

# **TEX BENEKE**

**GLENN MILLER ORCHESTRA**

**VOLUME 1  
1946-1947**



**Prepared by:**

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The cover photograph of Tex Beneke is a 1942 20th Century-Fox publicity photo from the motion picture "Orchestra Wives" (Collection of the Author)

## **Archive Recordings**

The author maintains internal catalogs arranged by artist and broadcast type, documented by preserved collection sources. Some broadcast tapes and discs are duplicated. In these cases, we document which collection or collections the items are located in. The RCA Victor studio recordings and RCA Thesaurus Transcriptions are cataloged serial numbers. Broadcasts and transcriptions are cataloged by source (AFRS, CBS, NBC, etc.).

## Key To Abbreviations

### Radio

ABC	American Broadcasting Company
AFRS	Armed Forces Radio Service
CBS	Columbia Broadcasting System
CSC	Chesterfield Supper Club (AFRS Series R-13)
HTV	Here's To Veterans
MBS	Mutual Broadcasting System
MC	Magic Carpet (AFRS Series R-4)
NBC	National Broadcasting Company
ONS	One Night Stand (AFRS Series R-25)
OTB	On The Beam (AFRS Series R-70)
R	Recording Exists

### Other

GMA	Dennis M. Spragg – Glenn Miller Archive
-b-	Probable or possible broadcast time (if not verified)
-p-	Partial broadcast

## Personnel

Personnel Changes are noted in **BOLD**

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**DEDICATED TO**  
**EDWARD F. POLIC**  
(1935-2024)

For his leadership, guidance, patience and generosity.



Donald Haynes, Glenn Miller, Marion Hutton and Gordon "Tex" Beneke  
20th Century Fox Film Preview – 1942  
(Collection of the Author)



## 1. 1946

### PRELUDE

Friday, December 15, 1944, America's most popular and successful bandleader, Major Alton Glenn Miller, disappeared while traveling as a passenger on a military aircraft flying from England to France. No trace of the airplane or Miller was ever found. A year after his disappearance, the United States Army Air Forces officially declared him legally dead, although his status remained "missing in action". His widow, Helen, and his children, Steven and Jonnie, survived Miller. His legacy, reputation, recordings, music library, and the business commitments he had secured in anticipation of his return from military service following the Second World War all survived Miller.

One of the commitments Miller left behind was a lucrative RCA Victor recording agreement. To fulfill this agreement and further the still potentially strong Miller franchise, his friend, prewar manager, and wartime administrative officer Donald Wayne Haynes put together a plan with attorney and executor David Mackay. Helen Miller approved the launch of a postwar Glenn Miller Orchestra. The organization would be set up along the lines of the Miller AAF Orchestra, using the Miller civilian and military music library and including a robust string section. A concert orchestra as large as Miller's AAF unit was financially impossible, but the new band was designed to showcase the rich arrangements the AAF Orchestra had performed. Members of the AAF orchestra were approached to join the new band, which would be promoted as the "AAF Orchestra now in civilian clothes". Many of the AAF veterans did join the new band. Others declined, including bandleader and drummer Ray McKinley, who had led the AAF Orchestra for live appearances following Miller's disappearance and who, in 1956, would agree to lead the official Glenn Miller Orchestra. Haynes and Mackay approached Chief Petty Officer Gordon Lee "Tex" Beneke, USNR, who decided to lead the new band. Plans were implemented to have the latest band assembled, rehearsed, and ready to appear by January 1946.

Miller's old commercial sponsor, Chesterfield Cigarettes, now sponsored the Monday-Friday NBC "Supper Club" starring Perry Como, who felt a special connection with Tex Beneke, Marion Hutton, and a great respect for Glenn Miller. As Como reminded his audience on March 17, 1947, Marion Hutton was the godmother of his son. Perhaps the sentiments of Perry Como in part led him and manager Nick Perito to Alan Cass, the Glenn Miller Archive, American Music Research Center, and the University of Colorado Boulder as the permanent repository for his professional collection.

After Glenn Miller disbanded in September 1942, his business office arranged for Tex Beneke, Marion Hutton, and the Modernaires to tour as the "Glenn Miller Singers." Although the group would tour for several years, Beneke briefly left to accept an offer from Horace Heidt before enlisting in the Navy. From 1943 to 1945, with the rank of Chief Petty Officer, Tex led the Norman, Oklahoma Naval Air Technical Training Center Band, known as "The Gremlins,"



CPO Gordon Lee Beneke and his Navy "Gremlins"  
Naval Air Technical Training Center - Norman, Oklahoma  
(Collection of the Author)

**Tuesday, June 5, 1945**  
**8:30 pm – Midnight EWT**

**“Glenn Miller Day”**

**Paramount Theatre**

**43rd Street and Broadway**

**New York**

Martin Block, Master of Ceremonies

With the war continuing in the Pacific, the U. S. Treasury Department launched the Seventh War Loan Drive in the spring of 1945. At the direction of Paramount Theatre manager and Miller friend Bob Weitman, a major bond-raising event called “Major Glenn Miller Day” was held in honor of Maj. Glenn Miller. As part of the day’s events, a three and a half hour entertainment extravaganza was broadcast from the stage of the theatre (see below for program and participants).

Chief Petty Officer Gordon Lee “Tex” Beneke appears twice during the program, having “flown in from Norman, Oklahoma”. He performed with Charlie Spivak and his Orchestra and joins Marion Hutton with Benny Goodman and his Orchestra.

The following segments were broadcast:

**WNEW (local) 8:30 pm – Midnight (entire broadcast)**

**Blue (WJZ) 10:30 – 11:00 pm segment<sup>1</sup>**

**Mutual (WOR) 11:30 pm – Midnight segment**

The program exists on 23 16” NBC acetates (WNEW) that overlap from one side to the next (Parts are noted 1-23 and music content in **BOLD**):

Part 1

(8:30 pm) Newscast (five minutes), **Colors** (Mitchell Field AAF Band), Pledge to the Flag

Part 2

Memorials to Soldiers, Taps, Mitchell Field AAF Band

Part 3

**Moonlight Serenade** (Charlie Spivak and his Orchestra), Charlie Spivak dialogue, **Armed Forces Medley: The Army Air Corps, Anchors Aweigh**, (Charlie Spivak and his Orchestra), Spivak introduces CPO Tex Beneke, who speaks, **Ida! Sweet As Apple Cider** (Tex Beneke vocal with Spivak orchestra), Tip. Tap and Toe Dance Team (Charlie Spivak and his Orchestra, accompaniment)

June 5, 1945, continued ...

Part 4

Charlie Spivak introduces Jo Stafford, **Embraceable You, Candy** (Jo Stafford vocal with Spivak orchestra, **Toora, Loora, Loora (An Irish Lullaby)** (Charlie Spivak and his Orchestra), Spivak introduces Shep Fields, who speaks

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<sup>1</sup> The identity of the Blue Network (operated by ABC) became ABC Friday, June 15, 1945

June 5, 1945, continued ...

Part 5

Spivak introduces Dean Murphy, comedian and routine; Spivak introduces Gene Krupa

Part 6

**Drum Boogie** (Gene Krupa, drums, with Spivak orchestra), **Closing Theme** (Charlie Spivak and his Orchestra), **Opening Theme** (Louis Prima and his Band), Louis Prima dialogue, **Robin Hood** (Louis Prima vocal with his band)

Part 7

(9:30 pm) Newscast (five minutes) **(End Of) Moonlight Cocktail** (Paula Kelly and the Modernaires vocal with Prima band), **(I've Got a Gal in) Kalamazoo** (Paula Kelly and the Modernaires vocal with Prima band, Prima introduces Gil Lamb, comedian and routine

Part 8

Louis Prima introduces Perry Como, **Temptation** (Perry Como vocal with Prima band), Perry Como speaks, **Goodbye Sue** (Perry Como vocal with Prima band)

Part 9

**Angelina** (Louis Prima vocal with his band, **The Blizzard** (Louis Prima and his Band), Louis Prima introduces the Harmonica Rascals, Martin Block speaks

Part 10

**Tico-Tico and Other Tunes** (The Harmonica Rascals), **One O'Clock Jump (theme)**, (Count Basie and his Orchestra), **B-Flat** (Count Basie and his Orchestra), **I'm Gonna See My Baby** (Maxine Sullivan vocal with Basie orchestra), Count Basie introduces Sammy Kaye, who speaks

Part 11

Count Basie introduces Cab Calloway, **Calloway Medley: Minnie the Moocher, St. James Infirmary, (Hep-Hep) The Jumpin' Jive** (Cab Calloway vocal with Basie orchestra), Cab Calloway introduces Pearl Bailey, **Duration Blues**, Pearl Bailey vocal with Basie orchestra, Count Basie introduces Xavier Cugat, who speaks

Part 12

**Red Bank Boogie** (Count Basie and his Orchestra) (10:30 pm) Newscast (five minutes), Martin Block introduces Milton Berle and Benny Goodman, Start of Nationwide Broadcast, **Moonlight Serenade** (Benny Goodman and his Orchestra), Martin Block speaks, **Don't Be That Way** (Benny Goodman and his Orchestra)

Part 13

Milton Berle, comedian and routine, Berle introduces Marion Hutton, **I Had A Little Talk With The Lord** (Marion Hutton vocal with Organ accompaniment)

Part 14

**Don't Sit Under the Apple Tree (With Anyone Else But Me)** (Tex Beneke and Marion Hutton vocal with Goodman orchestra) Berle, Goodman, Joe Besser comedy routine, **The World Is Waiting For The Sunrise** (Benny Goodman Sextet)

June 5, 1945, continued ...

Part 15

Berle introduces Johnny Johnson, **Love** (Johnny Johnson vocal with Goodman orchestra), **Gotta Be This or That** (Benny Goodman vocal with his orchestra), **Goodbye (closing theme)** (Benny Goodman and his Orchestra)

Part 16

Ed Sullivan, emcee; Gen. Ralph G. DeVoe, Commanding Officer, Halloran General Hospital, speaks, Sullivan talks about Glenn Miller, Bob Whitman, Managing Director, Paramount Theatre, speaks, Sullivan introduces Fred Waring

Part 17

**Everytime We Say Goodbye, Deep River** (Fred Waring and his Pennsylvanians) (band and chorus), Sullivan introduces Allan Jones, **The Donkey Serenade** (Allan Jones vocal with the Waring band)

Part 18

Sullivan introduces Guy Lombardo, who speaks, Waring introduces Lloyd Nolan, who speaks (11:30 pm), Newscast (five minutes) **(End of) Begin the Beguine, Comin' Through the Rye** (Fred Waring and his Pennsylvanians) (band and chorus)

Part 19

Sullivan introduces Eddie Cantor, **The Lady's In Love With You, Ida! Sweet As Apple Cider, Margie, If You Knew Suzie, I Love To Spend This Hour With You** (Eddie Cantor vocal with Waring band)

Part 20

Waring introduces Diana Lynn, pianist, **Greig Piano Concerto** (Diana Lynn, pianist, accompanied by Waring band), Waring introduces Brian Aherne, actor, who speaks, Waring introduces Bill "Bojangles" Robinson

Part 21

**Auld Lang Syne** (Bill Robinson tap dance routine with Waring band), Bill Robinson speaks, **Fred** Waring presents Glenn Miller batons, one for Ray McKinley, one for Mrs. Helen Miller and one for future auction, **(When Your Heart's On Fire) Smoke Gets In Your Eyes** (Fred Waring and his Pennsylvanians)

Part 22

Jack Miller conducts Waring band and chorus for Kate Smith, Kate Smith speaks, **Dream, On The Atchison, Topeka and the Santa Fe** (Kate Smith vocal) with Four Chicks and Chuck and the Waring band)

Part 23

**The Battle Hymn of the Republic** (Fred Waring and his Pennsylvanians), **The Army Air Corps** (Organ), Program Close (Midnight)

**Tuesday, June 5, 1945**

**7:00 – 7:15 pm and 11:00 – 11:15 pm**

**NBC Radio City**

**New York**

**“Chesterfield Supper Club”**

**(NBC) (WEAF)**

Martin Block, announcer

Perry Como, host

Tex Beneke, Marion Hutton, Paula Kelly and the Modernaires, guests

Lloyd Shaffer Orchestra

“Salute to Major Glenn Miller Day”

CHESTERFIELD THEME (A-B-C JINGLE) (PROGRAM OPEN)

MOONLIGHT SERENADE (with strings)

DON'T SIT UNDER THE APPLE TREE (WITH ANYONE ELSE BUT ME)

- Tex Beneke, Marion Hutton, Paula Kelly and the Modernaires, vocal

AT LAST – Perry Como, vocal; Bill Finegan-Jerry Gray arrangement

TUXEDO JUNCTION

(I'VE GOT A GAL IN) KALAMAZOO

- Tex Beneke, Marion Hutton, Paula Kelly and the Modernaires, vocal

THAT'S SABOTAGE – Marion Hutton, vocal (partial)

CHESTERFIELD COMMERCIAL (A-B-C JINGLE)

TO YOU – Perry Como, vocal (partial)

CHATTANOOGA CHOO CHOO – Paula Kelly and the Modernaires, vocal

MOONLIGHT COCKTAIL (partial)

CHESTERFIELD THEME (program close)

### **AFRS Supper Club 89**

GMA

AFRS-650

#### **DUBBED AFRS OPEN**

**I SHOULD CARE** – Perry Como, vocal (dubbed from another program)

**AT LAST** – Perry Como, vocal; Bill Finegan-Jerry Gray arrangement

**MOONLIGHT SERENADE** (with strings)

**DON'T SIT UNDER THE APPLE TREE (WITH ANYONE ELSE BUT ME)**

- Tex Beneke, Marion Hutton, Paula Kelly and the Modernaires, vocal

**TUXEDO JUNCTION**

**(I'VE GOT A GAL IN) KALAMAZOO**

- Tex Beneke, Marion Hutton, Paula Kelly and the Modernaires, vocal

**THAT'S SABOTAGE** – Marion Hutton, vocal (partial)

**TO YOU** – Perry Como, vocal (partial)

**CHATTANOOGA CHOO CHOO** – Paula Kelly and the Modernaires, vocal

**DUBBED AFRS CLOSE**



This program was broadcast the same evening as a Glenn Miller War-Bond Special from the Paramount Theatre in New York at 8:30 pm that was broadcast in full by WNEW and in part by The Blue Network (WJZ) and Mutual (WOR). Tex Beneke was still in uniform (Navy).

"New York, Sept. 29 - The much talked about plans for the Major Glenn Miller Air Force band, which recently got back into the states, has finally boiled down and the latest word is that the band will go under the baton of Tex Beneke, former sax man and vocalist with the outfit before Miller and his men went into the service. Beneke, now in the service, is slated to come out soon. Capt. Don Haynes, who managed Miller, is also due to exit from military duties soon and will be handling the reins again. It is understood that Beneke will have the Miller library to build on and will follow that style. Miller has been missing for some months now, ever since he disappeared in a plane flight over the English Channel last year. The band is currently doing four shots a week from New York now for the AAF."<sup>2</sup>

#### HAYNES OUT OF ARMY

"Army Lt. Don Haynes, manager of the late Glenn Miller in civilian life and handler of the band during its Army period, was released from service last week. He plans to open a management office in N. Y. as soon as space can be found. Haynes has Charlie Spivak, Claude Thornhill (who won't have a band for a year or more, possibly never again), and several others."<sup>3</sup>

#### RAY MCKINLEY OUT, TO DELAY REFORMING BAND

"Ray McKinley, who became a civilian two weeks ago, won't as previously planned, immediately begin to assemble an orchestra. McKinley, feeling that many of the men he wants to join him are still in service, will delay the unit's formation until January or February. McKinley toured overseas for three years as drummer with the Glenn Miller Army Air Forces band."<sup>4</sup>

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<sup>2</sup> The Billboard, October 6, 1945

<sup>3</sup> Variety, November 7, 1945, p. 50

<sup>4</sup> Variety, November 7, 1945, p. 51

# DOWN BEAT

September 1, 1945

NOT FOR SALE



MUSIC NEWS FROM COAST-TO-COAST



RAY MCKINLEY, PEANUTS HUCKO, BERNIE PRIVIN AND MEL POWELL

OVERSEAS EDITION FOR  
THE ARMED FORCES  
DISTRIBUTED TO THE  
ARMY BY SPECIAL  
SERVICES DIVISION, A.S.F.  
DISTRIBUTED TO THE  
NAVY BY THE BUREAU OF  
NAVY PERSONNEL

The Major Glenn Miller AAF Band Returns to the USA

## TEX BENEKE, EX-NAVY, DUE TO TAKE OVER BAND OF LATE GLENN MILLER

"Tex Beneke, sax and singer with Glenn Miller's pre-war orchestra, got out of the Navy Monday (19). He was discharged from the Norman, Okla. Naval Base as a chief petty officer. Beneke is slated to take over a 35-piece band that will work under the billing of the late Major Miller, won't start building the band until late January at least. He'll get into N. Y. around Jan. 5 and will do radio guest shots for a while. When the band is formed, it will consist of French horns and 12- strings and will be based on the Army Air Forces Orchestra conducted by Miller before his disappearance on a plane trip in the ETO. Beneke will use arrangements made for this band while it was in service. Before Miller joined up, he made an agreement that, since the service band's arrangements would be written by his own men, who came into service with him, they would be in his own style and must become his property upon his discharge from uniform. Miller's Air Forces Orchestra is now in the process of being broken up. It made its final public date last week at the National Press Club's Presidential Dinner in Washington. This week, 15 of the musicians will be discharged. Most of them will await the formation of Beneke's band since they are under contract to Don Haynes. Miller's former manager, who will handle Beneke."<sup>5</sup>

## EX-SERVICEMEN MUSICIANS PLAN TO CONTINUE GLENN MILLER BAND

"New York – Organization of the Glenn Miller Orchestra to carry on the name and distinctive music styling of Major Glenn Miller, who was lost in a plane flight over the English Channel on December 15, 1944, was announced here yesterday. The orchestra will be composed exclusively of ex-servicemen who served with Miller either in the Army Air Forces Overseas Band or who played with his band prior to entering one of the branches of the armed forces. Tex Beneke, formerly Miller's featured saxophonist and vocalist, who was discharged from the Navy in November, will conduct the band. The band will be substantially the same in composition as the one that triumphed in almost every popularity poll prior to its entry into the service. However, Miller added a string section to the Army Air Forces Band and this section will be retained. In all, the band will have five saxophones, four trombones, four trumpets, a French horn, four rhythm, nine violins, two violas, a cello and the "Crew Chiefs," a vocal group. Don Haynes, who managed the Miller band before joining the Army Air Forces and was executive officer for Miller in the AAF, announced the organization of the band. He was the last man to see Miller alone and, on the night before the tragic flight, received from Miller a list of instrumentalists to be included in the postwar Miller band, together with the part each was to play. The band will make its civilian radio debut on "The Teentimers Club" NBC program at 11 am on Saturday, January 12. There will be 34 members in all, including the vocal group. Mr. Haynes also announced that Mrs. Miller has consented to turn over to him Major Miller's entire music library and has granted permission for the use of her husband's name."<sup>6</sup>

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<sup>5</sup> Variety, November 21, 1945, p. 49

<sup>6</sup> New York Herald Tribune, January 2, 1946

Saturday, January 12, 1946

### **THE GLENN MILLER ORCHESTRA WITH TEX BENEKE**

Trumpets: Bobby Nichols, Steve Steck, Whitey Thomas, Graham Young  
Trombones: John Halliburton, Nat Peck, Jimmy Priddy, Paul Tanner  
Reeds: Tex Beneke (leader/tenor sax/vocals), Freddie Guerra, Jack Ferrier (clarinet/alto sax); Stanley Aaronson, Vince Carbone (tenor sax); Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, James Caesar, Phil Cogliano, Earl Cornwall, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Fred Ostrovsky, Bob Ripley, Dave Schwartz  
Rhythm: Stan Freeman (piano/arranger), Carmen Mastren (guitar); Rollie Bundock (string bass); Bill Conway (guitar, vocals), Maurice Purtill (drums)  
Vocals: Lillian Lane, Artie Malvin, The Crew Chiefs: Murray Kane, Gene Steck, Steve Steck  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

Records show a recording session for Buchman & Co., 1501 Broadway, New York. This and a January 26, 1946 recording session may be connected with the NBC "Teentimers" programs of January 12, 1946 and January 26, 1946.

Saturday, January 12, 1946, 11:00 - 11:30 am

"Teentimers Inc. (Teentimers' Club)"

NBC, Radio City,

New York

(NBC) (WEAF)

Johnny Desmond, host

D M S

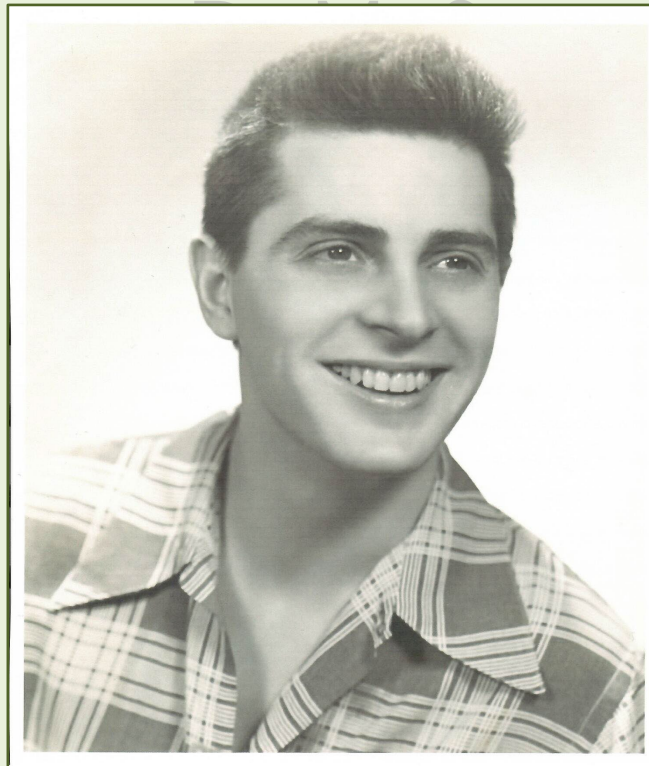
From the NBC program card:

"Jan. 12, 1946, Guest Orchestra: The late Major Glenn Miller's Orchestra still called "Glenn Miller Orchestra" --- with Tex Beneke leading the new "Glenn Miller Band" --- this is the first appearance anywhere of this new civilian band. The organization is composed of former members of Major Glenn Miller's Overseas Orchestra with all the boys back in civilian clothes."

### **TEENTIMERS' CLUB**

"Teentimers, Inc. (Teentimers' Club)" debuted over NBC December 8, 1945 and was directed toward teenage audiences (see January 26, 1946 NBC program card description). Name bands appeared on the Saturday morning program that originated in New York. Ex-AAF singer Johnny Desmond who had already appeared on several NBC programs before and following his discharge in November 1945 was a hot commodity and selected to host the program because of his perceived appeal to teen age girls. The program contained public service messages emphasizing racial and religious tolerance. There were other local radio teenage programs on the air at this time and they were the forerunners of the programming genre that led to ABC's "American Bandstand" hosted by Dick Clark, which originated in Philadelphia.





Johnny Desmond – “The G. I. Sinatra”  
(RCA Victor Publicity Images)



NBC Publicity Image – Front Page





from  
**National Broadcasting Company**  
CHICAGO • NEW YORK • HOLLYWOOD

CARRYING ON

Tex Beneke leads an orchestra of 35 ex-GIs carrying on a great musical name--the Glenn Miller Band. It makes its first civilian appearances on NBC's "Teentimers Club," Jan. 12 and 19.

NBC Photo  
12/21/45

#23207

*Tex Beneke*

OCT 28 1945

JAN 10 1946

69

merc  
ys,

NBC Publicity Image – Reverse Page

Tuesday, January 15, 1946, 7:00 – 7:15 pm and 11:00 -11:15 pm  
“Chesterfield Supper Club”  
NBC Radio City  
New York  
(NBC) (WEAF)<sup>7</sup>  
Martin Block, announcer  
Jo Stafford, host  
Tex Beneke, guest  
Lloyd Shaffer Orchestra and The Satisfyers

CHESTERFIELD THEME (A-B-C JINGLE) (PROGRAM OPEN))  
AREN'T YOU GLAD YOU'RE YOU – Jo Stafford, vocal  
CHESTERFIELD COMMERCIAL (A-B-C JINGLE)  
JO STAFFORD AND TEX BENEKE DIALOGUE  
EXACTLY LIKE YOU – Tex Beneke, vocal  
DON'T BLAME ME – Jo Stafford, vocal  
CHATTANOOGA CHOO CHOO – Tex Beneke, Jo Stafford and the Satisfyers, vocal  
CHESTERFIELD THEME (program close)

Tex Beneke appears alone as a guest. He describes the forthcoming opening date for the band of January 24, 1946 at the Capitol Theatre in New York, including “five shows a day”.

#### BENEKE-MILLER COMBO SHUNS ONE NIGHTERS; PLAYS THEATRES ONLY

“New Tex Beneke-Glenn Miller orchestra, which debuts tomorrow (Thurs.) at the Metropolitan Theatre, Providence, will be a unique combination. Due to the high cost of operation, which it's said, will run over \$6,000 for salaries and arrangements alone, the band will not play locations or one-nighters. It will play only theatres for the present. There are 39 men in the new combination, including the Crew Chiefs, vocal quartet. It was built along the lines of Major Miller's postwar ideas, formed while still in the service, and applied to the service band he was leading. Miller's name will be prominent in the billing, sharing equally with Beneke, who played sax for him pre-war. Following the Providence date, the band goes to the Plymouth, Worchester (21-23), the Capitol, N. Y., Jan. 24; Adams, Newark; Michigan, Detroit; three weeks at the Chicago Theatre, Chicago; Capitol theatre, Washington; Earle, Philadelphia; RKO, Boston and Palace Theatre, Cleveland, in that order.”<sup>8</sup>

Thursday, January 17, 1946 - Friday, January 20, 1946  
Metropolitan Theatre  
Providence, Rhode Island  
(Stage Shows)

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<sup>7</sup> The call letters for NBC “flagship” station WEAF, New York (660 kc.) were changed to WNBC effective November 6, 1946.

<sup>8</sup> Variety, January 16, 1946, p. 46

Saturday, January 21, 1946 - Monday, January 23, 1946  
Plymouth Theatre  
Plymouth, Massachusetts  
(Stage Shows)

Thursday, January 24, 1946 - Wednesday, February 27, 1946  
Capitol Theatre, New York  
(Stage Shows)

The Glenn Miller Orchestra with Tex Beneke (leader) opened at the Capitol Theatre in New York Thursday, January 24, 1946 for their first formal engagement (noted incorrectly as January 17, 1946 by author George T. Simon). This was a five-week engagement with options.<sup>9</sup>

Saturday, January 26, 1946

Records show a recording session for:  
Buchman & Co., 1501 Broadway, New York

See January 12, 1946 for details.

The Variety Stage

MILLER BAND IN THE DOUGH

By Paul Denis

D M S

Of course you wouldn't like to have your salary raised 10 times. But the 35 boys in the Glenn Miller Band, at the Capitol, have had to accept such a salary raise. The band used to average, in the Army, about \$3,000 per month. Now it's forced to take about \$30,000 per month. And it's such a bother! Don Haynes, who managed the band before it went into the Army and then served as its Executive Officer, continues as manager. He complains "even with that big salary raise, the boys don't salute any more when I pay them". The boys' arms are just too tired from counting all that dough. Tex Beneke, formerly the band's vocalist and lead saxophonist, is now leader and the band is already set to record for Victor and play 26 weeks of vaudeville. Overseas, the band played in 11 countries, before 3 million GIs.<sup>10</sup>

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<sup>9</sup> "Glenn Miller and his Orchestra," Simon, p. 437

<sup>10</sup> New York Post, January 26, 1946, p. 16

**Saturday, January 26, 1946, 11:00 - 11:30 am**  
**"Teentimers Inc. (Teentimers' Club)"**  
**NBC, Radio City**  
**New York**  
**(NBC) (WEAF)**  
Johnny Desmond, host

From the NBC Program Card:  
[Award, "Best Teen-Age Program of 1945"]

Guest Orchestra: The Glenn Miller Orchestra under the direction of Tex Beneke makes a return guest appearance on Jan. 12, 1946. Another guest on today's program is Mr. Maynard Morgan, a representative of the American Schools and Colleges Association. Mr. Morgan is on the program to announce that the American Schools and Colleges Association has selected the Teentimers' Club program as the best program in the high school age group --- this is an annual award to a teentimer program --- judges this year made the award because the Teentimers' Club program is 'providing clean and understanding entertainment for teen agers, and because in sincere and straightforward talks included in the program, listeners are being reminded of the importance of tolerance and friendship for everyone.' The program receives a plaque from Mr. Morgan --- Johnny Desmond, MC, accepts the plaque on behalf of "Teentimers' Club". --- NOTE (Not broadcast) A plaque inscribed "for the promotion of racial and religious understanding" was presented to Johnny Desmond, singing MC and star of "Teentimers' Club" by "This Month" magazine through its editor Ada Siegel, citing the program as the "program of the month" because of its many appeals for tolerance as made in brief talks by Johnny Desmond and other members of the cast.

NOBODY SALUTED

"New York - Recent air debut of ex-Chief Petty Officer Gordon Lee (awright, awright, so it's Tex) Beneke's band marked reunion between ex-Sgt. Johnny Desmond, who sings, and ex-Staff Sgt. Tom Hudson, who announces, and ex-Master Sgt. Norman Leyden, who arranges. First time latter three had met together since Miller AAF band days."<sup>11</sup>

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<sup>11</sup> Down Beat, January 28, 1946



Johnny Desmond, Jerry Gray and Tex Beneke

#### NEW BENEKE CREW HAS MILLER NAME AND BOOK

"New York – Those who have eyed with some curiosity the band fronted by Tex Beneke since its recent theatre debut here (Capitol, Jan. 24) have observed a number of features about it, musical and otherwise, which are interesting. The outfit, billed as the Glenn Miller Orchestra with Tex Beneke, is tabbed by manager Don Haynes (reportedly the last person to see Miller before he took off on his ill-fated flight) as the "band Glenn wanted to present to the American public upon his return from overseas." The present crew consists of 90 percent of the personnel that comprised the AAF orchestra, with the balance in the main sidemen who played with Miller prior to the war. In all, band plus Beneke has 34 members – five saxes, four trams, four trumpets, French horn, four rhythm, a vocal group, the Crew Chiefs and the string section Miller added to his AAF band, 9 violins, two violas and a cello. Permission to use Miller's name in connection with advertising and billing was granted by Mrs. Miller, who also turned over Glenn's entire music library to the new crew. Thus the crew is able to present many of the great prewar arrangements in addition to some of the latest up-to-the-minute scorings, which are furnished by Jerry Gray and Artie Malvin.



# DOWN BEAT

February 11, 1946



JOHNNY DESMOND  
and TEX BENEKE



MUSIC NEWS FROM COAST-TO-COAST

**20 CENTS**  
CANADA and FOREIGN 25c

**\$4 PER YEAR**



## Malvin Takes Desmond Spot

"Featured artists with the band, plus Malvin who is also filling the spot vacated by Johnny Desmond, are Lillian Lane, among other things the former Thornhill thrush, and Bobby Nichols, the 21-year-old redhead who made a name trumpeting with Vaughn Monroe. Some incidental information: Beneke was discharged as a chief petty officer in November ... AAF Band had a total of 500 hours of flying time in everything from a B-25 to and L-5, was awarded Bronze Star for Northern France campaigns ... Malvin and Lillian Lane hadn't seen each other since they both left Thornhill ... Band, in addition to being set at Capitol for five weeks with options, has signed with Victor for waxing ... Miller would have been 41 years old March 1 ... Original Miller gang's recording of "Chattanooga Choo Choo" sold a million and a half copies. In fact, in 1940, one of every three jukebox nickels spun a Miller record."<sup>12</sup>

## MILLER-BENEKE ORCH MAY PLAY 400 CLUB; PACT INKED WITH RCA

"There's a possibility that the Glenn Miller-Tex Beneke orchestra of 39 people will temporarily divert from its intention not to play locations. The 400 Club, N. Y., and General Artists, the band's bookers, are talking a deal for the band to play that spot as a result of the reception the band drew at the Capitol Theatre, N. Y., when it opened last week. It is possible for the 400's bandstand to handle the number of people in the combination. Tommy Dorsey had almost that many on the club's stand when he played his first date there a year ago. As for money, by doing as good a business as Dorsey drew, the Miller-Beneke combo can break even or make a slim profit.

"The Miller-Beneke combination, incidentally, has been signed to a term contract by RCA-Victor for recordings. The band will make its initial discs in New York within the next few weeks. Before the war, Miller was under contract to RCA."<sup>13</sup>  
1946 Publicity Photo

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<sup>12</sup> Down Beat, January 28, 1946

<sup>13</sup> Variety, January 30, 1946, p. 43



Tex Beneke  
1946 Publicity Photo

## Reviews

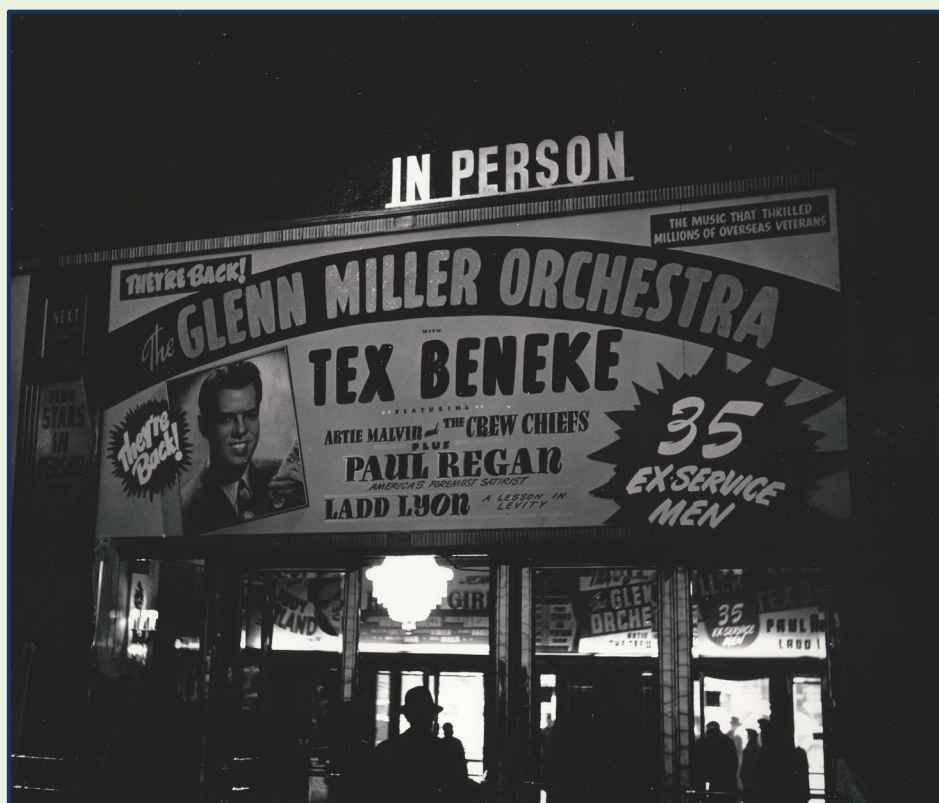
CAPITOL, N. Y.

Glenn Miller Orch. Conducted by Tex Beneke, with Murray Kane, Crew Chiefs; Ladd Lyon, Paul Regan; "The Harvey Girls" (M-G-M)

"This is the first major date by this orchestra carrying the name of the late Major Glenn Miller, conducted by Tex Beneke, former sax sideman with the former's pre-war band and himself an ex-serviceman. And it does a swell job, from both a musical and entertaining standpoint. There's a lot of talent incorporated into the outfit, which contains 31 of the men who played in the Air Force band Miller conducted. There's a lot of speculation currently as to the band's future. It's openly stated the band will play only theatres, no locations or one-nighters because of its size. That seems to indicate that the combo will go once around the theatre circuit on the strength of Miller's name and then probably be transferred to Beneke's sole title. This idea kills two birds with one stone. It earns Miller's estate a lot of coin and helps build Beneke's name. By that time, too, the latter will have overcome his evident shortcomings as leader. At the moment, he handles himself easily enough but there are rough edges. Another angle that will tend to take the Miller tag off this band soon enough is the psychological effect on audiences of a band carrying the name of a man who has passed on. The band business has never been able to perpetuate a band under such circumstances. As cited above, at the Cap the band puts on a real show. It is smartly paced, opening with "In the Mood," one of the items that originally put Miller in business, then smoothly coordinates more of the same, plus current pops, for maximum results. In the process, a couple of good entertainers pop up from within the four trumpet, four trombone, one French horn, five sax, four rhythm and twelve string combination. First is Artie Malvin, from the Crew Chiefs vocal quarter. He does "Let It Snow!" and "Might As Well Be Spring," indicating good solo ability in spite of the fact that on the latter he needed more rehearsal. Murray Kane, also from the Chiefs, comes on later with a comedy routine put over solidly with a delivery that indicates the guy would have a future if he turned to that field. As part of the Chiefs, who include Lillian Lane, they also do neat work. As for the band, it performs superbly. Down the line it uses outstanding arrangements of such things as "Holiday for Strings" and pops and standards grouped under Miller's "Something Old, New Borrowed and Blue" medley idea; "18th Century Drawing Room," "Personality," "Stomp in' at the Savoy," and "Rhapsody in Blue" come under this heading. Beneke occasionally plays adequate tenor out front. Both accompanying acts are good."<sup>14</sup>

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<sup>14</sup> Variety, January 30, 1946, p. 49



Lowe's Capitol Theatre, New York



Lowe's Capitol Theatre, New York

## CAPITOL, NEW YORK

(Reviewed Friday Evening, January 25)

"With 31 people (27 sidemen and four vocalists) out of the 35 in the organization having been with the Glenn Miller Army Air Forces Band for the full run of the late maestro's service career, and with Glenn's full library of arrangements to work with, Tex Beneke has little trouble piloting the ex-service crew through this bill. The band draws a warm reception and hefty hands all the way. The band and two acts, Paul Regan and Ladd Lyon, are the works. Prior to the ork's opening at the Metropolitan in Providence Thursday (17), the group hadn't played together for quite a stretch (they were tied up being processed out of the Army) and at this last show Friday it was somewhat evident. Fusion of the sections wasn't as smooth, in spots, as it might have been. The most impressive feature (forgetting for the moment the musical aspect) was the handling of Glenn Miller references. Right after intro tunes Beneke stepped to the mike and said, "the boss had always insisted that the show be short on talk and long on music and that's what we're going to try to give you." Beneke mentioned Miller two other times, once about mid-show in presenting Miller medley time; "Little Brown Jug," "Personality," "Stompin' at the Savoy" and "Rhapsody in Blue" and again at the show's end in introing "Chattanooga Choo Choo," one of Miller's top Victor platter sellers (1,500,000 copies). Beneke delivered these lines in straight style, without dramatics, tear-jerking or crape-hanging. Yet (and seemingly without trying) he conveyed a strong feeling of respect and admiration he and the rest of the band had for the late leader. Musically the organization is right in the Miller groove. The selection of tunes is good, too, with a nice balance between Miller standards like "Jug" and "Choo Choo," an oldie, "Embraceable You," current pops "Let it Snow!" and "Personality" and a novelty "Stick a Nickel in the Juke Box." The last number was penned by Murray Kane, who also does a comedy routine displaying a Robert Walkerish technique and good material. He drew sustained and heavy laughs. Artie Malvin's bary vocal on "Let It Snow!" marked the lad as a distinct asset to the ork and the Crew Chiefs (three boys) with Lillian Lane turn in credible harmonizing on "Nickel in the Juke," "Personality" and "Choo Choo" (with Beneke assists on the last two). For the present the ork seems set but whether it will be able to maintain the heavy 35-person nut indefinitely is another question. If becomes necessary, it will probably take place in the 11-man string section." <sup>15</sup>

"New York, Jan. 26 – Contrary to previously published reports to the effect that they wouldn't play 'em, the Glenn Miller Orchestra with Tex Beneke is going on one-nighters. General Artists' Corporation is now attempting to line up two weeks of the barnstormers for the 35-man outfit, to see how it works out. The asking price is \$3,000 with a privilege of 60 per cent and the rock-bottom figure at which the band estimates that it can work is \$2,500 nightly. The 3G figure is what is commanded today by Vaughn Monroe, who is one of the hottest one-nighter attractions in the field at the moment due to Victor disc hits "There! I've Said It Again" followed by the current "Let It Snow!" <sup>16</sup>

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<sup>15</sup> The Billboard, February 2, 1946

<sup>16</sup> The Billboard, February 2, 1946



"It had been more than a year since Major Glenn Miller, the Army's swing Sousa of World War II, was lost in a plane crash. But last week 34 of his G. I. musicians, now civilians, opened on Broadway – still calling themselves the Glenn Miller Orchestra. A public that had not forgotten the Miller name (his orchestra was voted the nation's No. 1 sweet band in 1941) packed the house. The G. I.s, a little worried about how the public would feel about them, found the old Miller theme song still described it: "In the Mood."<sup>17</sup>

#### "HARVEY," MILLER BAND 104G

"Harvey Girls" and the Glenn Miller band came through the stretch fast at Capitol last week, its first, to finish at \$110,100, highest ever grossed in house's 26 years of operation. Prior record take of \$109,300 by "Anna Christie" has stood since March 1930. "Girls" and the Miller band are continuing in smash fashion, with around \$104,000 anticipated on initial holdover session. Stays further, of course."<sup>18</sup>

#### SPIVAK BREAKS OFF WITH DON HAYNES

"Charlie Spivak cancelled an agreement last week under which Don Haynes, recently discharged from the Air Forces, managed his orchestra. The relationship was cut by Spivak, it's said, due to his refusal to "play second fiddle" to any of Haynes' other interests. Latter also manages the Glenn Miller-Tex Beneke orchestra, currently at the Capitol Theatre, N. Y. There was no contract in existence between Spivak and Haynes. Their association began when Glenn Miller and Sy Shribman started to back Spivak financially. Haynes, at the time, was Miller's personal manager. When Spivak recently voiced dissatisfaction with the setup, Haynes immediately broke it up. Spivak's band was originally assisted into existence by the late Major Miller and Sy Shribman, New England booker. Before Miller went into service, Spivak had bought out all interest held by him in the band but did remain under the management of Haynes. Spivak, along with Miller and Claude Thornhill, transferred booking agency affiliation a couple of years ago from General Artists Corp. to the William Morris Agency. So far, the Morris agency has gotten only Spivak benefits from that transaction. Miller's death canceled his contract and the band now operating under his name is booked again by GAC. Thornhill has sought a release from Morris for some time, refusing to set up a new band unless that is accomplished. Spivak himself has also sought release from Morris but has not been successful."<sup>19</sup>

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<sup>17</sup> Time, February 4, 1946

<sup>18</sup> Variety, February 6, 1946, p. 17

<sup>19</sup> Variety, February 20, 1946, p. 39



A Birthday Surprise for Tex at the Capitol Theater  
Tex Beneke, Lillian Lane and the Crew Chiefs  
February 12, 1946  
(Collection of the Author)

**Thursday, February 21, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24<sup>th</sup> Street**  
**New York**

D6-VB-1669

**ONE MORE TOMORROW**

(From the Warner Bros. Picture "One More Tomorrow"  
(Lecuona-DeLange-Myrow)  
Vocal refrain by Artie Malvin

Issues:

10" 78            RCA Victor (USA) 20-1835-B

D6-VB-1670

**SWING LOW, SWEET CHARIOT**

(Wallace Willis [before 1862])<sup>20</sup>  
Bill Finegan arrangement

Issues:

10" 78            RCA Victor (USA) 20-1834-A  
12" 33            RCA Camden CAL-491  
CD                BMG (Japan) BVJJ-2905

D6-VB-1671

**I'M HEADIN' FOR CALIFORNIA**

(Glenn Miller-Arthur Malvin)  
Vocal refrain by Tex Beneke and the Crew Chiefs  
(No strings)

Issues:

10" 78            RCA Victor (USA) 20-1834-B

D6-VB-1672

**IT COULDN'T BE TRUE (OR COULD IT?)**

(Sylvia Dee-Sydney Lippman)  
Vocal refrain by Tex Beneke and the Crew Chiefs

Issues:

10" 78            RCA Victor (USA) 20-1835-A  
CD                BMG Special Products (USA) DMC 12173

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<sup>20</sup> Labeled by RCA Victor as Stephen Foster but actually written by Wallace Willis before 1862.





The first RCA Victor record release (20-1834)

#### GLENN MILLER-BENEKE BAND INTO SHERMAN H., CHI., SETS 1-NITERS

"Glenn Miller-Tex Beneke orchestra of 39 people has been set on its first location and one-nighter dales, despite the earlier assumption that the band would not play such bookings due to its size. Band goes into the Sherman Hotel, Chicago, for two weeks, opening July 5, which may be preceded by a stay at Frank Dailey's Meadowbrook, Cedar Grove. N. J. After its current theatre run (band is now at the Capitol theatre, N. Y.) the Miller-Beneke crew does one-nighters at Johnson City, N. Y. (Geo. F. Pavilion), Sunnybrook Ballroom, Pottstown, Pa., and Mecca Temple, Scranton, Pa. These arc dated March 14, 15, 16 After that it resumes a name policy for the Totem Pole Ballroom, Auburndale, Mass, March 18, 21-23. One-nighters are paying the band \$3,000."<sup>21</sup>

Wednesday, February 27, 1946

The band closed at the Capitol Theatre in New York.

Thursday, February 28, 1946 to Wednesday, March 6, 1946  
Capitol Theatre, Washington, D. C.

<sup>21</sup> Variety, February 20, 1946, p. 43

## Stage Shows

### MILLER-BENEKE ON FIRST LOCATION, MEADOWBROOK

"Glenn Miller-Tex Beneke orchestra has been set for its initial location date, a type of booking it was at first thought the band would not play due to its size (35 musicians) It will open at Frank Dailey's Meadowbrook, Cedar Grove, N. J., June 4 for two weeks. Later it will play the Sherman Hotel, Chicago, opening July 5. Meanwhile, RCA-Victor is rushing out the first disks, made by the band in N. Y. Two platters carrying all four sides the outfit cut will be released next week (12). Among them is the last tune Miller himself wrote, "Headin' For California," penned during the late maestro's stay in England just before his ill-fated flight to Paris. Artie Malvin, singer with the band, collaborated."<sup>22</sup>

### THORNHILL TO REBUILD BAND DESPITE DISLIKE OF MORRIS AGENCY TIE

"Claude Thornhill has apparently stopped trying to sever relations with the William Morris office, to which he was signed several years ago as part of the deal which brought Glenn Miller and Charlie Spivak to the agency. Several months ago, when he got out of the Navy, Thornhill asserted he would not reorganize his band while he was signed to Morris. The pianist-maestro is planning to reform within the next few weeks. He is figuring on personnel virtually identical to his prewar combo, consisting of seven brass, two French horns, six saks and four rhythm. Leonard Vannerson, former road manager with Tommy Dorsey and Benny Goodman, will handle him. Thornhill's only objection to his Morris contract, it is claimed, was the fact he was not consulted when his contract was shifted from General Artists. At that time, Miller, Spivak, Thornhill and Hal McIntyre were all part of an organization headed by Miller and Sy Shribman."<sup>23</sup>

Thursday, March 7, 1946 to Thursday, March 13, 1946  
Adams Theatre  
Newark, New Jersey  
(Stage Shows)

Thursday, March 14, 1946  
Geo. F. Pavilion  
Johnson City, New York  
(Dance)

Friday, March 15, 1946  
Mecca Temple Shrine Auditorium  
Scranton, Pennsylvania  
(Dance)

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<sup>22</sup> Variety, March 6, 1946, p. 43

<sup>23</sup> Variety, March 6, 1946, p. 43



Saturday, March 16, 1946  
Sunnybrook Ballroom  
Pottstown, Pennsylvania  
(Dance)

Sunday, March 17, 1946  
Day off in New York, New York

Monday, March 18, 1946 – Saturday, March 23, 1946  
Totem Pole Ballroom, Norumbega Park  
Auburndale-on-Charles (Newton), Massachusetts  
(Dances)

Sunday, March 24, 1946  
The Valley Arena  
Holyoke, Massachusetts  
(Dance)

Monday, March 25, 1946  
Day Off

Tuesday, March 26, 1946  
Allentown, Pennsylvania  
(Dance)

Wednesday, March 27, 1946  
Day Off

D M S

#### EYE MILLER-BENEKE ONE-NITER RESULTS

"There has been great interest in the one-niter box office results achieved by the Glenn Miller-Tex Beneke band, which played its first single, dates last week. Band, in company with Metro's "Harvey Girls." broke' a long-standing record at the Capitol Theatre, N. Y., recently, hence the interest in the one-nighters. At Geo. F. Pavilion, Johnson City, N. Y., the outfit, which is composed of 39 musicians and. singers and is being sold at \$3,000 guarantees against percentages, played to approximately 2,500 people at \$1 plus tax. Low admission price is due to a rule, by the owners of the ballroom (Endicott-Johnson show people) that the scale be held to \$1 for the benefit of employees. At Mecca Temple, Scranton, next night (Fri.) the band played to 2,400-odd dancers at \$1.50, which also was nothing to cheer about. Lent, however, didn't help either date: At Sunnybrook Ballroom. Pottstown, Pa., one of the largest danceries in the east, the band posted, an all-time money record of \$9,650 gross at \$2 per plus tax. This surpassed Tommy Dorsey's record for the spot in money, but not in people. Miller- Beneke had approximately 4,000 while T. D., before the war, played to over 5,000 at a smaller box office tap. Miller-Beneke combo, incidentally, is set for a straight concert date at the Mosque, Richmond, Va., April 5."<sup>24</sup>

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<sup>24</sup> Variety, March 20, 1946, p. 47

## Personnel

Chick Canode (cl/as), Tom Lanese (strings), Joe Rann (piano) and Bobby Joe Gibbons (g) replace Ferrier, Schwartz, Freeman and Mastren. Bill Conway (g) performed regularly with the band at this time.

## TEX BENEKE WITH THE GLENN MILLER ORCHESTRA

Trumpets: Bobby Nichols, Steve Steck, Whitey Thomas, Graham Young  
Trombones: John Halliburton, Nat Peck, Jimmy Priddy, Paul Tanner  
Reeds: Tex Beneke (leader/tenor sax/vocals), **Chick Canode**, Freddie Guerra (clarinet/alto sax); Stanley Aaronson, Vince Carbone (tenor sax); Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, James Caesar, Phil Cogliano, Earl Cornwall, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, **Tom Lanese**, Richard Motylinski, Fred Ostrovsky, Bob Ripley, Dave Schwartz  
Rhythm: **Joe Rann** (piano); **Bobby Joe Gibbons** (guitar); Rollie Bundock (string bass); Maurice Purtill (drums); **Bill Conway** (guitar, vocals)  
Vocalists: Lillian Lane, Artie Malvin, The Crew Chiefs: Murray Kane, Gene Steck, Steve Steck  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

## THE CREW CHIEFS

The wartime "Crew Chiefs" of the Maj. Glenn Miller Army Air Forces Orchestra included Artie Malvin (who also soloed), Lynn Allison, Murray Kane, Gene Steck and Steve Steck. In January 1945, a former member of the Modernaires Bill Conway joined the AAF Orchestra in France and worked with the group and substituted on guitar. In a 1974 interview with Karl Pearson, Lynn Allison said he never appeared with the postwar band led by Tex Beneke. Allison did not wish to travel and preferred to settle down in Chicago with his wife Gloria.



Tex Beneke and the Crew Chiefs at RCA Victor  
(Collection of the Author)

**Thursday, March 28, 1946**  
**RCA Victor Recording Session**  
**Lotos Club Recording Studio**  
**110 W. 57th St.**  
**New York**

D6-VB-1383-1

**STRANGE LOVE**

(From the Paramount Picture "The Strange Love of Martha Ivers")  
(Eddie Heyman-Miklos Rozsa)  
Vocal refrain by Artie Malvin

Issues:

10" 78	RCA Victor (USA) 20-1858-A
16" 33	AFRS (USA) BML P-650

D6-VB-1384-1

**CYNTHIA'S IN LOVE**

(Jack Owens-Gish-White)  
Vocal refrain by Artie Malvin, Lillian Lane and the Crew Chiefs

Issues:

10" 78	RCA Victor (USA) 20-1858-A
16" 33	AFRS (USA) BML P-658
CD	BMG Special Products (USA) DMC 12173

D6-VB-1385-1

**THE WHIFFENPOOF SONG (BAA! BAA! BAA!)**

(Minnegetode-Pomeroy-Galloway)  
Vocal refrain by Artie Malvin and the Crew Chiefs

Issues:

10" 78	RCA Victor (USA) 20-1859-A
16" 33	AFRS (USA) BML P-650
CD	BMG Special Products (USA) DMC-12173

D6-VB-1386-1

**HEY! BA-BA-RE-BOP**

(Lionel Hampton-Curly Hamner)  
Vocal refrain by Tex Beneke  
(no strings)

Issues:

10" 78	RCA Victor (USA) 20-1859-B
16" 33	AFRS (USA) BML P-650



D6-VB-1386-2

**HEY! BA-BA-RE-BOP**

(Lionel Hampton-Curly Hamner)

Vocal refrain by Tex Beneke

(no strings)

Issues:

10" 78 Unissued

CD BMG Special Products (USA) DMC-12173

Friday, March 29, 1946 – Thursday, April 4, 1946

Earle Theatre

Philadelphia, Pennsylvania

(Stage Shows)

REVIEWS

EARLE, PHILLY

Philadelphia, March 29

Glenn Miller Orch. with Tex Beneke (29), Crew Chiefs (4), Artie Dann, Crosby Sisters (2);  
"Meet Me On Broadway" (Col)

The quondam Glenn Miller crew with sax artist Tex Beneke fronting looks headed for the top-drawer class on basis of their Philly debut. Varied repertoire and fine, arrangements makes bend big league material, Beneke does neat job of emceeing as well as baton-waving and in. addition handles the vocals both solo and as added voice to the Crew Chiefs. Band gets away fast with. "In the Mood" after "Smoke Rings" theme, followed by schmaltzy "Swing Low Sweet Chariot" using the string section to good advantage. Tingling is band's rendition of "Red Cavalry March," starting and ending with a single muted trumpet. Band numbers include – old time Miller faves— "Brown Jug," "Rhapsody in Blue," "Things Ain't What They Used to -Be." Crew-chiefs stint, well-received, includes "Doctor, Lawyer, Indian Chief," "Personality" and "Couldn't Be True." Artie Dann, nitery comic, gets lots of laughs with his zany antics. Does impress of Jimmy -Durante, guy has the schnoz for it, "Lord, You Made My Nose Long" -for solid response. Crosby Sisters, red-head' brunette, knock " themselves out in their comedy turn. Impersonations of Donald Duck, Joan Davis and others net the gals beaucoup applause. Had to beg off when caught. House good opening show with six shows penciled in."<sup>25</sup>

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<sup>25</sup> Variety, April 3, 1946, p. 55



Lillian Lane



Artie Malvin

**HERE  
THEY ARE!**

**THE  
GLENN MILLER  
ORCHESTRA**



**with TEX BENEKE**

**Swing Low Sweet Chariot**

**AND**

**I'm Headin' for California**

**Vocal by Tex Beneke and The Crew Chiefs**

**RCA VICTOR 20-1834**

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**It Couldn't Be True!**

**(Or Could It?)**

**Vocal by Tex Beneke and The Crew Chiefs**

**AND**

**One More Tomorrow**

**(From the Warner Bros. picture "One More Tomorrow")**

**Vocal by Artie Malvin**

**RCA VICTOR 20-1835**



**RCA VICTOR RECORDS**

Friday, April 5, 1946  
Richmond, Virginia  
Concert  
(Two and half hours)

Saturday, April 6, 1946  
Valencia Ballroom  
York, Pennsylvania  
(Dance)<sup>26</sup>

Sunday, April 7, 1946  
Arena  
New Haven, Conn.  
(Concert)

Monday - Wednesday, April 8 - 10, 1946  
Contract with Charles Shribman, State Theatre Building, Boston  
One-nighters in New England

Thursday, April 11, 1946  
Day Off

Friday - Sunday, April 12 - 14, 1946  
State Theater  
Hartford, Connecticut  
(Stage Shows)

D M S

Monday - Friday, April 15 - 19, 1946  
New York, New York

#### GLENN MILLER BAND COMES TO SO. BEND BALLROOM APRIL 27

"South Bend, April 19 – The Glenn Miller Orchestra, now led by Tex Beneke, is coming to South Bend's Palais Royale one week from Saturday night (April 27) for a one night engagement. Tex Beneke has taken over the band, replacing Major Glenn Miller, who was lost in action on a flight during the war in the European Theatre. Dancegoers will remember the Glenn Miller Orchestra of pre-war fame was reformed in the Army and played in 11 countries in Europe for the Army Air Force. The present aggregation is made up of 35 members of this wartime band. It features Beneke as its star tenor saxophonist and featured vocalist and former Sgt. Jerry Gray, who did many of the Miller arrangements, which have become legendary."<sup>27</sup>

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<sup>26</sup> Harrisburg Telegraph, April 5, 1946, p. 17

<sup>27</sup> The News Palladium, April 19, 1946



Saturday, April 20, 1946, 9:00 pm – 1:00 am  
Armory  
Rochester, New York  
(Dance)<sup>28</sup>

Sunday, April 21, 1946  
Nu-Elm Ballroom  
Youngstown, Ohio  
(Dance)

Monday, April 22, 1946  
East Market Gardens  
Akron, Ohio  
(Dance)<sup>29</sup>

Tuesday, April 23, 1946  
Valley-Dale Ballroom  
Columbus, Ohio  
(Dance)

Wednesday, April 24, 1946  
Charleston, West Virginia  
(Dance)

Thursday, April 25, 1946  
Castle Farm  
Cincinnati, Ohio  
(Dance)<sup>30</sup>

Friday, April 26, 1946  
Purdue University  
West Lafayette, Indiana  
Dance

Saturday, April 27, 1946  
Palais Royale  
South Bend, Indiana  
(Dance)

D M S

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<sup>28</sup> Rochester Democrat and Chronicle, April 20, 1946, p. 6

<sup>29</sup> Akron Beacon-Journal, April 20, 1946, p. 8

<sup>30</sup> Cincinnati Enquirer, April 24, 1946, p. 11

Sunday, April 28, 1946  
Kiel Auditorium  
St. Louis, Missouri  
(Dance)  
(Attendance: 3,500)<sup>31</sup>

Tuesday, April 30-Thursday, May 2, 1946  
Kansas City, Missouri  
(Dances)

Friday, May 3, 1946  
University of Nebraska Coliseum  
Lincoln, Nebraska  
(Dance)<sup>32</sup>

#### VICTOR WORKING TOWARD FULL BENEKE CREDIT, GRADUALLY DROPPING MILLER

"An attempt is being made to gradually fade Glenn Miller's name from the orchestra now circulating' with Tex Beneke as its leader, and bring the latter's name to the fore. As a start, the second set of RCA-Victor disks by the band, marketed last week, had different label credits than the first two, put out a month or so ago. Initial pairing read, "Glenn Miller Orchestra with Tex Beneke/\* Second pairing cited "Tex Beneke with Glenn Miller Orchestra." Third release, it's hoped, will read, "Tex Beneke Orchestra," with no mention of Miller. One of the things that contributed to the decision to hasten the placing of the band's title fully on Beneke's shoulders is a discovery made after the band's first two disks were released. It was found that diskbox operators were, in many instances, billing only Miller in machine slots and ignoring Beneke. This, while logical from ops' business standpoint, was figured to make it all the more difficult, for Beneke to assume full title to the band, which is owned by Mrs. Miller and Don Haynes, the late leader's former manager. Sales of the initial disks released by Victor tell a story to bandsmen and recorders interested in it. Four sides were marketed at once to launch the. new crew, Victor has shipped- approximately 375,000 of each, one disk being some 2,000 in advance of the other. This indicates that record buyers bought the disks because of the band rather than the songs with which they were inscribed. Second release, also four sides, had an initial order of 500,000, making an overall total of 1,250,000 copies."<sup>33</sup>

Tuesday, May 7, 1946  
Tro-Mar Ballroom  
Des Moines, Iowa  
(Dance)<sup>34</sup>

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<sup>31</sup> St. Louis Star and Times, April 27, 1946, p. 8

<sup>32</sup> (Lincoln) Nebraska State Journal, April 28 1946, p. 30

<sup>33</sup> Variety, May 1, 1946, p. 50

<sup>34</sup> Des Moines Register, May 2, 1946, p. 15



Tex Beneke, Lillian Lane, and the Crew Chiefs  
(RCA Victor)

Wednesday, May 8, 1946  
Eagles Ballroom  
Milwaukee, Wisconsin  
(Dance)

Thursday, May 9, 1946  
Trianon Ballroom  
Toledo, Ohio  
(Dance)

Friday, May 10 – Thursday, May 16, 1946  
Michigan Theatre  
Detroit, Michigan  
(Stage Shows)

Friday, May 17, 1946  
St. Louis, Missouri  
Dance

Saturday, May 18, 1946  
Lakeside Park  
Dayton, Ohio  
(Dance)

Sunday, May 19, 1946  
Day Off

Monday, May 20, 1946  
Island Park Pavilion  
Kingston, Pennsylvania  
(Dance)

Tuesday, May 21, 1946, 9:00 pm – 1:00 am  
State Armory  
Syracuse, New York  
(Dance)<sup>35</sup>

Wednesday, May 22, 1946  
Castle Garden Ballroom  
Buffalo, New York  
(Dance)

Thursday, May 23, 1946  
Lakewood Ballroom  
Mahanoy City, Pennsylvania  
(Dance)

D M S

### **Personnel**

Graas (fh), added; Lary (cl/as) replaces Canode; Forrest (Farkus), Motylinski (strings), added; Lasheid (p) replaces Rann

### **TEX BENEKE AND THE MILLER ORCHESTRA**

Trumpets: Bobby Nichols, Steve Steck, Whitey Thomas, Graham Young  
Trombones: John Halliburton, Nat Peck, Jimmy Priddy, Paul Tanner  
French Horn: **John Graas**  
Reeds: Tex Beneke (leader/tenor sax/vocals), Stanley Aaronson, Vince Carbone (tenor sax); Freddy Guerra, **Malcom Lary** (clarinet/alto sax); Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, James Caesar, Phil Cogliano, Earl Cornwall, **Norman Forrest (Farkus)**, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, **Richard Motylinski**, Carl Ottobrine, Michael Vislocky  
Rhythm: Vincent Lashied (piano), Bobby Joe Gibbons (guitar), Rollie Bundock (string bass), Jack Sperling (drums), Bill Conway (guitar, vocals)  
Vocals: Artie Malvin, Lillian Lane, The Crew Chiefs: Murray Kane, Gene Steck, Steve Steck  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

Friday, May 24 – Thursday, June 6, 1946

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<sup>35</sup> Syracuse Post-Standard, May 14, 1946, p. 9



# COMING!

ONE NIGHT ONLY  
TUES, MAY 21ST.

Dave Salmon, Inc.

Presents

☆  
*In Person!*  
☆  
Syracuse

STATE ARMORY

Dancing 9 P. M. to 1 A. M.



*The Grandest Band In America*

## **THE GLENN MILLER ORCHESTRA**

With

## **TEX BENEKE**

*and*

### **35 Ex-servicemen**

*Featuring*

**ARTIE MALVIN  
LILLIAN LANE**

**THE CREW CHIEFS  
BOBBY NICHOLS**

**GET YOUR TICKETS EARLY AND SAVE \$**

Tickets During  
Advance Sale

**\$1.83**

Plus 37c Fed. Tax Total \$2.20

Tickets Night  
of Dance

**\$2.00**

Plus 40c Fed. Tax Total \$2.40

SEND MAIL ORDERS TO DAVE SALMON, INC., P. O. BOX 852, SYRACUSE, N. Y.

Advance Sale Tickets are also on sale at The Clark Music Co., Olmstead's  
Victrola Shop, Tuttle's Record Shop, and the Onondaga Music Co.  
In Auburn, N. Y.: Trips Ice Cream Store

**GET YOUR TICKETS NOW—Advance Sale is Limited**

Frank Dailey's Meadowbrook  
Cedar Grove, New Jersey  
(Off Monday June 3, 1946)

Tex Beneke and the Glenn Miller orchestra opened at Frank Dailey's Meadowbrook, Cedar Grove, New Jersey, Friday May 24, 1946, following Sam Donahue's band.

**Saturday, May 25, 1946, 5:30 - 6:00 pm**

**"Matinee at the Meadowbrook"**

**Frank Dailey's Meadowbrook Ballroom**

**Cedar Grove, New Jersey**

**(CBS) (WABC)**

John Tillman, announcer

Bernie Gould and Art Carney, cast

Jack Leonard, B. A. Rolfe and Joseph Leahy, guests

MOONLIGHT SERENADE - opening theme

AMERICAN PATROL

IT COULDN'T BE TRUE! (OR COULD IT?)

- Tex Beneke. Lillian Lane and the Crew Chiefs, vocal

JACK LEONARD INTERVIEW

THEY SAY IT'S WONDERFUL – Jack Leonard, vocal

SQUARE DANCE CALLS WITH B. A. ROLFE

CYNTHIA'S IN LOVE – Lillian Lane and the Crew Chiefs, vocal

JOSEPH LEAHY INTERVIEW

FLIGHT

HEY! BA-BA-RE-BOP – Tex Beneke and the Band, vocal

MOONLIGHT SERENADE - closing theme (incomplete)

"Hey Ba-Ba-Re-Bop" is introduced as "the tenth bestselling record in America".

B. A. Rolfe was attempting to promote square dancing with the youth of America. The band accompanies Rolfe on square dance calls. Joseph Leahy is the founder of Radork, a new stock orchestration company.

An address by President Harry Truman at 5:00 pm pre-empted the first half of the normal 60-minute program.

Johnny Desmond, "star of the Philip Morris program" is announced as the scheduled guest for the June 1, 1946 program. "Sunrise Serenade," "Chattanooga Choo Choo," "A String of Pearls" and "In the Mood" are scheduled to be played.

CBS engineers appear to have enhanced the broadcast by using recorded applause to make the audience seem larger than it actually was.

**Tuesday, May 28, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th Street**  
**New York**

D6-VB-2224-1

**TEXAS TEX**

[Uncle Tom (Get With It)]  
(William Finegan)  
(no strings)

Issues:

10" 78            RCA Victor (USA) 20-1922-B

D6-VB-2225-1

**I KNOW**

(John E. Jennings-Theodore Brooks)  
Vocal refrain by The Crew Chiefs

Issues:

10" 78            RCA Victor (USA) 20-1914-A  
16" 33            AFRS BML P-658 (USA)  
CD                BMG Special Products (USA) DMC 12173

D6-VB-2226-1

**EV'RYBODY LOVES MY BABY (MY BABY)**

(A. and M. Nevins-Dunn)  
Vocal refrain by Tex Beneke and The Crew Chiefs

Issues:

10" 78            RCA Victor (USA) 20-1914-B  
16" 33            AFRS (USA) BML P-650

D6-VB-2227-1

**FIVE MINUTES MORE<sup>36</sup>**

(Sammy Cahn-Jule Styne)  
Vocal refrain by Tex Beneke

Issues:

10" 78            RCA Victor (USA) 20-1922-A  
12" 33            RCA Camden CAL-491  
CD                BMG (Japan) BVJJ-2905, BMG Special Products (USA) DMC 12173

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<sup>36</sup> The RCA Victor record label says "Give Me Five Minutes More"





Tex Beneke and the Glenn Miller Orchestra  
(1946)



Enrico Nicola "Henry" Mancini

## Personnel

Enrico Nicola “Henry” Mancini (piano) replaces Lashied

## TEX BENEKE AND THE MILLER ORCHESTRA

Trumpets: Bobby Nichols, Steve Steck, Whitey Thomas, Graham Young  
Trombones: John Halliburton, Nat Peck, Jimmy Priddy, Paul Tanner  
French Horn: John Graas  
Reeds: Tex Beneke (leader/tenor sax/vocals), Stanley Aaronson, Vince Carbone (tenor sax); Freddy Guerra, Malcom Lary (clarinet/alto sax); Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, James Caesar, Phil Cogliano, Earl Cornwall, Norman Forrest (Farkus), Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Carl Ottobrine, Michael Vislocky (strings);  
Rhythm: **Henry Mancini** (piano), Bobby Joe Gibbons (guitar), Rollie Bundock (string bass), Jack Sperling (drums), Bill Conway (guitar/vocals)  
Vocalists: Artie Malvin, Lillian Lane, The Crew Chiefs: Murray Kane, Gene Steck, Steve Steck  
Arrangers: Bill Finegan, Jerry Gray, Norm Leyden

Saturday, June 1, 1946, 11:00-11:30 am

“Teentimers Club”

NBC Radio City

New York

(NBC)

John Conte, host

Eddie Bracken, Glenn Miller Orchestra dir. by Tex Beneke, guests

“The Glenn Miller band under direction of Tex Beneke, will return to the “Teentimers Club. John Conte, the program’s new singing emcee, will welcome the popular musical group and guest Eddie Bracken.”<sup>37</sup>

Records show a recording session June 1, 1946 for Buchanan and Company, 1501 Broadway, New York. No details have been located regarding this session.

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<sup>37</sup> NBC Press Release



Saturday, June 1, 1946, 5:00 - 6:00 pm  
"Matinee at the Meadowbrook"  
(CBS) (WABC) (Sustaining)  
Frank Dailey's Meadowbrook Ballroom  
Cedar Grove, New Jersey  
John Tillman, announcer  
Bernie Gould and Art Carney, cast  
Johnny Desmond, guest

**June 1946**  
**Frank Dailey's Meadowbrook Ballroom**  
**Cedar Grove, New Jersey**

**AFRS Magic Carpet 387**

GMA: AFRS-590

16" 33 AFRS (USA) SUR 7-8-4 - U-57708

**DUBBED AFRS OPEN**

**SUN VALLEY JUMP** - Jerry Gray composition and arrangement

**CYNTHIA'S IN LOVE** – The Crew Chiefs, vocal

**STRANGE LOVE** – Artie Malvin, vocal

**CARIBBEAN CLIPPER** – Jerry Gray composition and arrangement

**DUBBED AFRS CLOSE**

Monday, June 3, 1946  
United States Military Academy  
West Point, New York  
Graduation Hop

D M S

"While Tex Beneke was playing a theatre in Wichita recently, an Army captain, who explained he had just returned from overseas where he had been connected with a salvage crew working on the Brittany beaches, came backstage to see him. The officer told Beneke that while cleaning up the French ocean front his crew had come across the tail of an airplane which was positively identified by serial numbers as the one the late Major Glenn Miller was aboard when he disappeared December, 1944, while on a trip from London to Paris. Tale was told to Don Haynes, who was a captain associated with Miller overseas, and ever since then Haynes has been endeavoring to track down the truth of the statement. He has written the officer who told Beneke the story, plus the War Dept., but as yet has had no answer from either."<sup>38</sup>

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<sup>38</sup> Variety, June 5, 1946, p. 58

**Friday, June 5, 1946**  
**12:30 - 1:00 am**  
**Frank Dailey's Meadowbrook Ballroom**  
**Cedar Grove, New Jersey**  
(CBS) (WABC) (Sustaining)

**AFRS One Night Stand 1022**

GMA: B-B8-1, M-38-3, D-102-3, AFRS-716

16" 33 AFRS (USA) SSP-SC-6-30-1 (D 6-4-46)

**DUBBED AFRS OPEN**

**AMERICAN PATROL** – Jerry Gray arrangement

**IT COULDN'T BE TRUE (OR COULD IT?)**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**TEXAS TEX** – Bill Finegan composition and arrangement

**STRANGE LOVE** – Artie Malvin, vocal

16" 33 AFRS (USA) SSP-SC-6-30-2 (D 6-4-46)

**THE WHIFFENPOOF SONG (BAA! BAA! BAA!)**

- Artie Malvin, Lillian Lane and the Crew Chiefs, vocal

**THESE FOOLISH THINGS (REMIND ME OF YOU)** – Henry Mancini arrangement

**A STRING OF PEARLS** – Jerry Gray composition and arrangement

**THE GYPSY** – Lillian Lane, vocal

**HEY! BA-BA-RE-BOP** – Tex Beneke and the Band, vocal

**CARIBBEAN CLIPPER** – Jerry Gray composition and arrangement

**DUBBED AFRS CLOSE**

GEN. SPAATZ TO BE GUEST AT RECEPTION

Military Ball tonight; Three-Hour Parade and Airshow Tomorrow

"Pottstown's Victory Homecoming celebration will get underway with a reception and buffet supper in honor of Gen. Carl A. Spaatz in the Brookside Country Club at 6:30 o'clock tonight. Feature of the celebration will be the gala military ball in Sunnybrook Ballroom at 9 o'clock tonight. Music will be furnished by the Glenn Miller all G. I. band with "Tex" Beneke as director. While in Pottstown General Spaatz, who is commanding general of the United States Army Air Forces, will commission the band the official band of the Air Force Association. This association is made up of veteran and present members of the Army Air Forces. Members of the orchestra boast an aggregate record of 15,000 flying hours and hold the Presidential Unit Citation and the Battle Participation Star for Northern France."<sup>39</sup>

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<sup>39</sup> Pottstown Mercury, June 7, 1946, p. 1



# Victory Ball

## HONORED GUESTS



THE HONORABLE EDWARD MARTIN  
*Governor of the Commonwealth of Pennsylvania*

THE HONORABLE JOSEPH F. GUFFEY  
*United States Senator*

THE HONORABLE FRANCIS J. MYERS  
*United States Senator*

THE HONORABLE SAMUEL McCONNELL  
*Congress of the United States*

GENERAL AND MRS. CARL A. SPAATZ

REAR ADMIRAL AND MRS. FRANK D. WAGNER

REAR ADMIRAL AND MRS. DONALD ROYCE

MAJOR GENERAL AND MRS. MANTON S. EDDY

BRIGADIER GENERAL  
AND MRS. GEORGE W. SMYTHE

BRIGADIER GENERAL HARRY R. KUTZ

BRIGADIER GENERAL  
AND MRS. W. W. VAUGHAN

ALTON KNAPPENBERGER  
*Holder of the Congressional Medal of Honor*

Pottstown Welcome Home

## VICTORY BALL



FRIDAY, JUNE 7, 1946



SUNNYBROOK BALLROOM  
Pottstown, Pa.

Pottstown, Pennsylvania  
June 7, 1946

Friday, June 7, 1946, 9:00 pm – 1:00 am  
Military Ball  
Sunnybrook Pavilion  
Pottstown, Pennsylvania  
(Dance)

Saturday, June 8, 1946  
Hershey Park Ballroom  
Hershey, Pennsylvania  
(Dance)

Sunday, June 9, 1946  
Hamid's Steel Pier  
Atlantic City, New Jersey  
(Dance)

Monday, June 10, 1946  
Agawam, Massachusetts  
(Dance)

Tuesday, June 11, 1946  
West Side Armory  
Kingston, Pennsylvania  
(Dance)

Wednesday, June 12 – Tuesday, June 18, 1946  
Appearances in Ontario booked by Bert Milford Agency, Toronto, Ontario

Wednesday, June 19, 1946  
Sunset Ballroom  
Carrolltown, Pennsylvania  
(Dance)

Thursday, June 20, 1946 – Sunday, June 23, 1946  
Palace Theatre  
Akron, Ohio  
(Stage Shows)

Monday, June 24, 1946 – Wednesday, June 26, 1946  
Keith's Palace Theatre  
Columbus, Ohio  
(Stage Shows)

Thursday, June 27, 1946 – Sunday, June 30, 1946  
Circle Theatre  
Indianapolis, Indiana  
(Stage Shows)

Friday, July 5, 1946 – Thursday, July 18, 1946  
College Inn, Hotel Sherman  
Chicago, Illinois

(Dances)

CIRCLE, INDPLS.

Indianapolis, June 29

Tex Beneke with Glenn Miller Orch., Artie Malvin, Lillian Lane, Bobby Nichols, Crew Chiefs, Whitson Bros., Crosby Sisters; "Truth About Murder" (RKO)

"The Glenn Miller orchestra, which never did get here when at the peak of its popularity before the war, finally arrived at the Circle this week with Tex Beneke at the helm. Band is making a hit with customers by playing a show that is almost solid music, interrupted-only by Beneke's short introductions and two extra acts: It's fans of long-standing like its authentic revivals of old Miller favorites in arrangements that still carry out the late leader's ideas. Many former servicemen recognize and applaud additions made to Air Force outfit, including the 12-man string section and the singing of Artie Malvin and the Crew Chiefs, Show seems an all-around pleaser. Program Opens with "Moonlight Serenade," then swings into the Miller classic. "In the Mood." Another oldie, "These Foolish Things," accented by Beneke's fine tenor sax, provides one of the main highlights. "Little Brown Jug," "Chattanooga Cho-Choo," "It Couldn't Be True," "They Say It's Wonderful" and "Swing Low, Sweet Chariot" are sold with a smooth change of pace. There's a special arrangement of Gershwin's "Rhapsody in Blue," dating back to Air Force days, that registers plenty and, in the same category, a sock version of "Song of the Plains," official march of the Russian cavalry, with a powerful rhythmic, beat. Band proves it's still adding to its rep by getting a rise out of the house with "Hey-Bob-a- Ree-Bob." Lillian Lane, Malvin, Beneke and the Crew Chiefs all are well received in the vocals. Between tunes, the-Whitson Bros, impress with their topsy-turvy balancing and acrobatic act, spiced with comedy patter, and the Crosby Sisters get nice returns in a little sketch called "Musicomedy Capers."<sup>40</sup>

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<sup>40</sup> Variety, July 3, 1946, p. 43



## DORSEY BURNS AT BENEKE COIN FOR N, Y. 400

"Tommy Dorsey has taken a healthy burn at the 400 Club, New York, over the salary the latter spot is paying the Tex Beneke-Glenn Miller orchestra, which goes into the spot next Dec. 12 for six weeks, When Dorsey pioneered the 400 in February 1945, he drew a salary deal calling for a \$3,500 guarantee, plus the first \$3,000 in covers, with a 30-50 split of cover income thereafter. This deal, according to the 400 operators, was to remain the highest any band would get in deference to the fact Dorsey took a chance with the new spot. However, Beneke's deal is figured by Dorsey as an improvement over his own. Beneke is drawing a \$4,750 guarantee, plus the first \$1,200 in covers with a 50-50 split thereafter. Actually, it's tantamount to a \$6,000 guarantee as against a \$6,500 guarantee for Dorsey. On paper, Dorsey's deal looks better, but it doesn't work out that way. Dorsey's \$3,500 starting point forces him to draw quite a few covers before achieving the \$6,500, a point, as a matter of fact, he never reached. He came to within a few dollars of it several weeks. Beneke's deal is better since it's practically assured that he will reach and surpass the first \$1,250 worth of covers, and it's likely that he can go well beyond it. The difference lies in the higher guarantee, which is the cause of Dorsey's squawk. Dorsey is said to be so burned over the situation, in view of the 400's talk that no band would get a better deal than he drew that he has been looking over possible sites elsewhere, not necessarily, however, in opposition to the 400. Failing in that, he is said to have asked a \$5,000 guarantee from the 400, with additional percentage privileges."<sup>41</sup>



<sup>41</sup> Variety, July 10, 1946, p. 41

## **TEX BENEKE AND THE MILLER ORCHESTRA**

**Tuesday, July 16, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**445 N. Lake Shore Drive**  
**Chicago**

D6-VB-1909-1

### **THE WOODCHUCK SONG**

(Tepper-Brodsky-Mann-Weiss)  
Vocal refrain by Tex Beneke and The Crew Chiefs  
Norman Leyden arrangement

#### **Issues:**

10" 78	RCA Victor (USA) 20-1951-A
16" 33	AFRS (USA) BML P-658
CD	BMG Special Products (USA) DMC 12173

D6-VB-1910-1

### **PASSE'**

(French lyrics by Jean Sablon and Jean Geiringer)  
(DeLange-Sigman-Meyer)  
Vocal refrain by Lillian Lane

#### **Issues:**

10" 78	RCA Victor (USA) 20-1951-B
16" 33	AFRS (USA) BML P-658
CD	BMG Special Products (USA) DMC 12173

D6-VB-1911-1

### **A GAL IN CALICO**

(From the Warner Bros. picture "The Time, The Place and the Girl")  
(Leo Robin-Arthur Schwartz)  
Vocal refrain by Tex Beneke and The Crew Chiefs  
Norman Leyden arrangement

#### **Issues:**

10" 78	RCA Victor (USA) 20-1991-B
CD	BMG Special Products (USA) DMC 12173

D6-VB-1912-1

RCA Victor (USA) 20-1991-A

### **OH, BUT I DO**

(From the Warner Bros. picture "The Time, The Place and the Girl")

(Leo Robin-Arthur Schwartz)

Vocal refrain by Artie Malvin

#### Issues:

10" 78	RCA Victor (USA) 20-1991-A
16" 33	AFRS (USA) BML P-683
CD	BMG Special Products (USA) DMC 12173

#### Personnel

Bob Pring (tb) replaces Peck; Sol Libero (cl/as) replaces Larry and Gene Shepard (strings)  
replaces Caesar

#### TEX BENEKE AND THE MILLER ORCHESTRA

Trumpets:	Bobby Nichols, Steve Steck, Whitey Thomas, Graham Young
Trombones:	John Halliburton, Jimmy Priddy, <b>Bob Pring</b> , Paul Tanner
French Horn:	John Graas
Reeds:	Tex Beneke (leader/tenor sax/vocals), Stanley Aaronson, Vince Carbone (tenor sax), Freddy Guerra, <b>Sol Libero</b> (clarinet/alto sax); Manny Thaler (alto/baritone sax)
Strings:	Gene Bergen, Phil Cogliano, Earl Cornwall, Norman Forrest (Farkus), Stan Harris, Jaspas Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Carl Ottobriano, <b>Gene Shepard</b> , Michael Vislocky
Rhythm:	Henry Mancini (piano/arranger), Bobby Joe Gibbons (guitar), Rollie Bundock (string bass), Jack Sperling (drums); Bill Conway (guitar/vocals)
Vocals:	Artie Malvin, Lillian Lane, The Crew Chiefs: Murray Kane, Gene Steck, Steve Steck
Arrangers:	Bill Finegan, Jerry Gray, Norman Leyden

#### TEX BENEKE WILL DROP MILLER TAG SOON - DON HAYNES

"New York, July 20 - Name of the late Glenn Miller will be disassociated from the Tex Beneke band as quickly as possible, according to manager Don Haynes. Co-owner of the band with Miller's widow, Haynes says he believes the time is approaching when Beneke will have to pull the customers himself, and continued use of the Miller label will cease to be in good taste. Agreeing that the magic of the Miller reputation helped get the ork around the circuit in such fancy style (\$3,000-\$3,500 for one nighters) the first time, Haynes is sure the outfit went over big enough in most places to repeat on its own merits, without artificial assistance. With this in mind, he is now bargaining for a radio commercial (program) that will bill the band as "Tex Beneke and his Orchestra". Says he can grab another commercial which will use the Miller billing but that he is shooting for the strict Beneke tag." <sup>42</sup>

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<sup>42</sup> The Billboard, July 27, 1946

Friday, July 19 – Thursday, August 1 1946  
Eastwood Gardens, Detroit, Michigan  
Dances

#### BENEKE (MILLER) BELIE PESSIMISTS

"The Tex Beneke-Glenn Miller orchestra, which had been predicted as a one-time-around 'affair when it was first organized with Beneke in place of the late Major Miller, seems to be refuting the crystal-gazers. At the moment, the Beneke-Miller combo is booked until next May, with many of the dates between now and then being repeats. Band heads' Coastward later this summer for a run at the Palladium Ballroom, Hollywood. Its next New York date is at the 400 Club, opening December 12 for six weeks. Thereafter, the band goes into a string of theatre bookings, many of them repeats, leading up to its second shot at the Capitol Theatre, N. Y., next March, for four weeks at \$12,500 per. Beneke closed a two-week run at Eastwood Gardens, Detroit, this week, with a gross of approximately \$36,000, about \$3,000 better than the spot's record set up earlier this season."<sup>43</sup>

Friday, August 2, 1946  
Indiana Lake Amusement Park  
Moonlight Terrace  
Russells Point, Ohio  
(Dance)

Saturday, August 3, 1946  
Lakeside Park  
Dayton, Ohio  
(Dance)

Sunday, August 4, 1946  
Trianon Ballroom  
Toledo, Ohio  
(Dance)

Monday, August 5, 1946  
Nu-Elm Ballroom  
Youngstown, Ohio  
(Dance)

Tuesday, August 6, 1946  
Day Off

Wednesday, August 7, 1946  
Eagles Ballroom  
Milwaukee, Wisconsin  
(Dance)

Thursday, August 8, 1946 – Wednesday, August 21, 1946  
Oriental Theatre  
Chicago  
(Stage Shows)

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<sup>43</sup> Variety, July 31, 1946, p. 44

ORIENTAL, CHI  
Chicago, Aug, 8

Tex Beneke-Glenn Miller Orch. (31) with Artie Malvin, Lillian Lane, the Crew Chie/s (3), Whitson Bros. (2), Crosby Sisters (2), Jack Carter; "Two Sisters from Boston" (MGM).

"Dopesters who pegged the Beneke-Miller orch as a "once around" outfit failed to take Chi's reaction to the all ex-GI orch into consideration. Following their smash hit at the Panther Room last month, orch opened at the Oriental Friday (8th) to a packed house. Orch got things going with "In the Mood," following with "These Foolish Things" with Beneke in a tenor sax solo. Thirty-two instruments blend well in "Foolish" number with 11 fiddles and trumpet section standing out. Beneke does neat job of fronting orch and his easy, int'lme style takes well with the aud. Groaner Artie Malvin pleases with "Simple Life" and a reserved rendition of oldie, "If You Were the Only Girl." Orch shows its versatility in "Red Cavalry March", using strings to good advantage in a symphonic arrangement with brass taking over and a final combination of the two sections in a rousing finish. Chirpstress Lillian Lane and Crew Chiefs take the spot in "Everybody Loves My Baby" and are joined by Beneke in the Miller favorite, "Chattanooga Cho-Choo." Miss Lane comes back for a solo, pleasing with "Gypsy".<sup>44</sup>

Nightclub Reviews, Oriental, Chicago (Thursday, August 8)

"Glenn Miller's ork (31) with Tex Beneke fronting and saxing had the crowds lined up on Randolph Street before noon. Band features and two accompanying acts did a lot of entertaining during the 40 minutes on stage. The boys gave "In the Mood" in typical Miller manner as a starter and then maestro soloed "These Foolish Things." Bands' 12 strings, formidable array of brass and book of sure-fire hits, old and new, had the audience from theme to curtain time. Vocalist Artie Malvin gave sock renditions of "Simple Life" and "If You Were the Only Girl." Mitt required three bows. Quartet, which includes Beneke and chirp Lillian Lane, did "Ev'rybody Loves My Baby" and "Chattanooga Choo-Choo." Miss Lane came back to do a sultry-voiced solo of "Gypsy" which was very well received. Whitson Brothers, Risley team, had a witty line of patter that was almost as good as their acrobatics. Duo has a thru-the-hoop stunt that was well done. Several intentional blunders and comedy set-ups brought many yucks. Jack Carter, Chicago Latin Quarter comedian, subbed for Crosby Sisters, who were ill. He goes just as well in vaudeville houses as he does in a nitery. Guy has rapid-fire delivery and change of pace. Miller band also did a medley that included "Eighteenth Century Drawing Room" and "Rhapsody in Blue." Multi-colored lighting added to both the medley and the finale, "Hey! Ba-Ba-Re-Bop." The house was jammed and the pic was "Two Sisters from Boston."<sup>45</sup>

Thursday, August 22, 1946  
Rochester, Minnesota  
(Dance)

Friday, August 23 – Thursday, August 29, 1946  
Minneapolis, Minnesota  
(Stage Shows)

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<sup>44</sup> Variety, August 14, 1946, p. 41

<sup>45</sup> The Billboard, August 17, 1946



DOWNTOWN      DOWNTOWN      DOWNTOWN      DOWNTOWN

**103,000 CHICAGOANS ARE RAVING, "We've never seen a Better Show!"**



*Meet  
"HIGH C  
SUSIE"  
She went  
from  
Boston to  
Burlesque...  
from  
tea drinking  
to  
New York's  
rowdiest  
beer hall!*

ON STAGE AND SCREEN • YEARS TOP MUSICAL SHOW!

Sizzling Songstress  
**KATHRYN GRAYSON**  
She wanted to sing and  
she did . . . but it wasn't opera

June  
**ALLYSON**  
The Boston Beauty

**TWO SISTERS**  
*from* **BOSTON**  
MGM's sweet and saucy musical hit  
with  
**Lauritz MELCHIOR**  
The Big Voice  
**Jimmy DURANTE**  
The Big Nose  
**Peter LAWFORD**

HIT SONGS GALORE ON STAGE AND SCREEN

*Cool*  
**ORIENTAL**  
RANDOLPH of STATE



*On Stage*  
THE BIGGEST AND  
BEST BAND  
IN THE LAND!



**THE 32 PIECE  
GLENN MILLER  
ORCHESTRA**

with **Tex BENEKE**  
That "Chattanooga  
Choo-Choo" Man!



**CROSBY SISTERS** ★  
Musical-Comedy Capers

**WHITSON BROTHERS**  
Right Side Up

Chicago Newspaper Advertisement

Friday, August 30, 1946  
Omaha, Nebraska  
(Dance)

Saturday, August 31, 1946  
Kansas City, Missouri  
(Dance)

ORPHEUM, MPLS.  
Minneapolis, Aug. 24

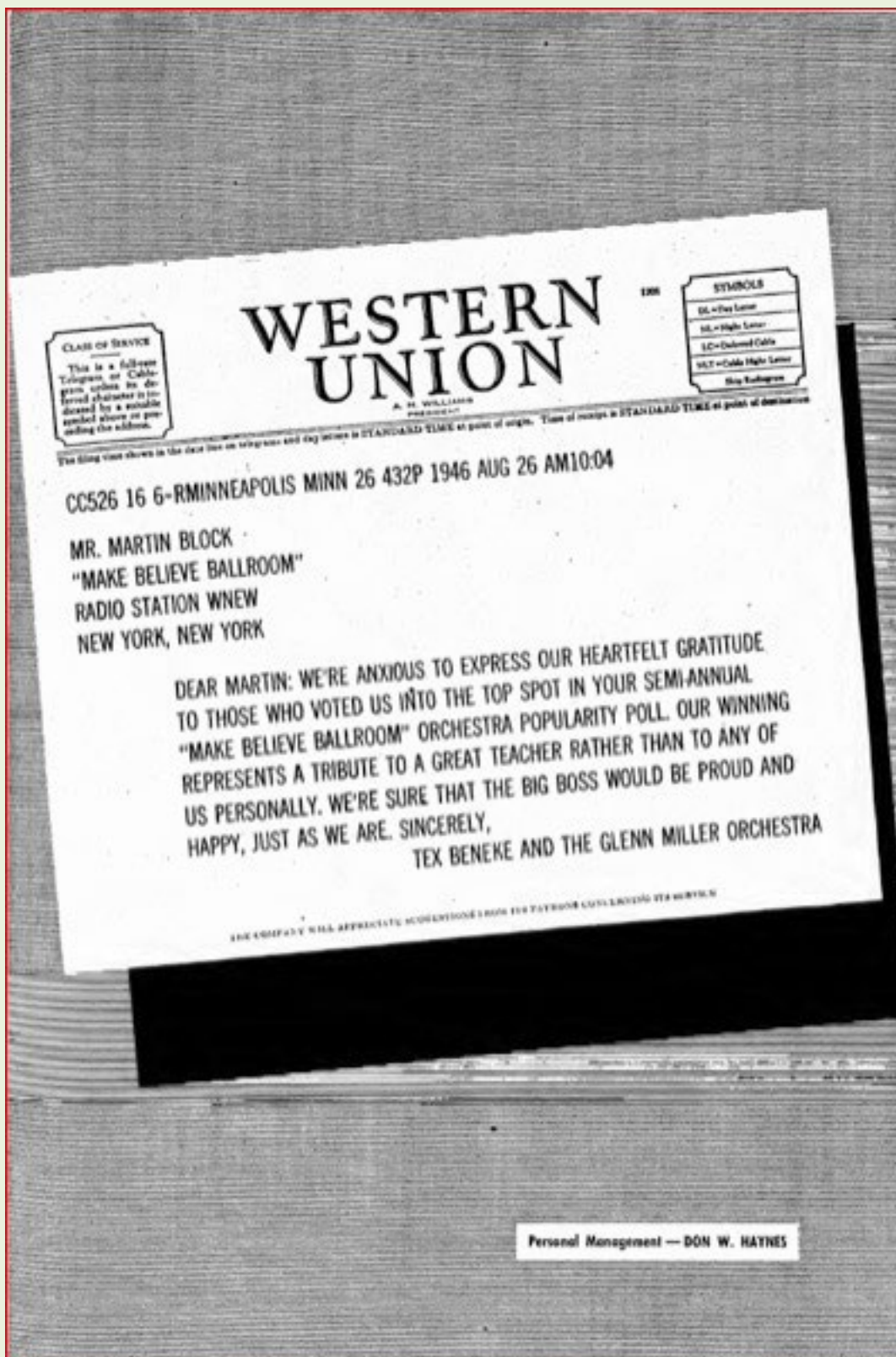
Glenn Miller Orch (30) with Tex Beneke, Artie Malvin & Lillian Lane, Whitson Brothers (2), Crosby Sisters (2), "Mr. Ace" (UA)

"In its proportions and layout including a large string section, as well as in the quality of its musical emanations, this Glenn Miller organization, under Tex Beneke's conductorship, resembles the Paul Whiteman and Tommy Dorsey outfits, and that's a high compliment. That the public apparently gets advance wind of exceptional values was attested at the opening shows when, despite a polio epidemic that eliminated juvenile attendance, near-capacity crowds were on hand. With 12 strings, nine brass, six saxes (including Beneke) and four rhythm, this orch is equipped to do full justice to the more pretentious musical numbers as well as swing, and it does just that. Its handling of the soft sweet stuff and the hot swing is equally good and leaves nothing to be desired. The swing is never too noisy and always melodic. The strings mellow the sweet and make it increasingly listenable. Those distinctive Miller arrangements continue to be standouts. Beneke is an unobtrusive and likable emcee-conductor who lends his talents, too, to the sax and to the vocalizing. The orchestra is off to the races with the lively, jazzy "In The Mood." "Foolish Things" features Beneke on tenor sax and gives the violin and other sections brief whirls at the spotlight and its intriguingly soft and restful. Artie Malvin, the band's ballad singer, scores with "Simple Life" and "If You Were The Only Girl." The most pretentious and striking of the orchestra numbers is "Red Cavalry March." The sax section, calling itself "Crew Chiefs" lands solidly with "I Know" and "Chattanooga Choo Choo" with some vocalizing by Gene and Steve Steck from the band, Beneke, Malvin and Miss Lane plus a bit of Tex's whistling. The well-played, ear-delighting Miller medley of higher grade selections includes distinctive swing versions of "Eighteenth Century Drawing Room," "Come Rain Or Come Shine," "Don't Be That Way" and "Rhapsody In Blue." For a finisher the band goes the swing limit with "Hey Baba Re Bop" to the boogie-woogie fans' delight. House nearly full at second show opening day."<sup>46</sup>

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<sup>46</sup> Variety, August 28, 1946, p. 56





Published in Variety, August 28, 1946

Tuesday, September 3 – Monday, October 7, 1946  
Hollywood Palladium  
Southern California Enterprises  
6210 Sunset Boulevard  
Hollywood 28, California

Tuesday, September 3, 1946

The band opened at the Hollywood Palladium.

**Tuesday, September 3, 1946**

**Hollywood Palladium**

(CBS) (KNX) (Sustaining)

Bill Ewing, announcer

**AFRS One Night Stand 1133**

GMA: B-B27-1, AFRS-773

16" 33 AFRS (USA) SC-10-19-1 (D 9-3-46)

**DUBBED AFRS OPEN**

**GET HAPPY** – Jerry Gray arrangement

**MORE THAN YOU KNOW** – Lillian Lane, vocal

**(I'VE GOT A GAL IN) KALAMAZOO**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**THERE'S A SMALL HOTEL**

16" 33 AFRS (USA) SC-10-19-2 (D 9-3-46)

**TEXAS TEX** – Bill Finegan composition and arrangement

**IF YOU WERE THE ONLY GIRL** – Artie Malvin, vocal

**EV'RYBODY LOVES MY BABY (MY BABY)**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**COME RAIN OR COME SHINE** – Lillian Lane, vocal

**DUBBED AFRS CLOSE**



Tex Beneke and guest Frank Sinatra at Hollywood palladium Opening Night  
September 3, 1946



Tex Beneke and the Glenn Miller Orchestra  
Hollywood Palladium 1946



**Monday, September 9, 1946**

**Hollywood Palladium**

(CBS) (KNX) (Sustaining)

Bill Ewing, announcer

**AFRS One Night Stand 1154**

GMA: B-B6-4, D-101-6, AFRS-591

16" 33 AFRS (USA) SC-11-9-1 (D 9-9-46)

**DUBBED AFRS OPEN**

**A STRING OF PEARLS** – Jerry Gray composition and arrangement

**THIS IS ALWAYS** – Artie Malvin, vocal

**(I'VE GOT A GAL IN) KALAMAZOO**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**FALLING LEAVES** – Norman Leyden arrangement

16" 33 AFRS (USA) SC-11-9-2 (D 9-9-46)

**OH, LADY BE GOOD!** – Bill Finegan arrangement

**MY LOVE FOR YOU** – Lillian Lane, vocal

**WHAT ARE YOU GONNA DO?** - Lillian Lane and the Crew Chiefs, vocal

**SWEET LORRAINE** – Artie Malvin

**LOVER**

**DUBBED AFRS CLOSE**

**Tuesday, September 10, 1946**

**Hollywood Palladium**

(CBS) (KNX) (Sustaining)

Bill Ewing, announcer

**AFRS One Night Stand 1147**

GMA: B-B27-2, AFRS-775

16" 33 AFRS (USA) SSC-11-2-1 (D 9-10-46)

**DUBBED AFRS OPEN**

**IT MUST BE JELLY ('CAUSE JAM DON'T SHAKE LIKE THAT)**

- George Williams arrangement

**NIGHT AND DAY** - Artie Malvin, vocal

**IDA! SWEET AS APPLE CIDER** – Tex Beneke, vocal

**EMBRACEABLE YOU**

16" 33 AFRS (USA) SSC-11-2-2 (D 9-10-46)

**TUXEDO JUNCTION** – Jerry Gray arrangement

**IT COULDN'T BE TRUE (OR COULD IT?)**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**SONG OF THE VOLGA BOATMEN** – Bill Finegan arrangement

**MORE THAN YOU KNOW** – Lillian Lane, vocal

**LOVER**

**DUBBED AFRS CLOSE**

**Wednesday, September 11, 1946**

**11:30 pm - Midnight**

D M S

**Hollywood Palladium**  
**(CBS) (KNX) (Sustaining)**  
Bill Ewing, announcer

GMA: CBS-510

16" 33 (2): CBS Unidentified

**MOONLIGHT SERENADE** - opening theme

**SUN VALLEY JUMP**

**TRY A LITTLE TENDERNESS** – Artie Malvin, vocal

**THE WOODCHUCK SONG** – Norman Leyden arrangement

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**THERE'S A SMALL HOTEL** (strings)

**BLUE SKIES**

**DON'T BE A BABY, BABY** – Lillian Lane and the Crew Chiefs, vocal

**TROOP MOVEMENT (TAIL END CHARLIE)**

**MOONLIGHT SERENADE** - closing theme

Issues:

MOONLIGHT SERENADE (opening theme)

CD Vintage Jazz Classics (USA) VJC 1039

SUN VALLEY JUMP

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

TRY A LITTLE TENDERNESS

CD Vintage Jazz Classics (USA) VJC 1039

THE WOODCHUCK SONG

CD Vintage Jazz Classics (USA) VJC 1039

THERE'S A SMALL HOTEL (strings)

CD Vintage Jazz Classics (USA) VJC 1039

BLUE SKIES

CD Vintage Jazz Classics (USA) VJC 1039

DON'T BE A BABY, BABY

CD Vintage Jazz Classics (USA) VJC 1039

TROOP MOVEMENT (TAIL END CHARLIE)

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

MOONLIGHT SERENADE (closing theme)

CD Vintage Jazz Classics (USA) VJC 1039

## **TEX BENEKE WITH THE MILLER ORCHESTRA**

**Thursday, September 12, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**1016 N. Sycamore Ave.**  
**Hollywood**

D6-VB-2153-1  
RCA Victor (USA) 20-2016-B  
**STAR DUST**  
(Mitchell Parish-Hoagy Carmichael)

Issues:

10" 78            RCA Victor (USA) 20-2016-B

D6-VC-5627-1A  
**STAR DUST**  
(Mitchell Parish-Hoagy Carmichael)

Issues:

10" 78            RCA Victor (USA) 1947 Christmas Disc<sup>47</sup>  
12" 33            RCA Camden CAL-316  
CD                BMG (Japan) BVJJ-2894, BMG Special Products (USA) DMC 12173

D6-VB-2154-1  
**FALLING LEAVES**  
(Mack David-Frankie Carle)  
Norman Leyden arrangement

Issues:

10" 78            RCA Victor (USA) 20-2016-A  
16" 33            AFRS (USA) BML P-683

**Friday, September 13, 1946**  
**4:40 - 5:00 pm**  
**Erskine Johnson Show**  
**KHJ Studios, Los Angeles, California**  
**(Mutual-Don Lee)**  
Erskine Johnson, host

Johnson interviews Tex Beneke (recording exists)

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<sup>47</sup> D6-VC-5627-1A verified by Karl Pearson

**Friday, September 13, 1946**

**11:15 -11:30 pm**

**Hollywood Palladium**

(CBS) (KNX) (Sustaining)

Bill Ewing, announcer

GMA: CBS-511

**IF YOU WERE THE ONLY GIRL** - Artie Malvin, vocal

**JUKE BOX SATURDAY NIGHT** – Tex Beneke, Lillian Lane and the Modernaires, vocal

**THESE FOOLISH THINGS (REMIND ME OF YOU)** - Henry Mancini arrangement

**ANVIL CHORUS** – Jerry Gray arrangement

**MOONLIGHT SERENADE** - closing theme

Issues:

IF YOU WERE THE ONLY GIRL

CD Vintage Jazz Classics (USA) VJC 1039

JUKE BOX SATURDAY NIGHT

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

THESE FOOLISH THINGS (REMIND ME OF YOU)

CD Vintage Jazz Classics (USA) VJC 1039

ANVIL CHORUS

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

MOONLIGHT SERENADE (closing theme)

CD Vintage Jazz Classics (USA) VJC 1039

**Tuesday, September 17, 1946**

**Hollywood Palladium**

(CBS) (KNX) (Sustaining)

Bill Ewing, announcer

**AFRS One Night Stand 1140**

GMA: B-B27-3, AFRS-774

16" 33 AFRS (USA) SC-10-26-1 (D 9-17-46)

**DUBBED AFRS OPEN**

**BLUE SKIES**

**IF YOU WERE THE ONLY GIRL** – Artie Malvin, vocal

**FIVE MINUTES MORE** – Tex Beneke, vocal

**EMBRACEABLE YOU**

16" 33 AFRS (USA) SC-10-26-2 (D 9-17-46)

**SONG OF THE VOLGA BOATMEN** – Bill Finegan arrangement

**THE WAY THE WINDS BLOW** – Lillian Lane, vocal

**EV'RYBODY LOVES MY BABY (MY BABY)**

– Tex Beneke, Lillian lane and the Crew Chiefs, vocal

**SERENADE IN BLUE** – Artie Malvin, Lillian Lane and the Crew Chiefs, vocal

**TROOP MOVEMENT (TAIL END CHARLIE)** – Jerry Gray composition and arrangement

**DUBBED AFRS CLOSE**

Issues:

SONG OF THE VOLGA BOATMEN

CD                    Jazz Hour (USA) JH-3008  
SERENADE IN BLUE  
CD                    Jazz Hour (USA) JH-3008

**Wednesday, September 18, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**1016 N. Sycamore Ave.**  
**Hollywood**

D6-VB-2161-1  
**ANYBODY'S LOVE SONG**  
(Al Jacobs-Paul Mann)  
Vocal refrain by Artie Malvin

Issues:

10" 78                RCA Victor (USA) 20-2017-B  
16" 33                AFRS (USA) BML P-683

D6-VB-2162-1  
**UNCLE REMUS SAID**  
(From Walt Disney's "Song of the South")  
(Lange-Heath-Daniel)  
Vocal refrain by Tex Beneke, Lillian Lane and Vocal Group<sup>48</sup>

Issues:

10" 78                RCA Victor (USA) 20-2017-A  
16" 33                AFRS (USA) BML P-683

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<sup>48</sup> The vocal group for "Uncle Remus Said" is the Crew Chiefs.



## **TEX BENEKE WITH THE MILLER ORCHESTRA**

**Monday, September 30, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios,**  
**1016 N. Sycamore Ave.**  
**Hollywood**

D6-VB-2164-1

### **STORMY WEATHER (KEEPS RAININ' ALL THE TIME)**

(Ted Koehler-Harold Arlen)  
Ralph Wilkinson arrangement

#### Issues:

10" 78	RCA Victor (USA) 20-2374-B <sup>49</sup>
12" 33	RCA Camden CAL-491
16" 33	AFRS (USA) BML P-851
CD	BMG (Japan) BVJJ-2905, BMG Special Products (USA) DMC 12173

D6-VB-2165-1

### **THESE FOOLISH THINGS (REMIND ME OF YOU)**

(Link-Marvell-Strachey)  
Henry Mancini arrangement

#### Issues:

10" 78	HMV AVL-3025 (Argentina) <sup>50</sup>
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D6-VB-2166-1

### **BODY AND SOUL**

(Heyman-Sour-Eaton-Green)  
Ralph Wilkinson arrangement

#### Issues:

10" 78	RCA Victor (USA) 20-2374-A <sup>8</sup>
16" 33	AFRS (USA) BML P-851

D6-VB-2167-1

### **THE MAN I LOVE**

(Ira and George Gershwin)  
Norman Leyden arrangement

#### Issues:

10" 78	RCA Victor (USA) 20-3112-B <sup>51</sup>
16" 33	AFRS (USA) BML P-1133

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<sup>49</sup> "Body and Soul" and "Stormy Weather" carry the artist credit Tex Beneke with the Miller Orchestra.

<sup>50</sup> "These Foolish Things (Remind Me Of You)" was not issued in the USA.

<sup>51</sup> The artist credit on label of "The Man I Love" was Tex Beneke and his Orchestra. The recording was not issued until late 1948.

**September 1946**  
**Hollywood Palladium**

**AFRS Magic Carpet 462**

GMA: AFRS-597

16" 33 AFRS (USA) SUR-9-21-2/U 64472

**A STRING OF PEARLS** – Jerry Gray composition and arrangement

**ALL THROUGH THE DAY** – Artie Malvin, vocal

**THE WOODCHUCK SONG** – The Crew Chiefs, vocal – Norman Leyden arrangement

**HERE WE GO AGAIN** – Jerry Gray composition and arrangement

**DUBBED AFRS CLOSE**

**September 1946**

**Tex Beneke Message To His Parents**

**Private Recording**

Tex Beneke recorded a message for his parents on the reverse side of his copy of the September 3, 1946 "Erskine Johnson Show" disc, using his personal disc cutter. The band is at the Palladium and Tex is planning to visit Helen Miller during the next few days and mentions that Life Magazine is taking photos at the Palladium for an upcoming spread.

**UNIVERSAL AND RKO**

**Wednesday-Friday, September 25-27, 1946**  
**Film Recording Sessions**

**"Tex Beneke and the Glenn Miller Orchestra"**

Directed by Will Cowan

**Universal Studios**  
**3900 Lankershim Boulevard**  
**Lankershim (North Hollywood), California**

**CHATTANOOGA CHOO CHOO** – Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**MEADOWLANDS** – Jerry Gray arrangement

**CYNTHIA'S IN LOVE** – The Crew Chiefs, vocal

**LITTLE BROWN JUG** – Bill Finegan arrangement

**HEY! BA-BA-RE-BOP** – Tex Beneke and the Band, vocal

**Tuesday-Friday, October 1-4, 1946**  
**Film Recording Sessions**

**“Melody Time”**

Directed by Jack Scholl

**RKO (Radio-Keith-Orpheum) Studios**  
**780 Gower Street**  
**Los Angeles, California**

**MOONLIGHT SERENADE**  
**IN THE MOOD**  
**MEDLEY:**

**LONDONDERRY AIR**  
**FIVE MINUTES MORE** – Tex Beneke, vocal  
**DON'T BE THAT WAY** - Borrowed from Benny Goodman  
**SERENADE IN BLUE** – Artie Malvin and the Crew Chiefs, vocal  
**AMERICAN PATROL** – Jerry Gray arrangement  
**SOME OTHER TIME**  
**THE WOODCHUCK SONG** – Tex Beneke and the Crew Chiefs, vocal  
- Norman Leyden arrangement

**Wednesday, October 2, 1946**

**11:15 - 11:45 pm**

**Hollywood Palladium (CBS)**  
Sustaining Broadcast (KNX)  
Bill Ewing, announcer

D M S

GMA: CBS-512

16” 33 (2): CBS Unidentified

**MOONLIGHT SERENADE** – opening theme  
**JEEP JOCKEY JUMP** – Jerry Gray composition and arrangement  
**ANYBODY’S LOVE SONG** – Artie Malvin, vocal  
**I GOT THE SUN IN THE MORNING**  
– Tex Beneke, Lillian Lane and the Crew Chiefs, vocal  
**FALLING LEAVES** – Norman Leyden arrangement  
**A STRING OF PEARLS** – Jerry Gray arrangement  
**COME RAIN OR COME SHINE** – Lillian Lane, vocal  
**WHAT ARE YOU GONNA DO?** – Artie Malvin, vocal  
**HERE WE GO AGAIN** – Jerry Gray composition and arrangement  
**MOONLIGHT SERENADE** – closing theme

Issues:

MOONLIGHT SERENADE

CD               Vintage Jazz Classics (USA) VJC 1039

JEEP JOCKEY JUMP

CD               Vintage Jazz Classics (USA) VJC 1039

ANYBODY'S LOVE SONG

CD               Vintage Jazz Classics (USA) VJC 1039

I GOT THE SUN IN THE MORNING

CD               Vintage Jazz Classics (USA) VJC 1039

FALLING LEAVES

CD               Vintage Jazz Classics (USA) VJC 1039

A STRING OF PEARLS

CD               Jazz Hour (USA) JH-1008

COME RAIN OR COME SHINE

CD               Vintage Jazz Classics (USA) VJC 1039

HERE WE GO AGAIN

CD               Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-1008

MOONLIGHT SERENADE

CD               Vintage Jazz Classics (USA) VJC 1039

D M S





Universal Pictures Publicity Still  
(Collection of the Author)

**Wednesday, October 2, 1946**

**11:45 pm - Midnight**

**Hollywood Palladium**

**(CBS) (KNX) (Sustaining)**

Bill Ewing, announcer

GMA: CBS-513

16" 33 CBS Unidentified (Part 2 Only)

**TEXAS TEX** – Bill Finegan composition and arrangement

**CYNTHIA'S IN LOVE** – Artie Malvin, Lillian Lane and the Crew Chiefs, vocal

**I HEAR YOU SCREAMIN'**

– George Williams and Jerry Gray composition and arrangement

**MOONLIGHT SERENADE** – closing theme

Issues:

TEXAS TEX

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

CYNTHIA'S IN LOVE

CD Vintage Jazz Classics (USA) VJC 1039

I HEAR YOU SCREAMIN'

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

MOONLIGHT SERENADE

CD Vintage Jazz Classics (USA) VJC 1039, Jazz Hour (USA) JH-3008

TEX BENEKE CONTRACT WITH WILLIAM MORRIS AGENCY IS DENIED

"Last week it was reported from several sources that the William Morris agency had signed the Tex Beneke-Glenn Miller orchestra to a booking contract, taking it away from General Artists Corp., but those rumors were based on the fact that Morris one-nighter salesman, Phil Brown, had set Beneke on a trio of college dates in Texas. The bookings, however, do not signify that Morris will book Beneke henceforth. As a matter of fact, Beneke doesn't have a contract with any agency. General Artists has been doing most of the band's booking, and will continue to do so, according to manager Don Haynes. Harry Romm (of GAC), now set up in his own office, will handle the band for theatres and Morris has the outfit for radio. In the event Morris comes up with a commercial series for the band there is a possibility that the agency will get the band for everything."<sup>52</sup>

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<sup>52</sup> Variety, October 2, 1946, p. 43

**September-October 1946**  
**Hollywood Palladium**  
**AFRS One Night Stand 1161**  
(CBS) (KNX) (Sustaining)  
Bill Ewing, announcer

GMA: B-B6-5, B-B10-1, D-101-4, D-104-2, AFRS-498

16" 33 AFRS (USA) SSC 11-16-1 (D 10-10-46)

**DUBBED AFRS OPEN**

**SUN VALLEY JUMP** – Jerry Gray composition and arrangement

**YOU ARE TOO BEAUTIFUL** – Artie Malvin, vocal

**FIVE MINUTES MORE** – Tex Beneke, vocal

**THE MAN I LOVE**

16" 33 AFRS (USA) SSC 11-16-2 (D 10-10-46)

**OH, LADY BE GOOD!** – Bill Finegan arrangement

**PASSE** – Lillian Lane, vocal

**(I'VE GOT A GAL IN) KALAMAZOO**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**I DON'T KNOW WHY (I JUST DO)** – Lillian Lane and the Crew Chiefs, vocal

**CARIBBEAN CLIPPER** – Jerry Gray composition and arrangement

- to dubbed AFRS close

AFRS identifies this program as being dubbed from an October 10, 1946, broadcast. However, the band closed at the Hollywood Palladium on October 7, 1946, so this broadcast actually dates from sometime earlier.

**September-October 1946**  
**Hollywood Palladium**

**AFRS Magic Carpet 503**

GMA: AFRS-780

16" 33 AFRS (USA) SUR 11-1-6/U 69896/D 8439

**BLUE SKIES** – Jerry Gray arrangement

**YOU ARE TOO BEAUTIFUL** – Artie Malvin, vocal

**EV'RYBODY LOVES MY BABY (MY BABY)**

- Tex Beneke, Lillian Lane and the Crew Chiefs, vocal

**THERE'S A SMALL HOTEL**

## BENEKE BOX OFFICE CHANGES HOLLYWOOD PALLADIUM STANCE ON TOP MONEY

"Hollywood, Oct. 8 - Palladium Ballroom here, which has long fought against paying top name bandleaders the salaries they demanded, reportedly has changed its mind following the recent run of the Tex Beneke-Glenn Miller combination. It seems that the competition of the Casino Gardens, at Ocean Park, owned by Tommy Dorsey; the Meadowbrook Gardens, Culver City, and the Avodon Ballroom, in downtown L.A., is not making things easier for the Palladium, what with the bands each has been playing. As a result the operators of the Hollywood spot have about decided that they had better turn back to whatever top names they can get. Beneke's combo is the proof. He was paid \$7,500 weekly, more coin than the Palladium has ever offered any band and a price that had been rejected when Tommy Dorsey, Harry James and others asked for it two years or so ago. During the war, the Palladium did well with its stand against paying the best box office outfits their asking prices, but after the war the wickets began slowing down under medium-priced names and the onslaught of the competition of the above-named spots. Then came Beneke, and he boosted admissions almost to wartime levels."<sup>53</sup>

### **September-October 1946 Hollywood Palladium**

#### **AFRS Magic Carpet 509**

GMA: AFRS-966

16" 33 AFRS (USA) SUR 11-7-6/U 70390/D 8608

**TEXAS TEX** – Bill Finegan composition and arrangement

**TO EACH HIS OWN** – Artie Malvin, vocal

**MY MELANCHOLY BABY** – Bill Finegan arrangement

**THESE FOOLISH THINGS (REMIND ME OF YOU)** – Henry Mancini arrangement

### **September-October 1946 Hollywood Palladium AFRS Magic Carpet 527**

GMA: AFRS-781

16" 33 AFRS (USA) SUR 11-25-4/U 71954

**AMERICAN PATROL** – Jerry Gray arrangement

**SURRENDER** – Artie Malvin, vocal

**MY MELANCHOLY BABY** – Bill Finegan arrangement

**CYNTHIA'S IN LOVE** – Artie Malvin, Lillian Lane and the Crew Chiefs, vocal

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<sup>53</sup> Variety, October 9, 1946, p. 65



**September-October 1946**  
**Hollywood Palladium**

**AFRS Magic Carpet 534**

GMA: AFRS-589

16" 33 AFRS (USA) SUR 12-2-4/U 72550

**A STRING OF PEARLS** – Jerry Gray composition and arrangement

**SURRENDER** – Artie Malvin, vocal

**THERE'S A SMALL HOTEL** – incomplete

Tuesday, October 8 – Wednesday, October 8, 1946  
Days Off

Thursday, October 10, 1946  
Rendezvous Ballroom  
Balboa, California  
(Dance)

Friday, October 11 – Sunday, October 13, 1946  
Mission Beach Ballroom  
San Diego, California  
(Dances)

Monday, October 14, 1946  
Day Off

Tuesday, October 15, 1946  
San Bernardino, California  
Dance

Wednesday, October 16, 1946  
Fresno, California  
(Dance)

Wednesday, October 17, 1946  
San Jose, California  
(Dance)

Wednesday, October 18, 1946  
Stockton, California  
(Dance)

D M S

Saturday, October 19, 1946  
Sacramento, California  
(Dance)<sup>54</sup>

Sunday, October 20, 1946  
Oakland Auditorium  
Oakland, California  
(Dance)<sup>55</sup>

Monday, October 21, 1946  
Day Off

Tuesday, October 22 – Wednesday, October 28, 1946  
Million Dollar Theatre  
Los Angeles, California  
(Stage Shows)

Thursday, October 24, 1946

Records show a recording session for:  
Kutner & Kutner, Inc., 646 N. Michigan Ave., Chicago, Ill.

No details have been located regarding this session.

Thursday, October 29, 1946  
Day Off

D M S

BENEKE, GAC IN TWO-YEAR DEAL

“Tex Beneke-Glenn Miller orchestra last week signed a two-year booking contract with General Artists Corp., finally laying at rest rumors that the band had been signed or was about to sign, with the William Morris agency. GAC has the band for everything except theatre dates, which will be handled by Harry Romm, who recently set up his own office in New York. Several weeks back Morris had booked the band on three one-nighters in the south, dates which are still in effect and from which Morris will receive commission, and the circumstance caused talk that Morris had taken the band from GAC. This was furthered by the fact that the late Glen Miller had signed his band to Morris while in uniform and would have worked out of that agency upon his return from service.”<sup>56</sup>

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<sup>54</sup> October 16-19 Schedule, Variety, October 23, 1946, p. 105

<sup>55</sup> Oakland Tribune, October 13, 1946, p. 67

<sup>56</sup> Variety, October 23, 1946, p. 105

## OVER 28G IN 6 ONE-NITERS Hollywood, Oct. 22.

"Tex Beneke-Glenn Miller orchestra rang up a string of one-night grosses last week before going into the Million Dollar theatre, Los Angeles, which made promoters in this area think the war was still on. In six dates, Beneke grossed over \$28,000. Working on a \$2,500 guarantee against 60% basis, the band drew \$2,100 at San Bernardino, \$2,600 at Fresno, \$4,700 at San Jose, \$3,700 at Stockton, \$5,400 at Sacramento and \$3,900 at Oakland. All figures are net, after taxes. Upon completion of the dates, Artie Malvin was replaced as vocalist by Gary Stevens and a new, unnamed quartet took over from the Crew Chiefs."<sup>57</sup>

## BENEKE MAY GO AIR WAX; ORK CHANGES

"New York, Oct. 19 – Tex Beneke-Glenn Miller orchestra is cutting an audition transcription in Hollywood Thursday (24) for a proposed canned half-hour air show. Nationally known magazine may sponsor the 39-week series. Excuse for the use of the transcription gimmick is that ork booking schedules would not have to be shuffled in order to make room for either effort. Don Haynes, band's manager, is flying to the coast today to supervise the cutting and editing of the audition disk.

"Current Beneke vocal group, Crew Chiefs, will drop out in favor of Mello Larks, a newly organized three boy and one girl group. Exit of the Crew group means loss of Artie Malvin and Lillian Lane, who had split vocal chores with Beneke, and trumpeter Steve Steck, who doubled as part of the vocal group. Garry Stevens, Spivak vocalist of several years back, coming in to replace Malvin. Jack Steele, of the Glenn Miller AEF orchestra and recently with Ray McKinley, coming in to replace Steck, and there will be no replacement for the Lane chirp at the moment."<sup>58</sup>

## **Personnel**

Garry Stevens (vocal) replaces Artie Malvin  
The Mello Larks (vocal) replace The Crew Chiefs  
Lillian Lane (vocal) leaves the band and is not replaced  
Jack Steele (trumpet) replaces Steve Steck (trumpet-vocal)

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<sup>57</sup> Variety, October 23, 1946, p. 105

<sup>58</sup> The Billboard, October 26, 1946

## **TEX BENEKE WITH THE MILLER ORCHESTRA**

Trumpets: Bobby Nichols, **Jack Steele**, Whitey Thomas, Graham Young  
Trombones: John Halliburton, Jimmy Priddy, Bob Pring, Paul Tanner  
French Horn: John Graas  
Reeds: Tex Beneke (leader, ts, vocal), Stanley Aaronson, Vince Carbone (tenor sax), Freddy Guerra (clarinet/alto sax), Sol Libero (clarinet/alto sax/flute), Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, Phil Cogliano, Earl Cornwall, Norman Forrest, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Carl Ottobrinio, Gene Shepard, Michael Vislocky (strings);  
Rhythm: Henry Mancini (piano/arranger); Bobby Joe Gibbons (guitar); Roland Bundock (string bass); Jack Sperling (drums);  
Vocalists: **Garry Stevens, the Mello Larks: Tommy Hamm, Jack Bierman, Bob Smith and Ginny O'Connor**  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

## **THE MELLO LARKS**

The Mello Larks were a three male, one female vocal group. The group got together in Southern California during early 1946 with Tommy Hamm, Jack Bierman, Bob Smith and girl singer Lee Stayner. Sam Kerner managed them. Their early bookings were in Los Angeles and Las Vegas. When Stayner's husband was discharged from the Army she opted to drop out of the group. Lee Joan Loree (Lorry) replaced her.

In early October 1946 Hollywood agent and former Glenn Miller advance man "Bullets" Durgom told Kerner that the Crew Chiefs were leaving Tex Beneke. Bullets asked if the Mello Larks were interested in replacing the Crew Chiefs. The Mello Larks auditioned, were offered the job and were hired immediately. Recently hired arranger and pianist Henry Mancini was tasked by Beneke to rehearse and supervise the new vocal quartet, which included Joan Loree.<sup>59</sup>

The Mel-Tones, who were performing with Mel Torme, had just broken up when Mel Torme decided to become a solo act. The Mel-Tones' girl singer, Ginny O'Connor, was available and she joined The Mello Larks soon after they had joined the band.<sup>60</sup>

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<sup>59</sup> "A Lifetime Spent Doing What I Loved To Do," Thomas L. Hamm, iUniverse, Lincoln, NE 2008

<sup>60</sup> "Henry Mancini, Reinventing Film Music," John Capps, Univ. of Illinois Press, 2012



The Mello-Larks

## Reviews

D M S

MILLION DOLLAR, L. A.  
Los Angeles, Oct. 25.

Tex Beneke & Glenn Miller Orch (31); Joan Lorry & Mello Larks (3), Gary Stevens; Artie Dann, Chester Dolphin; "Dangerous Business (Col)

"Box office outlet is favorable this week at this downtown vaude house, as result of the old Glenn Miller orch; fronted by Tex Beneke, presiding on stage. Using Miller arrangements and know-how, orch does a smooth job of selling variety of numbers to thoroughly please ticket-buyers. It's a fast hour's stage entertainment that gets over big. Band opens with "In the Mood," then slides into "Foolish Things," both rating good returns. Vocalist Gary Stevens is next out with easy warbling of "Louise" and "Only Girl" to solid band backing; Standout is "Red Cavalry March/" featuring Beneke's sax-noodling in rhythmic style, A Glenn Miller medley of "Eighteenth Century Drawing Room," "Five Minutes More," "Don't Be That Way" and "Rhapsody in Blue" show off orchestra's ability and rated plenty of palm-pounding. Beneke took vocals on "Five Minutes." He also lends his peculiar but pleasing vocal style to "Hey Ba Ba Re Bop" and "Kalamazoo," latter working with Joan Lorry and Mello-Larks. Quartet of one femme and three males do "I Know" as their other tune with average results. Artie Dunn, comic, and Chester Dolphin supply laugh turns to the bill. Dann is socko with gags, impressions, etc."<sup>61</sup>

Wednesday, October 30, 1946

<sup>61</sup> Variety, October 30, 1946, p. 26





*Gene Lester*  
 GINNY O'CONNOR and the MELLO - LARKS  
 featured with  
 TEX BENEKE and the GLENN MILLER ORCHESTRA

Personal Representative  
 DON W. HAYNES

MANAGEMENT  
**GENERAL ARTISTS CORP.**

NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

The band opened at the RKO Golden Gate Theatre in San Francisco, California.

Wednesday, October 30 – Tuesday, November 5, 1946  
RKO Golden Gate Theatre  
San Francisco, California  
(Stage Shows)

Wednesday, November 6 – Thursday, November 7, 1946  
Travel from San Francisco to Omaha

Friday, November 8 – Thursday, November 14, 1946  
Orpheum Theatre  
Omaha, Nebraska  
(Stage Shows)

Friday, November 15, 1946  
Undetermined Venue  
Booked by Eldridge King, New York  
Saturday, November 16, 1946  
Crystal City, Tulsa, Oklahoma

Sunday, November 17, 1946  
Day Off

Monday, November 18, 1946  
Municipal Auditorium,  
Oklahoma City, Oklahoma  
(Stage Show)

D M S

400 CLUB, N.Y. MAY QUIT AFTER JAN. 1

“New York's 400 Club, Which sort of upset the applecart in the N. Y. band business picture a couple years ago by inaugurating salary deals up to \$6,000 for top bands, as against the much lower coin quotations of hotels, may close titter Jan. 1. Spot has not done too well since opening in September with Louis Jordan and Randy Brooks orchestras, and the tepid trade has continued through Benny Goodman's run. At the moment, Tex Beneke-Glenn Miller orchestra is endeavoring to cut down its scheduled stay, beginning Dec. 12, from six to four weeks, ending Jan. 8. It previously had made an attempt to cancel entirely, but the 400's operators refused to let him out. So far, no band is set to follow Beneke, and Tommy Dorsey, who opened the spot two years ago and has since proved to be the only band that can draw there, is not fulfilling his commitment in 1947 (see separate story). Beneke's worry over the 400 Club date was due to the \$4,750 guarantee he's getting, plus the first \$1,250 in covers and 50% thereafter. That's a lot of coin to be under obligation for and Don Haynes, Beneke's manager, was not anxious to take chances. His 38-man operation doesn't break even at the \$6,000 guarantee, and 'he would have preferred booking theatres for the 400 Club period.”<sup>62</sup>

Tuesday, November 19, 1946  
The Plantation (New Casino, Inc.),  
Dallas, Texas  
(Dance)

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<sup>62</sup> Variety, November 20, 1946, p. 55

Wednesday, November 20 – Thursday, November 21, 1946  
Houston, Texas  
(Dances)

Friday, November 22, 1946  
Gregory Gym  
University of Texas  
Austin  
(Dance)

#### H'WOOD PALLADIUM WOOS NAMES AT GUARANTEE % TO BUILD SLIDING BIZ

"Hollywood, Nov. 19 – After years of buying bands at flat prices below what the spot might have paid – and below what most maestros thought they were worth – the Palladium Ballroom here is opening its purse strings to dole out guarantee plus percentage deals. The Palladium has not been doing too well lately with lesser name bands, and the thinking of operators has been brought around to the use of top names only. Since those bands, with the exception of the Tex Beneke-Glenn Miller orchestra, which played the ballroom recently and did wartime biz, would not go into the spot, guarantee and percentage deals are being dangled to accomplish that end. Maury Cohen, operator of the Palladium, is in N. Y. at the moment buying talent. He asked for and received permission last week from the Palladium's board of directors to offer financial arrangements. So far he has signed or is negotiating for dates on eight top bands, offering basic deals calling for guarantees of \$4,500 weekly plus a 50% split over \$13,500. Since the Palladium, at a high rate of patronage, can set up a management-artist melon of somewhere in the neighborhood of \$21,000 weekly, after taxes, the attractiveness of the deals being offered is obvious. A band doing well at the box office could earn between \$7,500 and \$8,500, a considerable improvement over past Palladium salaries, which ranged from \$5,000 to \$6,500 for the best names. Beneke drew \$7,500 his last trip, more than any other outfit ever received on a flat. This is not the first time the Palladium gave a percentage deal, however. Glenn Miller drew one in 1941. Next time he went west (1942) he did so to make a film and the Palladium operators figured he had come into the area anyway and would be amenable to a flat price. Miller refused and never played the spot again. It is Cohen's idea, in using the best names at top prices, to buy only nine bands a year. He now has negotiations going for Vaughn Monroe to open Feb. 14; Les Brown, March 18; Tony Pastor, April 29; Gene Krupa, June 10; Woody Herman, July 22; Frankie Carle (date indefinite); Jimmy Dorsey to follow; Tex Beneke-Glenn Miller for Dec. 23. Nine bands annually would average into eight for six-week periods each and on for four weeks. Cohen, who is trying to keep his percentage deals quiet, is quite likely to put a hefty crimp in the plans of rival ballrooms that have sprung up in the Los Angeles environs in the past year."<sup>63</sup>

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<sup>63</sup> Variety, November 20, 1946, p. 55



Tex Beneke  
The Plantation, Dallas, Texas, November 1946

Saturday, November 23, 1946  
Houston, Texas  
(Dance)

Sunday, November 24, 1946  
New Orleans, Louisiana  
(Dance)

Monday, November 25, 1946  
Day Off

Tuesday, November 26 – Wednesday, November 27, 1946  
Matz Hotel,  
Bluefield, West Virginia  
(Dances)

Thursday, November 28, 1946  
The Hippodrome,  
Nashville, Tennessee  
(Dance)

Friday, November 29 – Thursday, December 5, 1946  
(Day Off Sunday, December 1, 1946)  
Matz Hotel  
Bluefield, West Virginia  
(Dances)

D M S

TOMMY DORSEY SNARL CUES NO. CAR. STUDENT WARNING TO BENEKE

“University of North Carolina prom committeemen, taking a lesson from their differences with Tommy Dorsey, which ended up in a \$20,000 breach of contract suit being filed against the later, last week warned the Tex Beneke-Glenn Miller orchestra to show up in full strength for a two-day date this week or similar charges will result. Beneke was told by communiqué that the U. of North Carolina students expected to dance to his strings and full complement Friday and Saturday (6-7) and not to dump any musicians off on the way. Beneke is drawing \$9,000 for the two days. Meanwhile, Dorsey and his attorneys continue to fluff off the school’s \$20,000 suit, pointing out that all contracts for appearances by Dorsey call for only 17 men plus the leader; that the string section, the absence of which is supposed to have been the basis for the suit, is optional and not specifically mentioned in the contracts. It is pointed out that Dorsey or any leader for that matter has the right to change musicians and instrumentation as he sees fit, or as circumstances permit.”<sup>64</sup>

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<sup>64</sup> Variety, December 4, 1946, p. 39



Friday, December 6 – Saturday, December 7, 1946  
University of North Carolina  
Chapel Hill  
(Dances)

## BENEKE'S MUSIC FILLS HALL AS CAPACITY CROWD LISTENS

By Earl Heffner

"The spirit of Glenn Miller filled Memorial Hall yesterday afternoon as Tex Beneke and his Glenn Miller orchestra concertized an overflowing audience with a program 'short on talk and long on music.' Sponsored by the German club, the music maker entertained in such excellence that no one number dominated the afternoon. Yet, one of the many highlights of the first half of the program was a musical series styled by Beneke 'just like 'the Boss' – something old, something new, something borrowed, something blue.' In order these numbers were 'Eighteenth Century Drawing Room,' 'Give Me Five Minutes More,' Benny Goodman's 'Don't Be That Way,' and the immortal George Gershwin's 'Rhapsody In Blue.'

### "Choo Choo" Song

"Perhaps it was only Justice that 'Chattanooga Choo Choo' brought roof-lofting cheers during the second half of the program. Always a Miller favorite, the Choo Choo song was more than apt for the home of the Carolina Choo Choo. Vocal limelight gatherers were Ginny O'Connor and the Mello-larks composed of Tommy Hamm, Jack Bierman, and Bob Smith, as well as Garry Stevens. The red-headed problem boy, Bobby Nichols, rendered a superb trumpet solo, and Drummer-Boy Jack Sperling drew thunderous applause for 'Anvil Chorus.' During intermission and after the program, Beneke praised the students for being 'one of the greatest, most appreciative audiences' that his Glenn Miller band has ever 'had the privilege to play for'."<sup>65</sup>

Sunday, December 8, 1946  
Day Off

Monday, December 9, 1946  
Norfolk, Virginia  
(Dance)

Tuesday, December 10, 1946  
Richmond, Virginia  
(Dance)

Wednesday, December 11, 1946  
Baltimore, Maryland  
(Dance)

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<sup>65</sup> The Daily Tar Heel (UNC), December 8, 1946, p. 4

## 5 NAME BANDS OFFERED % GUARANTEE DEALS FOR H'WOOD PALLADIUM

"Hollywood; Dec. 10. - Palladium Ballroom, contrary to the ideas many have drawn from its recently signified willingness to dispense guarantee and percentage deals at last to name bands, is not indiscriminately offering such terms to all bands. Ballroom's operators are limiting the p.c. contracts to the very top names it feels will do business. So far, it's claimed the only bands to have been offered such terms are Vaughn Monroe, Woody Herman, who's disbanding, Tex Beneke, Stan Kenton and Jimmy Dorsey. Kenton, incidentally, was released last week from a Feb. 4 date at the Avodon Ballroom and will shift to the Palladium, probably opening March 18. Kenton had- originally agreed to the Avodon booking at \$7,000 weekly, because he refused to accept the Palladium's then flat price offer, When the Palladium's % deals were inaugurated, he tried to get out of the Avodon booking for one at the Palladium, but the former held him. Now, the combination of poor biz at the Avodon and that \$7,000 obligation to Kenton induced the spot to release him from the contract. In playing the Palladium March 18, Kenton takes a slot formerly reserved for Les Brown, now moved back. Tony Pastor follows April 29 at \$4,000 flat weekly. Other dates are being juggled. Jimmy Dorsey has been offered a Palladium deal, but Tommy Dorsey's ownership of the more or less opposition Casino Gardens has so far stymied a contract. T. D., contrary to reports, is not selling the Casino Gardens. He would, it's understood, if an attractive enough Offer were laid down."<sup>66</sup>



Rehearsal

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<sup>66</sup> Variety, December 11, 1946, p. 41

**December 1946**  
**WOR Program Service, Inc.**  
**1440 Broadway, New York**  
**Recording Sessions**

**Saturday, December 14, 1946**  
**Saturday, December 21, 1946**  
**Saturday, December 28, 1946**  
**1947 "March of Dimes" Recording**  
Gordon Frasier, announcer

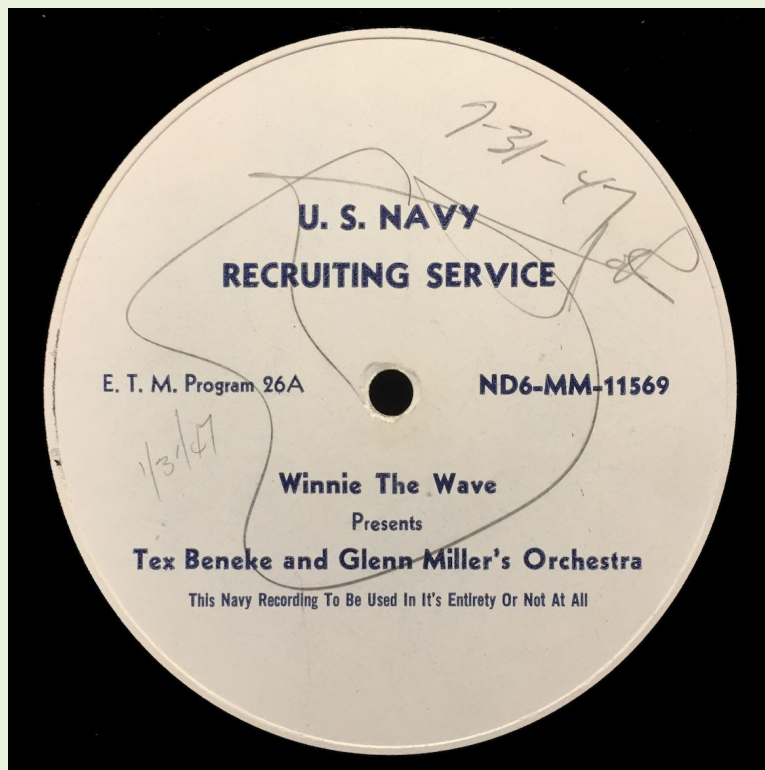
Columbia Records Matrix YTN Y 6712-1  
Reverse side is by Walter Pigeon and Basil O'Connor

**MOONLIGHT SERENADE** – opening theme  
**UNCLE REMUS SAID** – Tex Beneke and the Mello Larks, vocal  
**FALLING LEAVES** - Norman Leyden arrangement  
**SOMEWHERE IN THE NIGHT** – Garry Stevens, vocal  
**FIVE MINUTES MORE** – Tex Beneke, vocal  
**MOONLIGHT SERENADE** – closing theme

Tex Beneke is announced as the National Chairman of the Dance Band Leaders Division of the "March of Dimes" (Glenn Miller was National Chairman in 1942).

The disc label is a Columbia Records Blue Electronic Transcription. Two play dates are handwritten on the label: 1-28-47 and 1-30-47. The label copy reads:

1947 MARCH OF DIMES  
Presents  
TEX BENEKE and the GLENN MILLER ORCHESTRA  
Start Outside  
Broadcast between Jan. 15-30 Only  
Howard J. Landon, Radio Director  
National Foundation for Infantile Paralysis  
120 Broadway, New York 5, N. Y.  
(Destroy After Campaign)  
Recorded in accordance with N A B Standards  
This electronic transcription licensed only for radio broadcasting  
RECORDED AND PRESSED BY  
COLUMBIA RECORDING CORPORATION  
A SUBSIDIARY OF COLUMBIA BROADCASTING SYSTEM, INC.  
NEW YORK – BRIDGEPORT – HOLLYWOOD - CHICAGO



Thursday, December 12, 1946

The band opened at the "400" Restaurant, New York

**Tuesday, December 17, 1946**

**Winnie The Wave 26A**

**U. S. Navy Recruiting Service**

"400" Restaurant, New York

(Probable Location)

Unidentified Female, "Winnie The Wave", host

16" 33

NBC (USA) ND6-MM-11569-2

**MOONLIGHT SERENADE** – opening theme

**A GAL IN CALICO**

**STAR DUST**

**OH! BUT I DO** - Garry Stevens, vocal

**FESTIVALS**

**MOONLIGHT SERENADE** – closing theme

(Karl Pearson) The program appears to be a remote from the "400" Restaurant with the acoustics and proximity of an audience. On this program the string session has been added to the arrangement of "A Gal In Calico". The flip side of the recording, "Winnie the Wave" 26B, features Sammy Kaye and his Orchestra. The Kaye performance also appears to be a live on-location recording.

#### GLENN MILLER NAME STILL POTENT FACTOR TO TEX BENEKE BAND

"Tex Beneke and Don Haynes, his manager, aren't so anxious to drop the Glenn Miller name from the orchestra they formed after the two got out of service, It has been the intention of everyone concerned in the operation, since its formation slightly more than a year ago, to drop Miller's name as soon as Beneke was sufficiently well established. Buyers of the band, however ever, think otherwise and at the moment it's likely to be some time before Miller's name disappears from the band's billing. Haynes recently set the band for a theatre date in a major city to be played in '47. When he signed the contract, Haynes struck out the "Tex Beneke-Glenn Miller" booking tag and substituted "Tex Beneke and his Orchestra". Promptly the contract came back unsigned, the theatre operator declaring, by his action, that he wasn't sure of the Beneke name alone, but that he was- sure of the combined two names. Haynes promptly agreed with the theatre operator and has changed his mind about dropping Miller's name until he's quite certain it won't be missed."<sup>67</sup>

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<sup>67</sup> Variety, December 18, 1946, p. 51



**Monday, December 23, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York<sup>68</sup>**

D6-VB-3499-1

**SPEAKING OF ANGELS**

(Bennie Benjamin-George Weiss)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2123-A

16" 33 AFRS (USA) BML P-717

D6-VB-3500-1

**MY HEART IS A HOBO**

(From the Paramount picture "Welcome Stranger")

(Johnny Burke-James Van Heusen)

Vocal refrain by Tex Beneke and The Mello Larks

Issues:

10" 78 RCA Victor (USA) 20-2260-A

16" 33 AFRS (USA) BML P-800

CD BMG Special Products (USA) DMC 12173

D6-VB-3501-1

**AS LONG AS I'M DREAMING**

(From the Paramount picture "Welcome Stranger")

(Johnny Burke-James Van Heusen)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2260-B

16" 33 AFRS (USA) BML P-800

CD BMG Special Products (USA) DMC 12173

D6-VB-3502-1

**IT MIGHT HAVE BEEN A DIFFERENT STORY**

(Prince-Rogers-Addy)

Vocal refrain by Garry Stevens and the Mello Larks

Issues:

10" 78 RCA Victor (USA) 20-2123-B

16" 33 AFRS (USA) BML P-717

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<sup>68</sup> Possibly recorded at RCA Victor Studio #1

**Monday, December 30, 1946**  
**RCA Victor Recording Session**  
**RCA Victor Studios, 155 E. 24th St., New York<sup>69</sup>**

D6-VB-3543-1

**HOODLE ADDLE**

(Ray McKinley)

Vocal refrain by Tex Beneke and The Mello Larks

Issues:

10" 78	RCA Victor (USA) 20-2126-A
16" 33	AFRS (USA) BML P-717

D6-VB-3544-1

**ANNIVERSARY SONG**

(From the Columbia picture "The Jolson Story")

(Based on a theme by Ivanovici)

(AL Jolson-Saul Chaplin)

Vocal refrain by Garry Stevens and The Mello Larks

Issues:

10" 78	RCA Victor (USA) 20-2126-B
12" 33	RCA Camden CAL-491
16" 33	AFRS (USA) BML P-717
CD	BMG (Japan) BVJJ-2905, BMG Special Products (USA) DMC 12173

**BIG NUT CUES MOSS BOW TO TEX BENEKE**

Run of the Tex Beneke-Glenn Miller orchestra at the 400 Club, New York, has been cut from six weeks to four. This move was agreed to late last week following Beneke's opening, in direct contrast to the previous refusal by Nat Moss, 400 operators, to let Beneke out of the final two weeks of his run. Apparently, the convincer set it following Beneke's opening Thursday (12) night. While his business has been good, an improvement over previous figures with other bands, the size of Beneke's band (31 musicians, five vocalists) forced a backbreaking \$4,750 guarantee, plus the first \$1,250 in covers and 50% of all covers thereafter. This obligation finally induced Moss to let the band out of the final two weeks of the date.' It will close Jan. 8. Meanwhile, Moss had been asserting that he had talked to Tommy Dorsey and that the latter was amenable to opening at the spot immediately after his Capitol Theatre, N. Y., date, starting Dec. 26. This move by T. D. would have been an- about-face since Dorsey had been most definite about laying off for a couple of months at least following the Capitol. Dorsey flatly denies,, however, that he has any plans concerning playing the 400."<sup>70</sup>

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<sup>69</sup> Possibly recorded at RCA Victor Studio #1

<sup>70</sup> Variety, December 18, 1946, p. 55

## ON THE STAND

Reviews of Orchestras Playing Hotels, Night Club and Ballroom Locations and One Nighters

### TEX BENEKE

Reviewed at the 400 Restaurant, New York, December 17. Personal Management, Don W. Haynes, Booked by General Amusement Corporation.

"Nat Moss, 400 Restaurant operator, calls the Tex Beneke ork the greatest band in America today. That may or may not be true, but certainly it is physically the largest band with its 36 members, musically one of the more meticulous and commercially one of the hottest outfits in the band biz. Use of the late Glenn Miller's name in billing also has helped to establish the ork as one of the top moneymakers of the past year.

"Beneke's is a band that impresses before it is heard. He crams a small-sized symphony onto the bandstand, seating them behind cleverly designed Plexiglas music stands. The band looks as clean as it plays, and it definitely plays clean. Playing an evening of music dominated by ballads three-to-one, the band is gradually moving away from the style that Glenn Miller made the most easily identifiable sound in the band biz. The new arrangements, especially the ballads, are scored with a heavy emphasis on the strings, which abet the less frequent Miller scorings for sax. The clarinet-led section shows on the older Miller arrangements that still are in the new band's book. The net result of the gradual switch gives the Beneke arrangements a full, rich sound (editor's note: the reviewer evidently did not grasp the evolution of the Miller library from 1942 through 1946 and the AAF Orchestra; what he was hearing bore very much resemblance to the direction GM had taken in uniform). Beneke took a tough assignment when he was chosen to replace Miller at the front of the band, and her performs his chores more than adequately. Plays one of the best tenor saxes in the biz, is a personable singer of novelty and rhythm tunes and mingles freely with the customers dispensing autographs and chatter.

"Everything this band tries reflects the good taste and precision that were Miller identifications. Choice of material is particularly effective, with heavy concentration on pretty standards such as "Someone To Watch Over Me," "Yesterdays," "Sweet Lorraine" and "It Had To Be You," scored for muted brass and strings. Band plays smart arrangements of today's top plugs and spices the evening with an occasional light jumper or rhythm novelty featuring the Mello Larks vocal quartet.

Beneke review, continued –

“The vocal department is perhaps the strongest commercial attraction. In Garry Stevens, old-time Spivak crooner, and Beneke, it boasts a rock-ribbed foundation. Stevens is singing better than he did with Spivak and is particularly effective against the lush string backgrounds. Mello Larks, three boys and a girl combination, recently joined the band and have done a phenomenal job of learning the book, which is loaded with work for the group. Ginny O'Connor, formerly of Mel Torme's Meltones, comes down front to solo on pop tunes and though she still seems on pop uncertain, she sells her songs well. Gal dresses well and looks same. Except for Beneke's occasional sax spots and an infrequent Bobby Nichols trumpet solo, the band plays mostly unison section scores. Saxs boast a fine leader in Freddy Guerra; brass is A-1, especially on muted stuff; rhythm section keeps well-selected tempos while 13 strings make a terrific section to work with. Arranger Norman Leyden is responsible for most of the band's new scores. Pianist Henry Mancini added his contributions to complement the old Miller and Jerry Gray scores that round out the ork's book.

“Band's handling is entitled to the same praise that its music rates. Personal manager Don Haynes has won innumerable friends among spot operators, which showed to advantage in the returns for the band's first year of existence. Beneke is top drawer booking material at General Amusement Corporation and his dates are carefully selected. Ork's RCA-Victor waxing pact contributes to its box office value. The only factor that casts doubt over the band's future is its tremendous \$6,000 weekly payroll. Ork has been asking and getting \$3,000 for one-nighters, will not do locations for less than its payroll figure and has been receiving equally fabulous rates for theatre dates. With today's trend toward smaller more inexpensive ork's beginning to pick up steam throughout the country, one must wonder if ops will be willing to chance the Beneke kind of money six months from now. Beneke management says the band will stay at present size and will go for its current prices for the present. The ork is booked solid into April.”<sup>71</sup>

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<sup>71</sup> The Billboard, December 28, 1946



Recording Session  
Roland Bundock and Tex Beneke  
(RCA Victor)





TEX BENEKE and the  
GLEN MILLER ORCHESTRA

(Collection of the Author)

## 2. 1947

### Personnel

Marshall Hutchins (trumpet) replaces Graham Young

### TEX BENEKE WITH THE MILLER ORCHESTRA

Trumpets: **Marshall Hutchins**, Bobby Nichols, Jack Steele, Whitey Thomas  
Trombones: John Halliburton, Jimmy Priddy, Bob Pring, Paul Tanner  
French Horn: John Graas  
Reeds: Tex Beneke (leader/tenor sax/vocals), Stanley Aaronson, Vince Carbone (tenor sax); Freddy Guerra (clarinet/alto sax), Sol Libero (clarinet/alto sax/flute), Manny Thaler (alto/baritone sax)  
Strings: Gene Bergen, Phil Cogliano, Earl Cornwall, Norman Forrest, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Carl Ottobrine, Gene Shepard, Michael Vislocky  
Rhythm: Henry Mancini (piano/arranger), Bobby Joe Gibbons (guitar), Roland Bundock (string bass), Jack Sperling (drums)  
Vocalists: Garry Stevens, the Mello Larks: Tommy Hamm, Jack Bierman, Bob Smith and Ginny O'Connor  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

### **January 1947**

**"400" Restaurant, New York**  
**AFRS One Night Stand 1395**

D M S

GMA: B-B27-4, B-1352-1, M-42-4, D-104-4, AFRS-790

16" 33 AFRS (USA) SSC 7-8-1

### **DUBBED AFRS OPEN**

**PIGEON TALK** – Henry Mancini arrangement

**THIS IS THE NIGHT** – Garry Stevens, vocal

**HOODLE ADDLE** – Tex Beneke and the Mello Larks, vocal

### **AMONG MY SOUVENIRS**

16" 33 AFRS (USA) SSC 7-8-2

**THE OLD LAMP-LIGHTER** – Garry Stevens, vocal

**THESE FOOLISH THINGS (REMIND ME OF YOU)** – Henry Mancini arrangement

**UNCLE REMUS SAID** – Tex Beneke and the Mello Larks, vocal

**ANNIVERSARY SONG** – Garry Stevens and the Mello Larks, vocal

**YEARS AND YEARS AGO**

### **DUBBED AFRS CLOSE**

## AQUARIUM, N. Y. JOINS WITH 400 CLUB IN EXITING FROM NAME BAND FIELD

"Aquarium Restaurant, New York, which with the nearby 400 Club has created quite a stir for almost two years among N. Y. hotels and cafes using name bands, due to high price quotations, is following the 400 out of the field. Nat Moss' 400 Club gave up top names, perhaps temporarily, last week when it replaced Tex Beneke- Glenn Miller combo with Billy Maxted and installed a two-night a week policy. Maxted will work dinner only Sunday to Thursday and a supper session on Friday and Saturday. He will have no broadcast wires.<sup>72</sup>

### **Saturday, January 4 to 25, 1947**

**11:00 – 11:30 am**

"Teentimers Club"

NBC Radio City

New York

### **AFRS Teen Timers 35**

GMA:

16" 33            AFRS (USA) SUR 1-23-7  
                      (D 11377)  
                      (U 76342)

### **YEARS AND YEARS AGO**

**UNCLE REMUS SAID** – Jimmy O'Connell and the Mello Larks, vocal

**I LOVE YOU FOR SENTIMENTAL REASONS** – Gordon Mac Rae, vocal

Saturday, January 4, 1947

3:30 - 3:45 pm

"Treasury Bandstand"

CBS Studios

New York

(CBS) (WCBS)<sup>73</sup>

George Bryan, announcer

Saturday, January 11, 1947

3:30 - 3:45 pm

"Treasury Bandstand"

CBS Studios

New York

(CBS) (WCBS)

George Bryan, announcer

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<sup>72</sup> Variety, January 15, 1947, p. 42

<sup>73</sup> The call letters of WABC, New York were changed to WCBS November 2, 1946

Wednesday, January 15, 1947

The band completed their engagement at the "400" Restaurant, New York.

Thursday, January 16, 1947  
Mecca Temple Shrine Auditorium  
Scranton, Pennsylvania  
(Dance)<sup>74</sup>

Saturday, January 18, 1947  
Sunnybrook Ballroom  
Pottstown, Pennsylvania  
(Dance)<sup>75</sup>

#### PETRILLO SEZ YES, BUT CAP NIXES TEX BENEKE AIR SHOW FROM STAGE

Except for the last minute obligations by the Capitol Theatre, Tex Beneke's orchestra might have done a regular weekly radio broadcast from the stage of a Broadway theatre during his run at that house next month, Beneke had permission from James C. Petrillo, head of the American Federation of Musicians, and okays from New York Local 802 of the AFM to do a "Treasury Bandstand" show for the Government from the Cap each Saturday afternoon (3:30-4 pm, CBS). Cap officials, however, nixed the idea on the premise that it might interfere too much with business, even though they would have liked to do the show for the publicity value to the theatre. Instead, it will be done from a CBS studio. Beneke, incidentally, is negotiating for a radio commercial to emanate from the Coast during the summer. If it goes through, it's probable that while doing the commercial he works the Palladium Ballroom then instead of next Xmas, the period he originally wanted. For weeks, Beneke's manager, Don Haynes, has been dickering with Palladium's operators on price, in the face of the spot's recent guarantee and split deals. Haynes has rejected the Palladium's bid of \$4,500 guarantee plus 50% over \$13,500. His payroll is so high that a higher guarantee is required."<sup>76</sup>

Thursday, January 23, 1947

The band opened at the Capitol Theatre, New York, following Tommy Dorsey. The film attraction was "Lady in the Lake" (MGM). The band stayed for four weeks, closing Wednesday, February 19, 1947

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<sup>74</sup> Wilkes-Barre Evening News, January 13, 1947, p. 6

<sup>75</sup> Pottstown Mercury, January 16, 1947, p. 14

<sup>76</sup> Variety, January 15, 1947, p. 42

**Saturday, January 25, 1947**

**3:30 - 3:45 pm**

**"Treasury Bandstand"**

**CBS Studios**

**New York**

**(CBS) (WCBS)**

George Bryan, announcer

GMA: CBS-614 (p)

**SONATA** – Garry Stevens, vocal

**YEARS AND YEARS AGO**

**MOONLIGHT SERENADE** (closing theme)

**Saturday, February 1, 1947**

**3:30 - 3:45 pm**

**"Treasury Bandstand"**

**(CBS) (WCBS)**

**CBS Studios**

**New York**

George Bryan, announcer

GMA: CBS-625 (p)

Medley:

**DON'T BE THAT WAY** – Jerry Gray arrangement  
**RHAPSODY IN BLUE**  
**YESTERDAYS**

**Saturday, February 8, 1947**

**3:30 - 3:45 pm**

**"Treasury Bandstand"**

**(CBS) (WCBS)**

**CBS Studios**

**New York**

George Bryan, announcer



RCA VICTOR'S

# IN THE GROOVE

JANUARY, 1947



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



## TEX BENEKE TO OPEN GLEN ISLAND CASINO'S SUMMER SEASON MAY 15

"Shep Fields, new operator of the Glen Island Casino, New Rochelle, N. Y., has signed Tex Beneke's orchestra to open the spot's first full week summer season. Beneke opens May 15 for two weeks and is to be followed for a like period by other top names. Beneke is drawing an undisclosed guarantee and percentage. In buying Beneke to open, at a fairly stiff price, Fields aimed at two things, (1) to buy the best possible name available at that time and (2) for the value of the Glenn Miller name, which is still prominent in the band's billing. Miller gathered the momentum that eventually made him one of the hottest orchestral properties the band business has ever seen, at Glen Island back before the war. In buying top bands for two weeks at a time, although others may be set for three- and four-week periods, Fields is following a policy that departs radically from the booking practices of the suburban spot's former management. It was their aim each summer to buy a new band at the cheapest quotation possible with a view toward the band improving its reputation as it went along and, incidentally, improving business. Last spring, Glen Island was for a while barred from doing business with bookers due to coin deals for talent that the American Federation of Musicians didn't countenance."<sup>77</sup>

D M S

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<sup>77</sup> Variety, January 29, 1947, p. 33

## Reviews

CAPITOL, N. Y.


Tex Beneke Orch (31) with Garry Stevens, Ginny O'Connor, and Meadowlarks (3); Fontaines Gene Sheldon; "Lady in the Lake" (MGM)

Tex Beneke and the Glenn Miller orchestra is one of those things that the band business has been endeavoring to figure out since it came into existence. Never before has a band connected with an absent leader's name been able to make a go of it, Beneke, at the helm of the late Major Miller's combo, has not only made a go of it but has turned out to be one of the few leaders consistently good at the box office on one-nighters, locations, theatres—and apparently still building. Beneke gets a crowd reaction here similar to the old days, with kids yelping for old Miller faves. That is now a rarity in a Broadway house, At the Cap for the second time since reorganizing, Beneke's grouping of four trumpets, four trombones, six saxes (with leader's), one French horn, four rhythm and twelve strings does a sound job of entertainment though it follows the prescribed "rules" of stage deportment for name bands, meaning it doesn't step out of the ordinary routine. It's backed up with two equally entertaining acts in the Fontaines and Gene Sheldon. Opening with an arrangement of "Toselli's Serenade," the show opens on a fast pace and doesn't relinquish it; a Beneke vocal of Jerome Kern's "Yesterdays" follows, to establish Beneke's status, and is tailed by Ginny O'Connor and the Meadowlarks neatly doing a brace of items recorded by them for RCA-Victor, Happily, "Uncle Remus" and "Gal in Calico" both are good stage material. This maintains right down the line to a really sharp performance of Jerry Gray's arrangement of "Russian Patrol," here called by its original title—"Meadowlands." It's a fine bit of writing by Gray, and the band, an excellent combo, which displays a lot of the spirit so glaringly missing in postwar bands, does an admirable job. "Something Old, Something New, Borrowed and Blue"\* completes the band's chore. It consists of "18th Century Drawing Room," "This Is the Night," which sounds like a new hit; "Don't Be That Way" and "Serenade in Blue." Gary Stephens, who has replaced Artie Malvin on vocals, works between the Fontaines and Sheldon. He does well enough with the lyrics, but at this showing seemed a bit scared and as a result his stuff made no more than a fair impression. He lacks personality; as a matter of fact, Beneke himself is no personality kid as yet, but he does handle himself with a great deal more poise and assurance than he did last time around."<sup>78</sup>

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<sup>78</sup> Variety, January 29, 1947, p. 49





**TEX BENEKE**  
**AND THE GLENN MILLER ORCHESTRA**  
*featuring*  
**GARRY STEVENS and THE MELLOLARKS**


*Repeat Winner*  
**MARTIN BLOCK "MAKE BELIEVE BALLROOM"**  
**ORCHESTRA POPULARITY POLL**  
*For Second Time in One Year!*

*Currently*  
**CAPITOL THEATRE**  
 NEW YORK

**"TREASURY BANDSTAND"**  
 CBS COAST TO COAST  
 SATURDAYS 3:30 to 4:00 P. M. EST

**VICTOR RECORDS**

*Personal Management*  
**DON W. HAYNES**

 **GENERAL ARTISTS CORPORATION**  
 1230 Broadway, New York 20, N.Y.  
 Telephone: MU 2-1100

Published in Variety, February 5, 1946

Saturday, February 15, 1947  
3:30 - 3:45 pm  
"Treasury Bandstand"  
(CBS) (WCBS)  
CBS Studios  
New York  
George Bryan, announcer

#### 400 CLUB, N. Y., FILES BANKRUPTCY CITING DEBTS OF OVER \$300,000

"The 400 Club, New York, up until a few weeks ago one of the highest paying users of name bands, is expected to file petition in bankruptcy in New York today (Wednesday) citing debts of over \$300,000. Listed among the creditors of the defunct operation is one bandleader, Tex Beneke, who is owed \$5,300."<sup>79</sup>

#### BENEKE, MARG WHITING, SINATRA TOP WNEW, N. Y., 12TH ANNUAL BALLOTING

"Tex Beneke orch, Margaret Whiting and Frank Sinatra won out by substantial majorities in the semiannual balloting for top people in their categories, conducted by Martin Block over station WNEW (N. Y.). Beneke, as favorite band, got 33,415' votes, with Vaughn Monroe next with 23,066, and Harry James third with 21,562 votes. Miss Whiting's vote as favorite female vocalist topped the list with 46,263, Jo Stafford getting 33,481, and Dinah Shore 32,006 votes. Sinatra's vote as top male vocalist was 51,933, incidentally giving him the biggest single vote of anyone in any category. Perry Como was second on the male list with 36,569, and Bing Crosby third with 20,665. Block's 'Make Believe Ballroom' marked its 12th anniversary on WNEW Monday (3)."<sup>80</sup>

#### INSIDE STUFF – ORCHESTRAS - MUSIC

"Meadowlands" arrangement used currently by Tex Beneke orchestra in the stage show at the Capitol theatre, New York, is actually the Jerry Gray arrangement, titled "Russian Patrol." It's the fighting song of the Soviet Cavalry, but when the band attempted to use it under that title during recent theatre bookings they found the public unwilling to accept it under the Russian title. Boo and hisses, etc., greeted its intro. Beneke without argument reverted to the "Meadowlands" tag. Band, incidentally, has been optioned by the Cap for another four weeks sometime next year at its current salary of \$50,000 for four weeks and \$11,500 per for extra stanzas."<sup>81</sup>

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<sup>79</sup> Variety, January 29, 1947, p. 47

<sup>80</sup> Variety, February 5, 1947, p. 47

<sup>81</sup> Variety, February 12, 1947, p. 36



## Personnel

Tony Ahnelli (trumpet) replaces Hutchins; Ray Wright (trombone) replaces Halliburton

## TEX BENEKE WITH THE MILLER ORCHESTRA

**Trumpet:** Tony Ahnelli, Bobby Nichols, Jack Steele, Whitey Thomas  
**Trombone:** Jimmy Priddy, Bob Pring, **Ray Wright**, Paul Tanner  
**French Horn:** John Graas  
**Reeds:** Tex Beneke (leader/tenor sax/vocals), Stanley Aaronson, Vince Carbone (tenor sax); Freddy Guerra (clarinet/alto sax), Sol Libero (clarinet/alto sax/flute); Manny Thaler (alto/baritone sax)  
**Strings:** Gene Bergen, Phil Cogliano, Earl Cornwall, Norman Forrest, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Richard Motylinski, Gene Shepard, Michael Vislocky  
**Rhythm:** Henry Mancini (piano/arranger), Bobby Joe Gibbons (guitar), Roland Bundock (string bass, Jack Sperling (drums)  
**Vocalists:** Garry Stevens, the Mello Larks: Tommy Hamm, Jack Bierman, Bob Smith and Ginny O'Connor  
**Arrangers:** Bill Finegan, Jerry Gray, Norman Leyden

**Tuesday, February 18, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York**

D M S

D7-VB-150-1

### **THE BLUES OF THE RECORD MAN<sup>82</sup>**

(Dickinson-Conway-Malvin)

Vocal refrain by Tex Beneke, Bill Conway and The Mello Larks

#### Issues:

10" 78	RCA Victor (USA) 20-2190-A
16" 33	AFRS (USA) BML P-744

D7-VB-151-1

### **WHY DON'T WE SAY WE'RE SORRY?**

(Chummy MacGregor-Harry Harris)

Vocal refrain by Garry Stevens, Tex Beneke and The Mello Larks

#### Issues:

10" 78	RCA Victor (USA) 20-2190-B
16" 33	AFRS (USA) BML P-744

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<sup>82</sup> The RCA Victor record label does not credit Bill Conway.

D7-VB-152-1

**THROUGH**

(How Can You Say We're Through?)

(Joe McCarthy-Jimmie Monaco)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2234-A

D7-VB-153-1

**MY YOUNG AND FOOLISH HEART**

(Lewis-Tobias-Murray)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2273-A

12" 33 RCA Camden CAL-491

16" 33 AFRS (USA) BML P-800

CD BMG (Japan) BVJJ-2905

**Personnel**

Conrad Gozzo (tp) replaces Ahnelli; Mike Pitkowicz (ts) replaces Aaronson; Callaci, Ottobrinio (strings) replace Bergen, Motylinski

**TEX BENEKE WITH THE MILLER ORCHESTRA**

Trumpet: **Conrad Gozzo**, Bobby Nichols, Jack Steele, Whitey Thomas

Trombone: Jimmy Priddy, Bob Pring, **Ray Wright**, Paul Tanner

French Horn: John Graas

Reeds: Tex Beneke (leader/tenor sax/vocals), **Mike Pitkowicz**, Vince Carbone (tenor sax); Freddy Guerra (clarinet/alto sax), Sol Libero (clarinet/alto sax/flute); Manny Thaler (alto/baritone sax)

Strings: **Paul Callaci**, Phil Cogliano, Earl Cornwall, Norman Forrest, Stan Harris, Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, **Carl Ottobrinio**, Gene Shepard, Michael Vislocky

Rhythm: Henry Mancini (piano/arranger), Bobby Joe Gibbons (guitar), Roland Bundock (string bass, Jack Sperling (drums)

Vocalists: Garry Stevens, the Mello Larks: Tommy Hamm, Jack Bierman, Bob Smith and Ginny O'Connor

Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

Friday, February 20, 1947

The band opened at the Adams Theatre, Newark, New Jersey for a one-week engagement ending Thursday, February 26, 1947.

### Reviews

ADAMS, NEWARK  
Newark, Feb. 20

Tex Beneke & Glenn Miller Orch (30), with Mello Larks (4), Garry Stevens; Helene & Howard, Leon Fields; "Ginger" (Monogram)

"Although many bands are hitting the rocks, Tex Beneke and the Glenn Miller outfit continue to gather in the shekels. Easily the largest band of the vaude circuits, this one comes loaded to the gunnells with 12 strings, four percussion, five reeds, four trombones, four trumpets and French horn. It is also loaded for bear, as can be heard in the variety of sounds that Beneke coaxes from his miniature army. The unit creates a better overall effect of smoothness and tonal sock than in any individual numbers. Best of the bunch is "Meadowlands", Red Army ditty, played in patrol fashion. One of the prettier essays is "Yesterdays", Kern item soulfully tenored by Beneke. Latter also chants along with Mello Larks in neat arrangements of "Uncle Remus", and "Gal in Calico". A finale groups together "Chattanooga Choo-Choo", "This Is the Night," "Don't Be That Way" and "Serenade in Blue," to fine response. Gary Stevens, crooner, moons through "Oh But I Do" and "For You, For Me", with nice reaction from the bobby-sox element."<sup>83</sup>

### HAYNES SETS UP ON COAST

"Don Haynes, manager of the Tex Beneke-Glenn Miller orchestra, is moving himself and his family to Hollywood, April 1. He has bought a house in San Gabriel and expects to set up an office in space already acquired. His New York office will remain open, in charge of Tommy Shields. Haynes will commute when necessary."<sup>84</sup>

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<sup>83</sup> Variety, February 26, 1947, p. 56

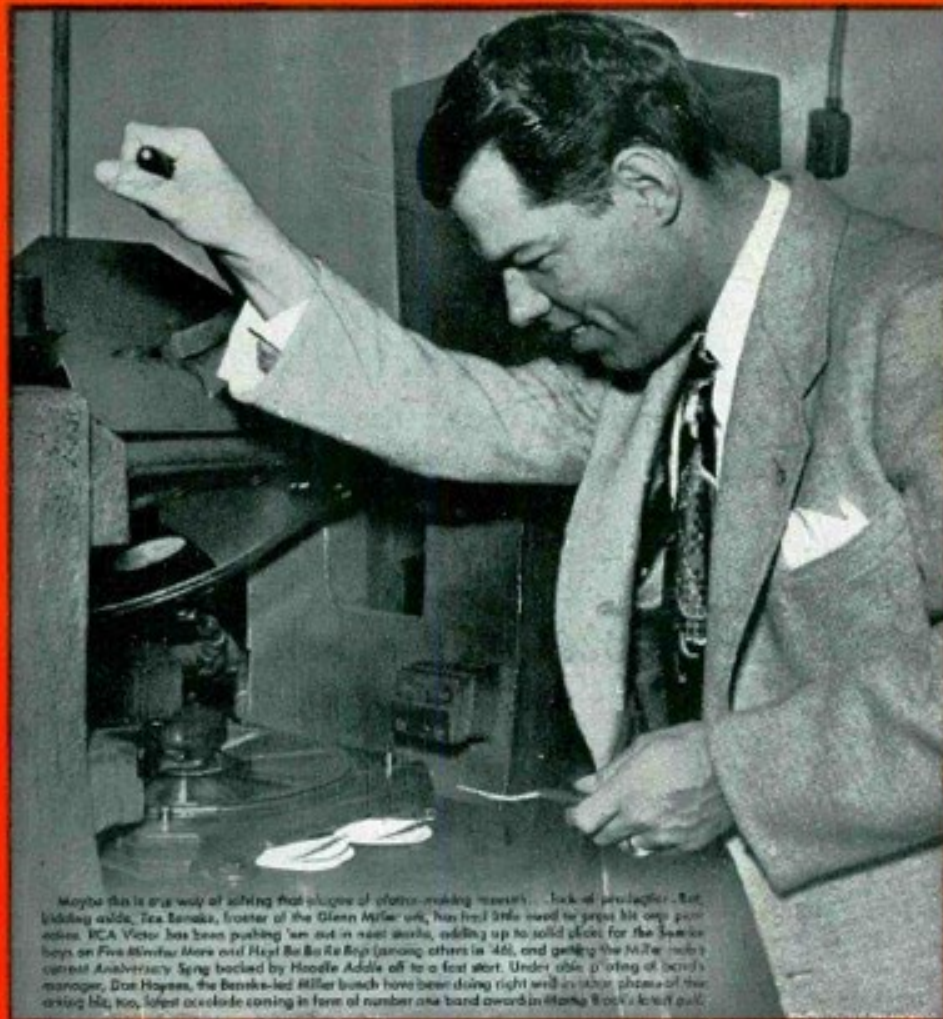
<sup>84</sup> Variety, February 19, 1947 p. 39

Dean Jones

# The Billboard

THE WORLD'S FOREMOST AMUSEMENT WEEKLY • 25 CENTS

• FEBRUARY 15, 1947 •



Maybe this is one way of solving that plague of photo-making messes... Jack of penicillin. For kidding aside, Tex Benke, brother of the Glenn Miller unit, has tried this hard to prove his own point. RCA Victor has been pushing 'em out in new units, adding up to solid pieces for the Special boys on Five Minutes More and Hey! Be Little Boy (among others in '46), and getting the Miller unit's current Anniversary. Spring loaded by Hootie Adelle off to a fast start. Under able guiding of local manager, Doc Haynes, the Benke-led Miller bunch have been doing right well in their phase of the acting bit, too, latest accolade coming in form of number one band award in *Money* Rock's latest poll.

**Monday, February 24, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

**Chesterfield Supper Club**

**(NBC) (WNBC)**

Ben Grauer, announcer

Marion Hutton, guest host

Tex Beneke, guest

Helen Carroll, The Satisfiers, Lloyd Shaffer Orchestra

CHESTERFIELD THEME (open)

THE BEST MAN – Marion Hutton and the Satisfiers, vocal

OLD ROCKIN' CHAIR – Helen Carroll, vocal

HOODLE ADDLE – Tex Beneke, vocal

INCIDENTAL MUSIC

CHESTERFIELD COMMERCIAL (A-B-C JINGLE)

PITY THE POOR LOBSTER – Marion Hutton, vocal

CHESTERFIELD THEME (close)

Tex Beneke appears solo on this program. Marion Hutton is guest host substituting for Perry Como for the New York Chesterfield broadcasts for the period February 24-March 14, 1947. Perry Como was on vacation in Florida (many jokes are made in the programs about Como's golf game). He returned Monday, March 17, 1947 with Hutton as a guest on that program.

Hutton comments that Beneke is appearing with the Glenn Miller Orchestra at the Adams Theatre in Newark. The guest for the March 3 Chesterfield program was ex-AAF singer Johnny Desmond.

"Johnny Desmond took over leadership of Tex Beneke band for one show at Adams theatre, Newark, Monday (24) night while Beneke did Chesterfield broadcast."<sup>85</sup>

Friday, February 28, 1947 – Thursday, March 6, 1947

RKO Theatre, Boston, Massachusetts<sup>86</sup>

Stage Shows

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<sup>85</sup> Variety, February 26, 1947, p. 46

<sup>86</sup> Variety, March 5, 1947, p. 12



## RCA FACELIFT

"RCA-Victor's downtown New York recording studios will be closed for the next few weeks pending the completion of modernization work. Whatever recording RCA has coming up will be done at the Lotus Club, New York, studios, which under emergencies have often been used in the past by Victor. Tex Beneke cuts an album there next week."<sup>87</sup>

**Monday, March 10, 1947**  
**RCA Victor Recording Session**  
**Lotus Club, New York**  
**(or)**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York<sup>88</sup>**

D7-VB-635-1  
RCA Victor (USA) 20-2337-A  
(P 183-1)  
**THE SWEETHEART OF SIGMA CHI**  
(Byron D. Stokes-F. Dudleigh Vernor)  
Vocal refrain by Garry Stevens

Issues:

10" 78            RCA Victor (USA) 20-2337-A, P-183-1  
7" 45:            RCA Victor (USA) 47-2822

D7-VB-636-1  
**ALMA MATER-Cornell**  
(H. S. Thompson -Wilmot M. Smith-Archibald C. Weeks)<sup>89</sup>

Issues:

10" 78            RCA Victor (USA) 20-2338-A, P-183-3  
7"45:            RCA Victor (USA) 47-2823, WP-183

D7-VB-637-1<sup>90</sup>  
**MOONLIGHT SERENADE**  
(Glenn Miller)

Issues:

10" 78            RCA Victor (USA) 20-2273-B  
12" 33            RCA Camden CAL-491  
16" 33            AFRS (USA) BML P-800, BML P-1059  
CD                BMG (Japan) BVJJ-2905

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<sup>87</sup> *Variety*, February 26, 1947, p. 48

<sup>88</sup> The probable location for this session has to be verified from RCA session sheets.

<sup>89</sup> The RCA Victor record label lists the composer credit as "Traditional"

<sup>90</sup> The reissue of D7-VB-637-1 on RCA Victor (USA) 20-2932-B (P 217-2) shows artist credit as "Tex Beneke and his Orchestra" and the label also notes: "(Tex Beneke's theme song)" (See "Analog Media").

D7-VB-638-1

**SUNRISE SERENADE**

(Frankie Carle)

Bill Finegan arrangement

Issues:

10" 78	RCA Victor (USA) 20-2273-B
12" 33	RCA Camden CAL-491
CD	BMG (Japan) BVJJ-2905

**Monday, March 10, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

**Chesterfield Supper Club**

**(NBC) (WNBC)**

Ben Grauer, announcer

Marion Hutton, guest host

Tex Beneke and the Glenn Miller Orchestra, guest orchestra

CHESTERFIELD JINGLE ("A-B-C") (program open)

SMOKE DREAMS (Chesterfield Theme) – The Mello Larks, vocal

ZIP-A-DEE-DOO-DAH – Marion Hutton, vocal

MOONLIGHT SERENADE (partial)

Medley:

MOONLIGHT SERENADE

A GAL IN CALICO – The Mello Larks, vocal

ANNIVERSARY SONG (Borrowed from Al Jolson)

- Garry Stevens and the Mello Larks, vocal

BLUE SKIES

"NORA PRENTISS" (incidental) – The Mello Larks, vocal

CHESTERFIELD COMMERCIAL (A-B-C JINGLE)

SMOKE DREAMS (incidental)

BLUES IN THE NIGHT (MY MAMA DONE TOL' ME)

– Tex Beneke and Marion Hutton, vocal

SMOKE DREAMS (Chesterfield Theme) (program close)

Frankie Carle and his orchestra appear with Jo Stafford from Hollywood the following evening, March 11, 1947. These programs are a preview of the bands that would replace Perry Como and Jo Stafford for the 13-week 1947 Chesterfield summer radio season. During this period, Como appeared Monday, Wednesday and Friday from New York and Stafford appeared Tuesday and Thursday from Hollywood. The formal decision about the summer replacements was announced to the press in April 1947 (see following article).

**Spring 1947**

**“Your Date With Deb”**

Audition Recording

Vincent Pelletier, announcer

GMA: IND-13

Part 1

**FIVE MINUTES MORE** – Tex Beneke, vocal

**TO EACH HIS OWN** – Garry Stevens, vocal

**A STRING OF PEARLS**

**THE WOODCHUCK SONG** – Tex Beneke, Joan Laurie and the Mello Larks, vocal

Part 2

**DEB THEATRE OF THE YEAR** - featuring Ann Gillies

**FALLING LEAVES** – Norman Leyden arrangement

**BLUE SKIES**

This is an audition program for a radio series that would go on the air in 1947. *Deb* was a fashion magazine.

Tuesday, March 11, 1947

Valencia Ballroom

York, Pennsylvania

(Dance)<sup>91</sup>

Thursday, March 13, 1947 – Wednesday, March 19, 1947

Palace Theatre

Cleveland, Ohio

(Stage Shows)

Thursday, March 20, 1947 – Wednesday, March 26, 1947

Combo Albee Theatre

Cincinnati, Ohio

(Stage Shows)

Thursday, March 27, 1947-Wednesday, April 2, 1947

RKO Keith's Theatre

Dayton, Ohio

(Stage Shows)

Thursday, April 3, 1947 – Wednesday, April 9, 1947

Circle Theatre

Indianapolis, Indiana

(Stage Shows)

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<sup>91</sup> Harrisburg Telegraph, March 6, 1946, p. 21

Thursday, April 10, 1947 – Sunday, April 13, 1947  
Paramount Theatre  
Toledo, Ohio  
(Stage Shows)

Thursday, April 17, 1947

The band opened at the Oriental Theatre, Chicago, Illinois, for a two-week engagement ending Wednesday, April 29, 1947.<sup>92</sup>

### Reviews

ORIENTAL, CHICAGO  
Chicago, April 17

Tex Beneke & Glenn Miller Orch (31) with Garry Stevens, Mellolarks (4), Helene & Howard, Artie Dann; "Boomerang" (Fox)

Contrary to complaints that orchs are not paying off, new show here with Glenn Miller orch under baton of Tex Beneke, is packing the house. Using old Miller reliable "In the Mood" as opener, band follows with solid arrangement of "Falling Leaves" and "Meadowlands", which features muted trumpets and generous string section of nine violins, two violas and cello. Helene and Howard, costumed in green and black trimmed outfits, do their usual "Ritz to Roughhouse" routine for nice response. Garry Stevens, refreshing baritone, who along with Beneke helps the Mellolarks, crews' chirpers, do smooth versions of "Gal in Calico" and "Blues of the Record Man," solos with fancy offering of "Speaking of Angels" and "Guilty." Comic Artie Dann tees off with special, "Lord You Made My Nose Too Long" and breaks into an audience heckling routine to warm up hands-on seat customers. Would have been wise to use him earlier in bill. His "Hands" number and Durante impress are real payoffs. Beneke orch pulls old Miller format with something old highlighting Hank Mancini at the piano and Jack Sperling, drummer, in modern minuet, "18th Century Drawing Room"; something new, "Anniversary Song" brings back the Mellolarks. four lads and a sequined-gowned brunet gal. Band then borrows Benny Goodman's, "Don't Be Like That" and bow off with "Serenade in Blue," featuring Beneke's solid sax solo, as Mellolarks hum the background."<sup>93</sup>

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<sup>92</sup> Variety, February 26, 1947, p. 46

<sup>93</sup> Variety, April 23, 1947, p. 46

**Spring 1947**

(Probable)

**Department of State 37**

GMA: DOS-1

**SUMMERTIME**

**SCHUBERT'S SERENADE**

**THIS IS THE NIGHT** – Garry Stevens, vocal

**MEADOWLANDS**

BENEKE, CARLE PACE SUMMER ORK TREK BACK TO AIRWAVES

"New York (April 18) – Tex Beneke and Frankie Carle orks have been signed as alternative summer replacements on the daily National Broadcasting Company Chesterfield 7 O' Clock show. Orks will tee off June 9 with Beneke drawing the Monday, Wednesday and Friday sessions and Carle scheduled for the Tuesday and Thursday segments. Beneke will do his Monday and Wednesday broadcasts from New York with the Friday airings due to emanate from wherever the ork may be booked. Carle's shots are scheduled to originate from the west coast. Pact, negotiated by Tom Rockwell, General Artists Corporation prexy with the Newell-Emmett Agency, runs for 13 weeks without options. Further confirmation of earlier stories that summer would return ork names to commercial air shows had former orkster Woody Herman cutting out from his part-time disk jockey activities on the Al Jarvis Saturday afternoon KLAC ainer to devote full time to his recording activities and his forthcoming air show. Herman will have a summer replacement air show co-featuring thrush Peggy Lee and Dave Barbour's ork. Package will sub for the Phil Spitalny stanza. This week's orkster ether activities may herald the end of a hiatus in which outside of a handful of bands (Carmen Cavallaro, Sammy Kaye, Vaughn Monroe and Guy Lombardo) virtually no pop crews have rated sponsored radio airtime."<sup>94</sup>

Thursday, April 30, 1947

The band opened at the Michigan Theatre, Detroit for a one-week engagement ending Wednesday, May 7, 1947. The film was "Easy Come, Easy Go" (Paramount).<sup>95</sup>

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<sup>94</sup> The Billboard, April 26, 1947

<sup>95</sup> Variety, May 7, 1947, p. 15



Wednesday, May 14, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Norm Brokenshire, announcer  
Marion Hutton, guest host  
Tex Beneke, guest  
Helen Carroll, The Satisfiers, Lloyd Shaffer Orchestra

CHESTERFIELD JINGLE ("A-B-C") (open)  
SMOKE DREAMS (theme)  
MANAGUA, NICARAGUA – Helen Carroll and the Satisfiers, vocal  
THE WHIFFENPOOF SONG (BAA! BAA! BAA!)  
– Helen Carroll and the Satisfiers, vocal  
TEX BENEKE-MARION HUTTON DIALOGUE  
HOODLE ADDLE – Tex Beneke, vocal  
THE SIDEWALKS OF NEW YORK (incidental)  
CHESTERFIELD COMMERCIAL (A-B-C JINGLE)  
EXACTLY LIKE YOU (TB-TS)  
SMOKE DREAMS (close)

Tex Beneke's June 9 date for taking over the program was promoted.

Marion Hutton substituted for Perry Como May 12 and May 14 because Como was ill.

### **Personnel**

Stanley Aaronson (alto sax) replaces Guerra

### **TEX BENEKE WITH THE MILLER ORCHESTRA**

Trumpets: Conrad Gozzo, Bobby Nichols, Jack Steele, Whitey Thomas  
Trombones: Jimmy Priddy, Bob Pring, Paul Tanner, Ray Wright  
French Horn: John Graas  
Reeds: Tex Beneke (leader/tenor sax/vocals); Vince Carbone, Mike Pitkowitz  
(tenor sax); **Stanley Aaronson**, Sol Llibero (clarinet/alto sax); Manny  
Thaler (alto/baritone sax)  
Strings: Paul Callaci, Phil Cogliano, Earl Cornwall, Norman Forrest, Stan Harris,  
Jaspar Hornyak, Joseph Kowalewski, Stan Kraft, Carl Ottobrine, Gene  
Shepard, Michael Vislocky  
Rhythm: Henry Mancini (piano/arranger); Bobby Joe Gibbons (guitar); Roland  
Bundock (string bass); Jack Sperling (drums)  
Vocalists: Garry Stevens, the Mello Larks: Tommy Hamm, Jack Bierman, Bob Smith  
and Ginny O'Connor  
Arrangers: Bill Finegan, Jerry Gray, Norman Leyden

Thursday, May 15, 1947

The band opened at Shep Fields' Glen Island Casino, New Rochelle, New York for a two-week engagement ending Wednesday, May 28, 1947.<sup>96</sup>

**Thursday, May 15, 1947**

**11:30 pm – Midnight**

**Glen Island Casino**

**New Rochelle, New York**

**(CBS) (WCBS) (Sustaining)**

Olin Tynes, announcer

(Partial)

GMA: CBS-613

**MAM'SELLE** – Garry Stevens, vocal

**MY HEART IS A HOBO** - Tex Beneke and the Mello Larks, vocal

**YESTERDAYS**

**WHY DON'T WE SAY THAT WE'RE SORRY?**

- Tex Beneke, Garry Stevens and the Mello Larks, vocal

**SPEAKING OF ANGELS** – Garry Steven, vocal

**CARIOCA** – Perry Burgett arrangement

**MOONLIGHT SERENADE** (close)

Shep Fields had recently purchased the Glen Island Casino.

INSIDE STUFF – ORCHESTRAS – MUSIC

“Tex Beneke-Glenn Miller, orchestra, current at Glen Island Casino, New Rochelle, N. Y., is rather phenomenal among the current crop of bands. When virtually all other maestros are intent upon cutting operating costs to the bone (some of the topmost are now below \$2,500 weekly) as a means of staying in business, the Beneke-Miller group continues to sail along with a weekly cost sheet approximating \$9,000—and apparently is getting away with it. That \$9,000 covers everything, of course—musicians and arrangers' salaries, transportation, commission, personal manager Don Haynes, the interest of Mrs. Helen Miller, widow of the late Major Glenn Miller, etc. It's one of the highest operating costs any band ever pyramided. Beneke is drawing \$6,000 weekly at Glen Island, against a percentage arrangement. For his Chesterfield broadcast, starting next month, he is assuredly drawing \$9,000 weekly for three shots per, with each week-end to be devoted to one-nighters to increase the larder.”<sup>97</sup>

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<sup>96</sup> Variety, February 26, 1947, p. 48

<sup>97</sup> Variety, May 21, 1947, p. 46



Shep Fields and Tex Beneke  
Glen Island Casino  
May 16, 1947  
(Library of Congress)

## MUSIC NOTES

### Band Reviews

Tex Beneke – Glenn Miller Orch (28) with Garry Stevens, Mellolarks (4), Glen Island Casino, New Rochelle, N. Y.

"Glen Island Casino, formerly recognized, when radio remotes were more important than recordings, as one of the class suburban name band spots in the east, seems to be back on its old footing. For too long the atmosphere which had made the prewar Glen Isle operation a summer magnet for vacationing Westchester teen-agers was missing; it had sunk to a level comparable to ordinary roadhouses. Under Shep Fields Glen Isle is again on its way. Situated on the shores of Long Island Sound, with surrounding grounds, the spot had been a dinner mecca as well as a supper-dancing lure. Apparently the same result is again being achieved, for on Tex Beneke's opening night dinner biz was near capacity, and later" trade was almost equal, with only a small percentage being professional, i.e., music publishing and bandsmen. In securing the Beneke-Glenn Miller band to reopen the Glen Island operation, Fields combined the past with the present. Miller's pre-war orchestra, was the spot's No. 1 alumnus, and the postwar band, led by Beneke since Miller's wartime demise in a plane crash, is up among the topmost box office bands, if it isn't first. With the opening-night biz, plus the weekend's box office, it appears that the choice was a wise one. Beneke's band fits the spot to a T. One of the largest combos, consisting of eight brass, five sax, four rhythm, 11 strings, plus Beneke and vocalists Garry Stevens and the Mellowlarks, it is also one of the best in performance. It turns up dance sets that do an admirable job of jamming a dance floor, and the personality angle is handled well by the vocal setup. And Beneke himself has come a long way since he picked up the baton; his former stiffness has worn off, and he now seems completely at ease. However, there are two things very noticeable. One is that the combo's latest arrangements, while they are ably and colorfully written to take full advantage of what Beneke has to work with, seem to be drifting farther away from the basic ideas set by Miller. Since Millers style made him such an outstanding success, it may not be wise to get away from it entirely. Second objection is that the band has a tendency to play rhythm tunes a bit too fast. Garry Stevens handles ballad vocals nicely, while the Mellolarks group do rhythm items and some."<sup>98</sup>

### EXIT MELLO LARKS

The Mello Larks were managed by Los Angeles agent Sam Kerner. Before or during the Glen Island Casino engagement, Don Haynes apparently asked the group to fire Kerner and that he (Haynes) should represent them. The group refused and Haynes gave them two-week notice, although they were hired in late 1946 with the verbal understanding of a one-year employment guarantee, which was witnessed by others (this would later come back to haunt Haynes). The group returned to Southern California. By this time, Ginny O'Connor and Henry Mancini had fallen in love. As an unintended consequence of Don's intransigence with the talented Mello Larks, Henry would soon leave the band to follow Ginny and they were married.

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<sup>98</sup> Variety, May 21, 1947, p. 48

**Wednesday, May 21, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York**

D7-VB-904-1

**NOTRE DAME VICTORY MARCH**

(Notre Dame University Song)

(John Shea)

Jerry Gray arrangement

Issues:

10" 78 RCA Victor (USA) 20-2340-B, P-183

7" 45: RCA Victor (USA) 47-2825, WP-183

D7-VB-905-1

**ON WISCONSIN!**

(University of Wisconsin Song)

(Carl Beck-W. T. Purdy)

Jerry Gray arrangement

Issues:

10" 78 RCA Victor (USA) 20-2340-A, P-183

7" 45: RCA Victor (USA) 47-2825, WP-183

D7-VB-906-1

**WASHINGTON AND LEE SWING**

(Allen-Robbins-Sheafe)

Issues:

10" 78 RCA Victor (USA) 20-2337-A, P-183

7" 45: RCA Victor (USA) 47-2822, WP-183



**Thursday, May 22, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York**

D7-VB-907-1<sup>99</sup>

**SOONER OR LATER**

From the 1946 Walt Disney film "Song of the South"  
(Charles Wolcott-Ray Gilbert)  
Vocal refrain by Tex Beneke

Issues:

10" 78                      Unissued

D7-VB-908-1<sup>19</sup>

**SOME OTHER TIME**

From the 1944 RKO Radio film "Step Lively"  
(Jule Styne-Sammy Cahn)  
Vocal refrain by Garry Stevens

Issues:

10" 78                      Unissued

D7-VB-909-1

**ANCHORS AWEIGH**

(The Song of The Navy)  
(A. H. Miles)

D M S

Issues:

10" 78                      RCA Victor (USA) 20-2339-B, P-183

7" 45:                      RCA Victor (USA) 47-2824, WP-183

D7-VB-910-1

**THE EYES OF TEXAS ARE UPON YOU**

(John Lang Sinclair)  
Vocal refrain by The Moonlight Serenaders with Tex Beneke

Issues:

10" 78                      RCA Victor (USA) 20-2338-B, P-183

7" 45:                      RCA Victor (USA) 47-2823, WP-183

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<sup>99</sup> The identification of the songs on these unissued sides requires verification from Sony Legacy as is the designation of Take 1.

D7-VB-911-1<sup>100</sup>

**(I'M A) RAMBLING WRECK FROM GEORGIA TECH**

(Frank Romen)

Vocal refrain by Tex Beneke

Issues:

10" 78                Rejected

D7-VB-912-1

**WITHOUT MUSIC**

(Eddie DeLange-Louis Alter)

Vocal refrain by The Moonlight Serenaders

Issues:

10" 78                RCA Victor (USA) 20-2341-B

16" 33                AFRS (USA) BML P-1569

**Wednesday, May 28, 1947**

**RCA Victor Recording Session**

**RCA Victor Studios**

**155 E. 24th St.**

**New York**

D7-VB-911-2<sup>101</sup>

**(I'M A) RAMBLING WRECK FROM GEORGIA TECH**

(Frank Romen)

Vocal refrain by Tex Beneke

Issues:

10" 78                RCA Victor (USA) 20-2339-A, P-183

7" 45:                RCA Victor (USA) 47-2824, WP-183

D7-VB-925-1<sup>102</sup>

Unissued (Rejected)

**HOW CAN I SAY I LOVE YOU**

(Loeb-Harris-Cohen)

Vocal refrain by Tex Beneke, Garry Stevens and The Moonlight Serenaders

Issues:

10" 78                Rejected

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<sup>100</sup> The designation of Take 1 for D7-VB-911 is pending verification from Sony Legacy

<sup>101</sup> The designation of Take 2 for D7-VB-911 is pending verification from Sony Legacy

<sup>102</sup> The designation of Take 1 for D7-VB-925 is pending verification from Sony Legacy

D7-VB-926-1<sup>103</sup>

**FEUDIN' AND FIGHTIN'**

(Al Dubin-Burton Lane)

Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78                Rejected

D7-VB-927-1

**WHEN THE SUMMER IS GONE**

(Monte Whilite-Charlie Harrison)

Vocal refrain by Garry Stevens and The Moonlight Serenaders

Jerry Gray arrangement

Issues:

10" 78                RCA Victor (USA) 20-2341-A

16" 33                AFRS (USA) BML P-811

**Thursday, May 29, 1947**

**RCA Victor Recording Session**

**RCA Victor Studios**

**155 E. 24th St.**

**New York**

D7-VB-925-2<sup>104</sup>

**HOW CAN I SAY I LOVE YOU**

(Loeb-Harris-Cohen)

Vocal refrain by Tex Beneke, Garry Stevens and The Moonlight Serenaders

Issues:

10" 78                RCA Victor (USA) 20-2313-B

16" 33                AFRS (USA) BML P-811

D7-VB-926-2<sup>105</sup>

**FEUDIN' AND FIGHTIN'**

(Al Dubin-Burton Lane)

Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78                RCA Victor (USA) 20-2313-A

16" 33                AFRS (USA) BML P-811

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<sup>103</sup> The designation of Take 1 for D7-VB-926 is pending verification from Sony Legacy

<sup>104</sup> The designation of Take 2 for D7-VB-925 is pending verification from Sony Legacy

<sup>105</sup> The designation of Take 2 for D7-VB-926 is pending verification from Sony Legacy

Friday, May 30, 1947 – Thursday, June 5, 1947  
Earle Theatre  
Philadelphia, Pennsylvania<sup>106</sup>  
(Stage Shows)

### Radio Reviews

MARTIN BLOCK PRESENTS  
Mon. – Sat. 10:00 am to 1:00 pm (PST)  
KFWB, Hollywood

"The Martin Block booking on KFWB here is broadcasting box-office as well as industry history. The same cooing voice, slick delivery, convincing salesmanship and not infrequent showmanship that sold the gals in New York and helped make WNEW, N. Y is not lessened now that it's sun-kissed and Warner-wrapped.' His highly personalized style is' refreshing to this jockey-laden locale and despite comparative expensiveness to sponsors, he should repeat his success. Millionaire music mauler lost no time in setting himself with the femmes who, he knows so well, do over 90% of the retail buying. Virtually everything he does, though sometimes cornily commercial, projects warmth and sex appeal, and smart program balancing is aimed right at the femmes. He made no mistake of seeking juves or casual listeners but started off by deftly building what must remain his backbone and bankroll. The waxwhirler presents a suave though deliberate manner, a caressing tone and a musically informed air, all of which are heightened by an ease and poise uncommon among his sometimes grating fellows. Studied expertness of the one-time journeyman gabber is evident in everything he does, right down to carefully varied and interest-holding musical material. Premier on Monday (2) offered such stalwarts as Tex Beneke, Andy Russell, Freddy Martin, Nat Cole, Spike Jones, Benny Goodman, Johnny Mercer, Jo Stafford, Xavier Cugat, Tommy Dorsey and comer, Buddy Clarke, with music ranging from syrupy ballads through dance tunes to novelty and comedy, each given their own quarter-hour segments. Free-performing guests at his pre-premier party Sunday predominated on the disks."<sup>107</sup>

### MEADOWBROOK SHUTS IN AUG. ON ABC RAP

"The Meadowbrook, Cedar Grove, N. J., will close during August to satisfy a six-year-old penalty laid down by the New Jersey Alcoholic Beverage Control. Latter hung a 25-day closed rap on the spot because a minor sneaked a drink but did not designate the period the spot was to be shuttered until last week. Frank Dailey will close July 30 following the run of the Tex Beneke orchestra, which starts Friday (6). Rap occurred during the Harry James run at the Meadowbrook in 1941. It allegedly involved a teenager gulping of a drink ordered by and for her father. ABC men were at the Meadowbrook that evening and saw the left-handed violation. Dailey will reopen Meadowbrook late in August with a band not yet designated."<sup>108</sup>

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<sup>106</sup> Variety, May 28, 1947, p. 46

<sup>107</sup> Variety, June 4, 1947, p. 29

<sup>108</sup> Variety, June 4, 1947, p. 39

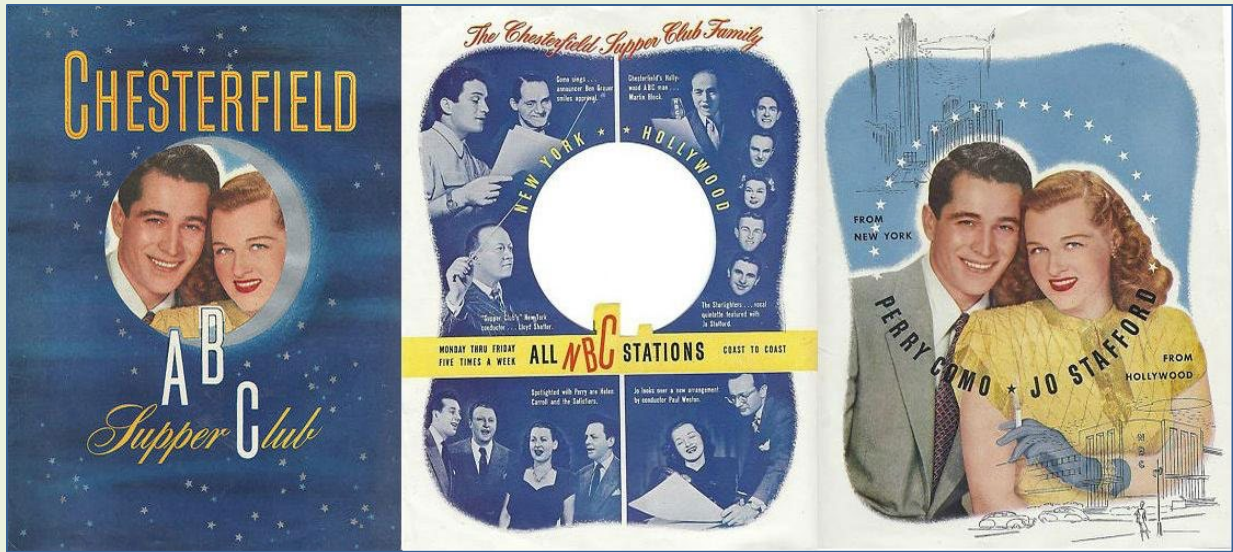
## **THE CHESTERFIELD SUPPER CLUB**

In April 1947 manager Don Haynes and agency chief Tom Rockwell reached an agreement with the Newell-Emmett advertising agency and Liggett and Myers Tobacco Company for Tex Beneke and the Glenn Miller Orchestra to appear as a summer replacement for Perry Como on the NBC "Chesterfield Supper Club". This program was the direct descendant of the Glenn Miller "Chesterfield Moonlight Serenade" that aired over CBS from 1939 to 1942. During this period the Chesterfield Supper Club was broadcast Monday through Friday at 7:00-7:15 pm and 11:00 - 11:15 pm pm Eastern Time. Como appeared from New York Monday, Wednesday and Friday with Helen Carroll, the Satisfiers vocal group and the Lloyd Shaffer Orchestra. Jo Stafford appeared Tuesday and Thursday from Hollywood with the Starlighters and the Paul Weston Orchestra. The regular New York announcer was Ben Grauer. He was replaced by Chicago deejay Eddie Hubbard for the summer. The regular Hollywood announcer was former WNEW "Make Believe Ballroom" host Martin Block who remained for the summer. For 1947, Frankie Carle and his Orchestra were signed as the summer replacement for Jo Stafford and appeared from Hollywood. Beneke appeared from New York except Fridays when he was allowed to air the program from on the road. In this manner Haynes was able to salvage the summer road schedule while accepting the lucrative (and to this point elusive) network commercial radio slot. The summer series started Monday, June 9, 1947 and ran to Friday, September 5, 1947. The 13-week series contained 39 broadcasts. One Monday program emanated from Detroit, Mich. Tex Beneke commercial dialogue repeats many of the exact same lines used by Glenn Miller in 1941 and 1942 such as "you know what I always say, everybody who smokes 'em likes 'em". This was in part because Newell-Emmett executive Larry Bruff was again responsible for the program as he had been for the original Glenn Miller program. On August 15, 1947, the band broadcast from near the Durham, North Carolina home of Chesterfield Cigarettes. During these programs, the band is clearly identified as Tex and the GMO and the scripts are "all Miller all the time" (a heavy emphasis on the Glenn Miller and Army Air Force lineage of the band). Tex Beneke played "Sunrise Serenade" Mondays and Wednesdays as a closing theme and Frankie Carle likewise played "Moonlight Serenade" to close his programs Tuesdays and Thursdays.

The 1947 Chesterfield slogan was "A-B-C". On July 2, 1947, the traditional four-tune "old, new, borrowed and blue medleys were trimmed to three "A-B-C" tunes for the purposes of the Chesterfield Supper Club broadcasts. Medleys were broadcast on Wednesday or "medley night". The Chesterfield slogans broadcast by the band included:

- *"(A)lways Milder --- (B)etter Tasting --- (C)ooler Smoking"*
- *"(A)lways --- (B)uy --- (C)hesterfields"*





Perry Como and Jo Stafford  
 "Chesterfield Supper Club"

## BENEKE TO PALLADIUM DEC. 23 AT 6G PLUS, HIGHEST SPOT HAS PAID

"Hollywood, June 3 - After two weeks of haggling over figures, deal finally was inked over weekend for Tex Beneke band to play six stanzas at Palladium, teeing off Dec. 23. Don W. Haynes, orchestra manager, reportedly got operator Maury Cohen to up guarantee to \$6,000, plus a split on take of over \$15,000 per week. For some time, the Palladium has been refusing to budge from flat terms of \$4,500 guarantee and split over \$13,500 offered all the top bands. Haynes balked because he pointed orchestra's nut could not be reached at such terms. As is widely known, the set expenses carried by Beneke (\$19,000 weekly) far exceed any other combo. Haynes states that crew probably will play but Jew one-niters here, en route' in and out, and insists terms for gigs will be \$2,500 guarantee against 60%, thus scotching reports' disseminated last week by one-night promoters that they had been offered Beneke this winter for as low as \$1,750 guarantee, with usual percentage privilege, of course. Haynes' books show that when Beneke was out on Coast last autumn he got \$2,500 guarantee with exception of \$2,000 accepted for a shot in San Bernardino. It is believed here that the Palladium agreed to upping the figures given Beneke because band indisputably gave hall its brightest biz of all last year."<sup>109</sup>

Friday, June 6, 1947

The band opened at Frank Dailey's Meadowbrook, Cedar Grove, New Jersey for a two-week engagement ending Thursday, June 19, 1947.

Monday, June 9, 1947

7:00-7:15 pm and 11:00 - 11:15 pm

NBC Radio City

New York

"Chesterfield Supper Club"

(NBC) (WNBC)

Eddie Hubbard, announcer

Summer Series Premiere Broadcast

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

THE BLUES OF THE RECORD MAN

– Tex Beneke and the Moonlight Serenaders, vocal

MY BUDDY

MAM'SELLE – Garry Stevens, vocal

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

IN THE MOOD

MOONLIGHT SERENADE (theme)

CHESTERFIELD THEME (SMOKE DREAMS) (program close)

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<sup>109</sup> Variety, June 4, 1947, p. 40

**Monday, June 10, 1947**

**"Your Date with Deb" Broadcast**

(10" acetate)

GMA: B-685-2, IND-14

**MOONLIGHT SERENADE** (opening theme)

**A STRING OF PEARLS** – Jerry Gray composition and arrangement

**BLUE SKIES** – Jerry Gray arrangement

### Radio Reviews

CHESTERFIELD SUPPER CLUB

With Tex Beneke-Glenn Miller Orchestra, Garry Stevens, Eddie Hubbard

Writer-Producer: Ward Byron

Liggett & Myers

WNBC (NBC) New York

(Newell, Emmett)

"Initial broadcast of the Tex Beneke-Glenn Miller, orchestra in place of Perry Como for the summer for Chesterfield brought back memories of the days when the late Glenn Miller was riding high and he was the' kingpin of the ciggie broadcasts across the board. His band, or rather the band that uses his name, ably directed by Beneke, did a solid job on the opening show, however, even though it doesn't show the fine touches of the old Miller hand. Beneke was fortunate, too, in having the assistance on this kickoff show of Eddie Hubbard, Chicago disk jockey, whose manner of handling announcements, etc., was swell. His poise, assured delivery and careful reading made the usual debut hassle a smooth sail. And Chesterfield's plugs were in keeping. Beneke teed off with his current "Blues of the Record Man," smoothly eased over to a change of pace arrangement of "My Buddy," an excellently done piece, by the way, then into "Mam'selle," vocal by Garry Stevens. As a finisher the band followed what will be a pattern of performing on each broadcast a tune connected with the original Miller combination. This time it was "In the Mood" and the playing of it, while it went well, indicated the vast difference that actually exists between this combo, as acceptable as it is, with the old Miller band."<sup>110</sup>

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<sup>110</sup> Variety, June 11, 1947, p. 38





NBC Publicity Image – Front Page



from  
**National Broadcasting Company**  
CHICAGO • NEW YORK • HOLLYWOOD

TEX ON SAX

Saxophonist Tex Beneke and his band will  
provide summer entertainment on NBC's  
"Supper Club." Beginning Monday, June 9,  
they will play on Mondays, Wednesdays and  
Fridays while singing host Perry Como  
takes a vacation.

NBC Photo  
4/30/47

PR-58



SEP 18 1948  
*Tex Beneke*

NBC Publicity Image – Reverse Page



## GLENN MILLER ESTATE WARNS INDIE RAINBOW RECORDS ON TRIBUTE ALBUM; APPLIES FOR INJUNCTION

"Estate of Glenn Miller and the handlers of the Tex Beneke-Glenn Miller orchestra, which records for RCA-Victor, have applied for an injunction in New York against the manufacture and sale of an album put out by the new Rainbow Record Co, Album, titled "A Tribute to Glenn Miller." has been on record counters for the past several weeks, and Mrs. Helen Miller, the bandleader's widow, and Don Haynes, his personal manager and now handler of the Beneke outfit, seek to stop its sale on the grounds that it is "unfair competition." Rainbow's album was made by a picked orchestra, consisting of many musicians who formerly worked for Miller, under the direction of Ralph Flanagan, arranger, who never worked for Miller. Tunes they made for the eight-side book were never recorded by Miller, a point that is spotlighted in the text of the album. Haynes' objections to the Rainbow product is that the cover of the album carries the late leader's name and picture in large size, and newspaper ads feature the same. And it has been proven that many people walking into record stores asking for Miller disks are shown the Rainbow album first. Apparently, it's felt that this interferes with the sale of RCA disks by Beneke and the Glenn Miller orchestra, which is the billing under which the Beneke band works."<sup>111</sup>

## DAILEY USES BENEKE BOX OFFICE AS KEY TO CONVINCER THAT BIZ STILL TO BE HAD

"Frank Dailey, owner of Meadowbrook, Cedar Grove, N. J., which has been following the same lukewarm trend virtually every other band spot has experienced during the past six months, is convinced business is still available to the right combination of factors. Playing Tex Beneke-Glenn Miller orchestra for two weeks beginning last Friday (6), which is identically the same period he played that band last year, Dailey points to the business done by the band over the same weekends two years in a row to substantiate his claim. Beneke's opening-night crowd was almost exactly the same size of his opening night in 1946—just, short of 1,700 people. But his overall cash take was slightly lower. Next night (Saturday) Beneke played to 151 more patrons than he had the corresponding Saturday last year; with the gross revenue just about what it was then. However, Dailey points out that operating costs have gone up so much since even Beneke's last date at Meadowbrook that a comparable profit on the same number of people, even without a slightly lower average check, wouldn't have been possible. Meadowbrook, incidentally, closes for the month of July, not August, as was first thought. Spot folds June 30 when Beneke exits, for 25 days."<sup>112</sup>

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<sup>111</sup> Variety, June 11, 1947, p. 41

<sup>112</sup> Variety, June 11, 1947, p. 44

Wednesday, June 11, 1947  
7:00 -7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
MY HEART IS A HOBO – Tex Beneke and the Moonlight Serenaders, vocal  
Medley:  
    IN AN EIGHTEENTH CENTURY DRAWING ROOM – Ray Wright arrangement  
    THE MAN WHO PAINTS THE RAINBOW IN THE SKY  
        - Garry Stevens and the Moonlight Serenaders, vocal  
    DON'T BE THAT WAY (Borrowed from Benny Goodman)  
    BLUE MOON – Bill Finegan arrangement  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
WHY DON'T WE SAY WE'RE SORRY?  
    – Garry Stevens and the Moonlight Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle theme) (arr BF) (program close)

Issues:

WHY DON'T WE SAY WE'RE SORRY?

16" 33           AFRS Supper Club 612

Friday, June 13, 1947  
7:00 -7:15 pm and 11:00 - 11:15 pm  
Frank Dailey's Meadowbrook Ballroom  
Cedar Grove, New Jersey  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
HOODLE ADDLE – Tex Beneke and the Moonlight Serenaders, vocal  
AT LAST – Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
MEADOWLANDS – Jerry Gray arrangement  
MOONLIGHT SERENADE (program close)

Monday, June 16, 1947  
7:00 -7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
ANNIVERSARY SONG – Garry Stevens and the Moonlight Serenaders, vocal  
SEÑORITA – Norman Leyden arrangement  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
IN MY MERRY OLDSMOBILE – Tex Beneke, vocal  
SUNRISE SERENADE (full version) (to program close)

Wednesday, June 18, 1947  
7:00 -7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
LINDA - Garry Stevens, vocal  
Medley:  
    LONG, LONG AGO  
    EVERYBODY AND HIS BROTHER – Tex Beneke, vocal  
    CHEROKEE (INDIAN LOVE SONG) (Borrowed from Charlie Barnet)  
    MY BLUE HEAVEN  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
RED SILK STOCKINGS AND GREEN PERFUME – Tex Beneke and the Band, vocal  
SUNRISE SERENADE (Frankie Carle theme) (program close)

Friday, June 20, 1947

The band was engaged for two consecutive weekend engagements at the Totem Pole Ballroom, Auburndale, Massachusetts through Saturday, June 28, 1947, wrapped around Chesterfield broadcasts.

# "EVERYBODY and HIS BROTHER"

Words and Music by JOSEPH (IRV) SAXON

Performed for the First Time by  
**TEX BENEKE** and the **GLENN MILLER ORCHESTRA**

**TONIGHT** June 18 7 P.M.  
on the **CHESTERFIELD SUPPER CLUB**  
NBC - Coast To Coast

BMI is pleased to announce the appointment of  
*Julie Stern*  
as General Professional Manager

IN NEW YORK	IN CHICAGO	IN HOLLYWOOD
Walter Fleischer	James Cairns	Eddie Jones
Harold Wald		

**BROADCAST MUSIC, INC. - 580 FIFTH AVENUE, NEW YORK 19, N. Y.**

Friday, June 20, 1947

7:00 - 7:15 pm and 11:00 - 11:15 pm

The Totem Pole, Norumbega Park

Auburn-on-the-Charles (Newton), Massachusetts

Chesterfield Supper Club

(NBC) (WBZ)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

TOO LATE - Tex Beneke and the Band, vocal

SERENADE IN BLUE – Garry Stevens and the Moonlight Serenaders, vocal

TOSELLI'S SERENADE

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

STORMY WEATHER (KEEPS RAININ' ALL THE TIME - Ralph Wilkinson arrangement

MOONLIGHT SERENADE (program close)

Issues:

SERENADE IN BLUE

16" 33            AFRS Supper Club 631

**Monday, June 23, 1947**

7:00 - 7:15 pm and 11:00 - 11:15 pm

NBC Radio City

New York

Chesterfield Supper Club

(NBC) (WNBC)

D M S

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

FEUDIN' AND FIGHTIN' – Tex Beneke and the Moonlight Serenaders, vocal

TUXEDO JUNCTION – Jerry Gray arrangement

AS LONG AS I'M DREAMING – Garry Stevens, vocal

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

STELLA BY STARLIGHT

SUNRISE SERENADE (Frankie Carle theme) (program close)

Issues:

TUXEDO JUNCTION

16" 33            AFRS Supper Club 627



## **AFRS Supper Club 612**

GMA: B-B30-2, AFRS-884

### **DUBBED AFRS OPEN**

**FEUDIN' AND FIGHTIN'** – Tex Beneke and the Moonlight Serenaders, vocal

**TUXEDO JUNCTION** – Jerry Gray arrangement

**AS LONG AS I'M DREAMING** – Garry Stevens, vocal

**WHY DON'T WE SAY WE'RE SORRY** (insert)

– Garry Stevens and the Moonlight Serenaders, vocal

### **STELLA BY STARLIGHT**

### **DUBBED AFRS CLOSE**

"Why Don't We Say We're Sorry" was dubbed from one of the June 11, 1947 network programs.

Wednesday, June 25, 1947

7:00 - 7:15 pm and 11:00 - 11:15 pm

The Totem Pole, Norumbega Park

Auburndale-on-the-Charles (Newton), Massachusetts

Chesterfield Supper Club

(NBC) (WBZ)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

GOTTA GET ME SOMEBODY TO LOVE

– Tex Beneke and the Moonlight Serenaders, vocal

Medley:

LARGO (GOIN' HOME)

MY YOUNG AND FOOLISH HEART – Garry Stevens, vocal

THINGS AIN'T WHAT THEY USED TO BE (Borrowed from Duke Ellington)

WABASH BLUES

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

HOW CAN I SAY I LOVE YOU

- Tex Beneke, Garry Stevens and the Moonlight Serenaders, vocal

Sunrise Serenade (Frankie Carle theme) (program close)

## RAINBOW PLANS TO FIGHT HAYNES-MILLER ALBUM SUIT

"Rainbow Records, New York indie record manufacturer, has made plans to fight the suit begun against it in U. S. district court, N. Y., by Don Haynes, manager of the Tex Beneke-Glenn Miller orchestra, which alleges that Rainbow's current Tribute to Glenn Miller album is "unfair competition." Harry Fromkes, prez of Rainbow, says Haynes has no monopoly on the use of Glenn Miller's name or photograph and is continuing to market the album in dispute. To Haynes' claim that Rainbow's eight-sided album of tunes that Miller never recorded or played is "unfair competition," based on the contention that record-buyers asking for Glenn Miller disks are being sold copies of the Rainbow product, Fromkes asserts that if the recordings themselves were inferior and injurious to the late maestro's reputation the public would not buy them. Fromkes also points out that even a quick gander of the album and its contents would never lead a buyer to believe he was purchasing either Glenn Miller or Tex Beneke disks. It's plainly stated that the band that made them was directed by Ralph Flanagan, who' was never connected with Miller. Haynes' suit asks an injunction, accounting of profits and damages. Incidentally, Helen Miller, widow of the bandleader, is not listed as a plaintiff although she is financially interested in the Beneke band, which uses the name Miller. Suit was filed by Don and Polly (Mrs.) Haynes as Don W. Haynes & Co."<sup>113</sup>

Friday, June 27, 1947

7:00 - 7:15 pm and 11:00 - 11:15 pm

The Totem Pole, Norumbega Park

Auburndale-on-the-Charles (Newton), Massachusetts

Chesterfield Supper Club

(NBC) (WBZ)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

OH, LADY BE GOOD! – Bill Finegan arrangement

IDA! SWEET AS APPLE CIDER – Tex Beneke, vocal

IT'S THE SAME OLD DREAM – Garry Stevens and the Moonlight Serenaders, vocal

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

STAR DUST

MOONLIGHT SERENADE (program close)

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<sup>113</sup> Variety, June 25, 1947, p. 41

Monday, June 30, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
MY HEART IS A HOBO – Tex Beneke and the Moonlight Serenaders, vocal  
MIDNIGHT MASQUERADE – Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
CHATTANOOGA CHOO CHOO  
– Tex Beneke and the Moonlight Serenaders, vocal  
BAGATELLE – Henry Mancini arrangement  
SUNRISE SERENADE (Frankie Carle Theme) (program close)

Wednesday, July 2, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
I MAY BE WRONG (BUT, I THINK YOU'RE WONDERFUL)  
– Tex Beneke and the Moonlight Serenaders, vocal  
Medley (A-B-C format):  
IT'S A WONDERFUL WORLD  
I WISH I DIDN'T LOVE YOU SO – Garry Stevens, vocal  
BYE BYE BLUES – Jerry Gray arrangement  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
WITHOUT MUSIC – Tex Beneke and the Moonlight Serenaders, vocal  
SUNSET SERENADE (Carle theme) (arr BF) (close)

Friday, July 4, 1947  
Ashbury Park, New Jersey  
(Dance)

Friday, July 4, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
Ashbury Park, New Jersey  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
BODY AND SOUL – Ralph Wilkinson arrangement  
IN MY MERRY OLDSMOBILE – Tex Beneke and the Moonlight Serenaders, vocal  
ASK ANYONE WHO KNOWS - Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
AMERICAN PATROL – Jerry Gray arrangement  
MOONLIGHT SERENADE (close)

Issues:

ASK ANYONE WHO KNOWS  
16" 33            AFRS Supper Club 649

Monday, July 7, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

D M S

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
SUMMERTIME  
OLD DEVIL MOON – Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
A STRING OF PEARLS – Jerry Gray composition and arrangement  
FEUDIN' AND FIGHTIN' – Tex Beneke and the Moonlight Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle Theme) (program close)

Issues:

SUMMERTIME  
16" 33            AFRS Supper Club 626

Wednesday, July 9, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
AS LONG AS I'M DREAMING – Garry Stevens, vocal  
Medley:  
    PEG O' MY HEART – Garry Stevens, vocal  
    SMOKE RINGS  
    WANG-WANG BLUES  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
RED SILK STOCKINGS AND GREEN PERFUME  
    - Tex Beneke and the Moonlight5 Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle theme) (program close)

Friday, July 11, 1947  
Dorney Park, Allentown, Pennsylvania  
Personal Appearance

**Friday, July 11, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Dorney Park**  
**Allentown, Pennsylvania**  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
HOODLE ADDLE - Tex Beneke, vocal  
ADIOS – Jerry Gray arrangement  
I HAD A WONDERFUL TIME IN COLUMBUS  
    - Tex Beneke and the Moonlight Serenaders, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
MAM'SELLE – Garry Stevens, vocal  
MOONLIGHT SERENADE (theme) (program close)



## **AFRS Supper Club 626**

B-B30-1, AFRS-885

DUBBED AFRS OPEN

HOODLE ADDLE – Tex Beneke, vocal

ADIOS – Jerry Gray arrangement

I HAD A WONDERFUL TIME IN COLUMBUS

- Tex Beneke and the Moonlight Serenaders, vocal

SUMMERTIME (insert)

MAM'SELLE – Garry Stevens, vocal

DUBBED AFRS CLOSE

“Summertime” was dubbed from one of the July 7, 1947 network programs.

**Monday, July 14, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

Chesterfield Supper Club

(NBC) (WNBC)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

THE MAN WHO PAINTS THE RAINBOW IN THE SKY

- Garry Stevens and the Moonlight Serenaders, vocal

THESE FOOLISH THINGS (REMIND ME OF YOU) - Henry Mancini arrangement

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

(I'VE GOT A GAL IN) KALAMAZOO

- Tex Beneke and the Moonlight Serenaders, vocal

SURPRISE SYMPHONY – Henry Mancini arrangement

SUNRISE SERENADE (Frankie Carle theme) (program close)

Issues:

SURPRISE SYMPHONY

16” 33            AFRS Supper Club 642

## **AFRS Supper Club 627**

GMA: AFRS-935

DUBBED AFRS OPEN

MOONLIGHT SERENADE (theme)

THE MAN WHO PAINTS THE RAINBOW IN THE SKY

- Garry Stevens and the Moonlight Serenaders, vocal

THESE FOOLISH THINGS (REMIND ME OF YOU)- Henry Mancini arrangement

TUXEDO JUNCTION (insert)

(I'VE GOT A GAL IN) KALAMAZOO

- Tex Beneke and the Moonlight Serenaders, vocal

SURPRISE SYMPHONY – Henry Mancini arrangement

DUBBED AFRS CLOSE

“Tuxedo Junction” was dubbed from one of the June 23, 1947 network programs.

Wednesday, July 16, 1947

7:00 - 7:15 pm and 11:00 - 11:15 pm

NBC Radio City

New York

Chesterfield Supper Club

(NBC) (WNBC)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

TOO LATE – Tex Beneke and the band, vocal

Medley:

DRINK TO ME ONLY WITH THINE EYES

MY YOUNG AND FOOLISH HEART – Garry Stevens, vocal

FAREWELL BLUES

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

WHY DON'T WE SAY WE'RE SORRY

- Garry Stevens and the Moonlight Serenaders, vocal

SUNRISE SERENADE (Frankie Carle theme) (program close)



"Chesterfield Supper Club"  
 Frank Dailey's Meadowbrook, Cedar Grove, New Jersey  
 Probably June 13, 1947

*A* - *BRILLIANT* - *C*



***B*** *Tex*  
**BENEKE**  
 and the  
 GLENN MILLER  
 ORCHESTRA



***C*** *Frankie*  
**CARLE**  
 and his  
 GREAT ORCHESTRA

*Featuring*

**- NBC -**  
 NEW YORK  
 MON-WED-FRI

**GARRY STEVENS · THE MOONLIGHT SERENADERS**  
 REPLACING FOR THE SUMMER PERRY COMO AND COMPANY

**- NBC -**  
 HOLLYWOOD  
 TUES & THURS

**MARJORIE HUGHES · GREGG LAWRENCE · THE STARLIGHTERS**  
 REPLACING FOR THE SUMMER JO STAFFORD AND COMPANY

**NBC**  
*ALL STATIONS*  
*COAST-TO-COAST*

Thursday, July 17, 1947 – Sunday, July 20, 1947

The band played a four-day engagement at Hamid's Steel Pier, Atlantic City, New Jersey.

**Friday, July 18, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**Hamid's Steel Pier**

**Atlantic City, New Jersey**

**Chesterfield Supper Club**

**(NBC) (KYW)**

Eddie Hubbard, announcer

LOC: RGA 2787

**CHESTERFIELD THEME (A-B-C JINGLE)** (program open)

**MOONLIGHT SERENADE** (theme)

**THE ECHO SAID "NO"** - Garry Stevens and the Moonlight Serenaders, vocal

**MOONLIGHT SERENADE** (complete)

**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)

**HOLIDAY FOR STRINGS** – Jerry Gray arrangement

**SUNRISE SERENADE** (Frankie Carle theme) (close)

**Saturday, July 19, 1947**

**AFRS Recording Session**

**AFRS Here's To Veterans 53**

**NBC Radio City**

**New York**

Eddie Hubbard, announcer

D M S

16" 33          NBC (USA) ND7-MM-6721-2

**MOONLIGHT SERENADE** (opening theme)

**IN MY MERRY OLDSMOBILE** – Tex Beneke, vocal

**SMOKE DREAMS** (Chesterfield Theme) (few bars to medley)

**Medley:**

**LONG, LONG AGO**

**EVERYBODY AND HIS BROTHER** – Tex Beneke, vocal

**CHEROKEE (INDIAN LOVE SONG)**

**MY BLUE HEAVEN**

**IN THE MOOD**

**MOONLIGHT SERENADE AND SMOKE DREAMS** (closing themes)

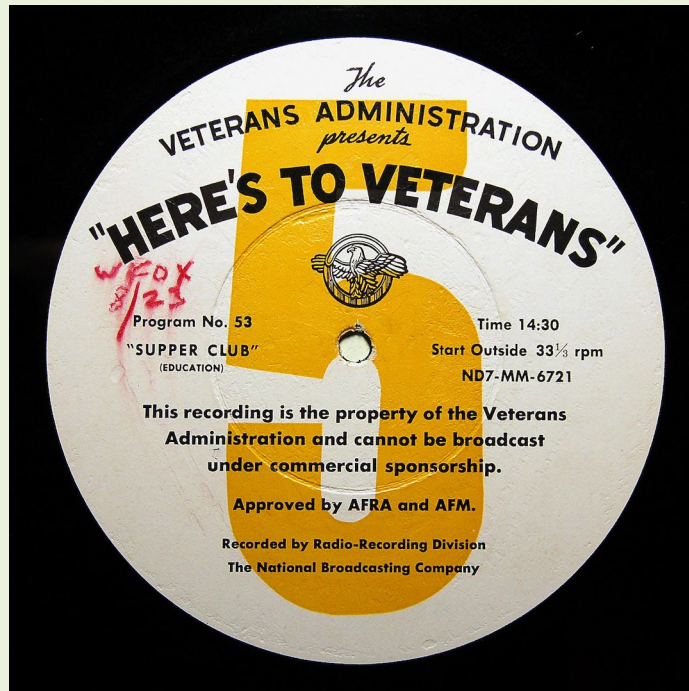
Issues:

16" 33          AFRS (USA) AD 30 8915 (B-1-T-2) (DVA 7-19-47)

The reverse side of the disc is Alec Templeton (Program 54)

The play date handwritten on the label is "WFOX 8/23"







**Monday, July 21, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

Chesterfield Supper Club

(NBC) (WNBC)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

MY HEART IS A HOBO – Tex Beneke and the Moonlight Serenaders, vocal

I WISH I DIDN'T LOVE YOU SO – Garry Stevens arrangement

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

LITTLE BROWN JUG – Bill Finegan arrangement

CARIOCA – Perry Burgett arrangement

SUNRISE SERENADE (Frankie Carle theme) (arr BF) (program close)

**AFRS Supper Club 631**

GMA: AFRS-833

16" 33 AFRS SS 8-3-6 (D-17419)

**DUBBED AFRS OPEN**

**MY HEART IS A HOBO** – Tex Beneke and the Moonlight Serenaders, vocal

**I WISH I DIDN'T LOVE YOU SO** – Garry Stevens arrangement

**LITTLE BROWN JUG** – Bill Finegan arrangement

**SERENADE IN BLUE** (insert) - Garry Stevens and the Moonlight Serenaders, vocal

**CARIOCA** – Perry Burgett arrangement

**DUBBED AFRS CLOSE**

"Serenade in Blue" was dubbed from one of the June 20, 1947 network programs.

Wednesday, July 23, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
NBC Radio City  
New York  
Chesterfield Supper Club  
(NBC) (WNBC)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
TOMORROW  
Medley:  
    IN THE GLOAMING  
    IVY - Garry Stevens and the Moonlight Serenaders, vocal  
    BLUE RAIN - Bill Finegan arrangement  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
WHY DON'T WE SAY WE'RE SORRY  
    - Garry Stevens and the Moonlight Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle theme) (program close)

Thursday, July 24, 1947  
West View Park  
Pittsburgh, Pennsylvania  
(Concert)

Friday, July 25, 1947 – Thursday, July 31, 1947

The band appeared at Eastwood Gardens, Detroit, Michigan for a one-week engagement.

Friday, July 25, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
Eastwood Gardens  
Detroit, Michigan  
Chesterfield Supper Club  
(NBC) (WWJ)  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
FEUDIN' AND FIGHTIN' – Tex Beneke and the Moonlight Serenaders, vocal  
FALLING LEAVES – Norman Leyden arrangement  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
SWEET LORRAINE – Garry Stevens, vocal  
CHEROKEE (INDIAN LOVE SONG) – Jerry Gray arrangement  
MOONLIGHT SERENADE (program close)

**Monday, July 28, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Eastwood Gardens, Detroit, Michigan**  
Chesterfield Supper Club  
(NBC) (WWJ)  
Eddie Hubbard, announcer

GMA            D-101-5, AFRS-1151

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
IF MY HEART HAD A WINDOW - Garry Stevens, vocal  
EVERYBODY AND HIS BROTHER – Tex Beneke and the Moonlight Serenaders, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
SONG OF THE VOLGA BOATMEN – Bill Finegan arrangement  
RED SILK STOCKINGS AND GREEN PERFUME  
- Tex Beneke and the Moonlight Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle theme) (program close)

## **AFRS Supper Club 636**

Eddie Hubbard, announcer

GMA: B-1352-1, AFRS-829

### **DUBBED AFRS OPEN**

**IF MY HEART HAD A WINDOW** – Garry Stevens, vocal

**EVERYBODY AND HIS BROTHER** – Tex Beneke and the Moonlight Serenaders, vocal

**SONG OF THE VOLGA BOATMEN** – Bill Finegan arrangement

**RED SILK STOCKINGS AND GREEN PERFUME**

- Tex Beneke and the Moonlight Serenaders, vocal

**IN MY MERRY OLDSMOBILE** (insert)

- Tex Beneke and the Moonlight Serenaders, vocal

### **DUBBED AFRS CLOSE**

"In My Merry Oldsmobile" was dubbed from either the June 16, 1947 or July 4, 1947 network programs.

### **BENEKE'S CONCERT TOUR**

"Tex Beneke-Glenn Miller orchestra begins a series of straight concerts— no dancing— through the middle west Sept. 26. Dates are being promoted by one man—Joe Helprin, who bought Beneke at \$2,500 guarantee against the usual 60% and is dickering for Vaughn Monroe to follow Beneke through the towns he has staked out. Beneke plays the Auditorium, Flint, Michigan on the 26th and on successive days is dated at Auditoriums in Grand Rapids, Jackson, South Bend and Gary, Indiana."<sup>114</sup>

### **BENEKE HOT IN PITT**

"Pittsburgh, July 29 - Tex Beneke-Glenn Miller band, playing Pittsburgh for the first time, proved the top one-night lure of the season -so far last Thursday (24) at West View Park. Beneke drew around 2,300, at \$2 per, and waltzed away with, a huge chunk for his share. Although Harry James had a few more at rival Kennywood Park last month; his guarantee was heavier and percentage higher, still leaving Beneke in the lead by comparison."<sup>115</sup>

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<sup>114</sup> Variety, July 30, 1947, p. 44

<sup>115</sup> Variety, July 30, 1947, p. 44

**Wednesday, July 30, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**Eastwood Gardens**

**Detroit, Michigan**

**Chesterfield Supper Club**

**(NBC) (WWJ)**

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

ON, WISCONSIN! – Jerry Gray arrangement

Medley:

YESTERDAYS

DON'T TELL ME – Garry Stevens, vocal

DEEP PURPLE

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

WITHOUT MUSIC – The Moonlight Serenaders, vocal

SUNRISE SERENADE (Frankie Carle theme) (program close)

**Friday, August 1, 1947**

**Moonlight Gardens, Coney Island, Cincinnati, Ohio**

**Personal Appearance**

**Friday, August 1, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**Moonlight Gardens, Coney Island**

**Cincinnati, Ohio**

**Chesterfield Supper Club**

**(NBC) (WLW)**

Eddie Hubbard, announcer

CHESTERFIELD THEME and THE ARMY AIR CORPS (program open)

MOONLIGHT SERENADE (theme)

WHEN JOHNNY COMES MARCHING HOME

- Tex Beneke and the Moonlight Serenaders, vocal

MY BUDDY

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

THE ARMY AIR CORPS – Garry Stevens and the Moonlight Serenaders, vocal

MOONLIGHT SERENADE (program close)

The program was dedicated to Army Air Forces Day and the 40th anniversary of the Army Air Force, which would become the United States Air Force September 18, 1947.



Saturday, August 2, 1947  
Indian Lake Ballroom  
Sandy Beach Park  
Russell's Point, Ohio  
Personal Appearance

Sunday, August 3, 1947  
Capitol Theatre, Wheeling, West Virginia  
Personal Appearance

**Monday, August 4, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
**Eddie Hubbard, announcer**

CHESTERFIELD THEME (A-B-C Jungle) (program open)  
MOONLIGHT SERENADE (theme)  
THE EYES OF TEXAS ARE UPON YOU  
    – Tex Beneke and the Moonlight Serenaders, vocal  
PASSING BY – Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
CARIBBEAN CLIPPER – Jerry Gray composition and arrangement  
SMOKE DREAMS - The Moonlight Serenaders, vocal  
SUNRISE SERENADE (Frankie Carle theme) (program close)

TEX BENEKE'S TOP COIN DRAW FOR FAIR GROUNDS - BREAKS MIDWEST RECORDS

"Tex Beneke-Glenn Miller orchestra, which has been setting one night and theatre box office records all summer, - came up with what may be a new one last week when it signed a contract to work the Reading and York, Pa., annual fairs. For the Reading deal, to be played Sept. 7-8, Beneke's crew is drawing \$6,500—for 60-minutes of work. Contract calls for a "maximum" of 30 minutes of music each night, in concert form. At York, on Sept. 12, the band is drawing \$3,500 for 45-minutes' work. Beneke, now working the Midwest, incidentally, left a trail of broken records behind him last week. He finished a week at Eastwood Gardens, Detroit, last Wednesday (30), piling up a gross of just under \$19,000, topping his own record of last year. Best previous week here this year was \$11,000. Friday (1) band broke Tommy Dorsey's mark at Moonlight Gardens, Coney Island, Cincinnati, drawing 4,720 at \$2 for a \$9,440 gross. At Russell's Point, O., he grossed \$7,855 on 3,142 people at \$2.50 per; at Capitol theatre, Wheeling, W. Va. Sunday (3), band cracked Vaughn Monroe's mark with a gross of \$4,281."<sup>116</sup>

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<sup>116</sup> Variety, August 6, 1947, p. 33

**Wednesday, August 6, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

LOC: RGA 2184

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**PIGEON TALK** - Henry Mancini arrangement  
**Medley:**  
    **SUMMERTIME**  
    **AS LONG AS I'M DREAMING** – Garry Stevens, vocal  
    **BLUE IS THE NIGHT** – Jerry Gray arrangement  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**HOW CAN I SAY I LOVE YOU**  
    - Tex Beneke, Garry Stevens and the Moonlight Serenaders, vocal  
**SUNRISE SERENADE** (Frankie Carle theme) (program close)

**AFRS Supper Club 642**

GMA: B-B30-3, AFRS-881

**DUBBED AFRS OPEN**  
**MOONLIGHT SERENADE** (theme)  
**PIGEON TALK** - Henry Mancini arrangement  
**Medley:**  
    **SUMMERTIME**  
    **AS LONG AS I'M DREAMING** – Garry Stevens, vocal  
    **BLUE IS THE NIGHT** – Jerry Gray arrangement  
**SURPRISE SYMPHONY** (insert)  
**HOW CAN I SAY I LOVE YOU**  
    - Tex Beneke, Garry Stevens and the Moonlight Serenaders, vocal  
**DUBBED AFRS CLOSE**

"Surprise Symphony" was dubbed from one of the July 14, 1947 network programs.

Friday, August 8, 1947  
Casino Ballroom  
Hampton Beach, New Hampshire  
(Dance)

**Friday, August 8, 1947, 7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Casino Ballroom, Hampton Beach, New Hampshire**  
**Chesterfield Supper Club**  
**(NBC) (WBZ)**  
Eddie Hubbard, announcer

LOC: RGA 2175

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**SEÑORITA**  
**THE OLD FERRIS WHEEL** – Garry Stevens, vocal  
**MY MELANCHOLY BABY** – Tex Beneke, vocal  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**STORMY WEATHER (KEEPS RAININ' ALL THE TIME)**  
– Ralph Wilkinson arrangement  
**MOONLIGHT SERENADE** (closing theme)

**Monday, August 11, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**155 E. 24th St.**  
**New York**

D7-VB-1479-1  
**I HAVE BUT ONE HEART ('O Marenariello)**  
(Marty Symes-Johnny Farrow)  
Vocal refrain by Garry Stevens and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-2424-A  
16" 33 AFRS (USA) BML P-874

D7-VB-1480-1

**TOO LATE**  
(Perry Burgett-Kahn Keene)  
Vocal refrain by Tex Beneke and Band  
Perry Burgett arrangement

Issues:

10" 78 RCA Victor (USA) 20-2424-B  
16" 33 AFRS (USA) BML P-874

**Monday, August 11, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

GMA: B-556-3, B-1397-1

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**(I'M A) RAMBLIN' WRECK FROM GEORGIA TECH**  
– Tex Beneke and the Moonlight Serenaders, vocal  
**THAT'S MY DESIRE** – Garry Stevens and the Moonlight Serenaders, vocal  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**(I'VE GOT A GAL IN) KALAMAZOO** (with trick opening)  
– Tex Beneke and the Moonlight Serenaders, vocal  
**STELLA BY STARLIGHT**  
**SUNRISE SERENADE** (Frankie Carle theme) (program close)

**Wednesday, August 13, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

D M S

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**THE ECHO SAID "NO"** (GS-MS)  
Medley:  
    **ALL THE THINGS YOU ARE**  
    **THE HEATHER ON THE HILL** – Garry Stevens, vocal  
    **BLUE MOON** – Bill Finegan arrangement  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**WITHOUT MUSIC** – Garry Stevens and the Moonlight Serenaders, vocal  
**SUNRISE SERENADE** (Frankie Carle theme) (program close)

Friday, August 15, 1947  
7:00 - 7:15 pm and 11:00 - 11:15 pm  
Liggett & Myers Tobacco Warehouse  
Wilson (Durham) N. C.  
Chesterfield Supper Club  
(NBC) (WRAL)  
Eddie Hubbard, announcer

LOC: RWB 4813 B1

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**CAROLINA IN THE MORNING**  
**IVY** – Garry Stevens and the Moonlight Serenaders, vocal  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**MEADOWLANDS** – Jerry Gray arrangement  
**MOONLIGHT SERENADE** (program close)

**AFRS Supper Club 649**

GMA: B-B30-4, AFRS-882

**DUBBED AFRS OPEN**  
**CAROLINA IN THE MORNING**  
**IVY** - Garry Stevens and the Moonlight Serenaders, vocal  
**ASK ANYONE WHO KNOWS** (insert) – Garry Stevens, vocal  
**MEADOWLANDS** – Jerry Gray arrangement  
**DUBBED AFRS CLOSE**

“Ask Anyone Who Knows” was dubbed from one of the July 4, 1947 network programs.



**Monday, August 18, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

Chesterfield Supper Club

(NBC) (WNBC)

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

DEEP NIGHT, EVERY SO OFTEN – Garry Stevens, vocal

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

JUKE BOX SATURDAY NIGHT

- Tex Beneke and the Moonlight Serenaders, vocal

ALMA MATER-CORNELL

SUNRISE SERENADE (Frankie Carle theme) (program close)

**AFRS Supper Club 650**

Eddie Hubbard, announcer

GMA: B-B30-5, AFRS-883

**DUBBED AFRS OPEN**

**DEEP NIGHT, EVERY SO OFTEN** – Garry Stevens, vocal

**JUKE BOX SATURDAY NIGHT**

- Tex Beneke and the Moonlight Serenaders, vocal

**ALMA MATER-CORNELL**

**IN MY MERRY OLDSMOBILE** (insert) – Tex Beneke, vocal

**DUBBED AFRS CLOSE**

“In My Merry Oldsmobile” was dubbed from either the June 16, 1947 or July 4, 1947 network programs.

**Tuesday, August 19, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios,**  
**155 E. 24th St.**  
**New York**

D7-VB-1505-1

**A GIRL THAT I REMEMBER**

(Stan Rhodes)

Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2497-A
16" 33	AFRS (USA) BML P-874

D7-VB-1506-1

**SURPRISE SYMPHONY**

(Franz Joseph Haydn – Adapted by Rayburn Wright)

Henry Mancini arrangement

Issues:

10" 78	RCA Victor (USA) 20-2497-B
16" 33	AFRS (USA) BML P-874

**Wednesday, August 20, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

Chesterfield Theme (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

WHEN SUMMER IS GONE – Garry Stevens and the Moonlight Serenaders, vocal  
Medley:

LONG, LONG AGO

IF MY HEART HAD A WINDOW – Garry Stevens, vocal

(WHAT DID I DO TO BE SO) BLACK AND BLUE

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

TOMORROW – Garry Stevens and the Moonlight Serenaders, vocal

SUNRISE SERENADE (Frankie Carle theme) (closing theme)

**Friday, August 22, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Waldermeer Park**  
**Erie, Pennsylvania**  
**Chesterfield Supper Club**  
**(NBC) (WERC)**  
Eddie Hubbard, announcer

LOC: RWB 4814 A1

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**PEG O' MY HEART**  
**TOO LATE** - Tex Beneke and the band, vocal  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**LAURA** – Garry Stevens, vocal  
**TUXEDO JUNCTION** – Jerry Gray arrangement  
**MOONLIGHT SERENADE** (program close)

**Monday, August 25, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

D M S

**CHESTERFIELD THEME** (A-B-C Jingle) (program open)  
**MOONLIGHT SERENADE** (theme)  
**MY HEART IS A HOBO** – Tex Beneke and the Moonlight Serenaders, vocal  
**THE SWEETHEART OF SIGMA CHI** – Garry Stevens, vocal  
**CHESTERFIELD COMMERCIAL** (A-B-C Jingle)  
**I HAVE BUT ONE HEART ('O MARENARIELLO)**  
– Garry Stevens and the Moonlight Serenaders, vocal  
**AMERICAN PATROL** – Jerry Gray arrangement  
**SUNRISE SERENADE** (Frankie Carle theme) (program close)

**Wednesday, August 27, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**NBC Radio City**  
**New York**  
**Chesterfield Supper Club**  
**(NBC) (WNBC)**  
Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
ASK ANYONE WHO KNOWS – Garry Stevens, vocal  
Medley:  
    DRINK TO ME ONLY WITH THINE EYES  
    LAZY COUNTRYSIDE – Tex Beneke, vocal  
    I GET THE BLUES WHEN IT RAINS  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
SEÑORITA  
SUNRISE SERENADE (Frankie Carle theme) (program close)

**Friday, August 29, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Lewiston, Maine**  
**Chesterfield Supper Club**  
**(NBC) (WCSH)**  
Eddie Hubbard, announcer

LOC: RWA 4814 B2

D M S

CHESTERFIELD THEME (A-B-C Jingle) (program open)  
MOONLIGHT SERENADE (theme)  
DON'T BE THAT WAY  
I WISH I DIDN'T LOVE YOU SO – Garry Stevens, vocal  
CHESTERFIELD COMMERCIAL (A-B-C Jingle)  
BODY AND SOUL - Ralph Wilkinson arrangement  
CHATTANOOGA CHOO CHOO  
    - Tex Beneke and the Moonlight Serenaders, vocal  
MOONLIGHT SERENADE (closing theme)

Sunday, August 31, 1947  
Lake Compounce Park  
Bristol, Connecticut  
(Dance)<sup>117</sup>

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<sup>117</sup> The Billboard, September 14, 1947, p. 50

**Monday, September 1, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

**Chesterfield Supper Club**

**(NBC) (WNBC)**

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

A GIRL THAT I REMEMBER – Garry Stevens, vocal

WASHINGTON AND LEE SWING

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

SERENADE IN BLUE – Garry Stevens and the Moonlight Serenaders, vocal

HALLELUJAH!

SUNRISE SERENADE (Frankie Carle theme) (program close)

**Wednesday, September 3, 1947**

**7:00 - 7:15 pm and 11:00 - 11:15 pm**

**NBC Radio City**

**New York**

**Chesterfield Supper Club**

**(NBC) (WNBC)**

Eddie Hubbard, announcer

CHESTERFIELD THEME (A-B-C Jingle) (program open)

MOONLIGHT SERENADE (theme)

CASANOVA CRICKET

Medley:

YESTERDAYS

DON'T TELL ME – Garry Stevens, vocal

(I'M LEFT WITH THE) BLUES IN MY HEART

CHESTERFIELD COMMERCIAL (A-B-C Jingle)

HOW CAN I SAY I LOVE YOU

- Tex Beneke, Garry Stevens and the Moonlight Serenaders, vocal

SUNRISE SERENADE (Frankie Carle theme) (program close)

**AFRS Supper Club 662**

16" 33            SS 9-17-11 - D18710

GMA            AFRS-1180





**Friday, September 5, 1947**  
**7:00 - 7:15 pm and 11:00 - 11:15 pm**  
**Frank Palumbo's Click**  
**Philadelphia, Pennsylvania**  
**Chesterfield Supper Club**  
**(NBC) (KYW)**  
 Eddie Hubbard, announcer

LOC: RWB 4849 B3  
 GMA: B-1492-1, NBC-470

**CHESTERFIELD OPEN**

**MOONLIGHT SERENADE** – Tex Beneke theme

**FEUDIN' AND FIGHTIN'** – Tex Beneke and the Moonlight Srenaders, vocal

**STORMY WEATHER (KEEPS RAININ' ALL THE TIME)**

– Ralph Wilkinson arrangement

**CHESTERFIELD COMMERCIAL (A-B-C JINGLE)**

**AT LAST** - Garry Stevens, vocal

**THESE FOOLISH THINGS (REMINDE ME OF YOU)** – Henry Mancini arrangement

**MOONLIGHT SERENADE** – closing theme and program close

This is the final Tex Beneke-Glenn Miller Orchestra 1947 Supper Club program.  
 Perry Como returned to the series from New York Monday, September 8, 1947.  
 Jo Stafford returned to the series from Hollywood Tuesday, September 9, 1947.

**Friday, September 5, 1947**

**Frank Palumbo's Click**

**Philadelphia, Pennsylvania**

**(ABC) (WFIL)**

Neal Harvey, announcer (Sustaining)

GMA: ABC-31

**MOONLIGHT SERENADE** (opening theme)

**BAGATELLE** – Henry Mancini arrangement

**I HAVE BUT ONE HEART ('O MARENARIELLO)**

- Garry Stevens and the Moonlight Serenaders, vocal

**THE ECHO SAID "NO"** – Tex Beneke, vocal

**EVERY SO OFTEN**

**SURPRISE SYMPHONY**

**MY BUDDY**

**THE HEATHER ON THE HILL** - Garry Stevens, vocal

**CARIOCA** – Perry Burgett arrangement

**MOONLIGHT SERENADE** (closing theme)

Sunday, September 7, 1947 and Monday, September 8, 1947

Reading Fairgrounds

Reading, Pennsylvania

(Dances)

Tuesday, September 9, 1947 and Wednesday, September 10, 1947

York Fairgrounds

York, Pennsylvania

(Dances)

Thursday, September 11, 1947

Lakewood Park

Mahanoy City, Pennsylvania

(Dance)<sup>118</sup>

Saturday, September 13, 1947

Henry Mancini and Ginny O'Connor were married.

Saturday, September 13, 1947

Sunnybrook Ballroom

Pottstown, Pennsylvania

(Dance)<sup>119</sup>

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<sup>118</sup> The Billboard, September 13, 1947, p. 50

<sup>119</sup> Pottstown Mercury, September 13, 1947, p. 8

Friday, September 19, 1947 to Thursday, September 25, 1947

The band appeared for a one-week engagement at Shea's Buffalo Theatre, Buffalo, New York.

Friday, September 26, 1947  
Flint Michigan  
(Concert)

Saturday, September 27, 1947  
Civic Auditorium  
Grand Rapids, Michigan  
(Concert)

Sunday, September 28, 1947  
W. R. Kellogg Auditorium  
Battle Creek, Michigan  
(Concert)<sup>120</sup>

Monday, September 29, 1947  
South Bend, Indiana  
(Dance)

Tuesday, September 30, 1947  
Gary, Indiana  
(Dance)

D M S

### **Personnel**

Pete Candoli and Art Kern (trumpets) replace Gozzo, Nichols; George Benham (tenor sax) replaces Aaronson (clarinet/alto sax), Mike Pitkowitz (tenor sax) to (clarinet/alto sax); Paul Collace, George Molfese and Richard Motylinski replace Callaci, Forrest and Kowalewski (strings)

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<sup>120</sup> Battle Creek Enquirer, September 29, 1947, p. 10

## **TEX BENEKE AND HIS ORCHESTRA**

Trumpets: **Pete Candoli, Art Kern**, Jack Steele, Whitey Thomas  
Trombones: Jimmy Priddy, Bob Pring, Paul Tanner, Ray Wright  
French Horn: John Graas  
Reeds: Tex Beneke (leader/tenor sax/vocals), **George Benham**, Vince Carbone (tenor sax); Sol Libero, Mike Pitkowitz (clarinet/alto sax), Manny Thaler (alto/baritone sax)  
Strings: Phil Cogliano, **Paul Collace**, Earl Cornwall, Stan Harris, Jaspar Hornyak, Stan Kraft, **George Molfese, Richard Motylinski**, Carl Ottobrinio, Rudolf Ridolfi, Gene Shepard, Mike Vislocky (strings);  
Rhythm: Art Wagner (piano), Bobby Gibbons (guitar), Roland Bundock (string bass), Jack Sperling (drums)  
Vocalists: Garry Stevens, The Moonlight Serenaders  
Arrangers: Bill Finegan, Jerry Gray, Henry Mancini, Norman Leyden

**Wednesday, October 1, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**445 North Lake Shore Drive**  
**Chicago**

D7-VB-1052-1

### **BUT BEAUTIFUL**

(From the Paramount film "The Road to Rio")  
(Johnny Burke-Jimmy Van Heusen)  
Vocal refrain by Garry Stevens  
Ray Block arrangement

#### Issues:

10" 78 RCA Victor (USA) 20-2616-A  
16" 33 AFRS (USA) BML P-925

D7-VB-1053-1

### **(Gotta Get To) OKLAHOMA CITY**

(Don Reed-Dan Franklin)  
Vocal refrain by Tex Beneke and The Moonlight Serenaders

#### Issues:

10" 78 RCA Victor (USA) 20-2566-B  
16" 33 AFRS (USA) BML P-914

D7-VB-1054-1

### **DREAMY LULLABY**

(Benjamin-Weiss-Carle)  
Vocal refrain by Garry Stevens

#### Issues:

10" 78 RCA Victor (USA) 20-2584-B  
16" 33 AFRS (USA) BML P-952

D7-VB-1055-1

**YOU DON'T HAVE TO KNOW THE LANGUAGE**

(From the Paramount film "The Road to Rio")

(Johnny Burke-Jimmy Van Heusen)

Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-2616-B

16" 33 AFRS (USA) BML P-925

Wednesday, October 1, 1947

Aragon Ballroom

Chicago, Illinois

Tex Beneke and The Glenn Miller Orchestra only played a one-night stand at the Aragon Ballroom in Chicago the evening of Wednesday, October 1, 1947. Buddy Moreno's orchestra was at the Aragon from September 30 to October 26, 1947; and Eddy Howard came in on October 28, 1947.

" . . . Tex Beneke will play a one nighter there (the Aragon) Oct. 1 . . . " - Will Davidson, "Busy Week Ahead for City's Night Life Patrons".<sup>121</sup>

" . . . On Wednesday night (October 1) Tex Beneke and the Glenn Miller band make a single appearance at the Aragon . . . " - Will Davidson, "Griff Williams returns to the Empire Room."<sup>122</sup>

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<sup>121</sup> Chicago Tribune, September 14, 1947, p. F4

<sup>122</sup> Chicago Tribune, September 14, 1947, p. E5



**October 1, 1947**  
**"Musically Yours" Program 289**  
**Universal Recording Corp. Recording Session**  
**Aragon Ballroom**  
**1106 W. Lawrence Avenue, Chicago**  
Jim Gray, announcer

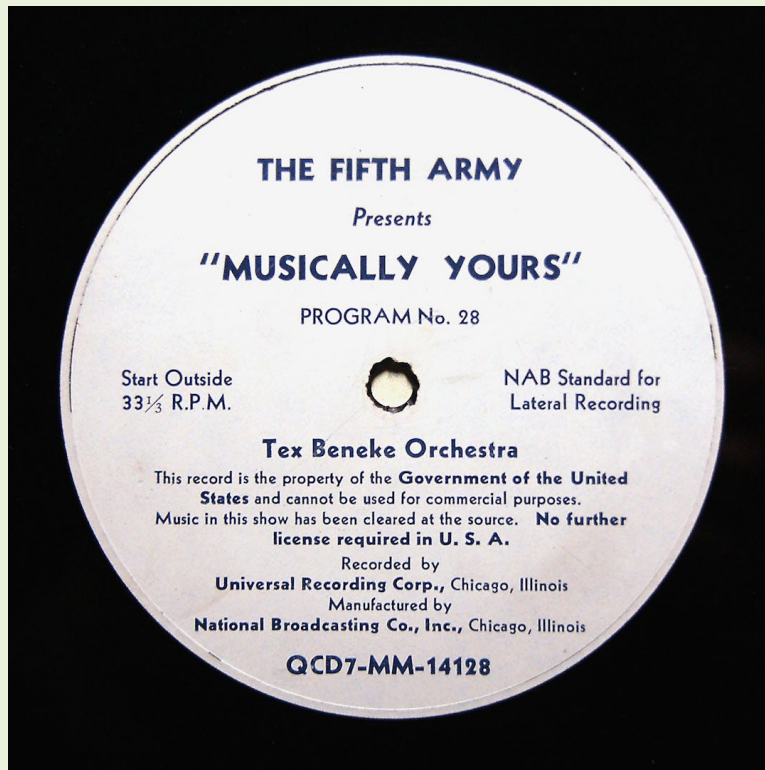
16" 33 RCA (USA) QCD7-MM-14128-1

**MOONLIGHT SERENADE** (opening theme)  
**HALLELUJAH, I HAVE BIT ONE HEART**  
– Garry Stevens and the Moonlight Serenaders, vocal  
**TOO LATE** – Tex Beneke and the band, vocal  
**STORMY WEATHER (KEEPS RAININ' ALL THE TIME)**  
– Ralph Wilkinson arrangement  
**MOONLIGHT SERENADE** (closing theme)

"Musically Yours" was a transcription series sponsored by the Fifth Army. Other bands featured in the series included Johnny "Scat" Davis, Orrin Tucker, Buddy Moreno and Earl "Fatha" Hines.

The label copy reads:

THE FIFTH ARMY  
Presents  
"Musically Yours"  
Program No. 289  
Start Outside NAB Standard  
33 1/3 RPM Lateral Recording  
Tex Beneke Orchestra  
Music in this show has been cleared at the source.  
No further license required in the U. S. A.  
Recorded by  
Universal Recording Corp., Chicago, Illinois



**October 1, 1947**

**“Musically Yours Special Air Forces Program”**

**Universal Recording Corp. Recording Session**

**Aragon Ballroom**

**1106 W. Lawrence Avenue, Chicago**

Jim Gray, announcer

(Live Audience)

GMA:            AAF-1

16” 33            RCA (USA) QCD7-MM-14129-1

**MOONLIGHT SERENADE** (opening theme)

**FEUDIN’ AND FIGHTIN’**

– Tex Beneke and the Moonlight Serenaders, vocal

**MY BUDDY**

**AIR FORCE ANNOUNCEMENT**

**NAUGHTY ANGELINE** – Garry Stevens, vocal

**AIR FORCE ANNOUNCEMENT**

**STAR DUST**

**SURPRISE SYMPHONY** – Henry Mancini arrangement

**MOONLIGHT SERENADE** (closing theme)

D M S

## BENEKE DROPPING GLENN MILLER NAME FROM HIS BAND

"Tex Beneke-Glenn Miller orchestra will at long last drop the Glenn Miller half of its tag as of Feb. 2, when the band finishes six weeks at the Palladium Ballroom, Hollywood. It's figured that Beneke alone has sufficient stature as a leader of the band to carry on alone with the late Miller's orch. That, plus the fact that within the band business itself the outfit is generally known as the Tex Beneke Orch with few people ever adding the Miller portion. When Beneke began work two years or so ago following his discharge from the Navy along with a majority of the men who now make up the band from the Army Air Forces, it was the intention then to drop the Miller name as soon as possible from the band's billing. At first the combo was known as Glenn Miller's orchestra conducted by Tex Beneke. A few months later this was revised, first on RCA-Victor record billing, to read Tex Beneke and the Glenn Miller orchestra. About a year ago, Don Haynes, the band's manager, and Helen Miller, widow of the former leader, tried to drop the Miller name but ran into objections from theatre bookers and one-night promoters, et al., and the name was continued. Now it has been decided to make the change on the theory that Beneke can continue to pile up the high grosses he has been drawing without the help of the Miller tag. Letters to that effect from Haynes went to all bookers last week."<sup>123</sup>

## SHEILS LEAVES HAYNES TO GO ON HIS OWN; RETAINS SOME TALENT

"New York, Sept. 27 – Tommy Shiels, long affiliated with Don Haynes in the latter's personal management biz, is leaving the Haynes office to set up his own personal management business. The split was amicable and under the new setup Shiels will retain the Modernaires, Johnny Bothwell's orch and chirp Virginia Maxey as personal management properties. Haynes will continue to handle the Tex Beneke orch and singer Johnny Desmond. Shiels has purchased a home in North Hollywood, Calif., where he will open his office. The Modernaires currently are working out of Hollywood and will continue to do so since they opened a renewal on their daily Campbell Soup airers. Paula Kelly rejoins the group Monday (29) and the current fem fill-in, Virginia Maxey, will do a single."<sup>124</sup>

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<sup>123</sup> Variety, October 8, 1947, p. 37

<sup>124</sup> The Billboard, October 4, 1947, p. 20

Friday, October 10, 1947 to Thursday, October 16, 1947

The band appeared for a one-week engagement at Radio City, Minneapolis, Minnesota.<sup>125</sup>

### Reviews

RADIO CITY, MPLS.

Minneapolis, Oct. 11

Tex Beneke Orch (31) with "Moonlight Serenaders" (4) and Garry Stevens, Hank Sieman, Artie Dann; "Out of the Blues" (E-L).

"Tex Beneke and crew, still billed as the Glenn Miller orchestra can claim distinction of being the biggest and most pretentious as well as one of the best of current stage bands. It has no less than 12 strings, a French horn, five saxes, including Beneke and four rhythm or a total of 31. And its talented personnel comprises among others, such outstanding musicians as Pete Candolini, Esquire trumpet award winner, and Jack Sperling, ace drummer. On this occasion, with the show including two extra acts, cut down to 50 minutes to permit five daily performances, the band really doesn't have a chance to show off its string section in near-symphonic or flashier stuff, which seems a shame. It limits itself to only three straight band and two vocal numbers and of these but one. "Meadowlands." provides real musical fireworks. But the other old standby pop numbers are sure-fire applause grabbers that bear repetition and stand out because of the original, dressy arrangements. In short, while the band contributions may be short in quantity they're very long on quality and Beneke himself with his vocalizing and saxophonizing gives them added lustre. "Hallelujah" is a lively opener. The various band sections and some of the individuals solo during the 'swiftly paced "Stormy Weather" which is embellished by novel twists. The "Moonlight Serenaders" of the band three men and a girl, join Beneke for an effective, but restrained, vocalizing of "Feudin' and Fightin.'" The same group also scores with "Chattanooga Choo Choo." Garry Stevens, the band's male singer, reveals fine voice and lands solidly with "Naughty Angelina" and "Long As I'm Dreaming." The band is at its best handling the knockout number "Meadowlands" that gives the string section its first real chance to scintillate and finds drummer man Sperling in a frenzied, show-stopping outburst. It's the kind of finale that sends out the enthusiastic customers raving. House more than half-filled for the noon opening."<sup>126</sup>

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<sup>125</sup> Variety, October 15, 1947, p. 22

<sup>126</sup> Variety, October 15, 1947, p. 18

**Monday, October 27, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**445 North Lake Shore Drive**  
**Chicago**

D7-VB-1102-1

**HANKERIN'**

(From the Warner Brothers film "Two Guys from Texas")  
(Sammy Cahn-Jule Styne)  
Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-2956-A

D7-VB-1103-1

**I DON'T CARE IF IT RAINS ALL NIGHT**

(From the Warner Brothers film "Two Guys from Texas")  
(Sammy Cahn-Jule Styne)  
Vocal refrain by Garry Stevens and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-2956-B

D7-VB-1104-1

**AN OLD SOMBRERO**

(And An Old Spanish Shawl)

(Lew Brown-Ray Henderson)

Vocal refrain by Garry Stevens and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-2584-A

D7-VB-1105-1

**LONE STAR MOON**

(Cliff Friend-Dave Franklin)

Vocal Refrain by Tex Beneke

Issues:

10" 78 RCA Victor (USA) 20-2566-A

D7-VB-1106-1

**DREAM GIRL**

(From the Paramount film "Dream Girl")

(Jay Livingston-Ray Evans)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2667-A

16" 33 AFRS (USA) BML P-952



D7-VB-1107-1

**MOONLIGHT WHISPERS**

(Al J. Neiburg-Frankie Carle)

Issues:

10" 78	RCA Victor (USA) 20-2667-B
16" 33	AFRS (USA) BML P-952
CD	BMG Special Products (USA) DMC 12173

D7-VB-1108-1

**SEÑORITA**

(Henri Bourtayre-Maurice Vandair)

Norman Leyden arrangement

Vocal refrain by Garry Stevens

Issues:

10" 78	Unissued
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**October 1947**

**Undocumented Source Material and Venue**

**AFRS Magic Carpet 838**

GMA: AFRS-836

16" 33	AFRS (USA) SUR 10-15-6 (U 102659) (D 19451)
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**DUBBED AFRS OPEN**

**PIGEON TALK** – Henry Mancini arrangement

**FEUDIN' AND FIGHTIN'** – Tex Beneke and the Moonlight Serenaders, vocal

**NIGHT AND DAY** – Garry Stevens, vocal

**SEÑORITA** - Norman Leyden arrangement

**SMOKE DREAMS** – The Moonlight Serenaders, vocal

**DUBBED AFRS CLOSE**

**October 1947**

**Undocumented Source Material and Venue**

**AFRS Magic Carpet 841**

GMA: AFRS-837

16" 33 AFRS (USA) SUR 10-19-1 (U 102750) (D 19453)

**DUBBED AFRS OPEN**

**THE OLD LAMP-LIGHTER** - Garry Stevens and the Moonlight Serenaders, vocal

**AMONG MY SOUVENIRS**

**A GAL IN CALICO** – Tex Beneke and the Moonlight Serenaders, vocal

**MY BUDDY**

**DUBBED AFRS CLOSE**

**October 1947**

**Undocumented Source Material and Venue**

**AFRS Magic Carpet 850**

GMA: AFRS-838

16" 33 AFRS (USA) SUR 10-29-6 (U 103181) (D 19579)

**DUBBED AFRS OPEN**

**SUN VALLEY JUMP** – Jerry Gray composition and arrangement

**A GAL IN CALICO** - Tex Beneke and the Moonlight Serenaders, vocal

**STORMY WEATHER** (Keeps Rainin' All The Time) – Ralph Wilkinson arrangement

**OH, LADY BE GOOD** – Bill Finegan arrangement

**DUBBED AFRS CLOSE**

Thursday, November 6, 1947 – Sunday, April 9, 1947

The band played a four-day engagement at the Palace Theater, Akron, Ohio.

Wednesday, November 12, 1947

Trianon Ballroom

Chicago, Illinois

Personal Appearance

The Tex Beneke and Eddy Howard bands played a joint one-night performance for the Trianon Ballroom 25th Anniversary celebration.<sup>127</sup>

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<sup>127</sup> Variety, October 22, 1947, p. 47

## Personnel

Conrad Gozzo (tp) replaces Kern

## TEX BENEKE AND HIS ORCHESTRA

Trumpets: Pete Candoli, **Conrad Gozzo**, Jack Steele, Whitey Thomas  
Trombones: Jimmy Priddy, Bob Pring, Paul Tanner, Ray Wright  
French Horn: John Graas  
Reeds: Tex Beneke (leader/tenor sax/vocals), George Benham, Vince Carbone (tenor sax); Sol Libero, Mike Pitkowitz (clarinet/alto sax), Manny Thaler (alto/baritone sax)  
Strings: Phil Cogliano, Paul Collace, Earl Cornwall, Stan Harris, Jaspar Hornyak, Stan Kraft, George Molfese, Richard Motylinski, Carl Ottobrine, Rudolf Ridolfi, Gene Shepard, Mike Vislocky  
Rhythm: Art Wagner (piano), Bobby Gibbons (guitar), Roland Bundock (string bass), Jack Sperling (drums)  
Vocalists: Garry Stevens, The Moonlight Serenaders  
Arrangers: Bill Finegan, Jerry Gray, Henry Mancini, Norman Leyden

**Thursday, November 13, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**445 North Lake Shore Drive**  
**Chicago**

D7-VB-1157-1

### **POINCIANA (SONG OF THE TREE)**

(Nat Simon-Buddy Bernier)

Vocal refrain by Garry Stevens and the Moonlight Serenaders

#### Issues:

10" 78	RCA Victor (USA) 20-3112-A
12" 33	RCA Camden CAL-491
16" 33	AFRS (USA) P-1133
CD	BMG (Japan) BVJJ-2905

D7-VB-1158-1

### **EAST OF THE SUN (AND WEST OF THE MOON)**

(Brooks Bowman)

Vocal refrain by Garry Stevens

#### Issues:

10" 78	RCA Victor (USA) 20-3131-A
12" 33	RCA Camden CAL-316
16" 33	AFRS (USA) BML P-1133
CD	BMG (Japan) BVJJ-2894

D7-VB-1159-1

**BYE BYE BLUES**

(Harm-Bennett-Lown-Gray)

Issues:

10" 78	RCA Victor (USA) 20-3237-B
12" 33	RCA Camden CAL-316
16" 33	AFRS (USA) BML P-1223
CD	BMG (Japan) BVJJ-2894

D7-VB-1160-1

**BLUE CHAMPAGNE**

(Grady Watts-Frank Ryerson)

Issues:

10" 78	RCA Victor (USA) 20-3131-B
12" 33	RCA Camden CAL-316
16" 33	AFRS (USA) BML P-1133
CD	BMG (Japan) BVJJ-2894

D7-VB-1161-1

**RAMBLIN' AROUND**

(Don George-Lionel Newman)

Issues:

10" 78	RCA Victor (USA) 20-2837-A
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Friday, November 14, 1947 – Thursday, November 20, 1947

The band appeared for a one-week engagement at the Orpheum Theater, Omaha, Nebraska

**BENEKE VISITS RECORD SHOP**

"Young and old alike stampeded to Hospe's Music Store recently to get a glimpse and perhaps an autograph from bandleader Tex Beneke. Tex, appearing at the Orpheum Theater in Omaha visited Hospe's to become a part of their "Record Shop of the Air," heard over WOW every Saturday' at 11:45 in the morning. The program originated direct from Hospe's store and on that particular show 'featured only Beneke recordings. Merrill Workhoven acted as emcee for the gala party."<sup>128</sup>

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<sup>128</sup> WOW (Omaha) News Tower, December 1947, Page 5

## INTERLUDE WITH BENEKE

"Here's hoping that most of our readers found time to take in Tex Beneke and the Glenn Miller Orchestra at the Orpheum last week. When at the age of nine he heard a friend playing a saxophone, he said, 'I'm going to learn to play like that'. He now fronts the band with his hot tenor sax. Before the war, Glenn Miller wanted Tex to start a band of his own which Miller would back, but Beneke just wanted to remain with Miller's orchestra. When Glenn was reported missing over Europe, the band's manager and Mrs. Miller decided that Tex should run the group. Beneke, who enlisted in the Navy before the formation of Miller's band in Europe, was a chief petty officer stationed at Norman, Oklahoma. Miller used his army orchestra as a proving ground for new ideas during the war and let the servicemen be the judges. He had never arranged dance music for a complete string section and French horn, but since the Army then had some of the finest musicians in the country in its ranks, he decided to make use of the fine, available talent. The warm reception given the new plans convinced Miller that they would be well received anywhere and should be made a permanent part of the band. Beneke still uses the Miller introduction to all his ballads, which is characterized by a lone clarinet followed 'by a solid sax section entrance.

"During the hour-long show, Tex and the orchestra played many old and new favorites, including 'Stormy Weather', 'Feudin' and Fightin', 'On Wisconsin', and 'Too Late'. Pete Candoli, lead trumpet, was featured in 'Tuxedo Junction', the twelve piece string section in 'Over the Rainbow', the drummer, Jack Sperling, in the Red Army song, 'Meadowlands'. Frank Sieman provided hilarious entertainment with Archie, his ventriloquist dummy, as did Eddy Bartell and his imitations of famous people. The band's male vocalist, Gary Stevens, sang two favorites, 'Naughty, Angeline' and 'Night and Day'.

"Although Tex had to hurry to get ready for the show, he did have time to tell us that it is tougher to break into professional music now than it ever has been but this shouldn't deter any ambitious youngsters who have what it takes for success. Soon to be released in a new album featuring Tex and the Miller orchestra, 'Something Old, Something New, Something Borrowed, Something Blue'. A Victor release, the album contains eight sides in the Glenn Miller style.

"Orchids to the Orpheum for bringing several top bands to Omaha in the near future. Playing there now is Tony Pastor, with Lionel Hampton; Red Ingle and the "Natural Seven", and Horace Heidt coming in the next few weeks."<sup>129</sup>

- Larry and Jack

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<sup>129</sup> Omaha Central High School Register, November 26, 1947, p. 2





Tuesday, November 25, 1947 – Thursday, December 4, 1947

The band appeared for a two-week engagement at the Paramount Theater, San Francisco, California.<sup>130</sup>

Friday, December 5, 1947 – Saturday, December 13, 1947

The band appeared for a ten-day engagement at Jerry Jones Rainbow Randevu Ballroom, Salt Lake City, Utah.<sup>131</sup>

The band appears to have broadcast evenings from 11:00 -11:30 pm (MST) over KUTA, the Salt Lake City ABC affiliate. It is not verified if the network carrying any of the programs for the western region or nationally.

### **MGM**

**Wednesday, December 17, 1947**

**Film Recording Session**

**“MGM Presents Martin Block’s Musical Merry-Go-Round”**

**Metro-Goldwyn Mayer Studios**

**10202 Washington Boulevard**

**Culver City, California**

Directed by Jack Scholl

“Tex Beneke and his Orchestra with the Moonlight Serenaders and Garry Stevens, featuring the music of Glenn Miller”

“Music arrangers Norman Leyden and Perry Burgett”

Released April 24, 1948

MPAA No. 12979

**MOONLIGHT SERENADE**

**CHATTANOOGA CHOO CHOO**

– Tex Beneke and the Moonlight Serenaders, vocal

**THE SWEETHEART OF SIGMA CHI** – Garry Stevens, vocal

**MAKIN’ LOVE, MOUNTAIN STYLE** – Tex Beneke and the Moonlight Serenaders, vocal

Released August 30, 1948

MPAA No. 13330

**SOMEBODY LOVES ME** – Tex Beneke, vocal

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<sup>130</sup> Variety, November 26, 1947, p. 46

<sup>131</sup> Variety, November 12, 1947, p. 48

**December 1947**  
**Film Recording Session**  
**"Tex Beneke"**  
**Universal Studios**  
**3900 Lankershim Boulevard**  
**Lankershim (North Hollywood), California**  
Directed by Will Cowan

**MOONLIGHT SERENADE**  
**OVER THE RAINBOW** – Garry Stevens, vocal  
**TOO LATE** – Tex Beneke and the band, vocal  
**(I'VE GOT A GAL IN) KALAMAZOO**  
– Tex Beneke and the Moonlight Serenaders, vocal

**Friday, December 19, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**1016 N. Sycamore Ave.**  
**Hollywood**

D7-VB-2710-1  
**BEYOND THE SEA**  
(From the Sensational European Hit "La Mer")  
(Charles Trenet)  
(English version by Jack Lawrence)  
Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2691-A
16" 33	AFRS (USA) BML P-977

D7-VB-2711-1  
**AT THE FLYING "W"**  
(Allie Wrubel)  
Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78	RCA Victor (USA) 20-3001-B
16" 33	AFRS (USA) BML P-1133

D7-VB-2712-1  
**STRANGE AND SWEET**  
(Michel-Fenton-Bone)  
Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2691-B
16" 33	AFRS (USA) BML P-952

D7-VB-2713-1

**MEADOWLANDS (RED CALVARY MARCH) (RUSSIAN PATROL)**

(Lev Knipper-Victor A. Gusev)

English Version 1942

Jerry Gray arrangement

Issues:

10" 78	RCA Victor (USA) 20-2898-B
12" 33	RCA Camden CAL-316
16" 33	AFRS (USA) BML P-1059
CD	BMG (Japan) BVJJ-2894, BMG Special Products (USA) DMC 12173

D7-VB-2714-1

**ENCORE, CHERIE**

(Alice D. Simms-J. Fred Coots)

Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2770-A
16" 33	AFRS (USA) BML P-1059

D7-VB-2715-1

**A LOVELY RAINY AFTERNOON**

(Robertson-Cavanaugh-Weldon)

Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2837-A
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D7-VB-2716-1

**A WOMAN ALWAYS UNDERSTANDS**

(Roy Alfred-Marvin Fisher)

Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-3001-A
16" 33	AFRS (USA) BML P-1133

D7-VB-2717-1

**CONGRATULATIONS**

(Paul Weston-Sid Robin)

Vocal refrain by Garry Stevens and The Moonlight Serenaders

Issues:

10" 78	RCA Victor (USA) 20-3237-A
16" 33	AFRS (USA) BML P-1223

D7-VB-2718-1

**ICHABOD**

(From Walt Disney's "Adventures of Ichabod and Mr. Toad")

(Don Raye-Gene De Paul)

Vocal refrain by Tex Beneke and The Moonlight Serenaders

Issues:

10" 78 RCA Victor (USA) 20-3527-B

**Tuesday, December 23, 1947**

**RCA Victor Recording Session**

**RCA Victor Studios**

**1016 N. Sycamore Ave.**

**Hollywood**

D7-VB-2740-1

**LOOK FOR THE SILVER LINING**

(B. G. DeSylva-Jerome Kern)

Vocal refrain by Garry Stevens

Issues:

10" 78 RCA Victor (USA) 20-2924-B

12" 33 RCA Camden CAL-491

CD BMG (Japan) BVJJ-2905

D7-VB-2741-1

RCA Victor (USA) 20-2898-A

**MAKIN' LOVE MOUNTAIN STYLE**

(From the M-G-M film "Martin Block's Musical Merry-Go-Round")

(Herb Moulton-Jack Scholl)

Vocal refrain by Tex Beneke and The Moonlight Serenaders

D7-VB-2742-1

**THE SAINT LOUIS BLUES MARCH**

(W. C. Handy)

Issues:

10" 78 RCA Victor (USA) 20-2722-A

12" 33 RCA Camden CAL-316

16" 33 AFRS (USA) BML P-977

CD BMG (Japan) BVJJ-2894, BMG Special Products (USA) DMC 12173

Tuesday, December 23, 1947

The band opened at the Hollywood Palladium for a six-week engagement.<sup>132</sup>

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<sup>132</sup> Variety, December 24, 1947, p. 39

# The Sweetest Band in the Land!

(Voted by Disk Jockey  
and College Polls)

# TEX BENNETT

AND THE GLENN MILLER ORCHESTRA

RCA VICTOR'S COLLEGE ALBUM

JUST  
RELEASED

## "Prom Date"

METRO-GOLDWYN-MAYER Pictures

### MELODY MERRY-GO-ROUND

Opening  
at the  
**HOLLYWOOD  
PALLADIUM**  
Dec. 23rd  
for 6 weeks

Personal Management: DON W. HAYNES



Direction: GENERAL ARTISTS CORPORATION

**December 1947  
Hollywood Palladium  
AFRS One Night Stand 1551**

GMA: B-B6-2, AFRS-860

16" 33 AFRS (USA) SSC-1-5-1

**DUBBED AFRS OPEN**

**'S WONDERFUL**

**SO FAR** – Garry Stevens, vocal

**LONE STAR MOON** – Tex Beneke, vocal

**GOLDEN EARRINGS**

**PIGEON TALK** – Henry Mancini arrangement

16" 33 AFRS (USA) SSC 1-5-2

**CARIOCA** - Perry Burgett arrangement

**CIVILIZATION (BINGO BANGO BONGO)**

- Tex Beneke and the Moonlight Serenaders, vocal

**I HAVE BUT ONE HEART ('O MARENARIELLO**

- Garry Stevens and the Moonlight Serenaders, vocal

**HALLELUJAH!**

**BLUE SKIES** – Jerry Gray arrangement

**DUBBED AFRS CLOSE**

**Friday, December 26, 1947  
Hollywood Palladium  
AFRS One Night Stand 1569**

D M S

GMA: AFRS-880

16" 33 AFRS (USA) SSC-1-26-1

**DUBBED AFRS OPEN**

**BLUE SKIES** - Jerry Gray arrangement

**I WISH I DIDN'T LOVE YOU SO** – Garry Stevens, vocal

**TOO LATE** – Tex Beneke and the band, vocal

**GOLDEN EARRINGS**

16" 33 AFRS (USA) SSC 1-26-2

**(GOTTA GET TO) OKLAHOMA CITY**

- Tex Beneke and the Moonlight Serenaders, vocal

**STORMY WEATHER (KEEPS RAININ' ALL THE TIME)**

- Ralph Wilkinson arrangement

**(I'VE GOT A GAL IN) KALAMAZOO**

- Tex Beneke and the Moonlight Serenaders, vocal

**A GIRL THAT I REMEMBER** – Garry Stevens, vocal

**CARIOCA** – Perry Burgett arrangement

**DUBBED AFRS CLOSE**



Hollywood Palladium, December 1947

During December 1947 the band set a record at the Hollywood Palladium with an attendance of 6,750 patrons.

**Saturday, December 27, 1947**  
**RCA Victor Recording Session**  
**RCA Victor Studios**  
**1016 N. Sycamore Ave.**  
**Hollywood**

D7-VB-2751-1

**CHEROKEE CANYON**

(Chris Story-Dick Charles)

Vocal refrain by Tex Beneke

Issues:

10" 78	RCA Victor (USA) 20-2722-B
16" 33	AFRS (USA) BML P-977

D7-VB-2752-1

**SATURDAY DATE**

(Jack Brooks)

Vocal refrain by Tex Beneke

Issues:

10" 78	RCA Victor (USA) 20-2770-B
16" 33	AFRS (USA) BML P-1011

D7-VB-2753-1

**WHIP-POOR-WILL**

(From the musical production "Sally")

(B. G. DeSylva-Jerome Kern)

Vocal refrain by Garry Stevens

Issues:

10" 78	RCA Victor (USA) 20-2924-A
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**Monday, December 29, 1947**  
**Film Recording Session**  
**Metro-Goldwyn Mayer Studios**  
**10202 Washington Boulevard**  
**Culver City, California**

The following are all MGM playback discs. All except for the final disc begin with the click track (consisting of three clicks) used for synchronization purposes during the filming process.

573-M6000

FIVE MINUTES MORE – Tex Beneke, vocal

573-MX8000

THE WOODCHUCK SONG - Tex Beneke and the Moonlight Serenaders, vocal

573

STRING INTERLUDE (Four Medley segues separated by pauses)

Prod. S2977; Title 2401

MAKIN' LOVE, MOUNTAIN STYLE - Tex Beneke and the Moonlight Serenaders, vocal

**Undated / December 1947**  
**Voice of America 45**

GMA: B-16-1, VOA-3

**SABRE DANCE**  
**SUMMERTIME**  
**GOLDEN EARRINGS**  
**(WHEN YOUR HEART'S ON FIRE) SMOKE GETS IN YOUR EYES**

RCA VICTOR'S

# IN THE GROOVE

SEPTEMBER, 1947



*Jerry Gray*

*Tex Beneke*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS







## Acknowledgments

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Tex Beneke is regularly featured on Dennis M. Spragg and Rick Crandall's weekly Star-Spangled Radio Hour broadcasts and podcasts.

Prepared by Dennis M. Spragg.

Your questions, comments, and recommendations are welcome.

Please contact:

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D M S

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### Also In This Series

Tex Beneke, Volume 2, 1948-1950  
Tex Beneke, Index, 1946-1950

### To Be Continued

Tex Beneke, Volume 3, 1951-2000