

GLENN MILLER
CHESTERFIELD MOONLIGHT SERENADE
THE ANDREWS SISTERS CATALOG



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1. SUMMARY

A Fine Combination

During 1939, when the Newell-Emmett advertising agency decided to make changes to one of their radio network series for client Liggett & Myers Tobacco Company's Chesterfield cigarette brand, they recommended that the sponsor take the risk of hiring the newly popular Glenn Miller and his Orchestra. Newell-Emmett had two prime-time series featuring popular music. On the NBC-Red network, they sponsored Fred Waring and his Pennsylvanians. On CBS, they sponsored Paul Whiteman, who was planning to transition away from his touring orchestra. Whiteman graciously recommended the up-and-coming Glenn Miller to succeed him. The announcer for the series, Paul Douglas, remained. Douglas knew and liked Miller from the CBS *Saturday Night Swing Shift* series, so their chemistry was assured. Following a December 27, 1939 premiere during Whiteman's customary 8:30 p.m. (Eastern) Wednesday evening half-hour time slot, the new series would move to a thrice-weekly, Tuesday, Wednesday, and Thursday fifteen-minute slot at 10:00 p.m. (Eastern).

The agency and sponsor decided to hedge their bet on Miller. For at least the first thirteen weeks of the series, they hired the vocal group the Andrews Sisters, another ascending musical phenomenon. The sisters were Patty, Laverne, and Maxene Andrews. From Minneapolis, Minnesota, and of Greek-Norwegian descent, they had a recording contract with Decca. They were backed by an eight-piece studio band led by conductor and arranger Vic Schoen. Apparently patterned after the popular Boswell Sisters, they hit the top ten in 1937 with the Yiddish novelty *Bei Mir Bist Du Shon (To Me, You Are Beautiful)* and established themselves during 1938 and 1939 as a radio and recording presence. The agency and sponsor believed that the Andrews Sisters would set the series on a successful course. With hindsight, it is obvious that the greater historic success of the Andrews Sisters was yet to come during America's involvement in World War II.

The same might be said for Glenn Miller. His band hit it big in 1939 with successful engagements and radio exposure at the New-York area Glen Island Casino and Meadowbrook Ballroom. They were about to open at the new Café Rouge of the Hotel Pennsylvania on January 2, 1940. Indeed, for the first thirteen weeks of the new Chesterfield series, the band would shuttle between the Hotel Pennsylvania at 401 Seventh Avenue (between 32nd and 33rd Streets) and the CBS Radio Theatre #3 at 1657 Broadway (between 51st and 52nd Streets).¹ Miller was simultaneously riding a wave of best-selling RCA Bluebird records that were only starting to build national popularity. Newell-Emmett was enchanted with the idea of pairing "America's number one dance band" and "America's number one swing trio." The concept was irresistible. And Glenn Miller was able to curb his ego and wait for the concept of "Glenn Miller's Moonlight Serenade" for at least thirteen weeks.

¹ During the CBS Moonlight Serenade programs, Claude Thornhill and his Orchestra covered for the Miller band at the Café Rouge. Miller had a financial interest in the Thornhill band.

When the new series went live coast-to-coast on December 27, 1939, it was announced as “Chesterfield’s Moonlight Serenade” featuring the two number one acts, “America’s number one dance band with America’s number one swing trio, Glenn Miller and the Andrews Sisters.” However, the name change for the series would actually premiere during February 1940.

The Music

The Andrews Sisters insisted on performing only their own arrangements, as heard on Decca records. Vic Schoen arranged all of their performances broadcast on Glenn Miller’s Chesterfield Moonlight Serenade. The musical performances come across as far more powerful and dynamic, because of: (i.) the sheer size of the Miller band versus the Schoen-conducted small studio group, (ii.) the professionalism and coordination of the Miller personnel, (iii.) the enthusiasm of the live audience, and (iv.) Miller’s guidance. Many observe that the forty performances on Chesterfield by the Andrews Sisters with Miller are arguably their finest work product. There is ample aural evidence to support this opinion. By December 1939, Glenn Miller and his Orchestra were riding the wave of national popularity and clearly ascending further. The Andrews Sisters were never afforded such an opportunity before or since.

The condition of not rewriting the music for the band unfortunately leaves us with a perennial “what if” and how differently Glenn and his team would have handled the music. What we do have is clear evidence of an artistic upgrade. Coincidentally, Miller would have to handle another such opportunity (or chore, as he considered it) with Dinah Shore in 1944. When Shore arrived in England, Col. Edward Kirby, SHAEF Director of Broadcasting, arranged for her to appear with the Army Air Forces Band (Special) directed by Capt. Glenn Miller. When Shore arrived in Bedford and handed Miller her arrangements, he declined, saying that his men did not have time to adjust. He handed her Sgt. Johnny Desmond’s vocal parts to perform. By then, Miller was in a different position to dictate terms. From his point of view, neither of his experiences with the Andrews Sisters and Dinah Shore were particularly pleasant.

Miller was concerned about the timing and content of the broadcasts. Particularly how to feature his vocalists, Marion Hutton and Ray Eberle, especially current RCA Bluebird record releases. Each broadcast would feature one Andrews Sisters item. A solution was adapting medleys with the theme “Old, New, Borrowed and Blue” tunes. Except during the ASCAP-licensed music radio ban from January through October 1941, the medleys would be a regular weekly feature of the series. Starting January 2, 1940, the producers programmed the medleys to open the Wednesday evening broadcasts. Although later, the medley format would generally feature slower-tempo music, during the first 13 weeks of the series, the medleys were presented in an up-tempo manner.²

Larry Bruff was the account manager for Newell-Emmett assigned to the series and would later announce remote (road) broadcasts. Jean Warren Hight was the producer for the series.

² For complete information about the medleys, see the separate GMA document “The Miller Medleys, Parts 1-2”

Behind the Scenes

From a public perspective, the combination of Glenn Miller and the Andrews Sisters worked well. Indeed, when the Miller band opened their second engagement at New York's prestigious Paramount Theater from February 28 through March 12, the Andrews Sisters appeared on stage with the band as the "special added attraction." During September and October 1939, the Four Ink Spots appeared with the Miller band in an historic and successful mixed-race engagement. Although both vocal groups gained considerably from these appearances, it was only the Ink Spots who gifted the Miller band with a commemorative gold watch and later expressed their gratitude to Miller for providing them with superb Eddie Durham arrangements of their music and a boost to their careers.

Initially, all was calm, as Vic Schoen worked carefully to integrate the Andrews Sisters repertoire and style with the Miller band. He developed a good relationship with Miller, his arrangers, and musicians. The same could not be said for the sisters themselves, although the problem was not necessarily with Miller or the musicians. There were issues about the sisters themselves and with each other.

The first disturbance to the series was experienced between the broadcasts of January 16 and February 15. Paul Douglas underwent surgery for gallstones in Philadelphia. Ed Herlihy stepped in as his enthusiastic substitute. The change did not alter the format or feeling in any way whatsoever. If anything, Herlihy's style fit the proceedings well.

The second disturbance to the series had serious repercussions.

The impending marriages of Patty Andrews to Vic Schoen and Maxene Andrews to Lou Levy threatened to break up the trio. The sisters lived and traveled together, attended by their parents. Newell-Emmett, CBS, and Miller experienced an increasing tension between the sisters and within their family during January 1940. The matter came to fruition when the sisters initially threatened that they would not show up for the January 31 broadcast. Apparently, they could not get together because of parental interference. As a result, Patty Andrews appeared solo on the program with the tune *I Love You Much Too Much*. Ironically, the last-ditch substitution had a positive result. Fan mail reportedly jumped tenfold. On the other hand, an increasing sense of unreliability in the minds of the powers that be led to decisions that would rebrand the program and result in the inevitable withdrawal of the Andrews Sisters from the series.

Down Beat reported the following in their February 15, 1940 edition:

Love Upsets Trio; Girls Won't Split

New York - The old story of "love laughs at locksmiths - and parental objections," rang true once again last week when romance threatened to wreck the Andrews Sisters' trio. But all is okay now, it appears, unless the impending marriages of Patty Andrews to Vic Schoen and Maxene Andrews to Lou Levy add additional flame to the fire. The trouble came about when the parents of the girls, both natives of Minnesota now living in New York, balked at romances being carried on by Maxene and Patty. The two girls, both over 21, moved out of the house together. Laverne remained neutral and stayed with her parents.

Arrest Their Father

The argument among parents and offspring reached a loud high early one morning, and an indignant neighbor called police. The coppers found a revolver in the father's home. He was arrested for having a weapon (in New York one must have a license) and released on \$500 bond. Then Maxene and Patty moved. Friends say Lou Levy, manager of the trio, will marry Maxene "very soon." Friends say Schoen, who arranges for the girls, will marry Patty "very soon." Airlines all offered to fly the two girls and their sweethearts anywhere if they wanted to elope. And when Patty appeared solo on Glenn Miller's Chesterfield show one night, when the trio couldn't get together because of parental interference, fan mail jumped to 10 times its normal proportions.

Easier Said Than Done

The parents point out that the girls, when they first started clicking two years ago, resolved to not marry or "get serious" with boyfriends for five years. But it was easier said than done. "Romance runs in the family," laughed Patty, "and there isn't much we can do about it." But marriage or not, the girls won't split. They'll just live apart – and like it.

Consequences

The agency, sponsor, network, and Miller were not amused.

The scripts for the broadcasts changed.

Through February 15, the program opening scripts announced:

(Ed Herlihy) Chesterfield brings you the *Moonlight Serenade* (theme music). The cigarette that satisfies presents America's number one dance band with America's number one swing trio, Glenn Miller and the Andrews Sisters, Tuesday, Wednesday and Thursday, three times every week. And now here's Glenn Miller"

Starting on February 20, the program opening scripts were amended:

(Paul Douglas) Chesterfield brings you *Glenn Miller's Moonlight Serenade* (theme music).

(Glenn Miller) Good evening, everybody, glad to have you with us again, and remember, make that pack Chesterfields.

(Paul Douglas) That's right, light up now and enjoy America's number one dance band with America's number one swing trio, Glenn Miller and the Andrews Sisters.

The consistent and entertaining quality of the music continued unabated.

More from the February 15, 1940 issue of *Down Beat*:

Men Behind the Bands - Vic Schoen

By D. E. D. (David E. Dexter)

When Vic Schoen was 12 years old, he played drums for a Boy Scout band. When he was 14, his parents bought him a trumpet. Today, still only 23, he has forsaken both drums and horn and ranks as one of America's best known arrangers. Vic's stock is among the best being published. And so Schoen is the first to be featured in *Down Beat*'s new "Men Behind the Bands" series - a series which, it is hoped, will bring recognition, in a small way, to the many brilliant guys behind the name outfits now in the public eye.

Met Andrews Sisters

When Vic was 16, he joined a band in which Larry Clinton was also playing trumpet. "I started to write arrangements in 1934," Schoen says, "when I was with Gene Kardos. In 1936 Leon Belasco was playing Pusateri's Mayfair Club on Kansas City's south side. The place burned to the ground one night, taking his library with it. I got a call to get out there and help restore it." And that is where Schoen got his first real break. For in the Belasco band, receiving little attention, there was a singing trio called the Andrews Sisters. Belasco's band broke up in 1937, and Vic and the girls stuck together. He got them a job singing with Billy Swanson at New York's Hotel Edison.

Sucker for Sibelius

"Then things happened fast," recalls Schoen, a slender, quiet little fellow. "Lou Levy, now managing the girls, and Jack Kapp of Decca heard them on the air from the Edison. They got together, and the girls recorded *Bei Mir Bist Du Schoen*." The rest needn't be told. The Andrews Sisters easily rank as the best girl trio in the business today. But few know that Vic is still in there behind them, making the arrangements that Glenn Miller's band plays for the girls on the thrice-weekly Chesterfield show. Vic is unmarried (but off the record, may hook up one of these days with Patty Andrews); his hobbies are cameras and developing and printing pictures. He admires Glenn Miller and Harry James more than any other of today's great soloists and is a sucker for Debussy and Sibelius.

Never Studied Music

Other bands he has arranged for include Casa Loma, Jimmy Dorsey, Count Basie, Fred Waring, and Glenn Miller. And in addition to playing with Belasco and Kardos, Vic also was a side man with Dick Stabile. His hometown is Rockaway Beach, Long Island. And to cap it all - he has never studied music, nor are any other members of his family even halfway musically inclined!

Conclusion and Aftermath

By the time the thirteen-week series including the Andrews Sisters concluded on Thursday, March 21, it is clear from the broadcasts that all concerned were ready for the collaboration to end. The Miller band would soon complete its run at the Café Rouge and hit the road. The Andrews Sisters had their own theater dates and priorities. They were not prepared to travel with Glenn Miller, and nor were they welcome to. The sponsor, network, and CBS production staff were relieved to complete the transition to the Miller band by themselves. Audibly, and as mentioned, following January 31, the programs had already been adjusted in terms of identifying it and who was present. But one also hears a visibly more enthusiastic Miller band free to be themselves. On their first broadcasts following the departure of the Andrews Sisters, Glenn Miller goes out of his way to make a strong statement.

As if to make the point, on March 26, the first broadcast following the departure, Miller features his full theme *Moonlight Serenade*. This program will appear in full in our current Glenn Miller Limited Edition releases. The second broadcast on March 27, which appears in our forthcoming Volume 3, also makes a strong statement. The Miller band was perfectly fine on its own. However, it benefitted greatly in terms of public awareness and satisfaction that “America’s number one swing trio” had graced the first thirteen weeks of the Chesterfield series with their presence.

Glenn Miller’s Moonlight Serenade continued until Miller disbanded to join the armed forces. The final program aired on September 24, 1942. A month earlier, the popular series had been renewed for the full 1943-1943 season. As Paul Whiteman had recommended him, Glenn Miller recommended Harry James to succeed him. Miller made two motion pictures at Twentieth Century-Fox, *Sun Valley Serenade* and *Orchestra Wives*. His RCA Bluebird and Victor records included the most number one and top forty tunes of all time. He went on to revolutionize military music and was unfortunately lost in flight between England and France on December 15, 1944.

The Andrews Sisters went on to make multiple and successful feature films at Universal, and their Decca records, famously including pairings with Bing Crosby, grew their extraordinary popularity. Sometimes Miller and Andrews Sisters records met head-to-head, for example. *Don’t Sit Under the Apple Tree* in 1942.

Announcer Paul Douglas went on to a successful Hollywood film career at Fox. Substitute announcer Ed Herlihy became synonymous with Kraft Cheese. With all the challenges, the “fine combination” was a special, thirteen-week moment in time, captured on the discs and tapes owned by the Glenn Miller Estate and preserved by the Glenn Miller Archives.

LA VERNE

PATTY

MAXENE

AMERICA'S NO.1 DANCE BAND
WITH AMERICA'S NO.1 SINGING TRIO

Now on the Air
for
CHESTERFIELD

It's a radio date three times a week. Here's America's new king of the dance floors with his first big coast-to-coast hook-up. He'll present his show every Tuesday, Wednesday and Thursday for your pleasure. Make your next pack Chesterfield and make Young America's idol, king of the air-waves.

GLENN MILLER



This is PAUL DOUGLAS speaking for Chesterfield . . . the definitely milder, better-tasting cigarette. Our job is bringing pleasure to millions wherever cigarettes are sold. Ask for Chesterfields every day and catch the Glenn Miller program 3 times a week.

It's a great tie-up . . . America's Number One cigarette with America's Number One dance band.



*Now
3 times a
week*

because
fans everywhere
said

**"GIVE US
MORE MILLER"**

C.B.S.
COAST TO COAST
10 E.S.T. 9CT.
8 M.T. 7 P.T.

CHESTERFIELD
PRESENTS
GLENN MILLER
AND THE
ANDREWS SISTERS



2. ABOUT THE RECORDINGS

Glenn Miller paid to have the Harry Smith Company of New York record his CBS Chesterfield broadcasts for the duration of the series. The only broadcast not known to have been recorded by the Harry Smith Company was the second broadcast, January 2, 1940. Starting in the early 1950s, the Glenn Miller Estate started making the programs available to RCA Victor for the production of record albums. This arrangement continued into the present century. During the 1990s, arrangements were made to include Andrews Sisters selections via an agreement with Universal. The owner of the RCA Victor assets, BMG (formerly RCA and now Sony), produced a series with the archival guidance of Edward Polic of a one-volume and then two-volume CD set of Chesterfield performances dating from the first thirteen weeks of the series. This included at least one version of every Andrews Sisters selection that was broadcast with Glenn Miller and his Orchestra. The January 2, 1940 performance of *Oh, Johnny, Oh* does not exist. 12 remaining performances have not been issued, including two performances each of *Ciribiribin* and *Say "Si Si."*

The Newell-Emmett Company made parallel recordings of the series starting on January 30, 1940, and continuing to January 22, 1941. WOR recorded the broadcasts of Tuesday and Wednesday evenings at World Transcriptions for rebroadcast over Mutual. During the Andrews Sisters period, all but four of the programs are preserved by the Glenn Miller Archives. The exceptions are Tuesday, February 6; Wednesday, February 14; Tuesday, February 20; and Tuesday, March 19. The WOR discs offer substantially better audio fidelity than the Smith recordings, as evidenced by the WOR source materials issued in the current Glenn Miller Limited Edition series.

Restoration and Release

In total, there were 38 Andrews Sisters performances with Glenn Miller, of which 37 exist. 25 have been issued. There are two possibilities and paths for future inclusion in the Glenn Miller Limited Edition series. The possibilities are the 12 remaining unissued duplicate performances from the Smith recordings, four of which are available on WOR/World recordings. The second possibility is upgrading the BMG-issued Smith recordings from the WOR/World resources, which are from 12 broadcasts (including the four unissued). Decisions then have to be made regarding complete broadcasts versus individual items from broadcasts. The paths are (i.) obtaining a license from MCA-Universal to include Andrews Sisters content, which will increase the cost of current production in a presently unknown amount; and (ii.) if this can be reasonably accomplished, what to include and when as the current series transitions through plastic CD jewel cases to paper containers and/or potential digital circulation.

There are hundreds of Glenn Miller Chesterfield programs to sort and present, including the 37 Andrews Sisters broadcasts and individual performances. Obtaining a new and separate license from MCA-Universal and complying with the Andrews Sisters rights has been why the current GMLE series has not yet included any Andrews Sisters content in 27Dec39-21Mar40 source material. With MCA-Universal assets transferring to the Library of Congress, a determination will have to be made if eventually obtaining the rights to use Andrews Sisters content will be more complicated or less so.

3. CHRONOLOGY

S – Harry Smith source discs
W – World source discs
BB 82876-54306-2 - BMG RCA Victor CD release

39-12-27	We	Bei Mir Bist Du Schon	S	BB 82876-54306-2
39-12-27	We	Ciribiribin	S	BB 82876-54306-2
40-01-02	Tu	Oh, Johnny, Oh	x	No disc recordings
40-01-03	We	Say “ Si Si”	S	unissued
40-01-04	Th	Yodelin’ Jive	S	BB 82876-54306=2
40-01-09	Tu	South of the Border	S	unissued
40-01-10	We	Beer Barrel Polka	S	BB 82876-54306-2
40-01-11	Th	South American Way	S	BB 82876-54306-2
40-01-16	Tu	Chico’s Love Song	S	BB 82876-54306-2
40-01-17	We	Little Sally Waters	S	BB 82876-54306-2
40-01-18	Th	The Little Red Fox	S	unissued
40-01-23	Tu	Ciribiribin	S	unissued
40-01-24	We	I Want My Mama	S	unissued
40-01-25	Th	Well, All Right	S	BB 82876-54306-2
40-01-30	Tu	I Love You Much Too Much	S, W	BB 82876-54306-2
40-01-31	We	Begin the Beguine	S, W	BB 82876-54306-2
40-02-01	Th	South of the Border	S	BB 82876-54306-2
40-02-06	Tu	Three O’Clock In The Morning	S	BB 82876-54306-2

40-02-07	We	Let's Have Another One	S, W	BB 82876-54306-2
40-02-08	Th	Oh, Johnny, Oh	S	BB 82876-54306-2
40-02-13	Tu	I've Got No Strings	S, W	BB 82876-54306-2
40-02-14	We	(Down By The) O-Hi-O	S	BB 82876-54306-2
40-02-15	Th	The Little Red Fox	S	BB 82876-54306-2
40-02-20	Tu	The Woodpecker Song	S	BB 82876-54306-2
40-02-21	We	Joseph, Joseph!	S, W	BB 82876-54306-2
40-02-22	Th	Say "Si Si"	S	unissued ³
40-02-27	Tu	Hold Tight	S, W	BB 82876-54306-2
40-02-28	We	I Want My Mama	S, W	unissued
40-02-29	Th	Chico's Love Song	S	unissued
40-03-05	Tu	Beer Barrel Polka	S, W	unissued ⁴
40-03-06	We	The Donkey Serenade	S, W	unissued ⁵
40-03-07	Th	Do I Love You	S	BB 82876-54306-2
40-03-12	Tu	Ciribiribin	S, W	unissued ⁶
40-03-13	We	Run, Rabbit, Run	S, W	BB 82876-54306-2
40-03-14	Th	Let's Have Another One	S	unissued
40-03-19	Tu	Say "Si Si"	S	unissued
40-03-20	We	The Woodpecker Song	S, W	unissued
40-03-21	Th	The Donkey Serenade	S	BB 82876-54306-2

³ The introduction to "Say Si Si" was used on BB 82876-54306-2.

⁴ The introduction to "Beer Barrel Polka" was used on BB 82876-54306-2.

⁵ The introduction to "Donkey Serenade" was used on BB 82876-54306-2.

⁶ Part of the introduction to "Ciribiribin" was used on BB 82876-54306-2.



D M C



4. TITLES

40-01-10	We	Beer Barrel Polka	S	BB 82876-54306-2
40-03-05	Tu	Beer Barrel Polka	S, W	unissued ⁷
39-12-27	We	Bei Mir Bist Du Schon	S	BB 82876-54306-2
40-01-31	We	Begin the Beguine	S, W	BB 82876-54306-2
40-01-16	Tu	Chico's Love Song	S	BB 82876-54306-2
40-02-29	Th	Chico's Love Song	S	unissued
40-01-23	Tu	Ciribiribin	S	unissued
39-12-27	We	Ciribiribin	S	BB 82876-54306-2
40-03-12	Tu	Ciribiribin	S, W	unissued ⁸
40-03-21	Th	The Donkey Serenade	S	BB 82876-54306-2
40-03-07	Th	Do I Love You	S	BB 82876-54306-2
40-03-06	We	The Donkey Serenade	S, W	unissued ⁹
40-02-14	We	(Down By The) O-Hi-O	S, W	BB 82876-54306-2
440-02-27	Tu	Hold Tight	S, W	BB 82876-54306-2
40-01-30	Tu	I Love You Much Too Much	S, W	BB 82876-54306-2 ¹⁰
40-01-24	We	I Want My Mama	S	unissued
40-02-28	We	I Want My Mama	S, W	BB 82876-54306-2
40-02-13	Tu	I've Got No Strings	S, W	BB 82876-54306-2
40-02-21	We	Joseph, Joseph!	S, W	BB 82876-54306-2
40-02-07	We	Let's Have Another One	S, W	BB 82876-54306-2
40-03-14	Th	Let's Have Another One	S	unissued
40-01-18	Th	The Little Red Fox	S	unissued
40-02-15	Th	The Little Red Fox	S	BB 82876-54306-2
40-01-17	We	Little Sally Waters	S	BB 82876-54306-2

⁷ The introduction to "Beer Barrel Polka" was used on BB 82876-54306-2.

⁸ Part of the introduction to "Ciribiribin" was used on BB 82876-54306-2.

⁹ The introduction to "Donkey Serenade" was used on BB 82876-54306-2.

¹⁰ Patty Andrews solo performance. Her sisters were not present for the broadcast.

40-01-02	Tu	Oh, Johnny, Oh	x	No disc recordings
40-02-08	Th	Oh, Johnny, Oh	S	BB 82876-54306-2
40-03-13	We	Run, Rabbit, Run	S, W	BB 82876-54306-2
40-01-03	We	Say “ Si Si”	S	BB 82876-54306-2
40-02-22	Th	Say “Si Si”	S	unissued ¹¹
40-03-19	Tu	Say “Si Si”	S, W	unissued
40-01-11	Th	South American Way	S	BB 82876-54306-2
40-01-09	Tu	South of the Border	S	unissued
40-02-01	Th	South of the Border	S	BB 82876-54306-2
40-02-06	Tu	Three O’Clock In The Morning	S, W	BB 82876-54306-2
40-01-25	Th	Well, All Right	S	BB 82876-54306-2
40-02-20	Tu	The Woodpecker Song	S, W	BB 82876-54306-2
40-03-20	We	The Woodpecker Song	S, W	unissued
40-01-04	Th	Yodelin’ Jive	S	BB 82876-54306=2

D M S

¹¹ The introduction to “Say Si Si” was used on BB 82876-54306-2.



5. UNISSUED PERFORMANCES¹²

40-03-05	Tu	Beer Barrel Polka	S, W	unissued ¹³
40-02-29	Th	Chico's Love Song	S	unissued
40-01-23	Tu	Ciribiribin	S	unissued
40-03-12	Tu	Ciribiribin	S, W	unissued ¹⁴
40-03-06	We	The Donkey Serenade	S, W	unissued ¹⁵
40-01-24	We	I Want My Mama	S	unissued
40-03-14	Th	Let's Have Another One	S	unissued
40-01-18	Th	The Little Red Fox	S	unissued
40-02-22	Th	Say "Si Si"	S	unissued ¹⁶
40-03-19	Tu	Say "Si Si"	S	unissued
40-01-09	Tu	South of the Border	S	unissued
40-03-20	We	The Woodpecker Song	S, W	unissued

D M S

¹² All unissued performances are duplicates of titles that have been issued.

¹³ The introduction to "Beer Barrel Polka" was used on BB 82876-54306-2.

¹⁴ Part of the introduction to "Ciribiribin" was used on BB 82876-54306-2.

¹⁵ The introduction to "Donkey Serenade" was used on BB 82876-54306-2.

¹⁶ The introduction to "Say Si Si" was used on BB 82876-54306-2.