

# **MOONLIGHT SERENADE**

***A Bio-discography  
of the Glenn Miller Civilian Band***



## INTRODUCTION

FROM THE AUTHOR OF “THE BIG BANDS” AND  
“SIMON SAYS: THE SIGHTS AND SOUNDS OF THE SWING ERA”

This book offers an amazing mass of factual data. That’s obvious. What is less obvious, and what you don’t realize until you’re really into it, is the wonderful memories it evokes. For, even though this is primarily a Miller discography—a seemingly cold listing of what the band did, when and where—it serves as a great reminder of so many aspects of the band’s career. That’s why, when John Flower was showing me his manuscript, I kept reacting with remarks like, “Oh, yeah, I remember that night!” or “Hey, I never realized he was with the band at that time!” or “This is one arrangement I’d forgotten all about!”

John and his associates have given us a wonderful overview, impersonal perhaps, but doggedly detailed, of the music that enthralled so many millions of listeners for—come to think of it—not a terribly long time. They focus first on some intriguing portions of the band’s early struggles, when just a few of us friends and maybe a couple of couples here and there were listening to guys like Fazola and his round-toned clarinet, or to Johnny Austin and his searing trumpet—or ogling Kathleen Lane with her gorgeous figure that housed her attractive vibrato. And then they zero in on the parts of Glenn’s career that create the most nostalgia for the most people: those day-to-day and night-to-night activities, with their complete coverage of one-night stands, radio broadcasts, steady locations, theater dates and, of course, recording sessions—so many of them shared by so many of you who will be looking through this book.

All of this reveals, in toto, the impressively large amount of playing and traveling that the Miller orchestra did in a relatively short time. But this book also reveals something just as impressive: John Flower’s refreshing combination of devotion, accuracy and honesty. There’s no bull here. When John isn’t quite sure about some detail, either because the information is nowhere available, or because two bits of it turn out to be contradictory, he tells us so. Such diligence, coupled with such non-phoniness, are qualities of which Glenn, himself, would have approved very much, indeed. But then, of course, Glenn would have been equally proud of, and impressed by, this entire work, and, I’m sure would have had just as much fun perusing it and remembering and reliving all the details and highlights as undoubtedly you and so many other Miller enthusiasts are going to have.

Right now, I’m working on my own book about Glenn Miller—a biography about the man, about the people around him, and what he and they were all really like. I hope that when I’m finished, I will be able to be just as proud of my efforts as I’m certain John Flower must be of his. For all of this, thank you very much, John!

s/George

GEORGE T. SIMON



## ACKNOWLEDGMENTS

This is not the result of one person's work. Without the help, guidance and constructive criticism of many others it could not have been completed.

There are always certain collectors whose interest and efforts surpass others in obtaining information for a discography and it is to them that I wish to pay special tribute here:

To Ed Polic who set up his own notes, checked my notes, supplied a great deal of the information on record releases, discovered alternate takes and private airchecks which were checked out for duplication, did the groundwork on sorting out the GMMS transcriptions, evaluating new information, correcting my mistakes, etc.

To David Mackay, Executor of the Glenn Miller Estate, who permitted us to examine his files on the Miller band and gave us unstintingly the guidance that has produced this book. His help has been invaluable.

To Don Whyte, who gave encouragement when zeal was lacking, looked into the problems involved in publishing a book and provided us with new aircheck material and information.

To Ralph Monsees, who discovered new airchecks, made arrangements for meetings with the Executor in New York City, and provided constant encouragement and enthusiasm for the book.

To these collectors, enthusiasts, musicians, and record company representatives, without whose contributions this work would have been less than complete: The Glenn Miller Society, of London, England; Dr. Michael Arie; Stephen Bedwell; Ed Burke; Geoffrey Butcher; Joel Feigenbaum; Bobby Hackett; Bill Holland; Dick March; Brad McCuen; Francis Mitchell; John Mickolas; H. E. Pettingell; the Ransom Brothers; Al Samet; Fred Skinner; Henry Whiston; Tom Zack; and many, many more too numerous to mention here. A big vote of thanks to all!

John Flower



## AUTHOR'S PREFACE

This work has two purposes. The first is to catalogue all commercial recordings made by Glenn Miller and His Orchestra whether issued or unissued, and to list all non-commercial records (broadcasts) made by him. The second is to give a running commentary as to his whereabouts, his engagements (with crowds drawn where known), his films, the changing personnel of his band outside of the recording sessions, and his accomplishments during the period 1935 to 1942. Note that outside of the recording session in 1935 the actual period is from 1937 to 1942. We hope to be able to publish in the near future a discography on his earlier years as a sideman and arranger, as well as a discography on the Army Air Forces Orchestra 1943 to 1945 (which is already in preparation).

The overall format of this work is a chronological progression. Three type faces are used to differentiate among the several classes of information contained therein. The type style used in this paragraph (Times New Roman) is employed throughout the text for factual data and descriptive matter.

This type face (Goudy Old Style) is used to identify commercial recording, whether issued or unissued.

All broadcast material is shown in this type face (Arial).

We realize that there will inevitably be errors and omissions in this work but we have done our best with the information available. It must be noted that information from the Miller Estate, RCA Victor, and other sources, has led us to change facts and figures that were shown in the original discography published by The Glenn Miller Appreciation Society.

We must also mention that in some of the quotations from various magazine and newspapers the words are misspelled, punctuation is incorrect, and language is poor. However, since these are quotations, we have not attempted to make any corrections.

Finally, we must apologize for the long delay in getting this work published. It has been in the "works" for over ten years and we are pleased to see the final result. However, due to the delay, the final result is much more complete than it would otherwise have been.





## PHYSICAL LAYOUT OF THE RECORDING SESSIONS

The first entry is the date followed by the studio location.

The second entry is the personnel for the recording session. If the personnel for the next recording session is the same as previously shown then the personnel is not repeated but reference is made to the last complete listing of personnel. Personnel changes are emphasized by listing replacements in **BOLD CAPITALS**. Most of the information on the personnel is from the Glenn Miller Payroll Records and RCA Victor. Prior to October 1938 no records for GMPR are available and we have had to rely on various magazine articles in *Down Beat*, *Metronome*, etc., as well as the recording companies of Columbia, Decca, Brunswick, and RCA Victor, for information.

Next, in the left-hand margin, are the matrix numbers, followed by the take number, when known (*e.g.* 043957-1). Our take information has come directly from the record companies. The fact that RCA Victor indicate there were only one, two or three takes of a tune does not mean that these were the only takes made at the recording session. All it means is that out of perhaps five or six takes made at a recording session only one, two or three takes were “processed” and kept, and are now in RCA Victor’s files.

To the right of the matrix number(s) are the catalogue numbers of the issued records with the first issue underlined (*e.g.* BB 10536-A, HMV Au EA-2436, etc.) showing the side number (*e.g.* in this case it is Side A). We had hoped to indicate which releases were LPs, 45s, 78s, etc. but due to a constant addition of new releases this was not possible.

Below the catalogue numbers, in bold face type if a commercial release, are the tune titles: a code indicating the name of the arranger, where known (see explanation of codes in “Abbreviations” section, *p. xiii*); and the name(s) of the vocalist(s), if any.

Below the tune titles are the show credits, or film credits, where known.

Below this section in brackets, are the names of the lyricists and composers. Where we do not know this information, open brackets ( ) indicate this lack of information.

Finally, below the lyricist and composer credits are the soloists, where known. In order to shorten this listing we refer only to the last name of the musician (*e.g.* ts, Beneke) with the code for the instrument played.



## PHYSICAL LAYOUT OF THE BROADCASTS

The first entry is the date; followed by the hotel, theater, night club, or dance hall; then followed by the town or city; then followed by the state or province; and then followed by the type of show (*e.g.* SUNSET SERENADE) in capital letters, where known.

The next entry is the network, followed by the time on the air, where known.

On the next line is the name of the announcer, where known.

Finally, we show the tunes, where known. We tried to get the correct order of the tunes as broadcast but since we were not able to listen to all of the broadcasts (and some are unavailable), the order may be out in some cases. Where a tune has been released on record the catalogue numbers are shown in exactly the same way as for a recording session. Note that we also show matrix numbers for LPs, etc. (even though they do not show any sequence) so that the issued tune stands out. Matrix numbers shown in these cases are for the first LP, etc. issued. For tunes that have been issued on record or where we have an aircheck we show the timing of the aircheck. When a timing is shown as thus (2:40-) the hyphen indicates that our copy of the aircheck, or the recorded aircheck is incomplete at the end. The following symbol is shown where the beginning of the tune is incomplete: (-2:40). The times shown are for music only and do not include announcements (and applause) unless the announcement is said after the tune has started. These timings do not always correspond with RCA Victor who are including applause, and announcements (in some instances) in their timings. All timings of broadcasts were timed by the author and may not be the same as state by RCA Victor or elsewhere. Naturally, the timings of home recordings are out if they were off speed or re-taped many times.

There are some broadcasts where we have no details but outside of the Chesterfield Shows we have not, as a rule, shown "NO DETAILS AVAILABLE" to avoid repetition. Although we have almost a complete listing of all the Chesterfield Shows, many are in tough shape and many of the original discs were broken after the issuance of the First Limited Edition and the final tapes (in RCA Victor's files) do not contain these programs.

We have not listed details of vocalists, arranger credits, etc. in the listing of broadcasts due to the fact that we have not heard all of the broadcasts (and the vocalists were often changed on broadcast versions of a recorded tune), but mainly to save space. We decided to only show all of the details where we have the aircheck, or where the aircheck has been released on record, or where it is the only listing in the discography of the tune. Also, if the tune is unreleased we have not shown the complete tune title. Therefore "I Do, Do You? (Do You Believe in Love)" is shown as "I Do, Do You?" In some cases where we have heard the aircheck at RCA Victor (but do not have the tune in our collection) we show vocalist(s) and solo credits.

Where we have an introduction of a tune by Glenn Miller or a known announcer this is shown (*e.g.* Int GM).



## ABBREVIATIONS

### ARRANGER CREDIT ABBREVIATIONS

Eddie Barefield	(EB)	Joe Lippman	(JL)
Carl Biesecker	(CB)	Chummy MacGregor	(ChM)
Roland Bundock	(RB)	Jack Maisel	(JM)
Benny Carter	(BC)	Billy May	(BM)
Bill Challis	(Bch)	Hal McIntyre	(HM)
H.G. Chapman	(HGC)	Glenn Miller	(GM)
Charles Dixon	(CD)	Harold Mooney	(Hmo)
Eddie Durham	(ED)	Bill Moore	(Bmo)
E.G. Eberhard	(EE)	Wheeler Moran	(WM)
Fred van Eps	(FVE)	Freddy Norman	(FN)
Bill Finegan	(BF)	William Schulz	(WS)
Jerry Gray	(JG)	George Siravo	(GS)
Bill Grey	(BG)	Buddy Stanton	(BS)
A. Guenther	(AG)	George Williams	(GW)
Fletcher Henderson	(FH)	Henri Woode	(HW)
Gabe Julien?	(GJ?)	Al Young	(AY)
Dean Kincaide	(DK)		

### INSTRUMENTAL ABBREVIATIONS

as	alto saxophone	g	guitar
bar	baritone (saxophone)	harp	harp
b	bass	maracas	maracas
b-clt	bass clarinet	p	piano
cello	cello	tbn	trombone
celeste	celeste	ts	tenor saxophone
clt	clarinet	tpt	trumpet
cnt	cornet	vla	viola
d	drums	vln	violin

LABEL ABBREVIATIONS: Following are the abbreviations used in the text for the labels on which Glenn Miller's recordings, tapes, and transcriptions were issued. All labels are of U.S. origin if they are not qualified by a notation in parentheses following them. Note that Canadian Bluebird (and Victor) records are the same numbers as the American issue and are not shown unless they are a different take.

AFR	Armed Forces Record	Bert.	Bertelsmann
AFRS	Armed Forces Radio Service	Schall.	Schallplattenring (Germany)
AH	Ace of Hearts	Bilt	Biltmore
Ar	Ariola	Br.	Brunswick
BB	Bluebird	BrE	Brunswick (England)
BrG	Brunswick (Germany)	MT	Movietone
Bud	Buddha (CD)	MT G	Movietone (Germany)
Cam	Camden	MW	Montgomery Ward

Cl	Clave (Spain)	OK	Okeh
Co	Columbia	Ph Arg	Philips (Argentina)
CoAu	Columbia (Australia)	PhAu	Philips (Australia)
CoAus	Columbia (Austria)	PhE	Philips (England)
CoE	Columbia (England)	Pick Int	Pickwick International (British)
CoG	Columbia (Germany)	Polyd	Polydor (France)
CoIr	Columbia (Ireland)	Poly	Polygon
CoJ	Columbia (Japan)	PAD	Pro Arte Digital (CD)
Cq	Conqueror	RCA	RCA (England)
De	Decca	RCA Arg	RCA (Argentina)
DeArg	Decca (Argentina)	RCA Au	RCA (Australia)
DeC	Decca (Canada)	RCA Cam G	RCA Camden (Germany)
DeF	Decca (France)	RCA G	RCA (Germany)
DeI	Decca (Ireland)	RCA F	RCA (France)
DeSp	Decca (Spain)	RCA It	RCA (Italy)
El	Electrola (Germany)	RCA Int	RCA (International)
Epic	Epic	RD	Reader's Digest
Emb	Ember (England)	RD Br	Reader's Digest (Britain)
Fe Au	Festival (Australia)	RZ	Regal Zonophone (England)
GMMS	Glenn Miller Moonlight Serenade	RZ Au	Regal Zonophone (Australia)
GrF	Gramophone (France HMV)	TCF	20 <sup>th</sup> -Century Fox
Ha	Harmony	TCF Arg	20 <sup>th</sup> -Century Fox (Argentina)
Hall	Hallmark (Britain)	TCF Au	20 <sup>th</sup> -Century Fox (Australia)
HMV	His Master's Voice (England)	TCF Int	20 <sup>th</sup> -Century Fox (International)
HMV Au	His Master's Voice (Australia)	TR	Top Rank
HMV Aus	His Master's Voice (Austria)	Vi	Victor
HMV Hu	His Master's Voice (Hungary)	Vi Arg	Victor (Argentina)
HMV In	His Master's Voice (India)	Vi Braz	Victor (Brazil)
HMV Ir	His Master's Voice (Ireland)	ViJ	Victor (Japan)
HMV N	His Master's Voice (Norway)	VD	V-Disc
HMV Sc	His Master's Voice (Scandinavia)	Vo	Vocalion
HMV Sp	His Master's Voice (Spain)	VoE	Vocalion (England)
HMV Sw	His Master's Voice (Sweden)	VdP	Voce Del Padrone (Italy HMV)
JH	Jazz Hour (CD)	WRC	World Record Club
LL	Laser Light (CD)		
Lu	Lucky (Japan)		
LW	Longine(s)		

MISCELLANEOUS ABBREVIATIONS:

arr	arranger
BB	Billboard (magazine)
B&O RR	Baltimore & Ohio Railroad
CB&Q RR	Chicago, Burlington & Quincy Railroad
CBS	Columbia Broadcasting System
CD	Compact Disk
DB	Downbeat (magazine)
DST	Daylight Saving Time
EDT	Eastern Daylight Time
EST	Eastern Standard Time
EP	Extended Play (record)
GMC	Glenn Miller Contracts
GMD	Glenn Miller Diary
GMPR	Glenn Miller Payroll Records
Int	Introduction
Int LB	Introduction by Larry Bruff
Int PD	Introduction by Paul Douglas
Int EH	Introduction by Ed Herlihy
Int GM	Introduction by Glenn Miller
LP	Long Play (record)
Met	Metronome (magazine)
NBC	National Broadcasting Company
RR	Railroad
voc	vocal, vocalist(s)





AXM2-5512			Complete Glenn Miller, Vol. 1 - 1938-1939
AXM2-5514			Complete Glenn Miller, Vol. 2 - 1939
AXM2-5534			Complete Glenn Miller, Vol. 3 - 1939-1940
AXM2-5558			Complete Glenn Miller, Vol. 4 - 1940
AXM2-5569			Complete Glenn Miller, Vol. 6 - 1940-1941
AXM2-5571			Complete Glenn Miller, Vol. 8 - 1941-1942
Cam ACL1-0503	**		This Time the Dream's On Me
Cam ADL2-0168			String of Pearls
Cam Cal/Cas/Cak-751	**		The Great Glenn Miller and His Orchestra
Cam Cal/Cas-829	**		The Original Recordings by Glenn Miller and His Orchestra
Cam Cas-2128			"The Nearness of You" and Others
Cam Cas-2267			The One and Only Glenn Miller
CXS-9004			Sunrise Serenade
LPT-16	8 tunes	**	Glenn Miller Concert—Volume 1 (included in LPM/LSP-1193, below)
LPT-30	8 tunes	**	Glenn Miller Concert—Volume 2 (included in LPM-1189, below)
LPT-1016			Juke Box Saturday Night
LPT-1031		**	The Nearness of You
LPM-1189			The Sound of Glenn Miller
LPM-1190		**	This is Glenn Miller
LPM/LSP-1192		**	Glenn Miller Plays Selections from <i>The Glenn Miller Story</i> and Other Hits
LPM/LSP-1193		**	Glenn Miller Concert
LPM/LSP 1494		**	Marvelous Miller Moods (AAF Orchestra)
LPM-1506			Carnegie Hall Concert
LPM-2080			
LPM/LSP-2767		**	Glenn Miller On the Air, Vol. 1
LPM/LSP-2768		**	Glenn Miller On the Air, Vol. 2
LPM/LSP-2769		**	Glenn Miller On the Air, Vol. 3
LPT-3001			
LPT-3002			
LPT-3036			
LPT-3057			
LPT-3067			
LPM-3181			
LPM/LSP-3377		**	The Best of Glenn Miller, Vol. 1
LPM/LSP-3564			The Best of Glenn Miller, Vol. 2
LPM/LSP-3873			The Chesterfield Broadcasts, Vol. 1
LSP-3981			The Chesterfield Broadcasts, Vol. 2
LSP-4125			The Best of Glenn Miller, Vol. 3
LPM-6100		**	For the Very First Time
LPM/LSP-6101			Glenn Miller On the Air (3 LPS)
LPT-6700		**	Glenn Miller and His Orchestra Limited Edition, Vol. 1 (White)
LPT-6701		**	Glenn Miller and His Orchestra Limited Edition, Vol. 2 (Gold)

LPM-6700	**	Glenn Miller Army Air Force Band (Box of 5 LPs)
SP 33-90	**	The Authentic Sound of Glenn Miller Yesterday
VPM-6019	**	Glenn Miller—A Memorial (1944-1969)
VPM-6080		This Is Glenn Miller and the Army Air Force Band
RD 3/4-21		
RD 3/4-64		The Unforgettable Glenn Miller
TCF-100-2	**	Original Film Soundtracks

April 1935

While Glenn was with the Ray Noble Orchestra he decided to record a few tunes with a group of sidemen from the Noble crew plus a few others that were currently in the New York area. Many of these sidemen later became bandleaders themselves.

25 April, 1935 (THUR): Columbia Studios, New York City, New York

Trombones Glenn Miller, Jack Jenney  
Trumpets Bunny Berigan, Charlie Spivak  
Reeds Johnny Mince, Clt & as; Eddie Miller, ts  
Strings Harry Bluestone, Vladimir Slodinsky,  
vlns; Harry Waller, vla; Bill Schuman, cello  
Rhythm Claude Thornhill, p; Larry Hall, g;  
Delmar Kaplan, b; Ray Bauduc, d  
Vocalist Smith Ballew

17379 Co 3051-D, Bilt 1022, Epic LN-3236, Epic LA 16002,  
PhE BBR 8092, CoE 33 SX 1462, CoG C 83404  
A Blues Serenade-voc Smith Ballew  
(Mitchell Parish-Frank Signorelli)  
Tbn, Miller; tpt, Berigan; tbn, Miller;  
ts, Miller; tbn, Miller

17380 Co 3051-D, Bilt 1022, Epic LN-3136, Epic LN-3236,  
Epic LA 16002, PhE BBR 8092, CoE 33 SX 1462,  
CoG C 83404  
Moonlight on the Ganges-voc Smith Ballew  
(Chester Wallace-Sherman Myers)  
Tbn, Miller; tpt, Berigan

17381 Co 3058-D, Bilt 1045, Co 35881, CoE FB-1150,  
Epic LN-3236, Epic LA 16002, PhE BBR 8092,  
CoE 33 SX 1462, CoG C 83404, Ph Arg P 23588 H  
In a Little Spanish Town (arr GM)  
(Sam M. Lewis-Joe Young-Mabel Wayne)  
Ts, Miller; clt, Mince; p, Thornhill;  
tpt, Berigan; ts, Miller

For this next tune, same personnel except that Jack Jenney, tbn, and the strings are omitted.

17382 Co 3058-D, Bilt 1045, Co 35881, CoE FB-1150,  
Epic EG-7005, Epic LN-3236, Epic LG-3109,  
Epic LA 16002, Epic LA 16006, PhE BBR 8092,  
PhE BBL 7086, CoE SEG 8309, CoE 33 SX 1462,  
CoE 33SX 1491, CoG C 83404, Ph Arg P 23588 H  
Solo Hop (arr GM)  
(Glenn Miller)  
Tpt, Berigan; ts, Miller; clt, Mince;  
tpt, Berigan

It is interesting to note that years later Harry Bluestone

(vln) took over Glenn's "I Sustain The Wings" show over NBC when the Miller band went overseas.

Epic EG-7005, Epic LG-3109, Epic LA 16006, PhE BBL 7086, CoE SEG 8309 and CoE 33 SX 1491 were issued under Bunny Berigan's name.

The above session was just a pick-up date and the records were not commercially successful. Glenn recorded as a sideman for almost two years before he was ready to attempt leading a band on a full time basis. Glenn's career as a sideman will be covered in another book.

#### January 1937

Miller started looking for men. Found Hal McIntyre leading a band in Meriden, Connecticut. Hired him as hot clarinetist but this changed when Irving "Fazola" came in later on. Miller spent six weeks finding men for his new band. Found tenor saxist Johnny Harrell in a 42<sup>nd</sup> Street spot in New York. (It was here that Glenn and George Simon were tossed out for not drinking.) Found trumpeter Sterling Bose. (Met. March 1937 & Dec. 1939)

#### March 1937

Band being booked by Rockwell-O'Keefe while the group was in its rehearsal stages. (Met March 1937)

Started rehearsals at the Haven Studios on West 54<sup>th</sup> Street, New York City. Charlie Spivak led the brass while Toots Mondello led the saxes at rehearsals. (Met. Dec. 1939)

Miller realized that some of his uncovered "stars" wouldn't star on a record date and so the band was supplemented with several star sidemen for the upcoming Decca date. George Siravo played lead while the hot tenor was divided between Jerry Jerome and Carl Biesecker. Hal McIntyre played third sax and clarinet. The band cut six sides in three hours. Until about his third session for Bluebird Glenn considered them the best his band had ever made. (Met. Dec. 1939)

George Siravo did some arranging while with the band.

22 March, 1937 (MON): Decca Studios, New York City, New York

Trombones Glenn Miller, Jesse Ralph, Harry Rodgers  
 Trumpets Charlie Spivak, Manny Klein, Sterling Bose  
 Reeds George Siravo, as; Hal McIntyre, clt & as;  
 Jerry Jerome, ts; Carl Biesecker, ts  
 Rhythm Howard Smith, p; Dick McDonough, g;  
 Ted Kotsoftis, b; George Simon, d  
 Vocalists Doris Kerr, Sterling Bose, the Tune  
 Twisters (trio including Jack Lathrop)

62058 A De 1342 A, De 25075, De 9-25075, BrE 03807, DeC 10113,  
 DeF BM-03807, DeSp RB-45014, BrG 82414,  
 LW/LWS 265, AH 143, BrEOE 9169, Longine Stereo Tape  
Peg O' My Heart (arr GM)  
 (Alfred Bryan-Fred Fisher)  
 Ts, Biesecker; clt, McIntyre

62059 A De 1284 B, BrG 82574, AH 143, BrE OE 9169  
Wistful and Blue-voc Doris Kerr  
 (Julian Davidson-Ruth Etting)  
 Ts, Biesecker

62060 A De 1239 B, BrE 02831, AH 143  
How Am I To Know? (arr GM)-voc Doris Kerr  
 From the MGM Production "Dynamite"  
 (Jack King-Dorothy Parker)

62061 A De 1284 A, AH 143, BrE OE 9169, BrG 87079, Br 12" LP  
Anytime, Anyday, Anywhere-voc Sterling Bose (And the  
 Tune Twisters)  
 (Louis Weslyn-Max Kortlander)  
 Tpt, Bose

62062 A De 1239 A, De 25075, De 9-25075, BrE 02831, BrE 03807,  
 DeF BM-03807, DeSp RB-45014, De DL 8399,  
 BrG 82414, AH 143, BrG 87079, BrE LAT 8167,  
 DeI BM 1136, AFRS "America's Pop Music" 67,  
 De DL 78384  
Moonlight Bay (arr GM)-voc the Band  
 (Edward Madden-Percy Wenrich)  
 Clt, McIntyre; tpt, Bose

62063 A De 1342 B, DeC 10113, BrG 82574, AH 143, BrE OE 9169  
I'm Sitting On Top Of The World (arr HM)  
 (Sam M. Lewis-Joe Young-Ray Henderson)  
 Ts, Jerome; clt, McIntyre; ts, Jerome; tpt, Klein

Several magazine articles have indicated that Miller did not play on this session but acted as leader and arranger only: "Another trombonist started a band about this time, but he didn't play trombone with it." (Met.

Oct. 1943) "Hal McIntyre was the only present Millerian heard, for at that time Glenn refused to play trombone, fearing he'd be labelled an inferior Tommy Dorsey. (Met. May 1941)

Simon on drums later became editor of Metronome magazine. He became one of Glenn's closest friends and was one of the first to boost Glenn's new band by his articles in Metronome.

Mid-April 1937

Trombones	Glenn Miller, Jesse Ralph, Pete Skinner
Trumpets	Tweet Peterson, Jimmy Troutman, Sterling "Bozo" Bose
Reeds	George Siravo, as; Hal McIntyre, clt & as; Jerry Jerome, ts; Carl Biesecker, ts
Rhythm	John Chalmers "Chummy MacGregor, p; Ted Kotsoftis, b; Emery "Eak" Kenyon, d

May 1937

Band played a one-nighter (a Friday substituting for Gus Arnheim) at the New Yorker Hotel, New York City. Only Klein and rhythm section different. Ralph Hitz (the hotel owner) was present and liked the band so much that he arranged a tour of the band to his other hotels during the coming summer. (Met. Dec. 1939)

15 May, 1937 (SAT)

Glenn Miller and His Orchestra opened at the Raymor Ballroom, (253 Huntington Avenue) Boston, Massachusetts. Vi Mele was the girl vocalist. Off Sundays - 8:00-1:00am; 8:00-12:00 Midnight Sat. (Boston Post, May 15, 1937; BB May 22, 1937; Variety, May 19, 1937; Met. June 1937; GMC) Note: the Miller band did not play on May 29th as Phil Emerson and His Band played. (Boston Post, May 29, 1937)

30 May, 1937 (SUN)

Glenn Miller and His Orchestra played at the Colonial Casino, Onset, Massachusetts. (Boston Post, May 29, 1937)

31 May, 1937 (MON)

Glenn Miller and His Orchestra at the Raymor Ballroom, Boston, Massachusetts, for six more days (closed, Saturday, June 5th). (Boston Post, May 31 & June 5, 1937)

6 June, 1937 (SUN)

Glenn Miller's crew supplemented Hudson-De Lange at the Playland Casino in Rye, New York. (BB June 12, 1937) The Miller orchestra was composed of 14 musicians for this date and the band received \$200.00. The manager of Playland Casino was Michael Badolato. The terms of the contract were as follows: "Money is to be paid at the end of the engagement. Band to rehearse and play show sometime between hours of 8:00 PM to 3:00 AM" (The Big Bands by George T. Simon)

9 June, 1937 (WED):  Brunswick Studios, New York City, New York

Trombones Glenn Miller, Jesse Ralph, Harry Rodgers  
Trumpets Charlie Spivak, Manny Klein, Sterling Bose  
Reeds George Siravo, as; Hal McIntyre, clt & as;  
Jerry Jerome, ts; Carl Biesecker, ts  
Rhythm Howard Smith, p; Dick McDonough, g;  
Ted Kotsoftis, b; George Simon, d

B 21234-3 Br 7915, Bilt 1046, CoE SCM 5086, CoE DB 3416, Cq 9488, OK 5051, Vo 5051, Epic Eg-7012, Epic LG-1008, CoE D269, PhE BBR 8072, Epic LN 1101, CoIR IDB 488, Epic EG-1008, CoAus SV 149, Co XLP-114353, Co D 404, Lu LX5, Lu 60526 (take 1? on Lu)

I Got Rhythm (arr GM)  
From the musical production "Girl Crazy"  
(Ira Gershwin-George Gershwin)  
Clt, McIntyre; ts, Jerome; tpt, Klein, d, Simon

B 21235-1 Br 7923, CoE DB 3416, CoE SCM 5086, OK 5051, Poly 6002, Vo 5051, VoE S.127, CoJ M 164, Epic Eg-7012, Epic EG-1008, Epic LG-1008, PhE BBR 8072, Epic LN 1101, CoAus SV 149, CoIr IDB 488, PhAu B 21543

Sleepy Time Gal (arr GM)  
(Joseph R. Alden-Raymond B. Egan-Ange Lorenzo-Richard A. Whiting)  
Clt, McIntyre

B 21236-1 Br 7923, Poly 6002, Epic EG-7034, Epic LG-1008, PhE BBR 8072, VoE S.127, Epic LN 1101, Epic EG-1008, Lu 760514

Community Swing (arr GM)  
(Glenn Miller)

Tpt, Klein; clt, McIntyre; d, Simon

B 21240-1 Br 7915, Bilt 1046, Epic EG-7012, Epic EG 7102,

Epic LG-1008, PhE BBR 8072, Epic EG-1008,  
Epic LN 1101, Lu LX5, Lu 60526  
Time On My Hands (You In My Arms) (arr CB)  
(Harold Adamson-Mack Gordon-Vincent Youmans)  
Muted tbn, Miller

There is some indication that Johnny Harrell played tenor sax instead of Biesecker but in view of Biesecker's arrangement being used on "Time On My Hands" as well as information from various LPs and other discographies we've listed Biesecker.

Matrices 21237/21238 are by the harpist, Mildred Drilling; 21239 was never used.

before departing for his upcoming Hotel Roosevelt, New Orleans spot, Glenn Miller added very fine (and higher than usual pitched) gal warbler Kathleen Lane to his entourage. (Met. July 1937)

Sterling Bose was fired for "non-musical conditions" but rehired within twenty-four hours because his successor's "non-musical conditions" were much worse. (Met. July 1937)

11 June, 1937 (FRI)

Glenn Miller and His Orchestra played at the Hunt Club, Cleveland, Ohio, from 8:30-1:30 am. (GMC)

17 June, 1937 (THUR)

Glenn Miller and His Orchestra opened at the Blue Room of the Hotel Roosevelt, New Orleans. (Variety, July 9, 1937)

"Originally booked for two weeks into the Hotel Roosevelt here, Glenn Miller had his contract renewed for another duo. At the end of the first month, Miller was again renewed for one more month at this Ralph Hitz swank hostelry." (Met. Aug. 1937) The band eventually played a record-breaking 10 week engagement at this hotel winding up August 26th. While at this hotel the band broadcast over WSMB (320 KW) nightly, except Sunday and Wednesday, at 12:30 am and over WWL (850 KW) nightly at 1:30 am. (DB, Aug. 1937)



Mid-June 1937

Miller having rhythm section problems--drummers changing rapidly. Two of the drummers were Emery Kenyon and Buddy Schutz. Spivak out--Miller couldn't afford him. (Met. Dec. 1939)

27 August, 1937 (FRI)

Glenn Miller and His Orchestra opened at the Century Room of the Hotel Adolphus, Dallas, Texas. (Met. Sept. 1937 & BB, Aug. 14, 1937) The length of this engagement is not known.

"Down in Dallas it was a pleasure to bump into Glenn Miller leading a good band at the Adolphus hotel and doing swell business. The rhythm section is still giving Glenn some trouble but he should straighten out his difficulties in short order." (DB, Oct. 1937, article by John Hammond)

3 October, 1937 (FRI)

Glenn Miller and His Orchestra opened at the Hotel Nicollet, Minneapolis, Minnesota. The band played for four weeks (7 days a week--Luncheon 12:30-2:00 pm weekdays) with a 2 weeks option, but closed October 30th.

Doc Carney (from Detroit) taken on as drummer; Ardell Garrett replaced Sterling Bose on third trumpet, while the first brass chair was taken over by Bob Price. (Met. Nov. 1937)

5 November, 1937 (FRI)

Glenn Miller and His Orchestra opened at the Raymor Ballroom, Boston, Massachusetts (no Sundays). (GMC & Boston Post, 5 November, 1937) Miller decided on five sax styling during this date and added Irving "Fazola" (clarinet and alto sax) and dropped the guitar. (Met. Dec. 1939)

The following were in the band at the beginning of this date:

Trombones	Glenn Miller, Jesse Ralph, Bud Smith
Trumpets	Bob Price, Tweet Peterson, Ardell Garrett
Reeds	George Siravo, as; Hal McIntyre, as; Irving "Fazola" Prestopnick, clt & as; Jerry Jerome, ts; Carl Biesecker, ts

(continued on next page)

Rhythm J. Chalmers "Chummy" MacGregor, p;  
Rowland Bundock, b; Doc Carney (Cenardo), d  
Vocalist Kathleen Lane

This date gave Miller his first coast-to-coast air-shots  
(a WJZ Network line via WBZ Boston, Variety, Dec. 15,  
1937) over NBC. (Met. Dec. 1939)

Later Tony Viola replaced George Siravo.

A couple of the tunes played while at the ballroom were  
"Swanee River" and "Basin Street" (with a vocal by  
Kathleen Lane). (Met. Dec. 1937)

Miller also tried to hire Brad Gowans (in Frankie Ward's  
Orchestra) while in Boston. (DB, Dec. 1937)

Glenn Miller signed Arthur Michaud of Rockwell O'Keefe as  
personal manager. (Met. Dec. 1937)

24 November, 1937 (WED): Raymor Ballroom, Boston, Massachusetts  
NBC 12:00-12:30 am

29 November, 1937 (MON): Brunswick Studios, New York City, New York

Trombones Glenn Miller, Jesse Ralph, BUD SMITH  
Trumpets GEORGE "PEE WEE" ERWIN, BOB PRICE,  
ARDELL GARRETT  
Reeds Hal McIntyre, as; TONY VIOLA, as;  
IRVING "FAZOLA" PRESTOPNICK, clt & as  
Jerry Jerome, ts; Carl Biesecker, ts  
Rhythm JOHN CHALMERS "CHUMMY" MACGREGOR, p;  
CARMEN MASTREN, g; ROWLAND BUNDOCK, b;  
DOC CARNEY (CENARDO), d  
Vocalist KATHLEEN LANE

B 22079-1 Br 8034, BrG 81468, Epic LN-3236, Epic LA 16002,  
PhE BBR 8092, CoE 33SX 1462, CoE SEG 8237,  
CoG C 83404  
My Fine Feathered Friend (arr CB)-voc Kathleen Lane  
From the Universal film "You're A Sweetheart"  
(Harold Adamson-Jimmy McHugh)  
clt, Fazola; ts, Jerome

B 22080-1 Br 8062, Cq 9488, OK 4449, Poly 6001, Vo 4449,  
Epic EG-7034, Epic LG-1008, PhE BBR 8072,  
Epic EG-1008, Epic LN 1101, CoE DB 8072  
Humoresque (arr GS)  
(Anton Dvorak)  
P, MacGregor; tpt, Price; clt, Fazola;  
ts, Jerome; p, MacGregor

(Session continued on next page)

B 22081-1                    Br 8062, Cq 9489, OK 5131, Poly 6001, Vo 5131,  
                                Epic EG-7034, Epic LG-1008, PhE BBR 8072,  
                                Epic EG-1008, CoE DB 8072  
Doin' The Jive (arr GM)-voc Kathleen Lane (and Band-  
                                dialogue, Glenn Miller and Chummy MacGregor)  
                                (Glenn Miller-John Chalmers MacGregor)  
                                Ts, Jerome; clt, Fazola

B 22082-1                    Br 8034, BrG 81468, Epic LN-3236, Epic LA 16002,  
                                PhE BBR 8092, CoE 33 SX 1462, CoE SEG 8237,  
                                CoG C 83404  
Silhouetted In the Moonlight (arr GM)-voc Kathleen Lane  
                                From the Warner Bros.' film "Hollywood Hotel"  
                                (Johnny Mercer-Richard E. Whiting)  
                                Clt, Fazola

30 November, 1937 (TUES):        Raymor Ballroom, Boston, Massachusetts  
  NBC    11:30-12:00 Midnight

1 December, 1937 (WED):         Raymor Ballroom, Boston, Massachusetts  
  NBC    12:00-12:30 am

3 December, 1937 (FRI)

Glenn Miller and His Orchestra played at the Parker House  
Roof, Boston, Massachusetts, for the Sophomore Dance of  
Technology from 8:00 pm to 2:00 am. (GMC) The Clyde Morgan  
Orchestra played at the Raymor Ballroom this evening.  
(Boston Post, Dec. 3, 1937)

5 December, 1937 (SUN)

Glenn Miller and His Orchestra played at Hamilton Park,  
Waterbury, Connecticut from 8:30-1:30 am. (GMC)

6 December, 1937 (MON)

The Raymor Ballroom was closed this night. (Boston Post,  
Nov. 30, 1937)

13 December, 1937 (MON)

The Raymor Ballroom was closed this night. (Boston Post, Dec. 13, 1937)

13 December, 1937 (MON): Brunswick Studios, New York City, New York

Same personnel as for the November 29th recording session.

B 22135-1

Br 8041, Bilt 1047, BrG 81457, Epic LN-3236,  
Epic LA 16002, PhE BBR 8092, CoE 33 SX 1462,  
CoE SEG 8237, CoG C 83404  
Every Day's A Holiday (arr CB)-voc Kathleen Lane  
(Sam Coslow-Barry Trivers)  
Ts, Jerome

B 22136-1

Br 8041, Bilt 1047, BrG 81457, Epic LN-3236,  
Epic LA 16002, PhE BBR 8092, CoE 33 SX 1462,  
CoG C 83404  
Sweet Stranger (arr GM)-voc Kathleen Lane  
(Ned Wever-Milton Ager-Jerry Livingston)  
Clt, Fazola

This Brunswick session took five hours to make the two sides. (Met. Dec. 1939)

17 December, 1937 (FRI)

Glenn Miller and His Orchestra close at the Raymor Ballroom, Boston, Massachusetts. (Variety, Dec. 1, 1937; Boston Post, Dec. 17, 1937)

18 December, 1937 (SAT)

Glenn Miller and His Orchestra played at Ricker Gardens, Portland, Maine, from 8:00-12:00 Midnight. (GMC)  
"Fazola's clarinet and Jerry Jerome's tenor along with the swell vocals by Kathleen Lane of Glenn Miller's band gave the local cats a boot." (Met. Feb. 1938)

20 December, 1937 (MON)

Glenn Miller and His Orchestra played at Brunswick, Maine. (GMC)

Late December 1937

The band was in a state of flux during the following one-nighters:

Bowdoin College, Main--one of Frat houses for pre-holiday house party. (Met. Jan. 1938)  
Pennsylvania--lots of car and bus breakdowns in heavy snows--morale low--Miller's wife sick. (Met. Dec. 1939)  
Maurice "Moe" Purtill replaced Doc Carney but only for one night--Tommy Dorsey called Miller next day for Purtill as he needed a replacement for Dave Tough. Vic Angle, former drummer with Red Nichols and Joe Venuti, replaced Purtill late in December. (Met. Jan. 1938)  
Les Biegel, hot trumpet, replaced Tweet Peterson. (Met. Jan. 1938) Les Biegel stated in "Down Beat" (July 27, 1951) that he joined the band at the Nicollet Hotel in Minneapolis which is contrary to the above information.

25 December, 1937 (SAT)

Glenn Miller and His Orchestra played at Brookline Country Club, Brookline, Pennsylvania from 10:00-3:00 am. (GMC)

27 December, 1937 (MON)

Glenn Miller and His Orchestra played at Berkshire Country Club, Reading, Pennsylvania from 10:00-3:00 am. (GMC)

28 December, 1937 (TUES)

Glenn Miller and His Orchestra played at the Osborne Hotel, Auburn, New York from 10:00-3:00 am. (GMC)

30 December, 1937 (THUR)

Glenn Miller and His Orchestra played at the Armory, Easton, Maryland from 9:30-2:00 am. (GMC)

31 December, 1937 (FRI)

Glenn Miller and His Orchestra played at Valencia Ballroom, York, Pennsylvania from 9:00-2:00 am. (GMC)

Miller gave the band notice on New Year's Eve. Miller lost over \$18,000.00 in 1937, was having managerial problems, his wife was sick, Henry Okun was suing Kathleen Lane for breach of contract, some of the band members were heavy drinkers and prima-donnas, and morale in the band was very low. (DB, July 27, 1951; Met. Dec. 1939)

2 January, 1938 (SUN)

Glenn Miller and His Orchestra played at Ritz Ballroom, Bridgeport, Connecticut from 9:30-12:30 am. (GMC) Tommy "Butch" Di Carlos (lead tpt) replaced Garrett. (Met. Feb. 1938) After this date the band returned to New York and disbanded. (DB, July 27, 1951; Met. Dec. 1939)

Kathleen Lane joined Isham Jones; Jerry Jerome joined Red Norvo; Les Biegel went home to Milwaukee; Fazola went back to Ben Pollack and then to Bob Crosby. (Met. Dec. 1939)

January 1938

Miller spent time making new arrangements and looking for men for his new band.

February 1938

Miller played trombone on several Tommy Dorsey broadcasts. (Met. Dec. 1939)

March 1938

Miller started rehearsals at the Haven Studios on West 54th Street, New York City. Glenn had just turned down a \$250 a week job with Vincent Lopez. No more prima-donnas. Glenn started Edition #3 with only four hold-overs from the 1937 band (McIntyre, MacGregor, Rowland Bundock and Bob Price). Two men from Gene Krupa's band, Claude Lakey and Dave Schultz, recommended a saxophonist who was in Detroit with Ben Young's band. Two weeks later Tex Beneke joined the band and was paid \$52.50 a week. Glenn hired Gail Reese, who had worked for Carl Ravazza and Bunny Berigan, and Ray Eberle who he met at a Jimmy Dorsey program. Eberle was hired at \$35 a week. (Met. Dec. 1939; Met. March 1954; DB, July 27, 1951)

April 1938

Rehearsal personnel:

Trombones Glenn Miller, Brad Jenney, Al Mastren  
(Alex Mastrandrea)  
 Trumpets Johnny "Zulu" Austin, Bob Price,  
Gasparre Rebito  
 Reeds Hal McIntyre, as; "Wee Willie" Wilbur  
Schwartz, as & clt; Bernie Billings,  
as & bar; Gordon "Tex" Beneke, ts; Sol  
Kane, ts  
 Rhythm John Chalmers "Chummy" MacGregor, p;  
Rowland Bundock, b; Bob Spangler, d  
 Vocalists Gail Reese, Ray Eberle (Vocal quartet add  
Kane and Schwartz)


Changes in personnel from early April until Raymor Ballroom  
date: Stanley "Moose" Aronson, as & bar replaced Bernie  
Billings.

16 April, 1938 (SAT)

Glenn Miller and His Orchestra open at the Raymor Ballroom,  
Boston, Massachusetts. The band did not play on Sundays and  
Mondays (except April 18th). (Boston Post, April 16, 1938)  
The band broadcast several times a week for NBC: NBC-Blue-  
Wednesdays 12:30 am and Saturdays 11:00 pm EDT. (DB, June  
1938)

6 May, 1938 (FRI)

Glenn Miller and His Orchestra did not play at the Raymor  
Ballroom this evening but played at Wellesley College.  
(Boston Post, May 6, 1938)

23 May, 1938 (MON): 

Brunswick Studios, New York City, New York

Trombones Glenn Miller, BRAD JENNEY, AL MASTREN  
 Trumpets JOHNNY "ZULU" AUSTIN, Bob Price, GASPARRE  
REBITO  
 Reeds Hal McIntyre, as & clt; STANLEY "MOOSE"  
ARONSON, as & bar; WILBUR "WEE WILLIE"  
SCHWARTZ, clt & as; GORDON "TEX" BENEKE,  
ts; SOL KANE, ts  
 Rhythm Chummy MacGregor, p; Rowland Bundock, b;  
BOB SPANGLER, d  
 Vocalists GAIL REESE, RAY "JIM" EBERLE

(Session continued on next page)

- B 22972-1                 Br 8152, Bilt 1048, Epic LN-3236, Epic LA 16002,  
                              PhE BBR 8092, CoE 33 SX 1462, CoE SEG 8237,  
                              CoG C 83404  
Don't Wake Up My Heart-voc Ray Eberle  
                              (Sam Lewis-George W. Meyer-Pete Wendling)  
                              Clf, Schwartz
- B 22973-1                 Br 8152, Bilt 1048, Epic LN-3236, Epic LA 16002,  
                              PhE BBR 8092, CoE 33 SX 1462, CoG 83404  
Why'd Ya Make Me Fall In Love-voc Gail Reese  
                              (Walter Donaldson)  
                              P, MacGregor; ts, Beneke
- B 22974-1                 Br 8173, Bilt 1108, CoAu DO-2783, OK 4449, Vo 4449,  
                              BrG 81677, Epic EG-7012, Epic LG-1008,  
                              PhE BBR 8072, Epic LN 1101, Epic EG-1008,  
                              PhAu B 21543, Lu 60514  
Sold American (arr GM)-Chant by the Orchestra  
                              (Glenn Miller-John Chalmers MacGregor)  
                              Tbn, Miller; ts, Beneke; tpt, Austin
- B 22975-1                 Br 8173, bilt 1108, CoAu DO-2783, Cq 9489, OK 5131,  
                              Vo 5131, BrG 81677, Epic EG-7034, Epic LG-1008,  
                              PhE BBR 8072, Epic EG-1008, Lu 60440  
Dipper Mouth Blues (arr GM)-Chant by the Orchestra  
                              (Joe Oliver-Louis Armstrong)  
                              Clf, Schwartz; tbn, Miller

28 May, 1938 (SAT)

Glenn Miller and His Orchestra close at the Raymor  
Ballroom, Boston, Massachusetts. (Boston Post, May 28,  
1938)

29 May, 1938 (SUN)

Glenn Miller and His Orchestra played at Kimballs Starlight  
Ballroom (Route 128), South Lynfield. Dance started at  
midnight. (Boston Post, May 28, 1938)

3 June, 1938 (FRI)

Glenn Miller and His Orchestra played at Canobie Lake.  
(GMC)

10 June, 1938 (FRI)

Glenn Miller and His Orchestra played at Bristol,  
Connecticut. (GMC)



12 June, 1938 (SUN)

Glenn Miller and His Orchestra played a one-nighter at Roton Point Park, South Norwalk, Connecticut. (Variety, June 8, 1938; GMC)

14 June, 1938 (TUES)

Glenn Miller and His Orchestra opened at the Paradise Restaurant, New York City, playing both dance music and a lengthy show. The orchestra was there for two weeks and closed June 27th. Freddie Fisher's Schnicklefritzers were on with Miller during the show. Broadcast on NBC Blue Monday June 20th at 11:30 pm; Monday June 27th at 11:30 pm; Saturday June 25th at 9:30 pm Eastern Daylight Time. (DB, July 1938; Met. July 1938; BB June 18, 1938; GMC) The Paradise Restaurant was located at 1619 Broadway, New York City.



18 June, 1938 (SAT): Paradise Restaurant, New York City, New York  
NBC-Blue 9:30-10:00 PM EDT

*Moonlight Serenade (Theme)*  
*Butcher Boy-voc GR*  
*(Rudy Vallee-Paolo Citoroello)*  
*Don't Wake Up My Heart*  
*Cowboy From Brooklyn-voc TB & GM*  
*My Best Wishes*  
*I Know That You Know*

PPRM-5333 Vi LPM/LSP-2767 (Vi LPM/LSP-6101), RCA RD/SF-7610  
(3:20) On The Sentimental Side-voc Ray Eberle  
From the Paramount film "Doctor Rhythm"  
(Johnny Burke-James Monaco)  
Tbn, Miller; clt, Schwartz

*On the Alamo*  
*The Dipsey Doodle-Chant by the Orchestra*  
*Moonlight Serenade (Theme)*

20 June, 1938 (MON): Paradise Restaurant, New York City, New York  
NBC-Blue 11:30-12:00 Midnight EDT

*Moonlight Serenade (Theme)*  
*Why'd Ya Make Me Fall In Love*  
*You Leave Me Breathless-voc RE*  
*From "Cocoanut Grove"*  
*(Ralph Freed-Fred Hollander)*

(Broadcast continued on next page)

E4VP 8208                    Vi LPT 6701, Vi EPOT 6701 (947-0186), HMV RLS 598,  
   RCA G EPOT-6701  
(3:11) Doin' The Jive (arr GM)-voc Gail Reese, Tex  
   Beneke, Glenn Miller and The Band  
   (Glenn Miller-John Chalmers MacGregor)  
   Clt, Schwartz; ts, Beneke

*I Fall In Love Every Day-voc RE*  
*From the Paramount Film "College Swing"*  
*(Manning Sherwin-Frank Loesser)*  
*Honeysuckle Rose*  
*(Andy Razaf-Thomas "Fats" Waller)*  
*How Can You Forget?-voc GR*  
*From the Warner Bros. film "Fools For*  
*Scandal"*  
*(Lorenz Hart-Richard Rodgers)*

E4VP 8208                    Vi LPT 6701, Vi EPOT 6701 (947-0184), HMV RLS 598,  
   RCA G EPOT-6701  
(2:44) So Little Time-voc Ray Eberle  
   (Peter DeRose-William Hill)

*Dipper Mouth Blues*  
*Moonlight Serenade (Theme)*

25 June, 1938 (SAT):                    *Paradise Restaurant, New York City, New York*  
*NBC-Blue                    9:30-10:00 pm EDT*

*Moonlight Serenade (Theme)*  
*Why'd Ya Make Me Fall In Love*  
*Cathedral In The Pines-voc RE*  
*(Charles & Nick Kenny)*

E4VP 8208                    Vi LPT 6701, Vi EPOT 6701 (947-0184), HMV RLS 598,  
   RCA G EPOT-6701  
(3:21) Down South Camp Meetin'  
   (Fletcher Henderson-Irving Mills)  
   Tpt, Austin; ts, Beneke

*At Your Beck And Call-voc GR*  
*(Eddie DeLange-Buck Ram)*

PPRM-5341                    Vi LPM/LSP-2769 (Vi LPM/LSP-6101), RCA RD/SF-7612  
(0:41) Moonlight Serenade (Theme)  
   (Mitchell Parish-Glenn Miller)

PPRM-5341                    Vi LPM/LSP-2769 (Vi LPM/LSP-6101), RCA RD/SF-7612  
(3:38) MEDLEY:  
Why Do I Love You?  
   From the musical production "Show Boat"  
   (Oscar Hammerstein, 2nd-Jerome Kern)

*(Broadcast continued on next page)*

Can't Help Lovin' Dat Man

From the musical production "Show Boat"  
(Oscar Hammerstein, 2nd-Jerome Kern)  
Tbn, Miller

Make Believe

From the musical production "Show Boat"  
(Oscar Hammerstein, 2nd-Jerome Kern)

Ol' Man River

From the musical production "Show Boat"  
(Oscar Hammerstein, 2nd-Jerome Kern)  
Tbn, Miller; tpt, Austin

PPRM-5534

Vi LPM/LSP-2767 (Vi LPM/LSP-6101), RCA RD/SF-7610  
(3:13) Moonshine Over Kentucky-voc Gail Reese  
(Sydney D. Mitchell-Lew Pollack)  
Tpt, Austin

*Bugle Call Rag*  
*Moonlight Serenade (Theme)*

27 June, 1938 (MON):

*Paradise Restaurant, New York City, New York*  
*NBC-Blue 11:30-12:00 Midnight EDT*

*Moonlight Serenade (Theme)*

*MEDLEY:*

*Butcher Boy-voc GR*  
*Marie-voc RE and the Band*  
*Lovelight In the Starlight-voc RE*  
*From "Cocoanut Grove"*  
*(Ralph Freed-Fred Hollander)*

E4VP 8208

Vi LPT 6701, Vi EPOT 6701 (947-0185), HMV RLS 598,  
RCA G EPOT-6701  
(2:53) Humoresque (arr GS)  
(Anton Dvorak)  
P, MacGregor; tpt, Austin; clt, Schwartz;  
ts, Beneke; p, MacGregor

PPRM-5334

Vi LPM/LSP-2767 (Vi LPM/LSP-6101), RCA RD/SF-7610  
(2:38) My Best Wishes-voc Ray Eberle  
(Ted Koehler-Sam Pokrass)

PPRM-5337

Vi LPM/LSP-2768 (Vi LPM/LSP-6101), RCA RD/SF-7611  
(2:25) I Know That You Know  
From the musical production "Oh, Please"  
(Anne Caldwell-Vincent Youmans)  
Tpt, Austin; ts, Beneke; as, ??;  
d, Spangler

*(Broadcast continued on next page)*

*How'dja Like To Love Me?-voc GR*  
*From the Paramount film "College Swing"*  
*(Frank Loesser-Burton Lane)*

PPRM-5334                    Vi LPM/LSP-2767 (Vi LPM/LSP-6101), RCA RD/SF-7610  
(3:25) Don't Wake Up My Heart-voc Ray Eberle  
(Sam Lewis-George W. Meyer-Pete Wendling)  
Clt, Schwartz

*By The Waters of Minnetonka*  
*Moonlight Serenade (Theme)*

2 July, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom (Loew's State Theater Building), Boston, Massachusetts. (Boston Post, July 2, 1938)

3 July, 1938 (SUN)

Glenn Miller and His Orchestra open at Reed's Casino, Asbury Park, New Jersey for about six weeks. Here they made their debut over the Mutual Broadcasting System (MBS). During this period Bill Stegmeyer, ts & as, replaced Sol Kane. (Met. July 1938; Met. Aug. 1938; BB July 9, 1938; BB July 23, 1938) The information about the six weeks stand is doubtful due to the fact that we have a listing of one night stands from mid-July on.

15 July, 1938 (FRI)

Glenn Miller and His Orchestra played at Canobie Lake Park Ballroom, Salem, New Hampshire. (Boston Post, July 15, 1938)

18 July, 1938 (MON)

Glenn Miller and His Orchestra played at Shelbourne Inn Pavilion, Shelbourne, New Hampshire. (Boston Post, July 17, 1938)

19 July, 1938 (TUES)

Glenn Miller and His Orchestra played at Fieldston on the Atlantic, Marshfield, Massachusetts. (Boston Post, July 19, 1938)

20 July, 1938 (WED)

Glenn Miller and His Orchestra played at North Shore Gardens (under the auspices of Peabody Firemen's Relief Association), Salem-Peabody Line, Massachusetts. (Boston Post, July 19, 1938)

31 July, 1938 (SUN)

Glenn Miller and His Orchestra played at Pleasure Beach, Bridgeport, Connecticut from 8:00-12:00 midnight. (GMC)

August 1938

During the summer the female vocalist position had a turnover: Virginia Vonne replaced Gail Reese (Met. Sept. 1938) and Linda Keene replaced Virginia Vonne.

5 August, 1938 (FRI)

Glenn Miller and His Orchestra played at Geo. F. Pavilion, Johnson City, New York from 9:00-1:00 am. (GMC)

6 August, 1938 (SAT)

Glenn Miller and His Orchestra played at Manhasset Bay Yacht Club, Manhasset Bay, Long Island from 9:00-2:00 am. (GMC)

11 August, 1938 (THUR)

Glenn Miller and His Orchestra played at Crystal Ballroom, Cumberland, Maryland from 8:30-1:15 am. (GMC)

12 August, 1938 (FRI)

Glenn Miller and His Orchestra played at Gwynn Oak Park, Baltimore, Maryland from 9:00-1:00 am. (GMC)

13 August, 1938 (SAT)

Glenn Miller and His Orchestra played at the Beach Point Club, Mamaroneck, Long Island from 9:00-2:00 am. (GMC)

14 August, 1938 (SUN)

Glenn Miller and His Orchestra played at Pleasure Beach, Bridgeport, Connecticut from 8:30-12:30 am. (GMC)

15 August, 1938 (MON)

Glenn Miller and His Orchestra played at Lakewood Park, Mahanoy City, Pennsylvania from 8:30-1:00 am. (GMC)

16 August, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (Boston Post, Aug. 16, 1938)

18 August, 1938 (THUR)

Glenn Miller and His Orchestra played at Shelbourne Inn Pavilion, Shelbourne, New Hampshire. (Boston Post, Aug. 14, 1938)

20 August, 1938 (SAT)

Glenn Miller and His Orchestra played for one week (closed Friday, August 26<sup>th</sup>) at Hamid's Million Dollar Pier, Atlantic City, New Jersey. Sat & Sun matinee 3:00-5:00 pm. (BB, Aug. 13, 1938; GMC)

From a picture of the band taken on Hamid's Million Dollar Pier the following personnel were present:

Trombones	Glenn Miller, Brad Jenney, Al Mastren
Trumpets	Johnny Austin, Louis Mucci, Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; Wilbur Shwartz, clt & as; Tex Beneke, ts; Unsigned (probably Bill Stegmeyer, ts)

Rhythm            Chummy MacGregor, p; Rowland Bundock, b;  
                  Unsigned (probably Bob Spangler, d)  
Vocalists        Linda Keane, Ray Eberle

27 August, 1938 (SAT)

Glenn Miller and His Orchestra played for one week (closed Friday, September 2<sup>nd</sup>) at Guy Hunt's Ocean Pier, Wildwood, New Jersey. (BB, Aug. 6, 1938; BB, Aug. 13, 1938; GMC)

September 1938

Sometime during this month Glenn signed a recording contract with RCA Victor on their 35-cent Bluebird label.

Also during this month Marion Hutton joined the band replacing Linda Keane as vocalist.

"It was while playing in Boston that he heard two sisters singing with Vincent Lopez: Betty and Marion Hutton. The talk was all about Betty, but Glenn much preferred Marion's more mature work. And so one morning, just an hour before the band left on a southern tour, a well built lass with an even better built grin joined the band. She made an immediate hit. Southerners knew her as Sissy Jones, but upon return to the north, she was re-assigned her more dignified moniker." (Met. Dec. 1939)

Miller was in Boston July 2<sup>nd</sup> and August 16<sup>th</sup>. It might be the latter date when he heard Marion. However, Linda Keane was vocalist with the band during the date at Hamid's Million Dollar Pier, so it must be assumed that Marion joined the band some time after this date. A short tour of the southern states began in early September.

Finally, during the period September to October Bob Barker played 2<sup>nd</sup> trumpet with Bob Price on 1<sup>st</sup> trumpet with Johnny Austin on 3<sup>rd</sup> (hot) trumpet. (Met. Nov. 1938)

4 September, 1938 (SUN)

Glenn Miller and His Orchestra played at the Wardman Park Hotel (Connecticut Avenue and Woodley Road, NW), Washington, DC from 9:00-1:00 am. (GMC)

9 & 10 September, 1938 (FRI & SAT)

Glenn Miller and His Orchestra played at Memorial Auditorium (5 Elks Club Bldg.), Raleigh, North Carolina. (GMC)

13 September, 1938 (TUES)

Glenn Miller and His Orchestra played at the Jewish Progressive Club (525 Healy Bldg.), Atlanta, Georgia from 9:00-1:00 am. (GMC)

14 September, 1938 (WED)

Glenn Miller and His Orchestra played at the Twin City Club (West Fourth Street), Winston-Salem, North Carolina from 10:00-2:00 am (GMC)

16 September, 1938 (FRI)

A swing battle was staged by WNEW's Martin Block among the bands of Artie Shaw, Tommy Dorsey, Claude Hopkins and Merle Pitt. The benefit was held at New York's 105<sup>th</sup> Regiment Armory. Guest artists included Ozzie Nelson (who sang one song) and Glenn Miller, "who played some swell jazz trombone before Tommy's band." (Met. Oct. 1938)

17 September, 1938 (SAT)

Glenn Miller and His Orchestra played at the Beach Point Club, Mamaroneck, Long Island from 9:00-2:00 am. (GMC)

23 September, 1938 (FRI)

Glenn Miller and His Orchestra played at Cedarbrook Country Club (Ogonta Ave.), Philadelphia, Pennsylvania from 7:00-12:00 midnight. (GMC)

24 September, 1938 (SAT)

Glenn Miller and His Orchestra played at Philmont C.C. (GMC)



27 September, 1938 (TUES):



Victor Studios, New York City, New York

Trombones Glenn Miller, Al Mastren, *PAUL TANNER*  
 Trumpets Johnny Austin, **Louis Mucci**, Bob Price  
 Reeds Hal McIntyre, as; Stanley Aronson, as & bar;  
 Wilbur Schwartz, clt & as; Tex Beneke, ts;  
 Bill Stegmeyer, ts & as  
 Rhythm Chummy MacGregor, p; Rowland Bundock, b;  
 Bob Spangler, d  
 Vocalist Ray Eberle

- 027410-1 BB 7853-A, MW 7519, Poly 6005, Vi PR-114, Cam Cal/Cas-829, AFRS P-8995, RCA G Cas-829, Pick Int. CDS 1004, RCA Cam Arg Cal-3138, RCA Cam Fr 900.028, BB61015-2  
My Reverie (arr GM) - voc Ray Eberle  
 Arrangement based on Debussy's Melody "Reverie"  
 (Larry Clinton)  
 Tbn, Miller
- 027411-1 BB 7870-A, MW 7531, Poly 6004, Vi 447-0034,  
 Vi LPT-3036, Vi EPBT-3036 (947-0091), Vi LPT-3067, Vi EPCT-3067 (947-0200), HMV DLP 1062,  
 Vi LPM/LSP-3564, Vi TP3-5044, RCA G EPBT-3067,  
 Vi P8S-5061, RCA F 130210, RCA G LPT-3067,  
 Vij 1190, Vi Arg LPM-3564, CDD 590, BB 61015-2  
By the Waters of Minnetonka (arr GM) (Part 1) - Chant by the Orchestra  
 (Indian Love Call)  
 (J.M. Cavanass-Thurlow Lieurance)  
 Ts, Beneke; clt, Beneke
- 027412-1 BB 7870-B, MW 7531, Poly 6004, Vi 447-0034,  
 Vi LPT-3036, Vi EPBT-3036 (947-0091), Vi LPT-3067, Vi EPCT-3067 (947-0200), HMV DLP 1062,  
 Vi LPM/LSP-3564, Vi TP3-5044, RCA G EPBT-3067,  
 Vi P8S-5061, RCA F 130210, RCA G LPT-3067,  
 Vij 1190, Vi Arg LPM-3564, CDD 590, BB 61015-2  
By the Waters of Minnetonka (arr GM) (Part 2) - Chant by the Orchestra  
 (Indian Love Call)  
 (J.M. Cavanass-Thurlow Lieurance)  
 Tbn, Miller; tpt, Austin; as, Stegmeyer
- 027413-1 BB 7853-B, MW 7519, Poly 6005, HMVAu EA-2541,  
 BB 9785-RB-2; BB 66529-2; BB 61015-2  
King Porter Stomp  
 (Ferdinand "Jelly-Roll" Morton)  
 Tbn, Miller; ts, Beneke; tpt, Austin; as, Stegmeyer

The label on "My Reverie" shows lyrics and arrangements by Larry Clinton. This means the interpretation from Debussy. The actual arrangement of this version is by

(Session continued on next page)

Glenn Miller. According to the November 1938 issue of *Metronome* the arrangement was made for Tommy Dorsey.

The original 78 issue of "By the Waters of Minnetonka" was a two-sided 10" disc. Later EP, LP, and CD reissues have (through splicing) made it a continuous number.

All tunes 1 take. (RCA Victor)

This session lasted from 2:00pm to 4:15 pm. (RCA Victor)

30 September, 1938 (FRI)

Glenn Miller and His Orchestra opened at Roseland State Ballroom, Boston, Massachusetts, with two CBS weekly coast to coast hookups (Tuesday, 11:30 pm and Saturday, 11:00 pm-DB, Dec. 1938) (*Variety*, Sept. 28, 1938) The local station (CBS) for these broadcasts was WABC. (*BB*, Dec. 24, 1938; *Boston Post*, Sept. 30, 1938)

The Miller band also played a number of one-nighters during its stay at the Roseland State Ballroom and used Boston as its base of operations. The band usually played at the Roseland State Ballroom on Tuesday, Friday and Saturday nights.

1 October, 1938 (SAT)

Glenn Miller and his Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (*Boston Post*, Oct. 1, 1938)

2 October, 1938 (SUN)

Open. (GMPR)

This date marks the beginning of the Glenn Miller Payroll Records (GMPR). At this stage they were rather rough and did not indicate the date when a musician joined or left the band. These records begin on a Sunday and end on a Saturday (eg. October 2<sup>nd</sup> to October 8<sup>th</sup>). All we can assume is that a musician was there for the entire week as the salaries were all the same and there is no pro rata breakdown (as the later payrolls in 1940, 1941, and 1942 show) to indicated that a musician may have only been with the band for part of the week. The payroll

(Continued on next page)

records also show where the band was playing but does not always give a complete description of the location so that in some cases we know the town but not the name of the ballroom, etc.

Trombones	Glenn Miller, Al Mastren, Paul Tanner
Trumpets	Johnny Austin, <b>BOB PECK</b> , Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; <b>TONY VIOLA</b> , clt & as; Tex Beneke, ts; Bill Stegmeyer ts & as
Rhythm	Chummy MacGregor, p; Rowland Bundock, b; Bob Spangler, d
Vocalists	Marion Hutton, Ray Eberle
Band-boy	Warren "Jetter" Jordan

3 October, 1938 (MON)

Glenn Miller and His Orchestra played at Hotel Statler (for Dodge Dealers), Boston, Massachusetts. (GMPR)

4 October, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 4, 1938)

5 October, 1938 (WED)

Glenn Miller and His Orchestra played at the Auditorium, Lowell, Massachusetts. (GMPR & Boston Post, Oct. 2, 1938)  
Note: The Boston Post stated that the band would be playing at the Commodore Ballroom while GMPR listed the Auditorium.

6 October, 1938 (THUR)

Glenn Miller and His Orchestra played at Brookline Country Club, Brookline, Pennsylvania from 10:00-3:00 am. (GMC & GMPR)

7 October, 1938 (FRI)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 7, 1938)

8 October, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 8, 1938)

9 October, 1938 (SUN)

Glenn Miller and His Orchestra played at Ritz Ballroom, Bridgeport, Connecticut from 9:00-2:00 am. (GMPR & GMC)

Trombones	Glenn Miller, Al Mastren, Paul Tanner
Trumpets	Johnny Austin, Bob Peck, Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; <b>WILBUR SCHWARTZ</b> , clt & as; Tex Beneke, ts; Bill Stegmeyer, ts & as
Rhythm	Chummy MacGregor, p; Rowland Bundock, b; Bob Spangler, d
Vocalists	Marion Hutton, Ray Eberle
Band-boy	Warren Jordan

10 October, 1938 (MON)

Open. (GMPR)

11 October, 1938 (TUES)

Glenn Miller and His Orchestra played a double date this evening. From 8:30-12:00 midnight the band played at Roseland State Ballroom, Boston, Massachusetts. From 1:00-4:00 the band played at the New Weymouth Tent (Nantasket Road), Weymouth, Massachusetts. (GMPR & Boston Post, Oct. 11, 1938)

12 October, 1938 (WED)

Glenn Miller and His Orchestra played in Manchester, New Hampshire. (GMPR)

13 October, 1938 (THUR)

Glenn Miller and His Orchestra played in Dover, New Hampshire. (GMPR)

14 October, 1938 (FRI)

Glenn Miller and His Orchestra played at Roseland State Ballroom (battle of the bands with Erskine Hawkins), Boston, Massachusetts. (GMPR & Boston Post, Oct. 14, 1938)

15 October, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 15, 1938)

16 October, 1938 (SUN)

Glenn Miller and His Orchestra played at the Wilcox Dance Pavilion at Savin Rock, Connecticut, to 596 followers at 65 cents each for his take of \$386.00. (BB, Nov. 5, 1938 & GMPR)

17 October, 1938 (MON)

Open. (GMPR)

18 October, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 18, 1938)

19 October, 1938 (WED)

Glenn Miller and His Orchestra played at the New Weymouth Tent, Weymouth, Massachusetts. (GMPR & Boston Post, Oct. 19, 1938)

20 October, 1938 (THUR)

Glenn Miller and His Orchestra played at Ricker Gardens, Portland, Maine. (GMPR)

21 October, 1938 (FRI)

Glenn Miller and His Orchestra played at Adams House, Harvard University, Cambridge, Massachusetts from 9:00-2:00 am. (GMPR & GMC)

22 October, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 22, 1938)

23 October, 1938 (SUN)

Open. (GMPR) GMC indicates that the band was at Capital Park, Hartford, Connecticut but we believe that the payroll record would be more accurate since the "contract" would have been signed well in advance and could have been changed.

Trombones	Glenn Miller, Al Mastren, Paul Tanner
Trumpets	Johnny Austin, Bob Peck, Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; <b>TONY VIOLA</b> , clt & as; Tex Beneke, ts; Bill Stegmeyer ts & as
Rhythm	Chummy MacGregor, p; Rowland Bundock, b; Bob Spangler, d
Vocalists	Marion Hutton, Ray Eberle
Band-boy	Warren Jordan

24 October, 1938 (MON)

Open. (GMPR)

25 October, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Oct. 25, 1938)

26 October, 1938 (WED)

Open. (GMPR)

27 October, 1938 (THUR)

Open. (GMPR)

28 October, 1938 (FRI)

Glenn Miller and His Orchestra played at Hotel Statler (M.I.T. Prom), Boston, Massachusetts from 9:00-3:00 am. (GMPR & GMC)

29 October, 1938 (SAT)

Glenn Miller and His Orchestra played at Algonquin Club,  
Boston, Massachusetts. (GMPR & GMC)

30 October, 1938 (SUN)

Open. (GMPR)

Trombones	Glenn Miller, Al Mastren, Paul Tanner
Trumpets	Johnny Austin, <b>JACK KIMBLE</b> , Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; <b>WILBUR SCHWARTZ</b> , clt & as; Tex Beneke, ts; Bill Stegmeyer, ts & as
Rhythm	Chummy MacGregor, p; Rowland Bundock, b; Bob Spangler, d
Vocalists	Marion Hutton, Ray Eberle
Band-Boy	Warren Jordan

31 October, 1938 (MON)

Glenn Miller and His Orchestra played at the New Weymouth  
Tent, Weymouth, Massachusetts. (GMPR & Boston Post, Oct.  
31, 1938)

1 November, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State  
Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Nov.  
1, 1938)

2 November, 1938 (WED)

Open. (GMPR)

3 November, 1938 (THUR)

Open. (GMPR)

4 November, 1938 (FRI)

Glenn Miller and His Orchestra played in White Plains, New  
York. (GMPR)

5 November, 1938 (SAT)

Glenn Miller and His Orchestra played at Exeter Academy (Academy Gymnasium), Exeter, New Hampshire. Matinee: 5:00-6:00 pm. Evening: 8:30-12:00 midnight. (GMPR & GMC)

6 November, 1938 (SUN):        *Roseland State Ballroom, Boston, Massachusetts*

- <1:11) *Moonlight Serenade (Theme)*  
*(Mitchell Parish-Glenn Miller)*
- (3:13) *Rug Cutter's Swing (arr BF)*  
*(Horace Henderson)*  
*Tpt, ??; ts, Beneke; tbn, Miller; clt,*  
*Schwartz?; tbn, Miller; tpt, Austin*
- (2:46) *I've Got a Pocketful of Dreams - voc Ray Eberle*  
*From Paramount film "Sing, You Sinners"*  
*(Johnny Burke-Jimmy Monaco)*  
*Ts, Beneke; tpt, Austin*
- (2:50) *Wait Until My Heart Finds Out - voc Marion Hutton*  
*(Sammy Cahn-Saul Chaplin)*  
*Tbn, Miller; as, ?? (Stegmeyer?)*
- (2:23) *My Own - voc Ray Eberle*  
*From the Universal film "That Certain Age"*  
*(Harold Adamson-Jimmy McHugh)*
- (4:38) *Oh, Baby*  
*From "Rain or Shine"*  
*(Owen Murphy)*  
*Tbn, Miller; ts, Beneke; tpt, Austin;*  
*as, ??*

NOTE: If all these programs were on Tuesday and Saturday nights then this date is incorrect. Band at Waterbury on this date.

6 November, 1938 (SUN)

Glenn Miller and His Orchestra played at Hamilton Park (Hop sponsored by the Supreme Market Fellowship Association), Waterbury, Connecticut. (GMPR & Boston Post, Nov. 6, 1938)

7 November, 1938 (MON)

Glenn Miller and His Orchestra played at Hotel Bradford, Boston, Massachusetts from 8:30-1:00 am. (GMPR & GMC)



8 November, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Nov. 8, 1938)

9 November, 1938 (WED)

Glenn Miller and His Orchestra played at Hotel Bradford, Boston, Massachusetts from 8:30-1:00 am. (GMPR & GMC)

10 November, 1938 (THUR)

Glen Miller and His Orchestra played at Ricker Gardens, Portland, Maine. (GMPR)

11 November, 1938 (FRI)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Nov. 11, 1938)

12 November, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Nov. 12, 1938)

13 November, 1938 (SUN)

Glenn Miller and His Orchestra played in New London, Connecticut. (GMPR) The paycheck records mention AF of M Local 802 was paid for a date at Ocean Beach, New Jersey. There is an Ocean Beach, Connecticut, which is near New London, Connecticut, so there is some confusion as to where the band played this evening.

14 November, 1938 (MON)

Open. (GMPR)

15 November, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom (St. Francis Xavier Association), Boston, Massachusetts from 8:00-1:00 am. (GMPR & Boston Post, Nov. 14, 1938)

16 November, 1938 (WED)

Glenn Miller and His Orchestra played at King Philip Ballroom, Lake Pearl, Wrentham, Massachusetts. (GMPR & Boston Post, Nov. 13, 1938)

17 November, 1938 (THUR)

Open. (GMPR)

18 November, 1938 (FRI)

Glenn Miller and His Orchestra played at the Auditorium (St. Patrick's Parish), Lowell, Massachusetts from 8:00-1:00 am. (GMPR & GMC)

19 November, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Nov. 19, 1938)

20 November, 1938 (SUN)

Glenn Miller and His Orchestra played in Waterbury, Connecticut. (GMPR)

21 November, 1938 (MON)

Glenn Miller and His Orchestra played in Dover (Knights of Columbus dance), New Hampshire. (GMPR & Boston Post, Nov. 20, 1938)

22 November, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom (The Great Waltz Contest), Boston, Massachusetts. (GMPR & Boston Post, Nov. 22, 1938)

23 November, 1938 (WED)

Glenn Miller and His Orchestra played at the Municipal Auditorium (Chapter Order of De Molay), Worcester, Massachusetts from 9:00-2:00 am. (GMPR & GMC)

24 November, 1938 (THUR)

Glenn Miller and His Orchestra played at Broadwood Hotel, Philadelphia, Pennsylvania. (BB, Nov. 5, 1938 & GMPR)

25 November, 1938 (FRI)

Glenn Miller and His Orchestra played at the Armory, Hingham, Massachusetts. (GMPR & GMC)

26 November, 1938 (SAT)

Glenn Miller and His Orchestra played in Portland, Maine. (GMPR)

27 November, 1938 (SUN)

Glenn Miller and His Orchestra played at the Ritz Ballroom, Bridgeport, Connecticut, from 8:30-12:30 am, and drew 1,000 dancers with a gross of \$475.00 (55¢ gents, 40¢ ladies). (BB, Dec.10, 1938, GMPR & GMC)

Trombones	Glenn Miller, Al Mastren, Paul Tanner
Trumpets	Johnny Austen, <b>CLAUDE BOWEN</b> , Bob Price
Reeds	Hal McIntyre, as; Stanley Aronson, as & bar; Wilbur Schwartz, clt & as; Tex Beneke, ts; Bill Stegmeyer, ts & bs
Rhythm	Chummy MacGregor, p; Rowland Bundock, b; Bob Spangler, d
Vocalists	Marion Hutton, Ray Eberle
Band-Boy	Warren Jordan

28 November, 1938 (MON)

Open. (GMPR)

29 November, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom (The Big Jitterbug Contest), Boston, Massachusetts. (GMPR & Boston Post, Nov. 29, 1938)

30 November, 1938 (WED)

Glenn Miller and His Orchestra played at Rockingham Ballroom, Newmarket, New Hampshire. (GMPR & Boston Post, Nov. 27, 1938)

1 December, 1938 (THUR)

Open. (GMPR)

2 December, 1938 (FRI)

Glenn Miller and His Orchestra played at Amherst College (Alumni Gym), Amherst, Massachusetts, from 8:30-1:00 am. (GMPR & GMC)

3 December, 1938 (SAT):            *Roseland State Ballroom, Boston, Massachusetts*  
   *CBS 11:00-11:30 pm            (WABC, New York)*

*Announcer: Hugh Sargent*

*What Have You Got That Gets Me?-voc Marion Hutton*

*<0:25) Unknown Tune*

*Tpt, Austin*

*(3:09) When Paw Was Courtin' Maw - voc Tex Beneke*

*(Talking Glenn Miller and Tex Beneke)*

*Ts, Beneke*

*(2:31) What Goes On Here In My Heart - voc Marion Hutton*

*From the Paramount film "Give Me A Sailor"*

*(Leo Robin-Ralph Rainger)*

*Ts, Beneke; tpt, Austin*

*(3:28) With You On My Mind - voc Ray Eberle*

*From "Straight, Place and Show"*

*(Lew Brown-Lew Pollack)*

*(2:56) King Porter Stomp*

*(Ferdinand "Jelly Roll" Morton)*

*Tbn, Miller; ts, Beneke; tpt, Austin;*

*as, McIntyre (?)*

*(1:21) Moonlight Serenade (Theme)*

*(Mitchel Parish-Glenn Miller)*

4 December, 1938 (SUN)

Glenn Miller and His Orchestra played at the YMHA (Broad & Pine Streets), Philadelphia, Pennsylvania, from 8:30-1:00 am. (GMPR & GMC)

5 December, 1938 (MON)

Glenn Miller and His Orchestra played in Pottsville, Pennsylvania. (GMPR)

6 December, 1938 (TUES)

Glenn Miller and His Orchestra played at Roseland State Ballroom (New England States Great Waltz Contest), Boston, Massachusetts. (GMPR & Boston Post, Dec. 6, 1938)

7 December, 1938 (WED)

Glenn Miller and His Orchestra played at Ricker Gardens, Portland, Maine. (GMPR)

8 December, 1938 (THUR)

Glenn Miller and His Orchestra played at the Deck, Worcester, Massachusetts. (GMPR)

9 December, 1938 (FRI)

Glenn Miller and His Orchestra played at Hotel Statler (Imperial Ballroom-for ROTC Military Ball of Boston University), Boston, Massachusetts, from 9:00-2:00 am. (GMPR & GMC)

10 December, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Dec. 10, 1938)

11 December, 1938 (SUN)



Glenn Miller and His Orchestra played in Waterbury, Connecticut. (GMPR)

(Continued on next page)

Trombones Glenn Miller, Al Mastren, Paul Tanner  
Trumpets Johnny Austin, ??????????, Bob Price  
Reeds Hal McIntyre, as; Stanley Aronson, as &  
bar; Wilbur Schwartz, clt & as; Tex  
Beneke, ts; **CLAUDE LAKEY**, ts  
Rhythm Chummy MacGregor, p; rowland Bundock, b;  
**CODY SANDIFER (SANDERFORD)**, d  
Vocalists Marion Hutton, Ray Eberle  
Band-Boy Warren Jordan

There are problems deciding upon the personnel for the week December 11<sup>th</sup> to December 17<sup>th</sup>. The above names are shown for full payroll but under a section on GMPR shown as "Expenses" there are extra salaries indicated for Harder (instrument unknown), Knowles (trumpet), and Howlett (instrument unknown). Legh Knowles (trumpet) came from Red Norvo. (Met. Feb. 1939) He was certainly in the trumpet section for part of this week and probably one (or both of the men (Harder and Howlett) were in for the other part of the week. It is also possible that Lakey or Sandifer did not join at the beginning of the week and the two unknown instrumentalists might have been their temporary substitutes, but the payroll records do not go into enough detail to determine this. Bob Spangler (drums) left the band to join Jan Savitt. (Met. Jan. 1939) It was rumored that Cliff Leeman (who was ill and had been replaced by Buddy Rich in the Artie Shaw band), upon recovery, might join Miller but this never happened. (Met. Feb. 1939)

12 December, 1938 (MON)

Open. (GMPR)

13 December, 1938 (TUES): *Roseland State Ballroom, Boston, Massachusetts*  
CBS 11:30-12:00 *Midnight (WABC New York)*

- (2:09) *Sugar Foot Stomp (Dipper Mouth Blues) (arr GM) - Chant by the Band*  
*(Joe Oliver-Louis Armstrong)*  
*Clt, Schwartz; tbn, Miller*
- (4:20) *Mutiny In The Nursery - voc Marion Hutton, Ray Eberle,*  
*Tex Beneke and the Band*  
*From the Warner Brothers' film "Going Places"*  
*(Johnny Mercer-Harry Warren)*  
*Tpt, Austin*

*(Broadcast continued on next page)*

*(3:23) My Reverie (arr GM) - voc Ray Eberle*  
*Arrangement based on Debussy's melody "Reverie"*  
*(Larry Clinton)*  
*Tbn, Miller*

14 December, 1938 (WED)

Glenn Miller and His Orchestra played in Newmarket, New Hampshire. (GMPR)

15 December, 1938 (THUR)

Glenn Miller and His Orchestra played in Portland, Maine. (GMPR)

16 December, 1938 (FRI)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Dec. 16, 1938)

17 December, 1938 (SAT)

Glenn Miller and His Orchestra played at Roseland State Ballroom, Boston, Massachusetts. (GMPR & Boston Post, Dec. 17, 1938)


Note that we do not have a payroll listing for the next week. During this period Johnny Austin left the band (he returned for a short period in January) and was replaced by Claude Bowen. It is quite possible that there were other changes (temporary).

20 December, 1938 (TUES)

Glenn Miller and His Orchestra closed at Roseland State Ballroom, Boston, Massachusetts. (Boston Post, Dec. 20, 1938)

21 December, 1938 (WED)

Glenn Miller and His Orchestra played at Bancroft Hotel, Worcester, Massachusetts, from 9:00-2:00 am. (GMC)

23 December, 1938 (FRI):  *Paradise Restaurant, New York City, NY*  
*NBC 11:30-12:00 Midnight.*

Glenn Miller and His Orchestra opened at the Paradise Restaurant, New York City, NY. (BB, Dec. 24, 1938; Variety, Dec. 21, 1938; GMC)

"Glenn Miller cut short his New England sojourn to re-enter the Paradise in NY with NBC wires." (Met. Jan. 1939)

*Moonlight Serenade (Theme)*

*MEDLEY:*

*Why Do I Love You?*

*Can't Help Lovin' Dat Man*

*Make Believe*

*Ol' Man River*

E4VP 8208

Vi LPT 6701, Vi EPOT 6701 (947-0186), HMV RLS 598,  
RCA G EPOT-6701

(2:20) This Can't Be Love (arr GM) - voc Ray Eberle

From the musical production "The Boys From Syracuse"  
(Lorenz Hart-Richard Rodgers)

*What Have You Got That Gets Me?*

*With You On My Mind*

*King Porter Stomp*

*Wait Until My Heart Finds Out*

*Simple and Sweet - voc RE*

*(Bud Green-Abel Baer)*

*By the Waters of Minnetonka*

*Moonlight Serenade (Theme)*

26 December, 1938 (MON)

Glenn Miller and His Orchestra played at Iona School, New Rochelle, New York, from 10:00-3:00 am. (GMC) According to GMC the Paradise employer let Glenn off for this night as this private engagement was already signed.

29 December, 1938 (THUR)

We have a paycheck record for the week ending December 29<sup>th</sup> so that the following personnel is definite. Note that the last payroll record ended the week of December 17<sup>th</sup> which was a Saturday. Now the week ending falls on a Thursday so that the missing payroll would appear to

(Continued on next page)



cover over a week (December 18<sup>th</sup> to December 29<sup>th</sup>) but since we've no proof of this we can not safely say that the following personnel was present during that period and we could only assume that this personnel was set from December 23<sup>rd</sup> to December 29<sup>th</sup>.

Trombones Glenn Miller, Al Mastren, Paul Tanner  
 Trumpets **CLAUDE BOWEN**, ??????????, Bob Price  
 Reeds Hal McIntyre, as; Stanley Aronson, as & bar; Wilbur Schwartz, clt & as; Tex Beneke, ts Claude Lakey, ts  
 Rhythm Chummy MacGregor, p; Rowland Bundock, b; Cody Sandifer, d  
 Vocalists Marion Hutton, Ray Eberle  
 Band-Boy Warren Jordan  
 Arranger Bill Finegan

We're not sure who the third trumpeter was but Legh Knowles is on the week of December 30<sup>th</sup> to January 5<sup>th</sup> and might have been with the band on this date (but there is no paycheck issued to him on December 29<sup>th</sup>). For the week December 11<sup>th</sup> to December 17<sup>th</sup> Legh Knowles is shown for being there part of the week but he may not have joined the band full time until later.

30 December, 1938 (FRI): Paradise Restaurant, New York City, NY  
NBC 11:30-12:00 Midnight

Trombones Glenn Miller, Al Mastren, Paul Tanner  
 Trumpets Claude Bowen, **LEGH KNOWLES**, Bob Price  
 Reeds Hal McIntyre, as; Stanley Aronson, as & bar; Wilbur Schwartz, clt & as; Tex Beneke, ts; Claude Lakey, ts  
 Rhythm Chummy MacGregor, p; Rowland Bundock, b; Cody Sandifer, d  
 Vocalists Marion Hutton, Ray Eberle  
 Band-Boy Warren Jordan



PPRM-5338

Vi LPM/LSP-2768 (Vi LPM/LSP-6101), RCA RD/SF-7611  
 (3:12) When Paw Was Courtin' Maw - voc Tex Beneke and Glenn Miller  
 (Jack Manus-Leonard Joy)  
 Ts, Beneke

*Why Doesn't Somebody Tell Me These Things* - voc Marion Hutton  
*With You On My Mind*  
*Down South Camp Meetin'*  
*Moonlight Serenade (Theme)*

31 December, 1938 (SAT):

*Paradise Restaurant, New York City, NY*  
*NBC 10:00-10:15 pm*

*Moonlight Serenade (Theme)*  
*King Porter Stomp*  
*Please Come Out Of Your Dream*  
*FDR Jones*  
*One O'Clock Jump*  
*Moonlight Serenade (Theme)*