

MUSIC FOR THE WEHRMACHT

BROADCAST TRANSLATIONS



Prepared By:
Dennis M. Spragg

In Memory Of:
Edward F. Polic

Updated March 2025

“Music For the Wehrmacht”

This is an English language translation of the German language scripts for the six surviving programs recorded by Major Glenn Miller and the American Band of the Allied Expeditionary Forces for the American Broadcasting Station in Europe (ABSIE), the London-based European Wartime Service of the Voice of America (VOA), operated by the United States Office of War Information (OWI). In the German language, ABSIE broadcast programs to the German public and the German armed forces.

An Overview, from “*Glenn Miller Declassified*” by Dennis M. Spragg:

A new venture in psychological warfare was the appearance of leading American entertainers and bands on *Music for the Wehrmacht* (*Musik für die Wehrmacht*), for which William Klein wrote German-American continuity. During September 1944 Bing Crosby and Dinah Shore recorded programs and standby (reserve) recordings during their tours of England and the Continent. The American Band of the Allied Expeditionary Forces (ABAEF) pianist Pvt. Jack Rusin accompanied Crosby, who was nicknamed “Der Bingle” by German troops listening to *Music for the Wehrmacht*. Irene Manning and Morton Downey followed them. Others appearing in the series during the latter third of 1944 were Marlene Dietrich, M1C Sam Donahue and the U. S. Navy Dance Band of the Allied Liberation Forces and even Spike Jones and his City Slickers. It is not known but highly unlikely Spike Jones performed his popular Nazi satire *Der Fuhrer’s Face* on ABSIE. Musical projection of America was furthered notably by the appearance on *Music for the Wehrmacht* of musical programs with Maj. Glenn Miller and the ABAEF in a series of weekly broadcasts with German continuity. This series instantly became a highlight of the ABSIE schedule and received significantly favorable comment. Interesting evidence of the global audience for *Music For The Wehrmacht* was received when a listener from New Zealand reported in detail about one of the Glenn Miller broadcasts. A female announcer identified as Ilse Weinberger hosted many of the *Music for the Wehrmacht* programs. In OWI photographs, Gloria Wagner is the announcer seen with Glenn Miller and others recording programs in this series. In addition to full-time announcer Wagner (who hosted other programs) the ABSIE German Desk had two other staff members handle female announcing duties using the “Ilse” pseudonym. Among ABSIE’s well-known German voices was Gottfried “Golo” Mann, son of Thomas Mann and the reporter mentioned in these scripts. All of the ABSIE staff were American citizens and included SHAEF military and OWI civilian personnel. Wagner, Mann, ABSIE contributor Marlene Dietrich and other ABSIE on-air personnel were subject to enemy death threats.

Six complete episodes of *Music for the Wehrmacht* were recorded and broadcast by the ABAEF. Program 7 was scheduled for broadcast December 20, 1944 but only the start of the episode was recorded. Any additionally planned programs or repeats were cancelled following the announcement of Miller’s disappearance December 24, 1944.

The English language source for the program translations is “Sustineo Alas” by Edward F. Polic, 1989, Scarecrow Press, Metuchen, N. J. and London; Institute of Jazz Studies, Rutgers University. My mentor, the late Ed Polic, also kindly updated the translations with additional information. The author preserves the original OWI-ABSIE program scripts and EMI session sheets, courtesy of EMI-Kew. The EMI matrix numbers (CTPX-) are noted.

(Cover: Major Glenn Miller and Gloria Wagner, October 30, 1944) (Glenn Miller Archive)



The American Band of the AEF (Army Air Forces Band) – Abbey Road Studios

October 30, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 1

Broadcast November 8, 1944 (Wed) 19:30-20:00 BST

CTPX-12753-1 Program 1, Record 1

Ilse: German soldiers, this is Ilse speaking. For the next half hour I have arranged something special for you, a rendezvous with the bandleader of one of the best known orchestras. Today he is the leader of the American Band of the Allied Expeditionary Forces, Major Glenn Miller. Major Miller greets you first with his theme song.

MOONLIGHT SERENADE (open)

Ilse: With this melody, which is well known to all Americans. Glenn Miller starts and ends all his programs. It is his own composition, which he calls "Moonlight Serenade."

(theme ends)

Ilse: Before I call Major Miller to the microphone I want to say something about his personality. Glenn Miller is a magician of swing dance music. A musician who has enchanted for years all of America on the dance floor, on records, and on the radio. The rhythm of his music goes into your legs, but it also goes into your heart. When the war started, Glenn Miller left all his success behind and enlisted in order to let the allied troops enjoy his music. Soldiers, here is Major Glenn Miller in person.

GM: Thank you, Ilse. You speak German very well. I can only speak very little German.

Ilse: Go ahead, I will help you.

GM: Good evening, I mean good evening, German soldiers. When speaking I always make it very short because I always follow the saying, "let flowers speak." Have I said that right?

Ilse: I think you meant to say "let music speak"

GM: Oh, yes, I always prefer to let music do the talking for me. Ilse, you'd better announce our first number in German, It's, "In the Mood."

Ilse: Glenn Miller and his orchestra will play the American hit, "In the Mood."

CTPX-12754-1 Program 1, Record 2

IN THE MOOD

CTPX-12755-1 Program 1, Record 3

Ilse: Major, Miller, that was excellent, this first hit, "In the Mood," really put us in the right mood. May I suggest that you now play "Star Dust?"

GM: Star Dust? Who has a cold?

Ilse: No, major, nobody has a cold, I mean the song "Star Dust." "Star Dust"

GM: Oh, "Star Dust" is "Sternschnuppen."

Ilse: Yes, and "Sternschnuppen" is "Star Dust" and played by the American Band of the Allied Expeditionary Forces of Glenn Miller.

GM: Very good.

STAR DUST

Ilse: We allow our busy musicians a little break and I hand over the microphone to our reporter.

CTPX-12756-1 Program 1, Record 4

Ilse: Now, Major Miller, what may I now announce?

GM: "The Volga Boatmen," that well-known Russian song in our own version and we play it as a tribute to our fightin' Russian allies.

Ilse: "Volga Boatmen," that is "Die Wolgaschiffer," and Glenn Miller said he plays this familiar melody in modern dance rhythms for our heroic fighting Russian allies.

SONG OF THE VOLGA BOATMEN

Ilse: Oh, Major Miller, it is really wonderful that for an American musician there are no restrictions and no barriers, he plays the music he likes, the music his audiences like, whether the music is American, German, Russian, Chinese or Jewish.

GM: I understand you. America means freedom and there's no expression of freedom quite so sincere as music.

Ilse: Quite right, Major. I hope that everybody here understood what you just said, If not, Major Miller said, "America means freedom and there is no expression of freedom quite so sincere as music." And music you will hear again shortly. But first please listen to our reporter.

CTPX-12757-1 Program 1, Record 5

GM: Ilse, this is Sergeant Johnny Desmond. I wish you'd tell the audience that he will sing in German our tune "Long Ago (And Far Away)."

Ilse: With pleasure. Major Glenn Miller introduces me to Sergeant Desmond ...

[Long Ago (And Far Away) begins]

Ilse ... who will sing the next American hit with German lyrics, and you will hear "Long Ago (And Far Away)," "Lang Ist Es Her (Und Weit Zurück) [It's Been Some Time Ago (and Far In the Past)."]

LONG AGO (AND FAR AWAY)

(Vocal refrain by Sgt. Johnny Desmond in German)

CTPX-12758-1 Program 1, Record 6

Ilse: That was beautiful. Thank you very much, Sergeant Desmond.

JD: You're welcome.

Ilse: "Long Ago (And Far Away)," a beautiful title and a great hit. By the way, what do you hear from home, Major Miller?

GM: My wife just now has sent me a telegram. Wait a moment, here's the telegram. She wired "Don't forget that you are married."

Ilse: And what did you reply to that?

GM: Telegram was received too late.

(Laughter from the band)

Ilse: I hope she won't misinterpret that.

GM: Don't worry, Ilse, Now we want you to meet another member of our orchestra, Sergeant Ray McKinley.

Ilse: I am very pleased to meet you, Sergeant McKinley. What may I announce for you?

Mac: "Is You Is Or Is You Ain't (Ma' Baby)?"

Ilse: Sergeant McKinley sings, "Is You Is Or Is You Ain't (Ma' Baby)."

IS YOU IS OR IS YOU AIN'T (MA' BABY)

(Vocal refrain by T/Sgt. Ray McKinley)

Ilse: Thank you very much, Sergeant McKinley, that was excellent. While Major Miller selects the next musical piece, listen to what our reporter now has to say.

CTPX-12759-1 Program 1, Record 7

Ilse: Now here is Glenn Miller's next musical number. It is the big American hit "Great Day," in German, Der Grosse Tag." It is a piece of music, which is dedicated surely to the day of victory and peace, "Great Day."

GREAT DAY

Ilse: By listening to your music, time flies, Major."

GM: One says, "in swearing?"

Ilse: No, major, that means something quite different.

GM: Oh, well. I know by this time, German language, difficult language.

Ilse: Don't worry. Our listeners will surely understand you well. But to my regret, I see our time is up. Unfortunately, your musical rendezvous must now come to an end. But next week we will see each other again at the same time. Isn't that true, Major?

GM: Yes indeed.

Ilse: And what do you say to us in parting, Major? In German, I mean.

GM: I know, I know, see you again

Ilse: Excellent and I say, hear you again

CTPX-12760-1

MOONLIGHT SERENADE (close)

CTPX-12761-1

MOONLIGHT SERENADE (close)



Glenn Miller and Gloria Wagner at ABSIE, October 30, 1944



The ABAEF kept a busy schedule:
Murray Kane tries to catch some sleep at Abbey Road.

November 6, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 2

Broadcast November 15, 1944 (Wed) 19:30-20:00 BST

CTPX-12762-1 Program 2, Record 1

Ilse: German soldiers, this is Ilse speaking. I invite all of you to a rendezvous with the magician of American dance music, with a master of rhythm, with Major Glenn Miller and his famous American Band of the Allied Expeditionary Forces.

MOONLIGHT SERENADE (open)

Ilse: Do you recognize his theme song? It is his own composition "Moonlight Serenade," "Mondscheinserenade." In peacetime, Glenn Miller made quite a splash with American dancers. And today he brings with the magic weapon of his lively music, entertainment for the soldiers, Here he is himself, Major Glenn Miller.

(theme ends)

GM: Thanks, Ilse, and greetings to everybody. What do you say to our progress in the German language?

Ilse: The progress is great but the intonation was a little wrong, Mister Bandleader. One says, "in the German language."

GM: Oh, in the German language. Whether English or Chinese, it remains the same, music is understood by everybody. Especially when we play the "The American Patrol" with Sergeant Ray McKinley on the drums.

Ilse: So right, Major. Glenn Miller's orchestra plays the well known military march "American Patrol" and Sergeant Ray McKinley beats the drums.

AMERICAN PATROL

CTPX 12763-1 Program 2, Record 2

Ilse: And now, Major, I have a big request.

GM: Granted, I mean, granted.

Ilse: Please play "Summertime."

GM: Sommerzeit? What's that?

Ilse: But Major. I mean "Summertime," the big hit.

GM: Why don't you speak in German to me right away? Boys, let's play "Summertime."

SUMMERTIME

Ilse: That was the well-known hit "Summertime." Major, only a few weeks ago you would have had to play "Summertime" twice.

GM: Why?

Ilse: Have you forgotten, we still had double summertime here in England.

GM: You're very bright, Ilse, you think of everything, don't 'cha?

Ilse: Yes, and I just remembered that it is time to hand over the microphone to our reporter, and here he is.

CTPX-12764-1 Program 2, Record 3

Ilse: And now, Major Miller is ready with his orchestra to play for you his own arrangement of a typical American jazz band hit.

GM: Don't forget the title, Ilse, it's "Tuxedo Junction."

TUXEDO JUNCTION

CTPX-12765-1 Program 2, Record 4

Ilse: Major, what do you have in store in romance?

GM: You mean romance?

Ilse: I mean that exactly.

GM: I have something special.

Ilse: You mean something special?

GM: Good. Something special? Here's that special and it is the romantic Sergeant Johnny Desmond. He does not look it but he is romantic. He will sing "Now I Know."

Ilse: Sergeant Johnny Desmond now sings the hit "Now I Know." In German, "I Understand."

GM: She understands, I understand, he understands.

NOW I KNOW

Ilse: Now I too understand why you are so popular, Sergeant Desmond. Many thanks for the beautiful song.

JD: You're welcome

Ilse: Just now our reporter came with an interesting message, which he wants to give us.

CTPX-12766-1 Program 2, Record 5

Ilse: Major, what will you present now?

GM: Ilse, do you know what a beguine is?

Ilse: A beginning is a start, Major, or not?

GM: Sorry, no, this time I must instruct you. A Beguine, not a beginning, is a Latin dance.

Ilse: Aha! A South American square dance, please, then let us begin.

GM: The beguine.

BEGIN THE BEGUINE

Ilse: A little intermission, Major, for you and your soldiers?

GM: Well, it couldn't do any harm.

Ilse: You mean, it could not harm. Very good. Just now our reporter comes into the studio. He has something interesting in store. Let's listen to him.

Ilse: Major, are you interested in classical music?

GM: I love all music.

Ilse: Even operas?

GM: Of course, I like operas, no matter whether they are composed by Germans, Italians or Frenchmen. In fact, we've arranged some of the most popular operatic melodies for our orchestra.

Ilse: Major Miller said just now, he is interested in all music, no matter which nationality the composer is. He even has arranged a few of the most popular operatic melodies in modern rhythm for his orchestra. Major, how about playing one of your arrangements?

GM: With pleasure, here is our arrangement of Verdi's "Anvil Chorus" from "Il Trovatore" and Sergeant Ray McKinley beats the drums.

Ilse: Well, then pound away!

ANVIL CHORUS

Ilse: Listening to your music one forgets time and space, Major. Our half hour is up again much to my regret. But until we meet again next week at the same time.

GM: If you so wish, my dear miss.

Ilse: Thank you very much. These musicians are always so gallant. Good bye.

GM: And until we meet again, German soldiers.

(Insert: CTPX 12760/12761-1)

MOONLIGHT SERENADE (close)

D M S



Maj. Glenn Miller and Gloria "Ilse" Wagner

November 6, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 3

Broadcast November 22, 1944 (Wed) 19:30-20:00 BST

CTPX-12768-1 Program 3, Record 1

Ilse: German soldiers, today I invite you again to a rendezvous that I have with 52 tough American soldiers that are the musicians with the American Band of the Allied Expeditionary Forces and their gallant conductor Major Glenn Miller. Before the war broke out Glenn Miller was one of the most popular conductors of American dance music. Then he enlisted in the military and was named the leader of this military orchestra that is composed of former members of different American concert, symphony and dance orchestras. A happy group that daily entertains the American soldiers in their free time.

MOONLIGHT SERENADE (open)

Ilse: "Moonlight Serenade" is the name of this romantic melody and for those who listen today for the first time. I would like to repeat briefly that this is the theme song of Major Glenn Miller, it is his own composition.

(theme ends)

Ilse: German soldiers, now Major Glenn Miller personally steps up to the microphone.

GM: How do you do, Ilse? Here we are again for our short rendezvous and I wish to thank you for the nice things you said about the members of our orchestra. I'd like to add that you find all nationalities among them. There're even quite a number of boys whose parents came from Germany, Russia, Italy and many other countries. But today they are true Americans sitting side by side with their buddies, no matter who they are or where they came from. This is a true picture of the great melting pot, America, and a symbol of unity in the fight for freedom and peace.

Ilse: Yes, that was beautifully spoken, Major, and I hope that many people have understood it.

GM: Why don't you repeat in German what I just said.

Ilse: In short, Major Miller said that among the 52 musicians of his orchestra you will find even sons of German, Italian and other nationalities. A true symbol of America, where everybody has the same rights, it is all equal regardless of race, color and religion. Major Glenn Miller, the conductor of the Band of the Allied Expeditionary Forces, now raises his baton and brings you the first of all, "Here We Go Again," "We March Again."

CTPX-12769-1 Program 3, Record 2

HERE WE GO AGAIN

Ilse: That was an exciting beginning, Major. Many thanks. By the way, how is your progress in the German language coming along?

GM: With the German language it is the same as with my wife. I love her but I am not in command of her.

Ilse: Well. It is going very well. And I am sure you can announce your second concert piece yourself.

GM: No, we reserve this pleasure for the good Sergeant Johnny Desmond. Sergeant Johnny Desmond, report to Ilse.

JD: Yes sir, ah, yes ma'm.

Ilse: Sergeant Desmond, what may I announce for you?

JD: Ah, "My Heart Tells Me" and I'll sing it in German

GM: You should announce it in German too, John, It's simple to say, "Mein Herz Sagt Mir."

JD: Yes, Sir. "My Heart Reports For Duty."

MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?)

(Vocal refrain by Sgt. Johnny Desmond in German)

GM: My heart tells me, your heart tells you, his heart tells him, how'm I doin,' Ilse?

Ilse: Grammar excellent, pronunciation very romantic. Major, you speak better every time. How about a little speech in the German language?

GM: That your reporter can do much better. Listen to him.

Ilse: Agreed.

Ilse: Now back again to the Orchestra of the Allied Expeditionary Forces and your conductor Glenn Miller. Major, the musical treasures that you brought with you from America are seemingly inexhaustible.

GM: Right, Ilsa, for, believe it or not, our next selection is called "String of Pearls." How would you say that in German?

Ilse: That is very easy. "String of Pearls" is called "Perlenkette," and "Perlenkette" is "String of Pearls," the title of the following song.

A STRING OF PEARLS

Ilse: What may we now announce?

GM: Well, here's one of our favorite tunes, "Stormy Weather."

Ilse: And again Major Miller lifts his baton and brings to you one of the most familiar American songs "Stormy Weather," in German, "Stürmisches Wetter."

STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

Dialogue Preceding "Poinciana (Song of the Tree):"

Ilse: We allow our busy musicians a little break and we again hand over the microphone to our reporter

(break for actuality)

(return)

GM: Yesterday I spoke to a German prisoner who's a faithful listener to your program, Ilse.

Ilse: That shouldn't surprise me because as I hear, all prisoner camps in England and America have radio receiving sets and the German prisoners can tune in any station, even the Deutschlandsender.

GM: So it is in America, every American can hear Germany, or, if he wants, Japan. I hope the day will soon come when German soldiers will be able to return to their homes and families to be happy and listen to whatever they may please, especially the Voice of America, the voice of freedom and liberty.

Ilse: Major Glenn Miller gave the sincere hope that the German soldiers will be home with their loved ones very soon, freed from the Nazi yolk and that they soon can listen to the radio stations of the entire world, mainly the Voice of America, the voice of freedom and equal rights.

GM: Now, how about some more music?

Ilse: Agreed, and what will it be this time?

GM: The title of the next tune, Poinciana

Dialogue following "Poinciana (Song of the Tree):"

Ilse: Again the time has flown and again we must take our leave from Glenn Miller and the orchestra of the Allied Expeditionary Forces. Many thanks to everybody, especially to you, Major.

GM: To you too, many thanks, and goodbye.

POINCIANA (SONG OF THE TREE)

(Vocal refrain by Cpl. Artie Malvin and the Crew Chiefs)

(Insert: CTPX 12760/12761-1)

MOONLIGHT SERENADE (close)

November 13, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 5-A

Broadcast December 6, 1944 (Wed) 19:30-20:00 BST

Guest: Irene Manning

Maj. Glenn Miller was on official business at SHAEF-Main, Versailles, France from November 13, 1944 through November 18, 1944. His spoken parts were recorded for this program following his return, hence the disconnected recording sessions and parts.

CTPX-12788-1 Program 5, Record 4

MARY'S A GRAND OLD NAME

(Vocal refrain by Irene Manning in German)

CTPX-12789-1 Program 5, Record 3

ALL THE THINGS YOU ARE

(Vocal refrain by Irene Manning in German)

CTPX-12790-1 Program 5. Record 7

LONG AGO (AND FAR AWAY)

(Vocal refrain by Irene Manning in German)

CTPX-12791-1 Program 5, Record 9

BEGIN THE BEGUINE

(Vocal refrain by Irene Manning in German)

CTPX- Program 5, Record 2

All the Things You Are/Begin The Beguine

(Vocal refrain by Irene Manning in German)

November 20, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 4

Broadcast November 29, 1944 (Wed) 19:30-20:00 BST

CTPX-12792-1 Program 4, Record 1

Ilse: German soldiers, here speaks Ilse. I am happy that today I can again serve you a musical delight. I bring you the American Orchestra of the Allied Expeditionary Forces under the direction of Major Glenn Miller. 52 sharp looking American boys playing, like always, at the beginning and end of their concerts Glenn Miller's theme song.

MOONLIGHT SERENADE (open)

Ilse: Major Glenn Miller greets you with this romantic serenade, His baton works like a magic wand, because his music makes your weary hours light and happy. The whole week I have looked forward to this half hour for my rendezvous with Major Glenn Miller and his orchestra. Here is the master himself, Major Glenn Miller.

(theme ends)

GM: Thank you very much, Ilse, and hello to everybody. We're gonna get off right away with a high powered tune called "Caribbean Clipper."

Ilse: Major Glenn Miller brings you first an extra-fast American number titled "Caribbean Clipper."

CARIBBEAN CLIPPER

CTPX-12793-1 Program 4, Record 2

Ilse: That was really tempo and rhythm, Major.

GM: Glad you like it, Ilse. And what would you like now?

Ilse: Oh, Major, now I would like something sweet.

GM: Sweet, does it mean sweet?

Ilse: Yes, Major, sweet means sweet.

GM: Sorry, Ilse, but we haven't any chocolate.

Ilse: But Major, that's not what I want, your music is sweeter than chocolate. I would like something tender, something romantic.

GM: Oh, you mean romantic. Well, how about "Smoke Gets In Your Eyes?"

Ilse: Yes, Major, "Smoke Gets In Your Eyes" is just right for my mood. That reminds me of a gallant German saying, "A lovely candle invites you to light it." You hear now "Smoke Gets In Your Eyes," in German, "Rauch Trübt deinen Blick (Smoke Blurs Your Eyesight)."

(WHEN YOUR HEART'S ON FIRE) SMOKE GETS IN YOUR EYES

Ilse: Major, that was wonderful, this music can drive a woman crazy.
GM: I know another formula to drive a woman crazy.
Ilse: So, which one?
GM: Lock a woman in a room with a hundred new hats,
Ilse: Hats?
GM: And without a mirror, that will drive her crazy.
(Laughter from the band)
Ilse: And now we take a little break from the music to ask our reporter to the microphone.

CTPX-12794-1 Program 4, Record 3

Ilse: Next, Major Glenn Miller and his orchestra brings to you his arrangement of the American folk song, "Little Brown Jug."

LITTLE BROWN JUG

CTPX-12795-1 Program 4, Record 4

Ilse: Major, where is Sergeant Desmond today?
GM: Sergeant Desmond is unable to be here today but Corporal Malvin is over here in the corner puttin' his tonsils through open order drill. He'll sing any minute now.
Ilse: The Major said Sergeant Desmond is not here today but there in the corner stands his singing Corporal, who is just now warming up his tonsils. Soon he will sing.
GM: Corporal Malvin!
AM: Yes, Sir!
GM: How about singing "Wo Oder Wann (Where or When)"
Ilse: Bravo, Major, your German is continually getting better, Glenn Miller's orchestra now plays "Where or When." "Where or When" and Corporal Malvin sings the song in German.
GM: Corporal, you better look more at your music and less at Ilse!

WHERE OR WHEN

(Vocal refrain by Cpl. Artie Malvin in German)

Ilse: That was very beautiful, many thanks, Corporal Malvin.

CTPX-12796-1 Program 4, Record 5

Ilse: And now ...

(Cow-Cow Boogie begins)

Ilse: ... back to Major Glenn Miller's sharp looking orchestra, Sergeant Ray McKinley now steps up to the microphone. What will you sing, Sergeant?
Mac: I'm gonna' sing the American hit "Cow-Cow Boogie."
Ilse: You will hear the American hit "Cow-Cow Boogie" sung by Sergeant Ray McKinley.

COW-COW BOOGIE
(Vocal refrain by T/Sgt. Ray McKinley)

CTPX-12797-1 Program 4, Record 6

Ilse: Sorry to say our musical rendezvous again is coming to an end. How about an up-tempo closing number, Major?

GM: All right, then let's play "Holiday For Strings"

Ilse: Glenn Miller's American orchestra of the Allied Expeditionary Forces plays in closing "Holiday For Strings."

HOLIDAY FOR STRINGS

Ilse: Now it is time to say farewell again, Major, and until next week, 'til we hear again.

GM: And I say in my perfect German, "Auf Wiedersehen ('til we meet again)."

(Insert: CTPX 12760/12761-1)

MOONLIGHT SERENADE (close)



Glenn Miller at ABSIE
October 30, 1944

November 20, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 5-B

Broadcast December 6, 1944 (Wed) 19:30-20:00 BST

Includes parts recorded November 13, 1944 with guest Irene Manning

CTPX-12798-1 Program 5, Record 1

Ilse: German soldiers, here speaks Ilse. I am happy that I can again present to you today Major Glenn Miller with his American orchestra of the Allied Expeditionary Forces. I hope that you will enjoy our program, especially because we can expect a special attraction for you later.

MOONLIGHT SERENADE (open)

Ilse: Glenn Miller's romantic theme song, his "Moonlight Serenade," which is certainly already familiar to you. In peacetime Glenn Miller made all dance legs of America rebellious. Now he serves the army of his country and brings to millions of Allied soldiers music, pleasure, good spirits and inspiration. Here he is himself, Major Glenn Miller!

(theme ends)

GM: Hello, Ilse, and hello, everybody, How are you?

Ilse: Thank you, very well, Major. You seem to be in especially good humor today. Surely you prepared a nice program for us again?

GM: Yes indeed and a big surprise, music and a guest.

Ilse: Fine, what are you presenting first?

GM: Music, we're gonna' play "Tail End Charlie."

Ilse: Glenn Miller plays, "Tail End Charlie."

TAIL END CHARLIE

CTPX-12799-1 Program 5, Record 5

(Note: follows an Irene Manning vocal part and references the singer)

Ilse: With this song you have surely brought back memories to all present here of your great film success "Yankee Doodle Dandy," Irene Manning, and it is a beautiful memory. Major, what comes now?

GM: Ilse, the next selection we would like to dedicate to our guest of honor, Irene Manning, It's going to be "Everybody Loves My Baby."

Ilse: The next musical selection that Glenn Miller and his orchestra of the Allied Expeditionary Forces presents is dedicated to our guest of honor, Irene Manning. It is the popular American hit "Everybody Loves My Baby;" in German, "Jeder Hat Mein Liebchen gern (Everybody Likes My Sweetheart)."

EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody but Me)

The following unlabeled dialogue was probably recorded at this session:

Ilse: Today we welcome to our radio station a well-known artist who specially came to Europe from Hollywood, the center of the world's film production, with the exclusive purpose to please the American soldiers in Europe with her performance. Once more I hand over the microphone to Mister Major Miller, who introduces our guest of honor from Hollywood to you.

(Insert: CTPX 12760/12761-1)

MOONLIGHT SERENADE (close)



ABSIE Wardour Street - Studio C Control Room
(OWIL23204) (NARA)

November 27, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 6

Broadcast December 13, 1944 (Wed) 19:30-20:00 BST

CTPX-12806-1 Program 6, Record 1

Ilse: German soldiers, this is Ilse speaking, the announcer who weekly at this time has a rendezvous with 52 soldiers. That is no secret, it concerns the musical rendezvous with those good looking musicians of the orchestra of the Allied Expeditionary Forces and their famous director Glenn Miller.

MOONLIGHT SERENADE (open)

Ilse: This bewitching melody is the well-known "Moonlight Serenade," Glenn Miller's theme song. At this time it again opens a concert of lively American music, that of Major Glenn Miller and his busy musicians now present. Here is the master himself, Major Glenn Miller.

(theme ends)

GM: Thanks, Ilse. Here we are again. What do you say to my progress in the German language, Ilse?

Ilse: Your progress in the German language is excellent. But, Major, I am a little bit suspicious that you take private lessons.

GM: No, but in the Army one learns everything.

Ilse: Too bad I am not a soldier.

GM: Why?

Ilse: Oh, I would like to learn how to fly and also to drive a car.

GM: Drive a car? How would you like to have me as your teacher?

Ilse: That would be wonderful.

GM: Well then, let's get goin', and with music; for our first tune, "Jeep Jockey Jump."

Ilse: That's a real good start. Glenn Miller and his orchestra present as the first selection a typical American hit, "Jeep Jockey Jump." A jeep is a small American soldier's car, what a jockey is everybody knows and jump means jump. And now "Jeep Jockey Jump"

JEEP JOCKEY JUMP



ABSIE
AMERICAN BROADCASTING STATION IN EUROPE

Language Music & German File No. Set C
 Continuity
 Origin: H.M.V. Studios Start— Speed—
 Remarks:

Inside	33 $\frac{1}{3}$ RPM
<input checked="" type="checkbox"/> Outside	<input checked="" type="checkbox"/> 78 RPM
Quality	<input checked="" type="checkbox"/> G <input type="checkbox"/> F <input type="checkbox"/> B

Glenn Miller
 Series: American Band of the AEF
Program VI Record 5
 TITLE PLAYING TIME RECORDED ON
Continuities & 4:08 11/27/44
Beat Me Daddy 8 to the bar
Vocal by Ray McKinley in English
(Cut last 8 seconds and use
Record 6) ▽

CTPX-12807-1 Program 6, Record 2

Ilse: Yes, Major, that was a fast beginning. One gets in the mood to ride over sticks and stones in that soldier's car called a jeep.

GM: This pleasure you may have, Ilse, and I give you Sergeant Johnny Desmond as chauffeur.

Ilse: Sergeant Desmond with the romantic voice? I'd rather hear him sing.

GM: Well, I don't blame you. Sergeant Desmond?

JD: Here I am sir.

Ilse: Sergeant, with what song will you make us happy today?

JD: I sing "All The Things You Are."

GM: Ah, you'd better sing it in German, John

JD: Yes, sir. And I sing that song for Miss Ilse because it is called in German, "Alles Was Du Mir Bist (All What You Are To Me)."

ALL THE THINGS YOU ARE

(Vocal refrain by Sergeant Johnny Desmond in German)

Ilse: Ah, that was so beautiful. Many thanks, Sergeant Desmond.

GM: Don't get sentimental, Ilse. That's bad for your heart. I mean, that is not good for the heart.

Ilse: You are right, Major. Give my heart and your hard working musicians a little break and we hand over the microphone to our reporter.

CTPX-12808-1 Program 6, Record 3

Ilse: And now back to Major Glenn Miller and his orchestra. We are going to hear a real American dance tune, which carries the title, "Swing Low, Sweet Chariot."

SWING LOW, SWEET CHARIOT

CTPX-12809-1 Program 6, Record 4

Ilse: That sounded typically American, so loose, so happy, so free.

GM: Right you are, Ilse, Love of freedom and love of carefree life, happiness of life, are two vital American characteristics and I hope the time will soon be here when we will completely wipe out all Nazi gangsterism, so that not only the people of Europe but also the Germans may enjoy home life and happiness. The Allies will see to that.

Ilse: That was very well spoken. Major Miller just said love of life and freedom are typical for America. The Allies will make sure that after wiping out the Nazis not only all European countries but also the Germans themselves will enjoy freedom and love of life.

GM: Thank you, Ilse. Our next tune is entitled "Body and Soul."

Ilse: And now Major Miller's orchestra plays the popular hit, "Body and Soul," "Mit Leib und Seele."

BODY AND SOUL

CTPX-12810-1 Program 6, Record 5

GM: Ilse, we now call on Sergeant Ray McKinley, who has more rhythm than a cat on a hot brick. He is our popular drummer and what a dancer. Would you like to hear him sing?

Ilse: Agreed! Sergeant Ray McKinley, the lively drummer of the orchestra, now steps to the microphone. With what will you make us happy today, Sergeant?

Mac: A song.

Ilse: Oh, you will sing?

Mac: Ah, yes, ma'am, I shall, ah, sing, "Beat Me Daddy, Eight to the Bar."

GM: How would you say that in German, Ilse?

Ilse: That is not easy but the meaning of the song is very funny. It is about a piano player in Texas who plays so lively that the audience stops dancing and sings along with him "Schlag zu, Vati, acht Takte im Rhythmus (Hit It Daddy, Eight Bars In Rhythm)."

BEAT ME DADDY, EIGHT TO THE BAR
(Vocal refrain by T/Sgt. Ray McKinley)

Ilse: Sergeant McKinley, you are really a master of rhythm. Now we hand over the microphone to the reporter.

CTPX-12811-1 Program 6, Record 6

GET HAPPY

(Insert: CTPX 12760/12761-1)

MOONLIGHT SERENADE (close)

November 27, 1944 (Mon) EMI Studio, Abbey Road, St. John's Wood, London

OWI Recording Session for ABSIE

Program 7

Scheduled for broadcast December 20, 1944 (Wed) 19:30-20:00 BST

CTPX-12812-1

MOONLIGHT SERENADE (short version A)

MOONLIGHT SERENADE (short version B)

This was recorded as a probable closing theme for Program 7 and any subsequent programs.

CTPX-12813-1 Program 7, Record 1

SPRING WILL BE A LITTLE LATE THIS YEAR
(Vocal refrain by Sgt. Johnny Desmond in German)

The recording session was not completed due to the priority of the ABAEF pre-recording schedule for AEFU to accommodate the planned movement of the Unit to France in mid-December 1944. The November 27, 1944 session was the final ABSIE studio work for the ABAEF. Program 7 was scheduled for December 20, 1944 and incomplete. Additional programs originally scheduled by ABSIE for the ABAEF (December 27, 1944 and January 5, 1944) featured the Bolling Field Army Air Forces Orchestra conducted by Col. George Howard, which arrived in the United Kingdom during December 1944.

December 6, 1944 (Wed) ABSIE Studio, Wardour Street, London

OWI Voice Introductions Recording Session for ABSIE

Program 5-C

Major Glenn Miller and Irene Manning

Broadcast December 6, 1944

The announcements were probably made live during the broadcast of Program 5.



Maj. Glenn Miller and Irene Manning
ABSIE Voice Introductions, Wardour Street Studios
December 6, 1944
(OWIL54492)(NARA)

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