. Humberstone insisted and got his way. Cronjager would be nominated for an Oscar for "Sun Valley."

For the film's closing sequence, Humberstone and Cronjager staged a dramatic "black ice" scene for Henie's ice-skating routine by adding black ink to a water mixture before freezing. The black ice was highly reflective and Cronjager worked hard to ensure that no overhead spotlights would be reflected on the ice below in the finished shots. Said Humberstone: "Eddie did one hell of a job...because there is not one in a million who could have photographed it the way I wanted...when Sonja was skating around."¹⁵

¹⁵ [Turner Classic Movies](#), Film Overview



Harry Warren

In addition to the legendary Johnny Mercer, one of Glenn Miller's favorite songwriters was Harry Warren (born Salvator Guaragna, December 24, 1893, in Brooklyn, New York, the eleventh of twelve children). Warren's first published song was "Rose of the Rio Grande," written in 1922 with Edgar Leslie and Ross Gorman. This began Warren's collaboration throughout his career with numerous lyricists. He made Hollywood his permanent home in 1933 when he was hired to work with Al Dubin on Warner Brothers' "42nd Street." Warren was signed to Twentieth Century-Fox in 1940. He and lyricist Mack Gordon totally hit it off with Miller in a big way. In Warren's own words:

"I knew Glenn could play anything I could put on paper and that he could arrange it in a way that could only make it sound marvelous. He was a master--more than people realized. His influence was enormous. Glenn was more responsible for the sound of the big band era than anybody. I wish I could have written more music for him, but he went into the Army right after "Orchestra Wives" and two years later he was dead.

"I've had a lot of titles about places that I've never been to. I think everybody around those days was writing about far-off places they'd never been to. A lot of fellas wrote southern songs about Dixie, and they'd never been down there, they didn't know anything about it. But they wrote them just the same. I've written songs like 'Shuffle Off to Buffalo' I've gone through Buffalo, but I never stayed in Buffalo ... I'm an honorary citizen of Chattanooga, but I've never been there."



The Song Projected To Be The “Hit” From “Sun Valley”



The song that became the big hit from “Sun Valley”

Sung by Glenn Miller and His Orchestra and The Modernaires

CHATTANOOGA CHOO CHOO

From the 20th Century-Fox Picture "SUN VALLEY SERENADE"

Lyric by
MACK GORDON

Music by
HARRY WARREN

Moderato (with rhythm)

First system of piano introduction. Treble clef, 2/4 time. Dynamics: *f* (forte) and *dim* (diminuendo). Chords: C, Cdim, C6.

Moderato (with rhythm)

Vocal line: Par-don me boy _____ is that the Chat-ta-noo-ga Choo-choo, _____ Track twen-ty-nine.
Piano accompaniment. Dynamics: *mp* (mezzo-piano). Chords: Dm7, G7, G9, C.

Boy you can gim-me a shine.

Second system of piano accompaniment. Chords: Cdim, C6.

I can af-ford _____ to board a Chat-ta-noo-ga Choo-choo,

Third system of piano accompaniment.

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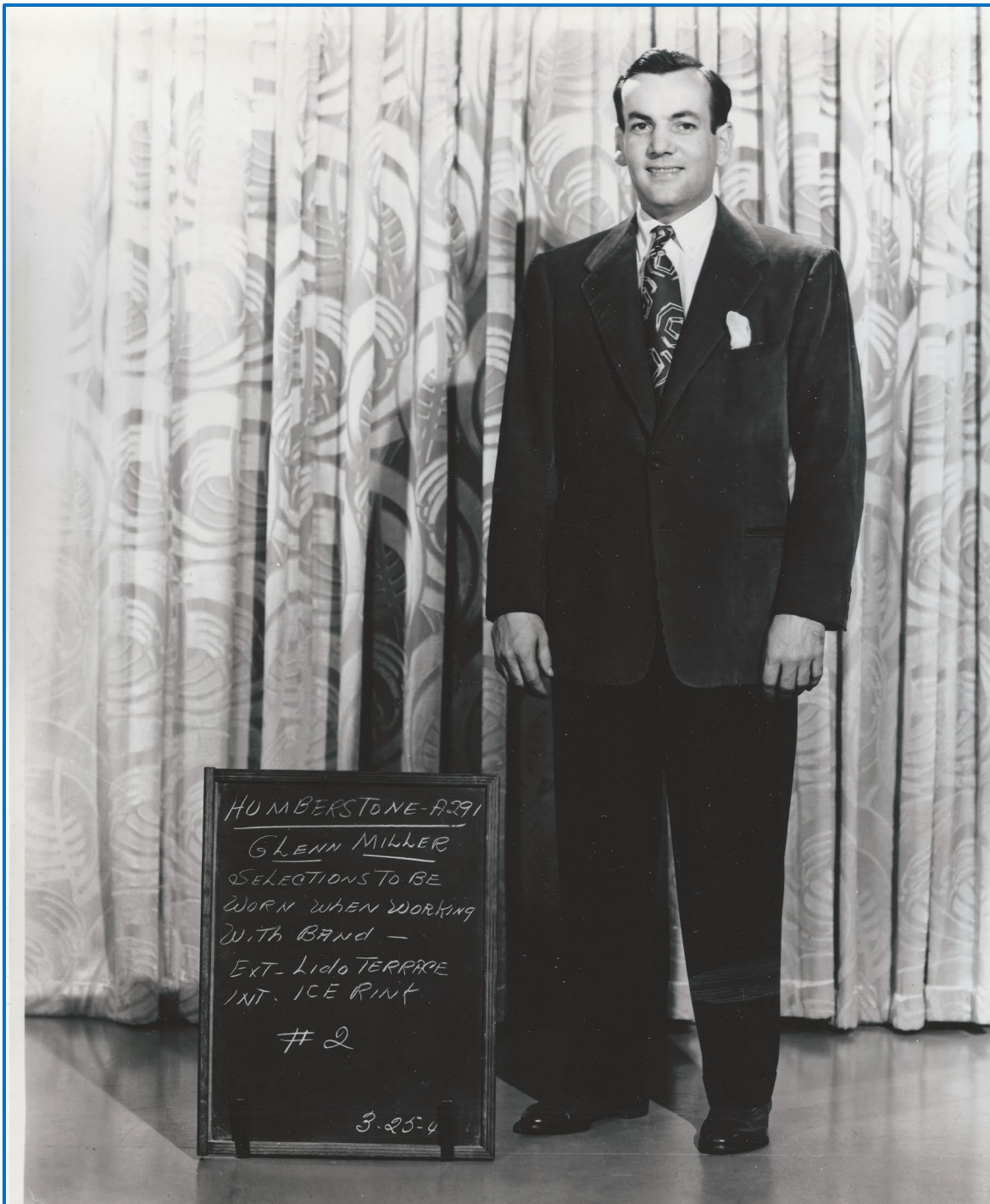
Made in U. S. A.

Code: Chattanooga

7302-4

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Credits

“SUN VALLEY SERENADE”

Based On “Sun Valley,” an original story outline by Milton Sperling

Picture Number:	A-291
Release Length:	1hr 26min or 86 minutes (7,729 feet)
Number of reels:	9
Picture Negative Exposed:	191,915 feet
Sound Negative Exposed:	377,350 feet
Positive Printed:	477,933 feet
Negative format:	35mm
Printed Film format:	35mm
Cinematographic Process:	Spherical
Aspect Ratio:	1.37:1
Sound:	Monaural (Western Electric Mirrophic Recording)
Production Code Adm. #	7218
Copyright:	LP10689 (August 29, 1941)

Executive Producer:	Darryl F. Zanuck
Producer:	Milton Sperling
Director:	H. Bruce (Lucky) Humberstone
Assistant Director:	Charles Hall
Second Unit Director:	Malcom St. Clair
Original Music:	Harry Warren (Salvatore Anthony Guaragna), composer Mack Gordon (Morris Gittler), lyricist
Screen Play:	Robert Ellis du Reel, Helen Logan, Bert Granet, Allan Scott and Milton Sperling
Writers:	Art Arthur and Robert Harari
Dance Staging:	Hermes Pan
Director of Photography:	Edward Cronjager, A. S. C.
Art Direction:	Richard Day and Lewis H. Creber
Art Department:	William Webster (Ice-Skating Rink Design)
Dialogue Director:	Arthur Resthelet
Set Decoration:	Thomas Little
Film Editing:	James Bert Clark
Technical Director:	James Bert Clark
Costumes:	Travis Blanton (Ski Clothes) and F. A. Picard
Sound:	Alfred Bruzlin and Roger Herman, Sr.

Credits, continued ...

Technical Direction:	Otto Lang (Ski Sequences)
Musical Direction:	Emil Newman
Makeup:	Ann Barr (Sonja Henie hair stylist)
Unit Manager:	Duke Goux
Production Manager:	Ben Silvey
Publicity Director:	Harry Brand

Locations

20th Century-Fox Studio, Los Angeles, California
Ketchum and Sun Valley Lodge, Idaho
Salt Lake City, Utah (railroad station)

Cast

Karen Benson:	Sonja Henie
Ted Scott:	John Payne
Phil Corey:	Glenn Miller
Jerome K. "Nifty" Allen	Milton Berle (Mendel Berlinger)
Vivian Dawn:	Lynn Bari (Marjorie Schuyler Fisher)
Miss Carstairs:	Joan Davis (Madonna Josephine Davis)
Jack Murray:	William B. (Bill) Davidson
Dartmouth Troubadors:	Glenn Miller Orchestra
Specialty:	Fayard and Harold Nicholas
Specialty:	Dorothy Jean Dandridge
Nurse:	Almira Sessions
Jimmy Norton:	Melville (Mel) Ruick
Lido Terrace Headwater:	Forbes Murray
Customs Officer:	Ralph Dunn
Process Server:	Chester L. Clute
Stunt Skier for Sonja Henie:	Hans (Peppi) Teichner
Stunt Skier for John Payne:	Joe Burgy
Stunt Skier for Milton Berle:	Ragnar C. Qvale
Karen's Skating Partner:	Harrison Thompson
Agent (Rehearsal):	Edward Kane
Agent (Rehearsal):	Edward Earle

Cast, continued ...

Doorman:	Ralph Sanford
Receptionist:	Lynn Roberts (Theda Mae Roberts)
Telephone Operator:	Lillian Porter
Wife (Ellis Island):	Dora Clement
Husband (Ellis Island):	William Forrest
Children (Ellis Island):	Bette Gene Moore, Ann Ray
Adopted Refugee Boy:	Gary Gray
Betty Jean:	June Harrison
Western Union Boy:	Walter O'Donnell
Waitress:	Ann Doran
Telephone Operator:	Sheila Ryan
Boy:	Ernie Alexander
Porter:	Fred "Snowflake" Toones
Sleigh Driver:	John "Skins" Miller
Ski Instructor:	Bruce Edwards
Ski Patrolmen:	Herbert Gunn, Kenneth Alexander
Pianist:	John C. MacGregor
Saxophone player:	Gordon Lee "Tex" Beneke
Ice skaters:	Claud Allred
	Bob Campbell
	Fred Cass
	Walter Daniel
	William Fletcher
	Ian Grey
	John Jolliffe
	Jimmy Kelly
	Alex Lindgren
	Walter Mitchell
	Paul Shuman
	Bud Stark
	Norman Tarpenning
Six Hit and A Miss:	Six Hits and A Miss
	Marvin C. Bailey; Howard George Hudson;
	Mack L. McLean; William (Bill) Seckler (Ernest William
	Sechler); Vincent (Vince) Leo Degan; Gerald (Jerry)
	Preshaw, Jr.; Pauline Byrne
Stand-In for Sonja Henie:	Teddy Blue
Uncredited:	Angela Blue

The Plot



509-60

The Sun Valley, Idaho resort representative Jack Murray is auditioning for a New York band to perform at the Sun Valley Lodge with star singer Vivian Dawn. Bandleader Phil Corey, the Dartmouth Troubadors and their zany manager "Nifty" Allen crash a rehearsal for Jimmy Norton and his band. Troubadors pianist Ted Scott has a crush on Dawn. As the Troubadors watch from the lobby outside the studio, Dawn throws a temper tantrum and starts to walk out. Scott and Corey convince her to stay and try out the Troubadors. It is evident when the strains of "Moonlight Serenade" are heard with a grinning Corey leading the band, the Troubadors will get the job. A romance appears to blossom between Ted Scott and Vivian Dawn. Afterwards, as they are congratulating themselves, Scott receives a telegram from the Immigration Department, telling him he has been awarded a Norwegian war refugee as the result of a Nifty Allen publicity stunt. When the band goes to Ellis Island accompanied by paparazzi, they learn to their surprise that the refugee is full-grown and attractive Karen Benson, who soon decides that she wants to marry Scott. Nifty, who has a crush on Karen, tries to park her with his aunt when the band leaves for Sun Valley but Benson convinces him to sneak her aboard the train to Idaho. After arriving at Sun Valley, Karen, seeing that Ted loves to ski, soon ambushes him with expertise on the slopes. Ted is late for the rehearsal of "Chattanooga Choo Choo" and Vivian becomes very jealous. Later at dinner, she announces to everyone's surprise (including Ted's) that she is accepting Ted's standing marriage proposal. Karen is crushed but undaunted. She hatches a plot to win Ted's heart when they decide to ski down from the Roundhouse Restaurant on Baldy Mountain to the Lodge. She pretends to hurt her knee and kicks Ted's skis down the mountain, so the two have to spend the night in an emergency cabin on the slopes. When Nifty, Phil and Vivian arrive with the ski patrol to rescue them, Ted has figured out Karen's scheme, but also realizes that he is actually in love with the woman Vivian insultingly calls "a Scandinavian hillbilly." Vivian delivers an ultimatum, and he chooses Karen. She storms out and quits Sun Valley, leaving the Troubadors to fend for themselves. Nifty devises a solution, as Karen becomes the star of a successful ice skating extravaganza backed by the Troubadors.



Sonja Henie



John Payne



Lynn Bari



Joan Davis



Fayard and Harold Nicholas



Dorothy Dandridge

Milton Berle



"Nifty Allen" (Berle) and "Phil Corey" Glenn Miller



"Adopting A Refugee"

Members of the Band with Berle, Glenn Miller and John Payne
509—53 (top) and 509-61 (bottom)

I Know Why (And So Do You)



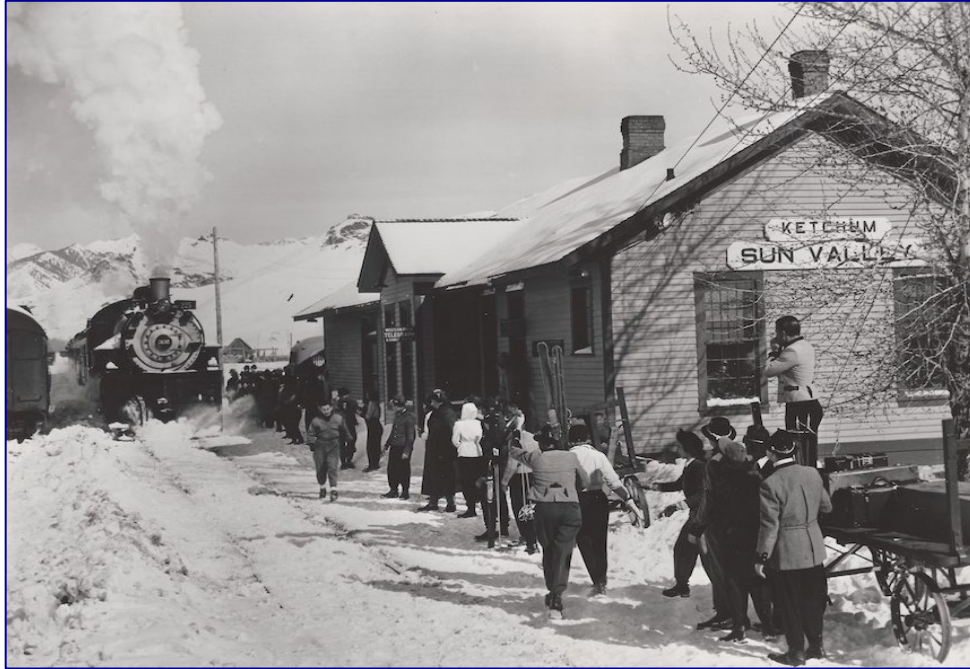
Glenn Miller and his Orchestra, Lynn Bari and the Modernaires
509-55 (top) and 509-57 (bottom)

In The Mood



509-31 (top) and 509-32 (bottom)

It Happened In Sun Valley



John Payne, Lynn Bari, Glenn Miller, Jack Lathrop, Chummy MacGregor and others
509-37 (top) and 509-118 (bottom)

Chattanooga Choo Choo



509-82 (top) and 509-112 (bottom)

Dorothy Dandridge and the Nicholas Brothers



509-96 (top) and 509-102 (bottom)

The Romantic Plot Twist



Milton Berle, Glenn Miller, Sonja Henie, John Payne, Lynn Bari



Glenn Miller, Lynn Bari, John Payne, Sonja Henie, Milton Berle
509-87 (top) and 509-99 (bottom)

The "Black Ice" Finale



509-155 (top) and 509-150 (bottom)

Filming the Closing (and Edited) Final Sequence



The Surprise



In an interview with Turner Classic Movies, Fayard Nicholas said 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 didn’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, ‘it stinks.’ Nicholas reminisced, “You never know what a hit will be, because that was his biggest seller!”

Some years earlier in a PBS interview, Tex Beneke recalled that at rehearsal, “Everybody thought this thing was a dog and it would never amount to anything.”

When the RCA Bluebird record of the song was released as the flip side of anticipated hit, “I Know Why (And So Do You),” and after ASCAP music returned to radio October 31, 1941, “Chattanooga Choo Choo” shot right to the top of the then Top 40 music polls. It was #1 in the Billboard poll for nine straight weeks, starting December 6, 1941. It would be succeeded as #1 by another Glenn Miller hit, “A String of Pearls.”

THE OUTTAKES

“Sun Valley Serenade” was sneak previewed in Pasadena, California and people began walking out during the early part of the film. The preview cards were rather negative. Milton Sperling and his staff determined that the audience was unclear as to the film’s purpose: was it a Sonja Henie Ice Capade or a Glenn Miller movie about his struggles or that of an imaginary band? The film was re-edited to its release state. Tunes such as “At Last,” “I’m Lena The Ballerina” and “The World Is Waiting To Waltz Again” were cut. References in the dialogue to the edited scenes were cut and the new final scene with a skiing sequence fading to the credits was substituted for a romantic close (kiss) between Henie and Payne.¹⁶

Darryl F. Zanuck was a hands-on manager and had uncanny film editing instincts, not unlike the musical editing instincts of Glenn Miller. Zanuck’s oft-expressed objective was that motion pictures “had to move and never should stand still” in order to hold the attention of the audience. Zanuck’s industry peers greatly respected his editing ability much like Glenn Miller’s peers respected his editing ability. Although Zanuck was the boss, he welcomed discussion and debate among his team, who he respected. But Zanuck had the final word. “Sun Valley Serenade” is certainly among Zanuck’s more robust editing interventions, although not nearly as controversial in retrospect as his more famously abrupt intrusions into films such as John Ford’s 1946 masterpiece “My Darling Clementine.”

Three songs written by Harry Warren and Mack Gordon did not appear in the released film. They were titled: “At Last,” “The World Is Waiting to Waltz Again” and “I’m Lena, the Ballerina.” Joan Davis recorded “I’m Lena, the Ballerina,” and the sequence featuring her singing it was photographed. The PCA objected to certain lyrics in the song, although it has not been determined if that was the reason for the number being deleted from the release print.

Sonja Henie fell during the completion of the “black ice” segment, and she was only physically bruised. The star broke the ice and was embarrassingly drenched in liquid black ink. Humberstone and Sperling decided to keep the footage that they had in the can and simply fade from Henie’s routine into a wide and above shot of two skiers crisscrossing down the Sun Valley slopes to a montage of tunes from the film. Brief close-ups of the Henie and Payne characters skiing together were edited in and, “voilà,” they had their exit scene. To establish the presence of the Payne character and Miller’s band during the finale, a brief segment from the eliminated “The World Is Waiting To Waltz Again” is seen during the Henie ice skating routine along with a close-up of the Berle character smoking a cigar to celebrate his success.

¹⁶ 1988 Letter from John Cooper to Edward F. Polic describing a conversation with Milton Sperling



The "At Last" sequence cut from the final film, with Lynn Bari and John Payne

Shot On The "In The Mood" Set

509-28 (top) and 509-38 (bottom)



Possible alternate vocal sequence (or simply publicity stills) with John Payne and Lynn Bari
"Chattanooga Choo Choo" set and costumes
509-84 (top) and 509-83 (bottom)



Joan Davis - "I'm Lena, The Ballerina" – Cut from final film
Shot On "The Kiss Polka" Roundhouse Set



"The World Is Waiting To Waltz Again" - Deleted Closing Segment
509-98 (top) and 509-141 (bottom)



Chase Scene Photo - 509-27
(Courtesy of Edward F. Polic)

THE SKI SEQUENCES

When Otto Lang filmed ski sequences for the 20th Century-Fox film "Thin Ice," he doubled for Sonja Henie by putting on a blonde wig and taking very long shots with odd costuming to compensate for his height. For "Sun Valley," Lang had to stage with doubles fast ski chases featuring the Henie and Payne characters and a comic ski interlude with the Berle character. The Sun Valley footage would be assembled with close-ups of the actors on skis in the studio shot against a moving background of Sun Valley footage. Lang had plenty of talent available at the Sun Valley Ski School for the second unit project task. Hans (Peppi) Teichner was the double for Sonja Henie, so once again; a man played the ski role Henie. Joe Burgy doubled for Payne and Lang assigned the actually very difficult task of handling the Berle scene to Ragnar Qvale. Notwithstanding the weather delays, Zanuck was very pleased with Lang's second unit scenes. He would bring Lang to the home studio in Hollywood where Lang was given work in non-skiing productions, including the "Ox-Bow Incident." Lang went on to become a successful and prominent film and television producer and author.



Joe Burgy Doubling For John Payne
509-26 (Top) and 509-23 (Bottom)
(Courtesy of Edward F. Polic)

CHESTERFIELD MOONLIGHT SERENADE

During the production of “Sun Valley Serenade” and through May 1941, Glenn Miller and his Orchestra broadcast their “Chesterfield Moonlight Serenade” commercial radio series for Liggett & Myers and Chesterfield Cigarettes Tuesday, Wednesday and Thursday evenings, live coast-to-coast over the CBS network at 7:00 pm (Pacific). The program was broadcast from the CBS Radio Playhouse, 1615 Vine Street, which was literally around the corner from the CBS Radio headquarters on Sunset Boulevard.



Glenn Miller with his vocalists Ray Eberle and Paula Kelly at CBS Hollywood



Servicemen attending a Glenn Miller broadcast at the CBS Radio Playhouse



CBS Radio Playhouse, 1615 Vine Street



Chesterfield Moonlight Serenade – Hollywood (CBS)

University of Southern California

April 4, 1941 (Fri), Blue Room, Hotel Biltmore, Los Angeles, California

Glenn Miller and his Orchestra appeared at the University of Southern California junior prom.

Hollywood Palladium

May 2, 1941 (Fri) to May 23, 1941 (Fri)

Glenn Miller and his Orchestra appeared at the Hollywood Palladium, seven nights per week for dances from 8:00 pm to 2:00 am and Saturday matinees 2:00 – 6:00 pm. The NBC Red Network, local affiliate KFI and NBC Blue affiliate KECA broadcast from the popular Ballroom-Café nightly during the engagement to local, west coast and national audiences. Dinner reservations were sold out in advance for the 750 tables at the Palladium for the opening night and the ballroom attendance was estimated between 5,200 and 7,000 dancers.

May 3, 1941 (Sat)

Glenn Miller and his Orchestra completed their work on “Sun Valley Serenade.” Miller threw a party for the band and guests at the Hollywood Palladium to celebrate the previous evening (opening night). The film work would net Miller \$100,000.



Wives of the men in the Miller band visit John Payne on the Fox lot

EMPLOYEE'S CLOSING NOTICE

EMPLOYEE'S NAME Glenn Miller HB

POSITION OR OCCUPATION Actor - "Phiz" PICTURE OR DEPARTMENT Humberstone #1921

DATE SALARY STOPS MAY 3, 1944 BASIS OF SALARY WEEKLY RATE HOURLY RATE } CHECK ONE

REASON FOR CLOSING

WORK FINISHED FAILED TO REPORT ILLNESS

WORK UNSATISFACTORY RESIGNED INJURY AT WORK

OTHER REASON: FINISHED IN PICTURE

NOTE: The employee's benefits under the Social Security Act are to a great extent predicated on the reason for his dismissal. Great care should therefore be exercised to show above the reason for such dismissal and if the space provided is insufficient or the reason confidential advise by letter addressed to the Studio Treasurer.

DISMISSED BY Chas. Kepp EXECUTIVE APPROVAL [Signature]

This Copy to Executive for Approval

TCF F-#6-4M

Glenn Miller's 20th Century-Fox Closing Notice

TO WHOM PAID

FILE COPY NAME GLENN MILLER STREET ADDRESS 517 FOOTHILL R MARITAL STATUS SOCIAL SECURITY ACCOUNT NUMBER 11

(Full name and home address) (If employee is a married woman, name of husband should be furnished)

KIND AND AMOUNT OF INCOME PAID

SALARIES, WAGES, FEES, COMMISSIONS, BONUSES (If single \$750 or more, if married \$1,500 or more.)	INTEREST ON NOTES, MORTGAGES, ETC.	RENTS AND ROYALTIES	OTHER FIXED OR DETERMINABLE INCOME	FOREIGN ITEMS (\$750 or more)	DIVIDENDS (\$100 or more) (Total Paid, including Annuity, Dividend, Non-taxable)
\$ 400000					

BY WHOM PAID: **TWENTIETH CENTURY-FOX FILM CORPORATION**
10201 WEST PICO BLVD.
LOS ANGELES, CALIFORNIA

INCOME TAX RETURN REQUIREMENTS

A SINGLE person must file a FEDERAL income tax return if the amount reported is \$750 or more. And a STATE return if \$1,000 or more.

A MARRIED person must file a FEDERAL return if the amount reported is \$1,500 or more. And a STATE return if \$9,500 or more.

Optional Form 1040A may be filed if your gross income is not more than \$3,000 and is derived only from sources indicated thereon; otherwise Form 1040 should be filed.

AN INCOME TAX RETURN FORM MAY BE OBTAINED FROM COLLECTOR OF INTERNAL REVENUE FOR YOUR DISTRICT.

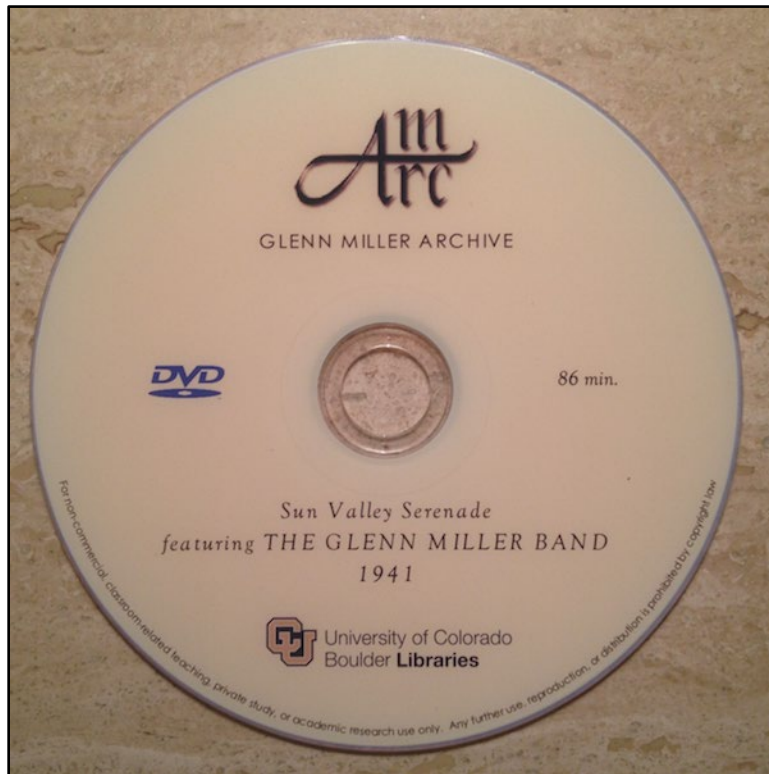
EMPLOYEE NO. 61938	AMOUNT DEDUCTED FOR		
UNEMPLOYMENT INSURANCE TAX 3000	COMMUNITY CHEST	MOTION PICTURE RELIEF	
RED CROSS	JEWISH WELFARE	GREEK RELIEF	

Form 1099
TREASURY DEPARTMENT
Internal Revenue Service
INFORMATION RETURN FOR CALENDAR YEAR 1941

INSTRUCTIONS TO PAYORS
Prepare one of these forms for each piece of information with the instructions on return form 1099.
Do not include payments to non-resident aliens reported on Form 1042.
Forward with return form 1096 to reach the Commission of Internal Revenue, Bureau of Internal Revenue, Washington, D. C., on or before February 15, 1942.

Glenn Miller's 20th Century-Fox Form 1099

THE VIDEO RECORDINGS



Issued formats:

Film/35mm:	20th Century-Fox (USA), 1941
Laser Disc:	Fox Video (USA) 1733-80, 0892680
DVD (NTSC):	20th Fox Home Entertainment (Japan) FXBQC-1733
DVD (PAL-2):	20th Century-Fox Fox Home Entertainment (England) F1-OGB 3387101000 (F1 GB 0173SC) F1-SGB 017330109 (F1 GB 01733SC)
VCR (NTSC):	Fox Video (USA) 1733 (VHS)
VCR (PAL):	Fox Video (England) 1733S Fox Home Entertainment (England) 01733S

THE AUDIO RECORDINGS



During their work at Fox from March 24, 1941 through May 3, 1941, Glenn Miller and his Orchestra made numerous recordings for "Sun Valley Serenade," some of which were used in the final film. Others were edited from the film or not used. The recordings and those made for the 1942 film "Orchestra Wives" are considered among the best made by the band during its existence, because of the quality of the Fox studio technology.

The personnel of Glenn Miller and his Orchestra for the Fox studio recordings are consistent with the personnel detailed on Page 3. The 20th Century-Fox Studio Orchestra String Section and additional vocalists supplemented the band as follows:

Vocalist:	Pat Friday (Helen Patricia Freiday)
Vocalist:	John Payne
Vocalist:	Sonja Henie
Vocalists:	Six Hits And A Miss: Marvin C. Bailey; Howard George Hudson; Mack L. McLean; William (Bill) Seckler (Ernest William Sechler); Vincent (Vince) Leo Degan; Gerald (Jerry) Preshaw, Jr.; Pauline Byrne
Vocalists:	Dorothy Dandridge, Fayard Nicholas and Harold Nicholas
Vocalists:	20th Century-Fox Studio Chorus

Glenn Miller's male vocalist Ray Eberle's voice appears briefly in the film; however, his role with the band was replaced for the film sequences by actor John Payne, who also replaces the band's pianist Chummy MacGregor for the band's scenes in the film, except "Chattanooga Choo Choo," where Payne's character is absent on the ski slopes and MacGregor appears.

Pat Friday

Pat Friday (Helen Patricia Freiday) sang all of the songs performed on screen by Lynn Bari. Born in Idaho, she was a student at the University of California, Los Angeles (UCLA), who performed on the NBC Red network "Don Ameche Show," as did Six Hits and a Miss.

"Serious little Pat Friday, who sings on the program, doesn't let radio cut into her school time. In order to attend rehearsals, she has to cut Friday afternoon classes at UCLA, but she makes up by spending all the time she can in a corner of the NBC studio, carefully doing homework."¹⁷



Pat Friday

¹⁷ Radio and Television Mirror, July 1940, p. 52

20th Century-Fox Studio Sessions

March 24, 1941 (Mon) through May 3, 1941 (Sat)

**20th Century-Fox Studio
10102 West Pico Boulevard
Los Angeles, California
Recording Sessions**

With issues resident in the Glenn Miller Archive Collections. Unless otherwise noted, all issues are (USA):

GLENN MILLER AND HIS ORCHESTRA

THE KISS POLKA

(Mack Gordon-Harry Warren)
Opening instrumental sequence

CD: Kritzerland 20030-7-1 (USA)

MOONLIGHT SERENADE

(Mitchell Parrish-Glenn Miller)

12" 78: 20th Century-Fox TCF-70

16" 33: 20th Century-Fox TCF-882 (partial)

CD: Jazz Hour JH-1042; Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

I KNOW WHY (AND SO DO YOU)

(Mack Gordon-Harry Warren)

Vocal refrain by Pat Friday, John Payne and the Modernaires

Jerry Gray and Bill Finegan arrangement

12" 78": 20th Century-Fox TCF-70/71

7" EP: RCA Victor EPBT-3064 (947-0201)

10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064

12" 33: RCA (Japan) RJL-2711; 20th Century-Fox FOX-1001, FOX-3021,
TCF-100-2

CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377;
Jazz Hour JH-1042; Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

IN THE MOOD

(Andy Razaf-Joseph Garland)

- 7" 45: RCA Victor EPBT-3064 (947-0201)
10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064
12" 33: RCA (Japan) RJL-2711; 20th Century-Fox FOX-1001, FOX-3021, TCF-100-2
16" 33: 20th Century-Fox TCF-882 (partial)
CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377; Jazz Hour JH-1042; Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

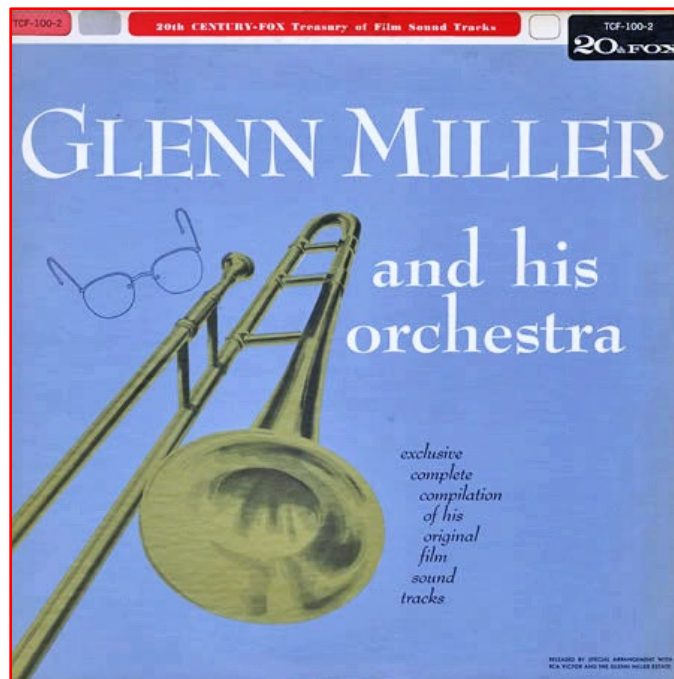
IT HAPPENED IN SUN VALLEY

(Mack Gordon-Harry Warren)

Vocal refrain by Paula Kelly, Ray Eberle, Tex Beneke, Ernie Cacaes, The Modernaires, Six Hit and a Miss and Pat Friday

- 12" 78": 20th Century-Fox TCF-77
7" 45: RCA Victor EPBT-3064 (947-0201)
10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064
12" 33: RCA (Japan) RJL-2711; 20th Century-Fox FOX-1001, FOX-3021, TCF-100-2
16" 33: 20th Century-Fox TCF-882 (partial)
CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377; Jazz Hour JH-1042; Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

G M C



CHATTANOOGA CHOO CHOO

(Mack Gordon-Harry Warren)

Vocal refrain by Tex Beneke, Paula Kelly and the Modernaires

Jerry Gray arrangement (band)

William Conway arrangement (vocal)

Harold Dickinson, Jr. arrangement (verse)

Alternate Take

CD: Viper's Nest (Canada) VN-157

CHATTANOOGA CHOO CHOO

(Mack Gordon-Harry Warren)

Vocal refrain by Tex Beneke, Paula Kelly and the Modernaires

Vocal refrain (dance) by Dorothy Dandridge, Fayard Nicholas and Harold Nicholas

Utilized take and extended dance sequence

12" 78: 20th Century-Fox TCF-74/75

7" 45: RCA Victor EPBT-3064 (947-0202)

10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064

12" 33: RCA (Japan) RJL-2711; RCA Victor LPM-1190,
20th Century-Fox FOX-1001, FOX-3020, TCF-100-2

16" 33: 20th Century-Fox TCF-882 (partial)

CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377,
BVJC-37381; Jazz Hour JH-1042; Viper's Nest (Canada) VN-157,
Kritzerland 20030-7-1 (USA)

THE KISS POLKA

(Mack Gordon-Harry Warren)

Vocal refrain by Six Hits and A Miss

With unknown accordion accompaniment

12" 78: 20th Century-Fox TCF-76

CD: Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

AT LAST

(Mack Gordon-Harry Warren)

Dubbed vocal refrain by Pat Friday and John Payne

12" 78: 20th Century-Fox TCF-72/73

7" EP: RCA Victor EPBT-3064 (947-0202)

10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064

12" 33: RCA (Japan) RJL-2711; RCA Victor LPM-1190,

CD: Avid (England) AMBX 145 (AMSC 806); Bluebird 09026-63900-2;
BMG (Japan) BVCJ-37377, BVJC-37381, Kritzerland 20030-7-1 (USA)



SUN VALLEY JUMP

(Jerry Gray)

Jerry Gray arrangement

7" 45: RCA Victor EPBT-3064 (947-0202)
10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064
12" 33: RCA (Japan) RJL-2711; RCA Victor LPM-1190,
20th Century-Fox FOX-1001; FOX-3020, TCF-100-2
CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377,
BVJC-37381; Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

MEASURE FOR MEASURE

(Arletta May) (Actually Billy May)

Billy May arrangement

10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064
12" 33: RCA (Japan) RJL-2711; 20th Century-Fox FOX-3020, TCF-100-2
CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377;
Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

THE SPIRIT IS WILLING

(Jerry Gray)

Jerry Gray arrangement

10" 33: HMV (England) DLP-1104; RCA Victor LPT-3064
12" 33: RCA (Japan) RJL-2711; 20th Century-Fox FOX-1001, FOX-3020,
TCF-100-2
CD: Avid (England) AMBX 145 (AMSC 806); BMG (Japan) BVCJ-37377;
Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

I'M LENA, THE BALLERINA

(Mack Gordon-Harry Warren)

THE WORLD IS WAITING TO WALTZ AGAIN

(With The 20th Century-Fox Studio Orchestra String Section)

(Mack Gordon-Harry Warren)

Vocal refrain by John Payne

Bill Finegan arrangement

12" 78: 20th Century-Fox TCF-76

A NIGHTINGALE SANG IN BERKELY SQUARE

(Eric Maschwitz-Manning Sherwin)
(From the 1940 London musical success "New Faces")
Vocal refrain by Ray Eberle
Bill Finegan arrangement

MONTAGE

Billy May arrangement

CD: Kritzerland 20030-7-1 (USA)

FINALE MEDLEY:

I KNOW WHY, THE KISS POLKA IT HAPPENED IN SUN VALLEY

(With The 20th Century-Fox Studio Orchestra String Section)
Dubbed vocal refrain by Sonja Henie and the 20th Century-Fox Studio Chorus

CD: Viper's Nest (Canada) VN-157, Kritzerland 20030-7-1 (USA)

20TH CENTURY-FOX STUDIO ORCHESTRA

Incidental Music

CD: Kritzerland 20030-7-1 (USA)

Including:

SUN VALLEY CHASE MEDLEY:

SNOWFLAKES

(David Buttolph)

SHE'LL BE COMIN' ROUND THE MOUNTAIN

JINGLE BELLS

CHASE THROUGH THE SNOW

(David Buttolph)

David Buttolph developer; Conrad Salinger arrangement

SUN VALLEY BALLET

(David Buttolph)

David Buttolph developer

Edward Powell arrangement (instrumental); Charles Henderson arrangement (vocal)

SNOOP MAGAZINE

(Cyril Mockridge)

Cyril Mockridge development; Gene Rose arrangement

TOY-BAND MEDLEY:

THE FARMER IN THE DELL, MARY HAD A LITTLE LAMB

Cyril Mockridge development; Gene Rose arrangement

Played by members of Glenn Miller's Band, including Billy May (sousaphone)

RCA Victor-Bluebird Records

Before and after the production of "Sun Valley Serenade," RCA Victor and Bluebird records issued music from the film. Following is an overview of the commercial record releases, with representative issues present in the Glenn Miller Archive Collections:

January 17, 1941 (Fri)

1:00 – 5:00 pm

Victor Studio #1

155 East 24th Street, New York

Bluebird Recording Session

BS-0588901

SUN VALLEY JUMP

(Jerry Gray)

Jerry Gray arrangement

Issues:

10" 78: Bluebird (USA) B-11110
7" 45: RCA Victor EPNT-6700 (947-0129), SPD-18 (599-9111)
12" 33: Bluebird 9785-1-RB-3, AXM2-5569-1; HMV (England) RLS-599;
RCA (England) LSA-3238; RCA (Japan) RJL-5017;
RCA Victor LPT-6700-5
CD: Avid (England) AMBX 141 (AMSC 660); Bluebird 07863-61015-2 (8),
07863 66529-2, 9785-2-RB-3; BMG (Japan) BVCJ-37154;
RCA (Japan) BVCJ-7443

February 19, 1941 (Wed)

10:00 am – 2:00 pm

Victor Studio

155 East 24th Street, New York

Bluebird Recording Session

BS-060912-1

THE SPIRIT IS WILLING

(Jerry Gray)

(Jerry Gray arrangement)

10" 78: Bluebird B-11135
7" 45: RCA Victor EPAT-428
12" 33: Bluebird 9785-1-RB-3, AXM2-5569-1; RCA (Japan) RJL-2710
CD: Avid (England) AMBX 141 (AMSC 660); Bluebird 07863-61015-2 (8),
07863 66529-2, 9785-2-RB-3; BMG (Japan) BVCJ-37379,
BVCJ-7443; RCA Victor 09026-63487-2

May 7, 1941 (Wed)
1:00 – 5:00 pm
Victor Studio
1016 North Sycamore Avenue, Hollywood
Bluebird Recording Session

PBS-061245-1

CHATTANOOGA CHOO CHOO

(From the 20th Century-Fox film “Sun Valley Serenade”)

(Mack Gordon-Harry Warren)

Tex Beneke, Paula Kelly and the Modernaires, vocal

Jerry Gray arrangement (band)

William Conway arrangement (vocal)

Harold Dickinson, Jr. arrangement (verse)

Special: February 1942 “Gold Record” Award (Stamper)
10” 78: Bluebird B-11230
7” 45: RCA Victor 27-0026, 447-0039, RCA Victor EPA-529, EPAT-401,
SPD-19 (599-9120)
10” 33: HMV (England) DLP-1024, RCA Victor LPM-3182
12” 33: Bluebird 9785-1-RB-4, AXM2 5569-2,
RCA (England) LSA-3239; RCA Victor LPM-1072,
LPM-3377, LPT-1016, LSP-3377(e), VPM-6019-2
Victor (Japan) RA-5129, RA-5438
CD: Avid (England) AMBX 141 (AMSC 661);
Bluebird 07863-55103-2 (2), 07863-61015-2 (9), 07863-61072-2,
07863-61109-2, 07863-66520-2 (2), 09026-63900-2, 09026-64014-2 (1),
3102-2-RB, 9785-2-RB-3, 82876-56630-2;
Bluebird Legacy 130C669241LB (82876692412) (2), 82876 68400 2,
82876692412 (2); BMG (Japan) BVCJ-37154, BVCJ-37285, BVCJ-37378;
RCA Victor 07863-66099-2 (1), 09026-63661-2, 09026-68490-2,
09026-68507-1, 09026-68508-2, 09026-68651-2

PBS-061246-2

CHATTANOOGA CHOO CHOO

Destroyed

PBS-061246-1

I KNOW WHY (AND SO DO YOU)

(From the 20th Century-Fox film "Sun Valley Serenade")

(Mack Gordon-Harry Warren)

Vocal refrain by Paula Kelly and the Modernaires

Jerry Gray and Bill Finegan arrangement

10" 78: Bluebird B-11230

10" 33: HMV (England) DLP-1024

12" 33: Bluebird 9785-1-RB-4, AXM2 5569-2;
RCA (England) LSA-3239; RCA (Japan) RJL-3018

CD: Bluebird 07863-61015-2 (9), 07863 66520-2 (2), 9785-2-RB-2;
RCA (Japan) BVCJ-7444

PBS-061246-2

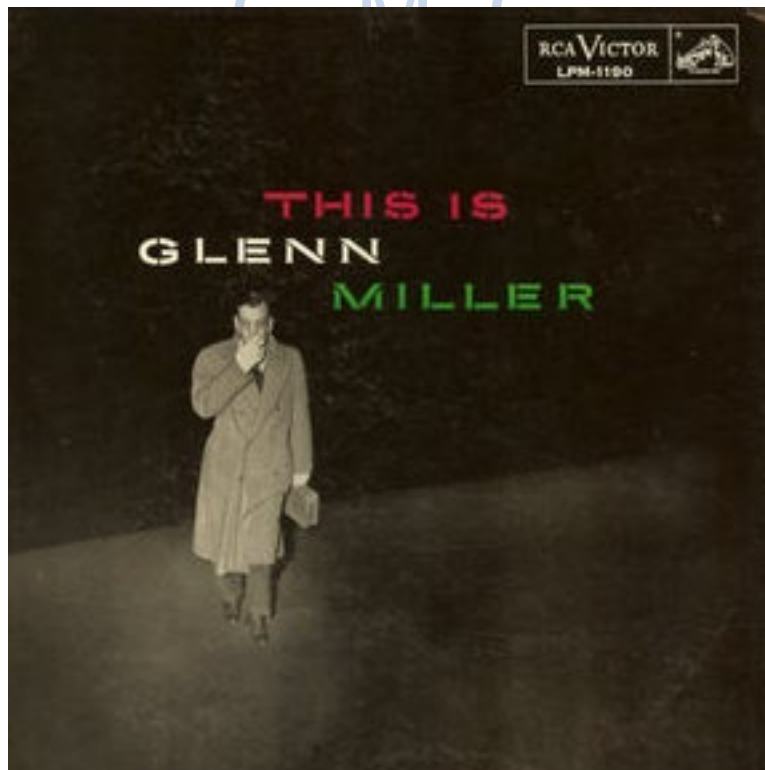
I KNOW WHY (AND SO DO YOU)

Unissued

PBS-061246-3

I KNOW WHY (AND SO DO YOU)

Unissued



August 11, 1941 (Mon)

1:00 – 7:00 pm

Victor Studio

155 East 24th Street, New York

Bluebird Recording Session

BS-067625-1

IT HAPPENED IN SUN VALLEY

(From the 20th Century-Fox film "Sun Valley Serenade")

(Mack Gordon-Harry Warren)

Vocal refrain by Paula Kelly, Ray Eberle, Tex Beneke and the Modernaires

10" 78: Bluebird B-11263

7" 45: RCA Victor EPA-5035

12" 33: Bluebird AXM2-5570-1; RCA (England) LSA-3240; RCA (Japan) RA-5665

CD: Bluebird 07863-61015-2 (9); RCA (Japan) BVCJ-7444

BS-067627-1

THE KISS POLKA

(From the 20th Century-Fox film "Sun Valley Serenade")

(Mack Gordon-Harry Warren)

Vocal refrain by Paula Kelly, Ernie Caceres and the Modernaires

10" 78: Bluebird B-11263

12" 33: Bluebird AXM2-5570-1; RCA (England) LSA-3240

CD: Bluebird 07863-61015-2 (9); RCA (Japan) BVCJ-7444

BS-067627-2

THE KISS POLKA

(From the 20th Century-Fox film "Sun Valley Serenade")

(Mack Gordon-Harry Warren)

Vocal refrain by Paula Kelly, Ernie Caceres and the Modernaires

12" 33: Bluebird AXM2-5574-1

CD: Bluebird 07863-61015-2 (13)



Sonja Henie and John Payne Ski Publicity Photos



Sonja Henie and John Payne Ski Publicity Photo

PUBLICITY AND RELEASE

TRADESHOW REVIEWS

SUN VALLEY SERENADE (WITH SONGS)

"20th Century-Fox release of Milton Sperling production. Stars Sonja Henie, John Payne; features Glenn Miller and his Orchestra, Milton Berle, Lynn Bari, Joan Davis, Nicholas Bros. Directed by H. Bruce Humberstone. Screenplay by Robert Ellis and Helen Logan; story, Art Arthur and Robert Harari; camera, Edward Cronjager; editor, James B. Clark; dances, Hermes Pan; songs. Mack Gordon and Harry Warren. Running time, 85 MINS.

Karen Benson ... Sonja Henie
Ted Scott ... John Payne
Phil Corey ... Glenn Miller
Nifty Allen ... Milton Berle
Vivian Dawn ... Lynn Bari
Miss Carsteirs ... Joan Davis
Specialty ... Nicholas Brothers
Specialty ... Dorothy Dandridge

'Sun Valley Serenade' is reported to be the spontaneous brainchild of Darryl Zanuck, 20th-Fox production chief, who got the background inspiration during a vacation sojourn at the resort, several months ago. Resultant picture of Zanuck's original idea is an excellent compound of entertaining ingredients, displaying Sonja Henie as a sparkling comedienne of top rank without necessity of putting on the blades, and displaying box office potentialities of high caliber. Picture is a top attraction, which will catch plenty of holdovers in the key runs. Sonja Henie finishes her contractual obligations with 20th-Fox at this point and, although studio is said to be trying to renew her, the skating star does not seem to be interested. Undoubtedly the box office reaction to 'Sun Valley Serenade' will be a dominant factor. A plentiful supply of Glenn Miller music, a straight comedy performance by Milton Berle, a dance by the show-stopping Nicholas Bros, and strong support all along the line, give Miss Henie major assistance. Add four songs by Mack Gordon and Harry Warren, and the prescription blends into very palatable entertainment for wide attention.

"Story revolves around the Glenn Miller band, which finds engagements spaced far apart. But the group gets an audition through efforts of singer Lynn Bari and nabs booking at the Sun Valley resort. Before departure, pianist John Payne is advised the Norwegian refugee he signed to assume responsibility for (as a publicity gag months before), has arrived and is ready for delivery. Miss Henie is the refugee, and immediately falls in love with her guardian. Manager and p. a. Milton Berle sneak her aboard the westbound train, with result Payne is continually, pestered by her romantic overtures. After a twosome marooning in a mountain ski hut, Payne realizes that love is mutual, and everybody's happy. Story carries the basic Cinderella qualities. Its light and frothy, interspersed with sweet and swing by Glenn Miller, some excellent comedy by Milton Berle, and a minimum of skating by Miss Henie aside from a finale production number. Picture presents new talents of Miss Henie not disclosed in previous appearances. She's a light comedienne, with a wealth of personality and vivacious eyes that work continually. Payne advances considerably as

the romantic lead, in which spot he turns in a topnotch performance. Berle handles a straight role to advantage as the breezy manager of the troupe. The material provided by the script focuses attention on him more prominently, and his broadly slapstick falls on the ski slide are effective for their brevity.

“Glenn Miller's orchestra provides musical accompaniment for the four tunes contrived by Gordon and Warren. In addition to a couple of special arrangements easily identified by Miller fans. Songs are all good, with “I Know Why and So Do You” and “It Happened In Sun Valley” likely to catch pop attention. Lynn Bari sings the two numbers, with Payne cutting in briefly at times. The sepia Nicholas uses the novelty “Chattanooga Choo Choo” for another fast acrobatic dance routine that catches attention.

“Star's skating skill is spotlighted in two ice episodes – one on arrival at Sun Valley when she performs on the resort rink and finale production number with ensemble. Latter is not necessary, although it is showmanly with white costumed skaters on black mirror ice, which heightens the effectiveness of the routine with images projected from the ice surface. The winter resort activities of Sun Valley are displayed without intrusion on the main story unreeling. The ski lifts and runs are used as accessories for the refugee to finally get her man and are worked in logically. Production is excellently mounted, with camera work by Edward Cronjager highly meritorious.

“Director H. Bruce Humberstone does much to maintain interest in his deft handling of the compact script and story. It's his first A assignment after a post-graduate course with the programmers and demonstrates he's competent for big league assignments.”¹⁸



Glenn Miller and Lynn Bari – RCA Records Promotion

¹⁸ Variety, July 23, 1941, p. 8

COIN-CATCHING RECORDS – AND OTHERS

Glenn Miller 'Chattanooga Choo-Choo'—'I Know Why' (Bluebird 11230)

“From Miller's film with Sonja Henie, 'Choo-Choo' doesn't figure to cut much ice commercially, except by Millers' own version and possibly Johnny Long. Miller's side is rhythmic and nicely arranged; Tex Beneke and Modernaires vocal. Not as well done, but still satisfying is Johnny Long's cutting (Decca 3905) in the usual Long method of Bob Houston vocal and band chorusing. One which won't do much outside his immediate fans is by Cab Calloway (Okeh 6305). Tune is least effective under him. 'I Know Why,' Paula Kelly-Modernaires vocalizing, is pleasant Miller backing. 'Boogie Woogie Piggy' is not as auspicious as Long's coupling; 'Take- 'A' Train,' Calloway's reverse has been done much better before.”¹⁹

RCA-VICTOR TO BALLY "SUN VALLEY" TUNES

“Accentuating its big exploitation drive for 'Sun Valley Serenade,' which is offering vacations to the Idaho railroad resort town for exhibitors, 20th-Fox has worked out a campaign with RCA-Victor, whereby 4,000 Class A dealers handling records will bally the picture via window and counter displays. RCA-Victor drive is linked with music hits of picture, together with Glenn Miller's band, which appears in the film. Twentieth also has tied-in the jukeboxes, with special cards and stickers on 'Sun Valley Serenade' tunes. Besides the top RCA Victor dealers, company also will exploit via 7,500 other Victor and Bluebird record distributors.”²⁰

SNOWBALLS IN WASHINGTON

“Washington, Aug. 19.- Dan Terrell, local Loew's publicity director, garnered a neat handful of space for 'Sun Valley Serenade' over the weekend. He sent drama editors and city desks snowballs—authentic snowballs. They'd been gathered from near the peak of one of the highest mountains surrounding Sun Valley, packed in dry ice and rushed here by train and air express. Gag got attention even among important international news breaks.”²¹

MGR. CONVERTS LOBBY FOR 'SUN VALLEY' BALLY

“Omaha, Aug. 26. - Probably the top piece of exploitation this town has had in many years is now on for 'Sun Valley Serenade' at the Orpheum theatre. Manager Bill Miskell has converted the grand inner lobby, itself as large .as a small, theatre, into a gorgeously lighted and animated display of Sun Valley sports. It's a show in itself.”²²

¹⁹ Variety, August 6, 1941, p. 40

²⁰ Variety, August 20, 1941, p. 16

²¹ Variety, August 20, 1941, p. 16

²² Variety, August 27, 1941, p. 12

COIN CATCHING RECORDS – AND OTHERS

Glenn Miller, 'Happened In Sun Valley'—'Kiss Polka' (Bluebird 11263)

"Knowledge that these are film tunes isn't necessary, They give that impression. 'Valley' will sell on counters and have a moderate run in the boxes. There's nothing in the lively-played tune or its treatment by Miller to suggest a solid hit. Band increases the tempo as it goes along. Ray Eberle, Paula Kelly, Tex Beneke and Modernaires, vocal. For machines, the reverse, bit slower in tempo, vocalized by Ernie Cacaes, Paula Kelly, Modernaires, is better material."²³

ON THE RECORDS

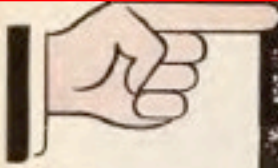
GLENN MILLER (Bluebird 11263)

It Happened in Sun Valley-FT; VC. The Kiss Polka-FT; VC.

"Taking two tunes from his Sun Valley Serenade score, Maestro Miller duplicates his screen triumphs for the two faces of this disk. And for both sides he calls upon his vocal contingent to enhance the selling qualities. The Sun Valley side is almost entirely given over to the voicings of Paula Kelly, Ted Beneke and the Modernaires. For the Polka piece, also set at a medium tempo, the band limits itself to the opening chorus and then gives way to the vocal efforts of Paula Kelly, the Modernaires, and, for a novelty note, Ernie Caceres, who steps out of the sax section to give the Kiss a Mexican twist lyrically. In view of the association of these two sides with Miller's screen debut, only the toss of a coin can decide which of the two sides to select. For locations tying in with a movie house playing the 'Sun Valley Serenade' feature, no less than both sides will suffice for music machines. However, possibilities for a longer phono life are more apparent in the 'Polka' side."²⁴

²³ Variety, September 3, 1941, p. 46

²⁴ The Billboard, September 13, 1941, p. 13



WIN VIT

**TWO-WEEKS !
ALL EXPENSES PAID !
*Winter or
Summer***

**TEN
VACATION TRIPS
TO SUN VALLEY!**

**FOR THE FIVE SHOWMEN WHO DO
THE BEST COMBINED PROMOTION
IN THEIR LOCAL COMMUNITIES OF
"SUN VALLEY SERENADE," THE 20th
CENTURY-FOX PICTURE, AND SUN
VALLEY, THE FAMED IDAHO RESORT!**

SHOWMANSHIP!

As an incentive to all theatre managers and advertising men, 20th Century-Fox is offering **TEN SUN VALLEY VACATION TRIPS** to five winners—two trips to each winner—in a great showmanship contest!

The awards will be made for the five best local campaigns combining promotion of "SUN VALLEY SERENADE"—the 20th Century-Fox picture starring Sonja Henie and John Payne with Glenn Miller and his Orchestra—AND SUN VALLEY, the glamorous American vacationland!

The contest is to be judged strictly on the merits of your advertising, publicity and exploitation. And by participating you will be cashing in on 20th's tremendous UNION PACIFIC TIE-UP FOR "SUN VALLEY SERENADE"!

Get a copy of the special press-book supplement describing this contest and tie-up at your local 20th Century-Fox Exchange. Read the complete details. Remember that campaigns do not necessarily have to be based on material in the press-book—original ideas are encouraged. And get started NOW!



CONTEST RULES

- 1 The contest is open to all theatre managers and advertising men in the United States whose theatres play "Sun Valley Serenade."
- 2 Prizes will be awarded for the five best campaigns which combine promotion of "Sun Valley Serenade," the 20th Century-Fox picture, and Sun Valley, the resort.
- 3 Ten all-expense two-week vacation trips to Sun Valley, Idaho, will be awarded to the five winners. Two trips will be awarded each winner and may be taken either winter or summer.
- 4 Judges will be: Maurice Kann, Editor of "Boxoffice"; Charles Lewis, Publisher of "Showmen's Trade Review"; Sam Shain, Editor of "Motion Picture Daily"; Jay Emanuel, Publisher of "Exhibitor"; A-Mike Vogel, Editor of Managers' Round Table Section of "Motion Picture Herald"; John Flinn, of the editorial staff of "Variety"; Jack Alicoste, Publisher of "Film Daily".

Decisions of the judges shall be final.

- 5 Prizes will be awarded strictly on the merits of the advertising, publicity and exploitation campaigns, regardless of the size of communities.
- 6 In the event of ties, duplicate prizes will be awarded.
- 7 Contest begins August 29, 1941 and continues to and including November 15, 1941. The contest applies to all "Sun Valley Serenade" engagements opening within this period.
- 8 All entries must be postmarked no later than midnight, November 15, 1941.
- 9 All material should be placed in books. Campaign books will not be returned and no responsibility is assumed for entries.
- 10 Entries must be sent to "Sun Valley Serenade" Contest Editor, 444 West 56th Street, New York City.

NEW YORK PREVIEW
"Sun Valley Serenade"
(20th Century-Fox—1941-'42 Release)

"SMARTLY paced with romance, jive, laughter, dancing, skating and skiing, set in the colorful background of Sun Valley and enhanced by strong production values, "Sun Valley Serenade" is a musical which should ring the bell on the cash register loudly and often. Sonja Henie is on hand to draw the customers with her skating genius and to surprise them with her talent for skiing and a dance routine. Glenn Miller, whose orchestra is a perennial winner in fan balloting on favorite swing bands, should draw the jitterbugs in large numbers. Add, too, such marquee values as John Payne, for the romantic male lead; Milton Berle, for comedy; Lynn Bari, who sings enchantingly and acts as the third point in the Henie-Payne triangle; Joan Davis, for some extra comedy, and the Nicholas Brothers for a smash dance routine. This dance routine, incidentally, is done to the accompaniment of 'Chattanooga Choo-Choo,' by Mack Gordon and Harry Warren, a tune that should establish itself as a hit. Miss Henie abandons her skates temporarily to dance 'The Kiss Polka' with Payne and does it charmingly. Other songs, all written by Gordon and Warren, include 'I Know Why,' 'In the Mood' and 'It Happened in Sun Valley.' The customary ice ballet, without which no Henie picture would be complete, is enhanced by a spectacular setting of black ice. In all, the outstanding quality of the film is its unflagging pace, of which it can fairly be said "'there's never a dull moment.' Berle and Miss Davis are well established as screen comics, Miss Bari sings pleasingly and Milton Sperling, who produced, and H. Bruce Humberstone, who directed, have tied the whole into highly entertaining film. At the suggestion of Berle, publicity man for the band, Payne agrees to assume care of a refugee child. To his amazement, Miss Henie arrives as the "'child.' With utter simplicity, she tells him at once that she intends to marry him. This proves embarrassing, first, because Payne is in love with Miss Bari, and second, because Miss Bari, a vocalist, is responsible for the band's engagement at Sun Valley. Despite efforts to leave her behind, Miss Henie accompanies the band to Sun Valley, where her talents on ice and snow soon win Payne over. Miss Bari, in a final effort, announces that she has accepted Payne's proposal of marriage. Still undaunted, Miss Henie fakes an accident, captures Payne and replaces Miss Bari as the band's major attraction. Running time, 86 minutes - Edward Greif."²⁵

²⁵ Motion Picture Daily, July 28, 1941, p. 4

CRITIC'S QUOTES²⁶

"SUN VALLEY SERENADE" (20th Century-Fox)

"An entertaining cinemusical in spite of a slushy story."
Leo Miller, Bridgeport Herald

"Neither the general wit nor the story does more than pad out the piece, and they should be overlooked as much as possible."
The New Yorker

"The plot is nothing to titillate your mental processes, but it is sufficient to hang scenery, the skiing, the skating and the tunes upon.
Norman Clark, Baltimore News-Post

"Great open spaces in the very slight plot structure have been neatly filled in with ice and snow sequences, ingratiating numbers by Glenn Miller and his Orchestra, Milton Berle wisecracks, specialties by the Nicholas Brothers and Dorothy Dandridge."
Mildred Martin, Philadelphia Inquirer

"A merry little show—the best Miss Henie has had in many a film."
Elsie Finn, Philadelphia Record

Miller's diligence in negotiations to portray the band in a generally believable manner and with musical integrity caught the eye of some critics, including Barry Ulanov of The Metronome: "Miller comes across as a convincing band leader, and, even more important, a convincing human being in this film. He's on mostly for music, but most of the film is music and the dozen or so reels are a better showcase for the Glenn Miller band than they are for the Sonja Henie torso and limbs, with and without skates. Never has a movie made more of a popular band and never has a movie featuring such an organization presented its music so tastefully. From the shadowed figures of the bandmen, which serve as a background to the credit titles of the picture to the easy presentation of the rehearsal scene, that features 'Chattanooga Choo Choo,' the band is really brilliantly directed, lighted and photographed. The first appearance of the men of Miller is at an audition. After a few bars of their theme 'Moonlight Serenade,' with a happily grinning Miller directing, and the audiences in the film houses going mad as they recognize the band and the music, the boys go into a pleasant tune that features Lynn Bari singing. Although the band has never played with Lynn before, they back her with smooth perfection and the Modernaires harmonize her without a hitch. Pictorially, Trigger Alpert and Maurice Purtill take the honors. Trigger hops around like mad and Maurice looks like the movies' idea of a swing drummer, all right. They stay within the bounds of good taste, however ... the story is believable, and happily centers around the band, so that the whole thing is a triumph for Glenn Miller and the band."²⁷

²⁶ Motion Picture Daily, September 22, 1941, p. 6

²⁷ The Metronome, October 1941

Showmen!

... TWO TREMENDOUS NATIONAL TIE-UPS AVAILABLE TO YOU ON

Sun Valley Serenade

Cash in!

SUN VALLEY SERENADE Campaign Supplement

HERE IS YOUR OPPORTUNITY FOR CASHING IN... Twice

On The Great UNION PACIFIC-SUN VALLEY TIE-UP

1. VICTOR GETS UNMINTABLE BARRAGE!

2. MAJOR CITIES ON UP, WE WILL HAVE GIANT WINDOW DISPLAYS!

PLEASE NOTE!

MORE BIG TIE-UP NEWS IS COMING!

THE UNION PACIFIC-SUN VALLEY TIE-UP... A BOXOFFICE BOOSTER!

EVERY UNION PACIFIC EMPLOYEE WILL KNOW ABOUT "SUN VALLEY SERENADE"

FREE SUN VALLEY POST CARDS ARE AVAILABLE!

UNION PACIFIC'S RADIO AND PUBLICITY EFFORTS WILL SWELL TONY'S NATIONAL EXPOSITION ON "SUN VALLEY SERENADE"

YOU CAN WIN

TWO WEEKS ALL-EXPENSES PAID SUMMER OR WINTER SUN VALLEY RESORT TRIP!

AND THEY'RE SURE WORTH SHOOTING FOR!

2. THE BIG RCA-VICTOR TIE-UP!

- 7500 Victor and Bluebird record dealers co-operating! →
- Special giant displays . . . and 3-color window streamers! →
- 300,000 jukebox program cards . . . and stickers! →
- Co-op ads in nation's key cities! →
- Special Glenn Miller album! →
- Countless other promotions! →



SEE THE "SUN VALLEY SERENADE" PRESSBOOK FOR DETAILS! →

**. . . ON 20TH'S GREAT SHOW-SELLING
FOR A GREAT SHOWMANSHIP PICTURE!**

1. THE GREAT UNION PACIFIC- SUN VALLEY TIE-UP!

- ← National ads in *Saturday Evening Post*, *Life*, *Collier's* . . . reaching over 10,000,000 readers!
- ← Special displays in U. P. railroad stations and travel agencies in key cities!
- ← Thousands upon thousands of heralds distributed in all U. P. trains.
- ← Huge national mailings!
- ← Coast-to-coast radio and publicity breaks!
- ← Showmen's contest with Sun Valley trips as prizes!
- ← Countless other promotions!
- ← **SEE THE SPECIAL "SUN VALLEY SERENADE"
PRESSBOOK SUPPLEMENT!**



And More!



As we go to press, word arrives of other great co-op ads, tie-ups, box-office boosters . . . now being consummated!

★ Don't miss **SORCIA BENDI**, starring in "Sun Valley Serenade" a 1935 Century Fox film, with Glenn Miller and his band.

... and don't miss enjoying the great combination of tobaccos in **CHESTERFIELD** that makes it the one cigarette that's **COOLER** milder and **BETTER** TASTING.



★ In *Movieland*
It's Chesterfield

**the Right Combination of the World's Best Cigarette
Tobaccos for a COOLER Milder Better TASTE**

★
EVERYWHERE
YOU GO
they
Satisfy

Buy a pack... when you light a Chesterfield you get an *aroma* and *fragrance* so delightful that it's enjoyed even by those who do not smoke.

We spare no expense in making Chesterfield the best smoke money can buy... from the tobacco inside, right out to the moisture-proof, easy-to-open cellophane jacket that keeps Chesterfield always *Fresher* and *Cooler-Smoking*.

Chesterfield's Major National Newspaper Campaign
Coordinated With Fox and RCA Victor Promotions

August 21, 1941 (Thu)

“Sun Valley Serenade” premiered in Salt Lake City, Utah and Atlantic City, New Jersey.

August 29, 1941 (Fri)

“Sun Valley Serenade” was released nationally by 20th Century-Fox.

September 4, 1941 (Thu)

“Sun Valley Serenade” premiered in New York at the Roxy Theatre (7th Avenue & 50th Street).



Manager Don Haynes, Glenn Miller, Marion Hutton and Tex Beneke



"Sun Valley Serenade" Radio Preview

(TCF-882)

Syndicated to Local Radio Stations to Promote the Film Premiere

(Courtesy of Karl Pearson)

Movie Review

SONIA HENIE IN 'SUN VALLEY SERENADE,' A SPARKLING AND MELODIOUS OUTDOOR PICTURE, AT THE ROXY

By: Bosley Crowther

"For those of us who may never get to Sun Valley, Idaho, and may never have the pleasure of racing madly down its white ski slopes or partaking of the many other luxuries of one of the world's most magnificent Winter resorts, Twentieth Century-Fox has well provided a poor man's substitute. For in "Sun Valley Serenade," which brought the breath of Christmas in September to the Roxy yesterday, an otherwise modest musical picture has been converted into a visual delight through the use of a Sun Valley background, many shots of the spectacular outdoors, breath-taking visions of skiers rocketing perilously down mountain-sides—and also by the presence of Sonja Henie, more charming and lithesome than ever, in the cast.

"Too often a musical picture is all cluttered up with plot. But this time the wily producers have found the blessing of simplicity. They have constructed no more of a story than you could hang a pair of ice skates upon—nothing more than a tiny triangle which sets Miss Henie as the refugee ward of the piano player with the Sun Valley orchestra and thereby brings her into conflict with the beautiful singer in the band. The rest is just music and snowflakes—Glenn Miller's orchestra playing frequently and well, some truly extraordinary skiers, doubling for Miss Henie and John Payne, chasing one another down the hills and, last but not least, a beautiful ice ballet in which Miss Henie and a glistening chorus perform enraptured dances upon a sheet of dark mirror ice.

"Naturally, in this environment, Miss Henie is the bright particular star—as candid and unaffected as a freshly-scrubbed little girl and a lovely creature to behold when spinning about the ice. But John Payne is also appealing as the piano-player who loves the outdoors, Lynn Bari is pretty and melodious as the girl who doesn't win, Milton Berle is highly amusing as an addle-headed band manager and Glenn Miller's crew of instrumentalists do their jobs both graphically and well. A couple of singable songs, particularly 'I Know Why and So Do You' and 'It Happened in Sun Valley,' help to keep the feet warm amid so much snow and ice. For a clean, wholesome look at the outdoors and a lot of innocent fun, help yourself to 'Sun Valley Serenade.'

"SUN VALLEY SERENADE, screen play by Robert Ellis and Helen Logan; from a story by Art Arthur and Robert Harari; directed by H. Bruce Humberstone; produced by Milton Sperling for Twentieth Century-Fox; lyrics and music by Mack Gordon and Harry Warren. At the Roxy."²⁸

²⁸ New York Times, September 5, 1941

September 12, 1941 (Fri)

The 20th Century-Fox legal department opened discussions with Miller's attorney about their contract option for a second motion picture, which Fox had decided to film during the spring of 1942. The tentative terms for Miller to exercise their option on the second film were not to Miller's satisfaction because the studio wanted to spend \$10,000 less than previously proposed.

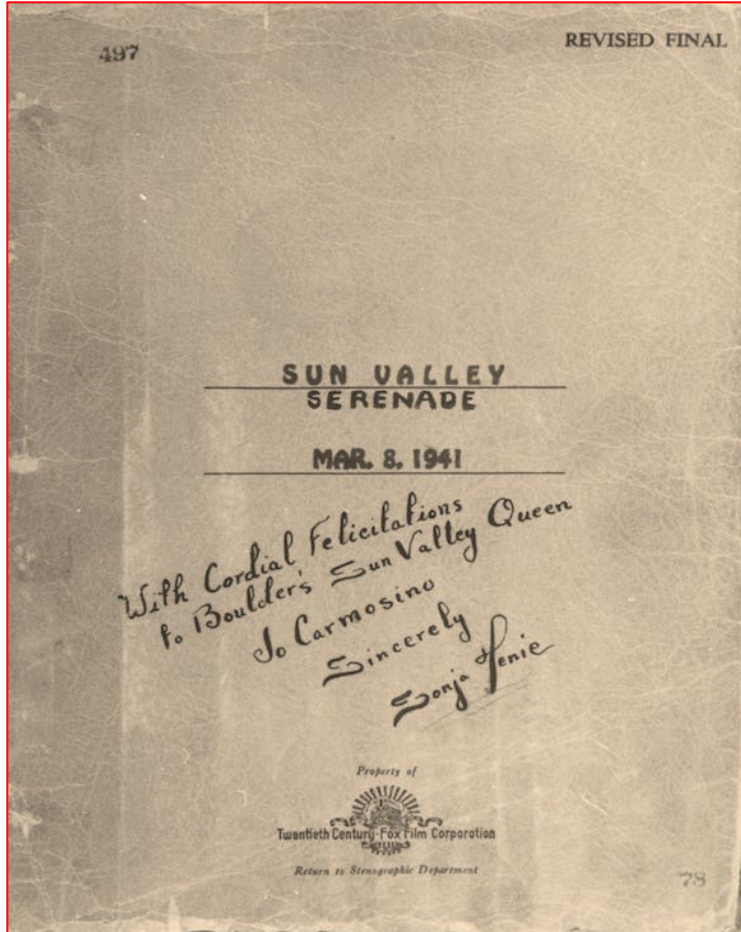
September 26, 1941 (Fri)

20th Century-Fox delivered a letter exercising the option to use the services of Glenn Miller and his Orchestra in a second motion picture. The compensation would be \$40,000 (same as the first film) rather than \$50,000, as stipulated in Miller's December 1940 contract. The upcoming film would be made between January 5, 1942 and August 29, 1942 and requiring Miller's services upon 30 days' notice.

The Boulder Premiere

During September 1941 Glenn Miller recorded a personal message for the citizens of Boulder, Colorado on the occasion of the premiere of "Sun Valley Serenade" at the Boulder Theatre, Friday, September 27, 1941. Sonja Henie sent an autographed copy of the film script to Miss Jo Carmosino, Boulder's "Sun Valley Queen" for the premiere.

The afternoon before the event, the University of Colorado Buffaloes football team lost a home game in Boulder to the University of Texas Longhorns, by a score of 34-6. It was the first game of the season for both teams. The Buffs went on to a 3-4-1 record that season and Texas rolled to an 8-1-1 record. In an odd twist with a Glenn Miller connection, Texas was under consideration for the prestigious Rose Bowl game to be played January 1, 1942 in Pasadena, California. Coming off an epic victory over rival Texas A&M, the nationally No. 4-ranked Longhorns were scheduled to host the University of Oregon on December 6, 1941 in their final game. The major bowls were already extending invitations. The Longhorns were hoping to travel to Pasadena to play Pacific Coast champion Oregon State; however, bowl officials were nervous about the upcoming game with Oregon. Earlier in the season, Oregon State had squeaked out a 12-7 win over their cross-state rivals. What if Texas was invited to Rose Bowl, but then lost their final regular game to Oregon, a team Oregon State had already defeated? To play it safe, the Rose Bowl invited Duke (then ranked No. 2) instead. A furious Coach Dana Bible announced that Texas would not accept any bowl invitations and Texas clobbered Oregon 71-7. The next day, Japan attacked Pearl Harbor. Rose Bowl officials elected to move the New Year's game to the visiting team's stadium and the Duke University campus in Durham, North Carolina, the home of Glenn Miller's sponsor, Liggett & Myers Tobacco Company. So on his December 31, 1941 "Chesterfield Moonlight Serenade," Glenn Miller urged "you Blue Devils better be 'In The Mood'," when introducing his signature tune. The Rose Bowl might have been played in Austin instead. Oregon State defeated Duke 20-16 on a rainy day.



“Sun Valley Serenade” script from Sonja Henie



Jo Carmosino, 1941 Daily Coloradan

NAME BAND FOR PRO FOOTBALL INTERMISH

“On a deal that was started during the making of 20th-Fox's 'Sun Valley Serenade' Glenn Miller will take his band and singing troupe to Ebbetts Field, N. Y., next Sunday (19) to give a between-halves concert at the Dodgers - Pittsburgh football game (editor's note: the game was against the Chicago Cardinals). Dan Topping, owner of the Dodgers, is Sonja Henie's husband. Miss Henie is starred in 'Serenade.' Topping is building a large portable bandstand, which will be wheeled to mid-field for the show. The grid intermission will be longer than usual to allow Miller plenty of time to give a performance. Miller is currently playing six days a week at the Pennsylvania Hotel, N. Y., and usually Local 802 at the AFM doesn't allow a seventh day's work. They gave Miller permission, however, and in addition Topping has hired a 25-piece military band composed of local's musicians. Miller crew is, of course, also on salary.”²⁹



Ebbetts Field, Brooklyn, October 19, 1941

²⁹ Variety, October 15, 1941, p. 1

The NFL Brooklyn Dodgers

The NFL Brooklyn Dodgers football franchise existed from 1930 to 1943. Its most successful seasons were in 1940 and 1941 under the coaching of Jock Sutherland. In 1940 Sutherland inherited a club with a losing tradition. By the end of the 1940 season he had transformed the Dodgers into winners at 8-3-0, only one game behind the Eastern Division champion Washington Redskins. The Dodgers had an uneven start during the 1941 season and had a 2-2 record going into their October 19 divisional home game at Ebbetts Field against the Chicago Cardinals. They suffered what would be their worst defeat of the season the previous week at Milwaukee against the Green Bay Packers, 30-7. Not even the inspiration of Glenn Miller and his Orchestra could help the Dodgers, however, and they lost to the Cardinals 20-7. The team would go on to finish the season with a 7-4 record, winning five out of their last six games.

SNOW COMES EARLY TO NEW ORLEANS

"New Orleans, Oct 21 - The downtown business area had a deluge of snow Wednesday (15), but it didn't come from the skies. A bevy of pretty girls dressed in skiing costumes hurled snowballs at pedestrians from a beautifully decorated truck resembling a winter resort. Inside a number of the snowballs were passes to see Sonja Henie in 'Sun Valley Serenade' at the Saenger. The stunt, engineered by Dick Owen, blurbist for 20th Century-Fox, attracted a lot of attention and resulted in a lively scramble among the pedestrians for the snow. Orleanians who were visitors to the Sun Valley resort were also guests of the management at a special showing of the flicker."³⁰

CHATTER - BROADWAY

"The Duke and Duchess of Windsor chose 'Sun Valley Serenade' as the picture they'd like to see when 20th-Fox offered to screen a film for them Monday night (20) at their Waldorf Towers apartment."³¹

SET FOR PENDING FILM

"Glenn Miller and his band report at 20th-Fox Feb. 1 to play in the Sonja Henie picture, 'Iceland'."³²

A complete gallery of Images from the game from the football game can be found here:

<https://www.dennismspragg.com/glenn-miller-nfl>

³⁰ Variety, October 22, 1941, p. 15

³¹ Variety, October 22, 1941, p. 61

³² Variety, October 29, 1941, p. 1



Citizens of Chattanooga



December 25, 1941 (Thu)

During the Chesterfield Moonlight Serenade broadcast, Miss Emily Barnes, representing the City of Chattanooga, Tennessee presented Glenn Miller with a parchment manuscript naming him a "Citizen of Chattanooga," signed by Mayor Edward David Bass. Miss Barnes was a hostess on the Southern Railway streamliners "The Tennessean" and "City of Chattanooga." The program was not without some minor controversy, as to whether or not Miss Barnes could mention Chesterfield Cigarettes or whether the Southern Railway would be mentioned on a program selling a tobacco product and from a company, Liggett & Myers, based in Durham, North Carolina rather than Chattanooga, Tennessee (Miller-Barnes photo courtesy of Glenn Mittler).

CBS Continuity, Liggett & Myers, December 25, 1941

(Program Open)

MOONLIGHT SERENADE (opening theme)

Paul Douglas: "It's Your Chesterfield Moonlight Serenade ... Chesterfield Time with Glenn Miller, and tonight we'd like you to join us on board that "Chattanooga Choo Choo" and head for Tennessee. Glenn and the boys are about to become honorary Chattanooga citizens, we have special greetings from Mayor Bass and a special guest, Miss Emily Barnes, who represents Chattanooga."

Glenn Miller: "Thank you, Paul. Holiday greetings, everybody, and glad to have you on board. And starting off we want to remember you boys who are spending your Christmas in Uncle Sam's service. By way of hoping you have had a Merry Christmas and thanking you for everything you're doing, here's 'Flagwaver,' just for you."

Douglas: "Swell, idea, Glenn."

FLAGWAVER

Miller: "Now, Miss Barnes, it's sure swell to have you on board with us."

Emily Barnes: "Thank you, Glenn. And I'm mighty proud and happy that they chose me to come up here to New York from back home in Chattanooga."

(Paul Douglas and Glenn Miller Chesterfield commercial dialogue)

Miller: "O. K. Paul, But before you go you mentioned hospitality. You know it's always hospitality time in Chattanooga. Miss Barnes, what do you say, let's go back to the lounge car where Ray and the Modernaires are mixing a 'Moonlight Cocktail,' and make it fancy, boys."

MOONLIGHT COCKTAIL

Vocal refrain by Ray Eberle and the Modernaires

Miller: Miss Barnes, how about some more of that good southern talk?

Barnes: You know, Glenn ...

Miller: Aw, I like that ...

Barnes: ... the home folks feel like you're one of them since you started us out as an, em, an engineer of the 'Chattanooga Choo Choo'."

Miller: Well. We feel the same way about the Chattanooga folks. We received some mighty fine wire from the Chattanooga Incorporated and from the Forty and Eight Club of the American Legion.

Barnes: "But that isn't all, Glenn. You see, Mayor Ed Bass gave me this parchment manuscript to give you tonight that will make you a Citizen of Chattanooga. I've got to read it to make it official, so here goes."

December 25, 1941, continued ...

Miller: "Go ahead."

Barnes: "Honorary citizen of the City of Chattanooga, the Board of Commissioners and the City of Chattanooga, Tennessee, hereby extend to the Honorable Glenn Miller, for distinguished services in popularizing the current song hit 'Chattanooga Choo Choo,' the title of Honorary Citizen of this community for life. All dignities and special privileges commensurate with this distinction will be extended to Mr. Miller and the members of his band at all and any time when they shall visit this municipality. Signed, E. D. Bass, Mayor, on behalf of my fellow citizens. Glenn Miller, you're Chattanooga's newest citizen."

Miller: "Thank you, and Paul, that's really something, isn't it?"

Douglas: "Miss Barnes, does that mean if he's an honorable citizen, he can fix a parking ticket and everything?"

Miller: "Listen, I'm not fixing to get you out of any jams, Mr. Douglas."

Douglas: O. K."

Miller: "Seriously, though, folks, thanks to Mayor Ed Bass, who's listening back in our new home town. We sure appreciate this honor and we're hoping to come your way real soon on the real Chattanooga Choo Choo. We'll see seeing you then."

Douglas: Well, Glenn, this is a swell time to play the tune all Chattanooga is waiting to hear and what has been for weeks and is right now today the biggest selling record in the country, 'Chattanooga Choo Choo'."

CHATTANOOGA CHOO CHOO

Vocal refrain by Tex Beneke, Marion Hutton and the Modernaires

SLUMBER SONG

(Closing Theme)

G M C

Miller: "'Chattanooga Choo Choo' means we've come to the end of the line on this week's 'Moonlight Serenades,' but we'll be back same spot on your dial next Tuesday night. I want to thank all the citizens of Chattanooga and Miss Emily Barnes for being with us tonight. And now we hope everybody's had a swell Christmas and remember, if you like our music, smoke Chesterfields, everybody that smokes 'em, likes 'em."

Douglas: "And to the man behind the counter this is a special message. We're talking to the folks all over the country who sell you your Chesterfields all year long. We thank you and wish you a Merry Christmas. This is the Columbia Broadcasting System."

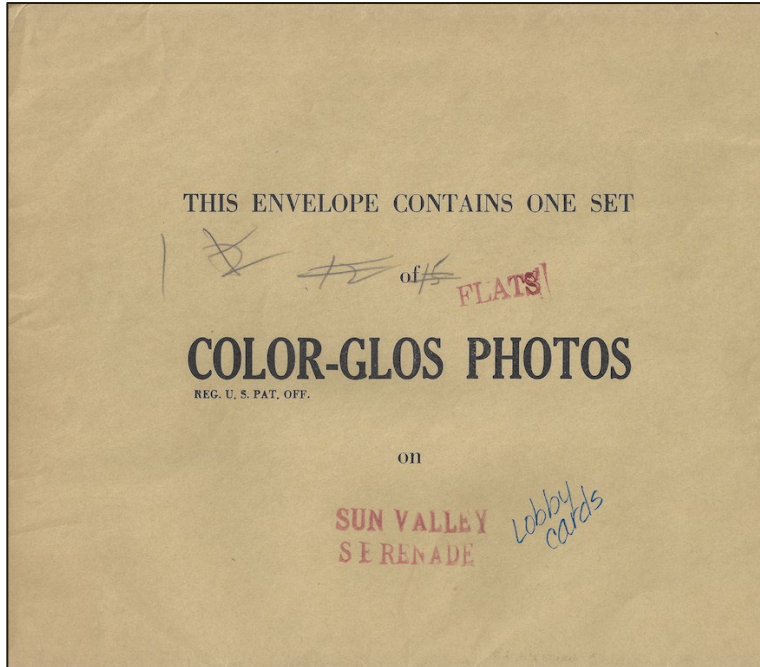
MILLER IN PIC ABOUT MILLER

"Hollywood, Dec. 27 – Glenn Miller will be immortalized in film by 20th Century-Fox epic to be entitled "Melody Man." Miller will play the title role in the pic. Which is to be based on the maestro's life. Story will be written by Stanley Rauth and directed by Brian Foy. Betty Grable will co-star with Miller, who also will have his entire band in the film."³³

³³ The Billboard, January 3, 1942, p. 10

Color-Glos Photos

Part of the studio promotion process for theatre operators was to create colorized lobby photos. A set of these is preserved in the Glenn Miller Collections.



509-51 (Colorized)



509-19 (top) Colorized and 509-144 (bottom) Colorized

Sun Valley Goes To War

In 1940, the head of the National Parks Ski Patrol System, Charles Minot Dole, convinced Army Chief of Staff George C. Marshall to train soldiers to ski. Minot was alarmed that Nazi Germany (including Austria) had several divisions of elite mountain troops. So the United States decided to equip units with skis to fight the potential enemy on mountainous terrain in winter.

Following the completion of "Sun Valley Serenade" in May 1941, Darryl F. Zanuck, who would become a colonel in the Army Signal Corps after Pearl Harbor, enlisted Otto Lang to make a training film to ensure that future ski troops all properly learned the same techniques. Lang and other instructors including Sepp Benedikter and Sigi Engl taught the first United States ski troops the Arlberg technique of skiing and filmed "The Basic Principles of Skiing." Lang's attention to detail included shooting all scenes on trackless snow. The resulting film was so beautiful that soldiers who joined the first ski troops of the 1st Battalion, 87th Mountain Regiment at Fort Lewis, Washington complained that being ski troops was nothing like the movie.³⁴

Japan attacked Pearl Harbor December 7, 1941. The following day the United States declared war on Japan. On December 11, 1941, in one of the most serious blunders of all time, Germany and Italy declared war on the United States to honor their treaty obligations to Japan. The United States followed suit. The FBI soon arrived at the Sun Valley ski school to arrest enemy aliens or possible enemy informants, including Friedl Pfeifer, Hans Hauser and Sepp Froehlich. They were taken to Salt Lake City and interrogated. When it became clear they were no threat to the national security, they were given the choice of enlisting in the United States Army or spending the duration in an internment camp. Pfeifer and Froehlich joined the 10th Mountain Division in Colorado and Hauser choose internment. Andy Hennig and Sigfried Engle had enlisted immediately upon America's declaration of war. In 1939, Otto Lang had married Sinclair "Sinnie" Gannon, the daughter of an Admiral in the United States Navy, and become a naturalized American citizen in 1941, so he took over as acting director. Florian Haemmerle was also a naturalized American citizen.

Sun Valley closed in 1942 because of the war and became a military training site. It re-opened December 21, 1946. Most of the pre-war ski staff returned, including Pfeifer and Lang. Andy Hennig named several nearby peaks for fallen 10th Mountain Division comrades who had worked at Sun Valley before the war: Ted Handwerk, Jonathan Duncan and Ralph Bromaghin. Haemmerle named Salzburger Spitzel (for Austrians Max Hauser, Hans Hauser and Franz Epp), Goat Mountain and Florian Nudl.

Count Felix Schaffgotsch returned to Austria in 1939. He was killed in battle on the Eastern Front on August 11, 1942.

³⁴ Skiing Heritage, Fall 1995, p. 5

TUXEDO JUNCTION

April 30, 1941 (Wed)

Glenn and Helen Miller purchased a 55-acre ranch with orange groves off Fish Canyon Road between Monrovia and Duarte, California. Glenn named the ranch "Tuxedo Junction" and planned to build a new home on the property. He intended the ranch to be his permanent residence, where he and Helen would raise their children Steven and Jonnie. Unfortunately, he never came home from military service (Photos taken by the late Richard C. March).





Glenn's mother Mattie Lou on the Fox lot with her son and Lynn Bari



Family members visit the Fox lot with actors from a different film in production
Helen's mother Anna Burger (far left), father Fred Burger (center) and Mattie Lou Miller (third from right)



Helen Miller and beloved Boston Terrier "Pops"



Helen and Glenn Miller

From Ed Polic about the bottom photo: This photo came from Irene Miller Wolfe. Helen and Glenn Miller are reading The Chicago & Northwestern Railway "Timely Topics," and was featured in the Union Pacific Railroad Bulletin April 1942 Issue. The photo was taken March 13, 1942. The story with the photograph:

"Harry Frier, Adv. Manager of the Chicago & Northwestern Railway, has been trying for a long time to get a picture of his monthly "Timely Topics" into the Union Pacific's Bulletin - but it took the famous bandleader Glenn Miller to do it. Shown above are Glenn Miller and his wife on their recent departure via The Los Angeles Limited for Hollywood where he and his band are to appear in two more movies. Most of us remember Glenn Miller for his great performance and music in "Sun Valley Serenade."

THE LEGACY



1946 Re-Release: "20th Century-Fox Encore Hit"

International Distribution



Sweden

World War II complicated and delayed the widespread international release of “Sun Valley Serenade,” as was the case with all American film distribution. Release dates occurred as follows (in chronological order), and follow the progress of the war between neutrals, liberated nations and former enemy nations under occupation:

Argentina	November 19, 1941
Australia	December 4, 1941
Portugal	December 15, 1941
Mexico	March 5, 1942
Sweden	June 26, 1942
Finland	August 23, 1942
France	November 17, 1944
Denmark	May 14, 1945
Japan	July 16, 1946
United States	September 1, 1946 (“Encore” Release)
Austria	1947
Germany	1947



20th Century-Fox
præsenterer

Sonja Henie

»Sun Valley Serenade«
(DIG SKAL DET VÆRE)

Et Lystspil efter en Fortælling af Art Arthur og Robert Harari
Sange og Melodier af Max Gordon og Harry Warren
Dansene iscenesat af Hermus Pau
GLENN MILLER OG HANS ORKESTER
Iscenesættelse: H. Bruce Hamberstone.
Produktionschef: Milton Sperling

I HOVEDROLLERNE:

Karen Bensen	.....	Sonja Henie
Ted Scott	.....	John Payne
Phil Corey	.....	Glenn Miller
Nifty Allen	.....	Milton Berle
Vivian Dawn	.....	Lynn Bari
Froken Carstairs	.....	Joan Davies

Produktion:
20th Century-Fox Film Corporation, New York
Eneret for Danmark: Fox Film A/S København

»SUN VALLEY SERENADE«
(Dig skal det være)

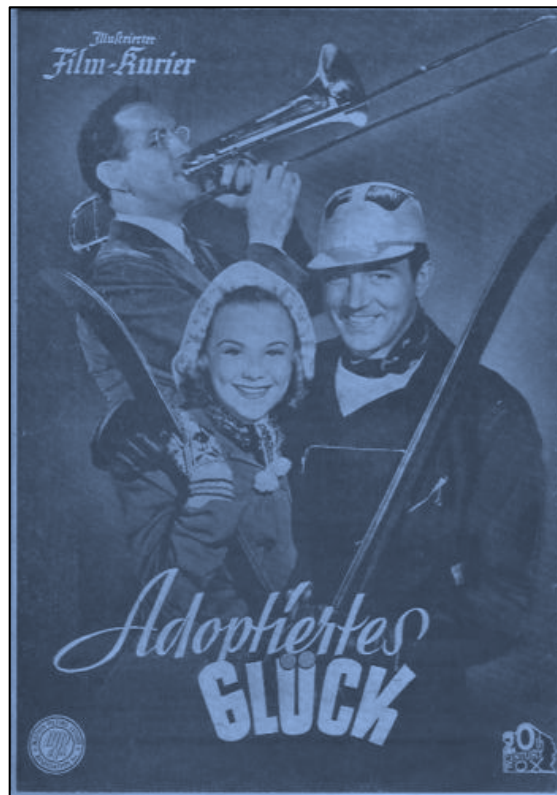
Nifty Allen er Manager for Phil Corey og hans Band.
Da det har været lidt vanskeligt at faa Engagement, er han kommet paa den Ide, at de skal adoptere et norsk Flygtningebarn for at skabe lidt Sensation om Orkestret, og nu befinder Phil Corey og hans Band sig i en pinlig Situation, da »Onkel Sam« i en højtidelig og saglig Embedsmands Skikkelse præsenterer Adoptionsbeviset, som forkynder, at Barnet ankommer en af de nærmeste Dage. Det er mere end ubelejligt, for hele Orkestret er nu endelig blevet engageret til det store flotte »SUN VALLEY« Vin-

Denmark

Foreign Language Titles

“Sun Valley Serenade” was known by the following foreign language titles:

Argentina	Contigo me he de casar
Austria	Adoptiertes Glück
Belgium (French title)	Tu seras mon mari
Bulgaria (Bulgarian title)	Серенада в Слънчевата долина
Brazil	Quero Casar-me Contigo
Germany	Adoptiertes Glück
Denmark	Dig skal det være
Estonia	Päikesepaistelise oru serenaad
Spain	Tú serás mi marido
Finland	Swingin tahdissa
France	Tu seras mon mari
Greece	Eidyllion sta hionia
Italy	Serenata a vallechiara
Mexico	Contigo me he de casar
Poland	Serenada w Dolinie Slonca
Portugal	Serenata ao Sol
Sweden	Glädjens serenade



Germany

The Gold Record



Announcer Paul Douglas, W. Wallace Early of RCA-Victor and Glenn Miller
Chesterfield Moonlight Serenade, New York, February 10, 1942

February 10, 1942 (Tue)

"Chattanooga Choo Choo" was the first record in fifteen years to sell over a million copies. To commemorate the achievement, RCA Victor presented Glenn Miller with a sprayed gold version of the record, which was an actual stamper (disc) of the song. It was the first time a gold record was presented to a recording artist, although the Record Industry Association of America (RIAA) did not start awarding "official" gold records until 1958. RCA Victor executive W. Wallace Early presented the award to Miller on the "Chesterfield Moonlight Serenade" program. The family of Glenn Miller placed the record with the Glenn Miller Collections for preservation. It is exhibited at the University of Colorado Heritage Center Glenn Miller Gallery and has been exhibited by GMC Curator Emeritus Alan Cass at the annual Glenn Miller Birthplace Society Festival in Clarinda, Iowa. The CU Heritage Center has restored the artifact to a new display case in 2016.



The 2016 Restoration

Afterword

“Sun Valley Serenade” received Academy Award nominations for Best Cinematography (Edward Cronjager), Best Music (Scoring of a musical picture) and Best Song, “Chattanooga Choo Choo.” The best song winner for 1941 was “The Last Time I Saw Paris,” from MGM’s “Lady be Good.”

In 1948, Sonja Henie said that “Karen Benson” was the role she “liked best” and that it was the “liveliest role of my screen career.”³⁵

In 1952, Darryl F. Zanuck said that he wanted to remake the film as “It Happened In Sun Valley” starring Dan Dailey. The project never materialized.³⁶

For decades, the Sun Valley Lodge has faithfully presented daily screenings of “Sun Valley Serenade” in its theatre.

During his first visit to Sun Valley in 1980 and during subsequent visits, the producer of this study heard several different people remember how exciting it was when Glenn Miller and his Orchestra came to Sun Valley to make “Sun Valley Serenade.” One person remembered how thrilling it was to see the band perform “Chattanooga Choo Choo in the Duchin Room. Of course, the band filmed that scene in a precise facsimile of the Duchin Room at 20th Century-Fox Studios in California. Glenn Miller and his Orchestra never actually visited Sun Valley although they are forever and justly remembered fondly for their celebrated performance in “Sun Valley Serenade.”

³⁵ Saturday Evening Post, November 27, 1948

³⁶ Los Angeles Times, November 24, 1952

ACKNOWLEDGMENTS

The contents of this study include materials preserved in the GMC Alton Glenn Miller and Helen Burger Miller Collection at the direction of the late Steven Davis Miller and his sister Jonnie Miller Hoffman, the children of Glenn and Helen Miller.

Thank you to those who have helped to make this documentation possible:

Mark Cantor
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Dennis M. Spragg
May 2022

