



Glenn Miller Archive
UNIVERSITY OF COLORADO **BOULDER**

GLENN MILLER

1939

THE YEAR HE FOUND THE SOUND



**Dedicated to the Glenn Miller Birthplace
Society June 2019**

**Prepared by:
Dennis M. Spragg**

Alton Glenn Miller (1904-1944)

From *Glenn Miller Declassified*

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Sound Roots

Glenn Miller was one of the foremost popular music celebrities of the twentieth century. The creative musician and successful businessman was remarkably intuitive and organized, but far from perfect. His instincts were uncanny, although like any human being, he made mistakes. His record sales, radio popularity, and box-office success at theaters and dance halls across the nation were unsurpassed. He had not come to fame and fortune without struggle and was often judgmental and stubborn. He had remarkable insight into public taste and was not afraid to take risks. To understand Miller is to appreciate his ideals and authenticity, essential characteristics of a prominent man who came from virtually nothing. He sincerely believed he owed something to the nation he loved and the fellow countrymen who bought his records.

The third child of Lewis Elmer Miller and Mattie Lou Cavender, Alton Glen Miller was born March 1, 1904, at 601 South 16th Street in Clarinda, a small farming community tucked in the southwest corner of Iowa. Miller's middle name changed to Glenn several years later in Nebraska. His father was an itinerant carpenter, and his mother taught school. His older brother, Elmer Deane, was a dentist. In 1906 Miller's father took his family to the harsh sand hills of Tyron, Nebraska, near North Platte. The family moved to Hershey, Nebraska, in the fall of 1912 and returned to North Platte in July 1913, where Glenn's younger siblings John Herbert and Emma Irene were born.

Although Glenn Miller came from a Methodist tradition, he was neither an overtly religious person nor a member of a specific congregation. He matured with integrity and principles that reflected the values his mother taught her children. Miller's father died in 1936 following a challenging lifelong struggle with, depression, alcohol and intermittent employment, which his son was painfully aware of and strove to redeem with a motivated work ethic.

The family moved to Grant City, Missouri, in 1916, where Glenn got a job shining shoes at John Mosbarger's cleaning and pressing establishment, and he made his first inauspicious appearance as a thirteen-year-old trombone player in a Sunday school orchestra. In a 1942 interview with the magazine *Radio Album*, Miller recalled buying his first trombone with money he made from either milking cows or mixing concrete. "That old slyphorn had one foot in trombone heaven, but oh boy, how I loved it. Slept with it right beside me every night and when I went to school, I hid it. God knows who would have stolen that thing. It was my first love." In addition to being the local tailor, Mosbarger led the town band. Miller marched in step with the band to the local depot when the National Guard went off to war in 1917.

In March 1918 the Miller family settled down among sugar beet fields in Fort Morgan, Colorado. Miller played football at Fort Morgan High School and was an all-state end. He played trombone and had unimpressive grades, except for math and Latin. He skipped his 1921 high school graduation ceremonies for a band job in Laramie, Wyoming. His mother accepted his diploma from the principal, who was reputed to say, "Maybe you are the one who should get this anyway; you probably worked harder on it than he did."

After high school, Miller played in the bands of Elmer Wells and Boyd Senter before joining the Holly Moyer band on November 27, 1922. He learned much about style, grooming, and presentation from Moyer, a World War I Navy veteran. Glenn enrolled in the University of Colorado Boulder on January 2, 1923, as student number 13607, and started classes April 2, 1923, in the third quarter of the 1922–23 school year. The Sigma Nu fraternity initiated Miller on April 15. During the 1923 summer break, Glenn and Julius “Judy” Kingdom worked as drovers herding sheep. In September they traveled to Austin, Texas, and auditioned for Jimmy Joy and his band, led by James Monte Maloney, and did not get the job. If Kingdom and Miller had succeeded, they planned to enter the University of Texas. They returned to Colorado and rejoined Moyer.

Glenn resumed his classes but dropped out at the end of his third quarter. He was playing with the Orville Bond La Croma Club Orchestra, and several members including Miller also joined Tom Watkins’s Westerners. The band traveled to El Paso, Texas, and opened March 18, 1924, at the Central Café in Juarez, Mexico. Miller’s roommate, Clyde Whitney, recalled Glenn’s ambition to “publish a really popular song.” A new band at Tommy Jacob’s Log Cabin Inn in Los Angeles needed trombone and bass players. Miller and Whitney flipped a coin to see who would go, and Glenn won. The band members chipped in and put Miller on a train for California, where he stayed for two months, returning to Colorado in June to rejoin Watkins. When the band broke up in August, Glenn went back to Los Angeles. By March 1925 he was a member of Max Fisher’s dance band. In August 1925 the Fisher band was booked for an extended tour to the Orient, and Glenn applied for a passport. Although he could not go because of an operation for appendicitis, his first major professional break was about to occur.

Ben Pollack was playing at the Venice Ballroom and planned to take his band to Chicago. The band was one of the most influential of its day, and Pollack needed a trombone player. Reportedly Miller’s roommate, Ted Mack (William E. Maguiness), recommended him. Mack played clarinet for Pollack and stayed behind in California. Pollack hired Miller and replaced Mack with Benny Goodman, who became Miller’s roommate. The band left for Chicago on November 30. Because of a dispute with the Chicago American Federation of Musicians (AFM) local, Pollack had to temporarily break up the band. Glenn found work with Paul Ash and his orchestra and was present on a February 1926 Columbia recording session. The Pollack band was back together by April 1926 and recorded numerous Victor records, including many Miller arrangements.

Miller was in demand as a trombone player. On January 23, 1928, Glenn and other Pollack musicians recorded as a group called Benny Goodman’s Boys with Jim and Glenn. He played and arranged on the side at sessions with several groups controlled by Sam Lanin together with cornet player Ernest Loring “Red” Nichols, trombonist Thomas Francis “Tommy” Dorsey Jr., and reed player James “Jimmy” Dorsey. He recorded with Red Nichols and his Five Pennies and an all-star band led by Nat Shilkret. When Pollack’s New York engagement ended, Miller rejoined Paul Ash’s ensemble, who were playing as the pit band at the Paramount Theatre and did not return when Pollack regrouped. Pollack replaced Glenn with Weldon Leo “Jack” Teagarden. Miller also continued to play and arrange on the side with Joe Candullo and his orchestra, James “Toots” Mondello, Oreste and his Queensland Orchestra, Roger Wolfe Kahn, the California Ramblers, the Dorsey Brothers, and occasionally Ben Pollack and Red Nichols.

Glenn maintained a long-distance friendship with a woman he had courted at the University of Colorado, Helen Dorothy Burger, descendant of a pioneer and prominent Boulder family, whose relatives were among the first graduates from the University of Colorado. Her father was Boulder County clerk Fred W. Burger. Glenn learned Helen was dating someone else and “practically engaged,” so he asked her to come to New York and she did. Glenn and Helen were married in New York on October 6, 1928. Helen helped Glenn to develop discipline and refine his style and essence. By all accounts, their successful marriage was a true partnership. She grounded the “itinerant jazz musician” and focused his musical progress beyond jazz toward Broadway and other musical idioms. Her instincts and judgment regarding musicians, business contracts, and opportunities were invaluable assets. She was also a very perceptive and sensitive woman who counterbalanced his often stubborn personality.



Boyd Senter and his Band



*Ben Pollack and his Californians
(Glenn Miller highlighted)*



Dorsey Brothers Orchestra



*Ray Noble and his American Orchestra
(Glenn Miller highlighted)*

Sound Development

When Miller left Ben Pollack to settle with Helen in New York, he made a comfortable living working in recording studios, radio, and Broadway productions during the Depression. Miller worked with George Olsen's band on the Broadway production *Whoopie!* produced by Florenz Ziegfeld Jr. while playing and arranging for Red Nichols. In November 1929 he was part of a legendary session by Red McKenzie and the Mound City Blue Blowers, led by Coleman Hawkins and including Eddie Condon, Pee Wee Russell, and Gene Krupa. The session included the jazz classics *Hello, Lola* and *One Hour*.

George and Ira Gershwin's *Strike Up the Band* opened in January 1930 and ran through June. Red Nichols and his orchestra included Glenn Miller, Jimmy Dorsey, Gene Krupa (drums), and Benny Goodman. The Gershwin musical production *Girl Crazy* opened in Philadelphia on September 29, 1930. Miller, Goodman, and Krupa, along with Jack Teagarden, returned with Nichols. The production opened at the Alvin Theatre in New York October 14. Miller handled some of the jazz-oriented parts for Gershwin and Robert Russell Bennett. *Everybody's Welcome* opened in Philadelphia on September 20, 1931, and the Dorsey Orchestra was the pit band. Tommy Dorsey and Teagarden played trombone, and Miller arranged. Pianist John Chalmers "Chummy" MacGregor was with the band as were Bunny Berigan (trumpet) and Jimmy Dorsey (reeds). The show opened at the Shubert Theatre in New York on October 13, 1931. Miller also continued to be in demand for jobs with conductors Nat Shilkret, Victor Young, Carl Fenton, and Jacques Renard.

Smith Ballew asked Miller to help him organize a new band, and Glenn recruited musicians, including Fort Worth drummer Ray McKinley. Bunny Berigan also joined. On the side, Miller joined the Dorsey Brothers as arranger for a Brunswick recording session on March 14, 1933, that included Bing Crosby as vocalist. Miller traveled extensively with the Ballew band. They played at the Cosmopolitan Hotel in Denver from January 9 through February 14, 1934, and broadcast over radio station KOA. Miller recruited vocalist Kay Weber, who was working for Miller's friend Donnelly James, and Skeets Herfurt, Don Matteson, and Roc Hillman from Vic Schilling's band.

When the fortunes of the Smith Ballew band soured, Miller, Herfurt, Matteson, and Hillman met with Tommy and Jimmy Dorsey, and Miller persuaded the brothers to form their own band. Miller arranged for the nucleus of the Ballew band to join, including the Colorado contingent and McKinley. Glenn became musical director for the Dorsey Brothers Orchestra.

In January 1935 popular British bandleader Ray Noble announced that he intended to form a band in the United States. The American Federation of Musicians (AFM) would not allow Noble to bring British musicians with him. Miller accepted an offer from Noble to organize a new band while continuing to arrange for the Dorsey Brothers. The legendary South African vocalist Al Bowlly and manager/drummer Bill Harty accompanied Noble to the United States. The brilliant band Miller organized for Noble included future bandleaders Will Bradley (trombone), Charlie Spivak (trumpet), and Claude Thornhill (piano).

Dr. Joseph Schillinger taught a mathematic method for music composition and was involved in the development of an electronic instrument called the theremin. His students included Miller, George Gershwin, and pianist Oscar Levant. The University of Colorado Glenn Miller Archive preserves Miller's notebooks and exercises with Dr. Schillinger. Miller continued to solidify his professional credentials as a composer and arranger rather than as a virtuoso instrumental soloist. This sets him apart from Tommy Dorsey and Benny Goodman. Miller is more analogous to Duke Ellington and Raymond Scott.



*Glenn Miller and his Orchestra
Adolphus Hotel, Dallas, Texas, September 1937*



*Helen and Glenn Miller
Outside Boulder, Colorado, circa 1936*



Glenn Miller and his Orchestra - Atlantic City, New Jersey



Glenn Miller at the Paradise Cabaret and Restaurant, 1617 Broadway, New York



Glenn Miller and fans at the Meadowbrook



Frank Dailey, Glenn Miller and Vince Daley

Sound Breakthrough

Glenn and Helen considered the risks and rewards of forming a road band under Glenn's name and decided to take the risk. At that time Metro-Goldwyn-Mayer offered Glenn a position in their music department. The implications of Miller going to Hollywood in 1937 to write arrangements for motion pictures are intriguing.

The first Miller band opened on May 17, 1937, at the Raymor Ballroom in Boston, then played engagements in New Orleans, Dallas, and Minneapolis. The band recorded for Decca and Brunswick. By December Miller faced financial and personnel challenges. He lost as much as thirty thousand dollars and was dissatisfied with his agency, Rockwell-O'Keefe, and the lack of radio airtime and quality future bookings. Tommy Dorsey stepped in, loaned Miller money and inserted associate Arthur Michaud as Miller's personal manager with an eye toward ownership and switching Miller's representation to Music Corporation of America. The band was talented if "free-spirited"; there were several prima donnas and palpable substance abuse. The trade press reported that vocalist Kathleen Lane was also an issue. Most important, Helen became seriously ill and hospitalized. Under the circumstances, Glenn gave the band notice on New Year's Eve. Historians have generally characterized the 1937 band as a failure. They were artistically sound, and Miller was planning to reorganize in 1938. He waited until Helen had recovered, the necessary legal time until his managerial contracts expired, and he had secured solid financial backing

Agent Mike Nidorf of Rockwell-O'Keefe (later General Amusements Corporation) believed in Miller and successfully fought to retain his account by seeking investors and bookings. Legendary Boston ballroom operator Simon "Cy" Shribman put in substantial seed money, helped pay off the loan from Dorsey, and shrewdly managed Miller's development with Nidorf. The new band opened at Boston's Raymor Ballroom in April 1938 and appeared at New York's Paradise Restaurant in June 1938. Eli Oberstein of RCA Victor signed Miller to a recording contract, and the band made their first records for the RCA Bluebird label in September. Miller had a fighting chance to get on a solid footing and gain exposure with national radio broadcasts. The band caught the attention of Michael DeZutter, manager of the prestigious Glen Island Casino in New Rochelle, New York. With the help of an Iona college student and future Miller employee, Tom Sheils, Nidorf persuaded DeZutter to book Miller for the 1939 summer season. Frank Dailey promptly booked the Miller band into his Cedar Grove, New Jersey, Meadowbrook Ballroom. The Meadowbrook opportunity and the summer season at the casino led to Miller becoming a superstar.

Miller was born into a segregated society and entertainment industry. Although he never featured African American musicians in his bands, he made two decisions in 1939 that bear mention in considering his point of view. A key element of Miller's initial popularity was an agreement he worked out with popular black bandleader Jimmie Lunceford that allowed composer and arranger Eddie Durham to write popular scores for Miller, including *Glen Island Special*, *St. Louis Blues*, *Wham (Re-Bop-Boom Bam)* and *Slip Horn Jive*. Miller also took the extraordinary opportunity to appear on an integrated program at the Paramount Theatre in New York with the Four Ink Spots, and he later employed the talented black arranger Fred Norman on a free-lance basis.

Nightly coast-to-coast NBC broadcasts from Glen Island Casino introduced Americans to the exciting and romantic new sounds of the Miller band and the voices of vocalists Marion Hutton, Ray Eberle and Gordon "Tex" Beneke. The broadcasts also served to promote Miller's RCA Bluebird records, which began selling briskly at record stores across the United States. During 1939 alone, Miller would feature many arrangements by Bill Finegan and Miller that became number one hits, starting with *Wishing (Will Make It So)* and including *Stairway to the Stars*, *Moon Love* and *Over the Rainbow*. When Artie Shaw broke up his band in November 1939, Glenn hired arranger Jerry Gray, leading to a prolific and historic collaboration. At the same time, Miller returned to the Meadowbrook for a return engagement and enjoyed new-found status as America's most popular bandleader. 1939 had indeed been the year that he found the sound.



"Along the Waters of Long Island Sound"



Glenn Miller at the Glen Island Casino



*Glenn Miller and his Orchestra at the Meadowbrook Ballroom
November 1939*

Sound Legacy

Miller was fortunate to have a mentor and admirer in the form of the prominent “king of jazz,” Paul Whiteman, who recommended Miller as his replacement on the coveted CBS Chesterfield cigarette program in December 1939. His former vocal group, the Four Modernaires, later joined Miller and his band. The Chesterfield opportunity cemented Miller’s new national popularity. The sponsor and network hedged their bet on Miller and paired the band with the Andrews Sisters vocal group for the first thirteen weeks of the series, that went on the air December 27, 1939. The program changed to a three-nights-per-week, fifteen-minute format. The Andrews Sisters left the program after the initial three-month period. Glenn Miller continued broadcasting for Chesterfield on CBS until September 24, 1942, when he disbanded to join the Army.

On January 4, 1940, Miller opened an engagement at the Café Rouge of Hotel Pennsylvania in New York, the first of several successful runs at the popular hotel restaurant. The Café Rouge engagements, like Meadowbrook and Glen Island Casino, came with ample NBC broadcast exposure. From 1940 to 1942, the popular band toured the United States, performing at many dance halls and hotels. They appeared in two Twentieth Century Fox motion pictures, *Sun Valley Serenade* and *Orchestra Wives*. Glenn broadcast *Sunset Serenade* on weekends, a program dedicated to armed forces personnel and bases.

After December 7, 1941 and America’s formal entry into World War II, Miller sincerely believed that he needed to do everything he could for the war effort. He enlisted in the Army and became a Director of Bands for the Army Air Forces Training Command. There, he set up a network of base bands and led an elite radio production unit consisting of a concert orchestra and jazz band. Miller became a vital AAF public relations, recruiting, fund raising and morale asset. On May 24, 1944, Gen. Dwight D. Eisenhower summoned Miller and his organization to England. They became the American Band of the Allied Expeditionary Forces, famously broadcasting and appearing at concerts for the allied forces. In preparation to move the group from London and England to liberated Paris and France, Major Glenn Miller boarded an Eighth Air Force C-64 “Norseman” liaison plane for a routine flight across the English Channel. The plane disappeared in poor weather and the world lost a very talented and influential musician, broadcaster and genuine patriot.

To broaden his appeal, Miller expanded the size of his band in 1940, adding more talent and offering lush and more intricate musical presentations. Among the additions was the creative arranger Billy May. Observers often characterize the band Miller formed in 1943 for the Army Air Forces as an artistic extension of his civilian band, which it was not. In volume 2 of his landmark *History of Jazz*, eminent jazz historian Gunther Schuller recognized Miller’s Army Air Forces Orchestra as the natural evolutionary result of Miller’s career progression from jazz to Broadway and classics and representative of Miller’s close associations with the Gershwins and Schillinger. As Schuller correctly put it, Miller’s extremely successful 1938–42 band was an artistic detour.¹

Critics have perpetuated the opinion that Glenn Miller was not among the most talented jazz musicians and that he successfully led a band with limited jazz credentials. This conclusion is incorrect. Listening to Miller’s recorded output as a sideman reveals an excellent jazz musician. Miller’s bands always played great jazz and did so very tastefully. He consistently ranked in popularity polls as among the top five trombonists of that era. Red Nichols once remarked about his preferences for an all-star jazz band that at trombone he ranked Miff Mole first, Jack Teagarden second, and Glenn Miller third.

The United States and the United Kingdom were blessed to have many talented and astute people to lead their nations through the horrific abyss of World War II. Glenn Miller’s music defined the era. He did not know this at the time and would scoff at what he would see as a clichéd notion. However, in the seven decades since his disappearance, this phenomenon has proven to be true. Alton Glenn Miller was a complex and gifted artist who continually challenged himself and those around him to excel. His ability to organize, edit, and perform with precision reveals a keen and critical mind. Now and forever a legend, his true story is even more compelling.



*America's Number One Band
Chesterfield Moonlight Serenade
Hollywood
1942*



Miller's Tune

Twenty-first century listeners know *Moonlight Serenade*, the evocative theme song of Glenn Miller, which has come to be the enduring theme song of the entire era. This is the story of the historic musical arrangement and the talented musician who found a unique style and sound that by 1939 captured the imagination of a generation of Americans who were emerging from the economic depression and poised to rescue humanity from fascism.

Glenn Miller created the music that became his theme song when he worked for Ray Noble. During his studies with Dr. Schillinger, Glenn sketched out the composition as part of an arranging exercise. On May 23, 1936, he privately recorded the exercise with musicians from Noble's band. This historic recording exists. In August 1936 Glenn gave a hand-written copy of the music, which he had titled *Miller's Tune*, to a friend in Colorado. The University of Colorado Boulder Glenn Miller Archive preserves that manuscript. Later in 1936, Eddie Heyman wrote lyrics for the tune, which he named *Now I Lay Me Down to Weep*. That seemed to some to be a little dreary, so even later in 1936, *The Metronome* editor George T. Simon took a turn and wrote lyrics for the music that he retitled *Gone with the Dawn*.

When Pee Wee Irwin left Ray Noble, Miller salvaged his high trumpet part arrangements by having Johnnie Mince play the parts on clarinet. The result was the genesis of the so-called "Glenn Miller Sound." During 1937 Miller was trying to develop a lead-tenor reed section and so he hired clarinet player Irving Fazola (Prestopnick). Glenn was not happy paying Faz for a full night's work and only getting partial production. He instructed Fazola to read the lead tenor's music sheet when he was not playing clarinet solos. This resulted in the B-flat clarinet playing the same notes as the B flat tenor, only sounding an octave higher. Glenn's substitution of Mince for Irwin and his instructions to Fazola were important steps in a style that evolved over time and Miller would soon introduce to Americans on records and radio with the theme song *Moonlight Serenade*.

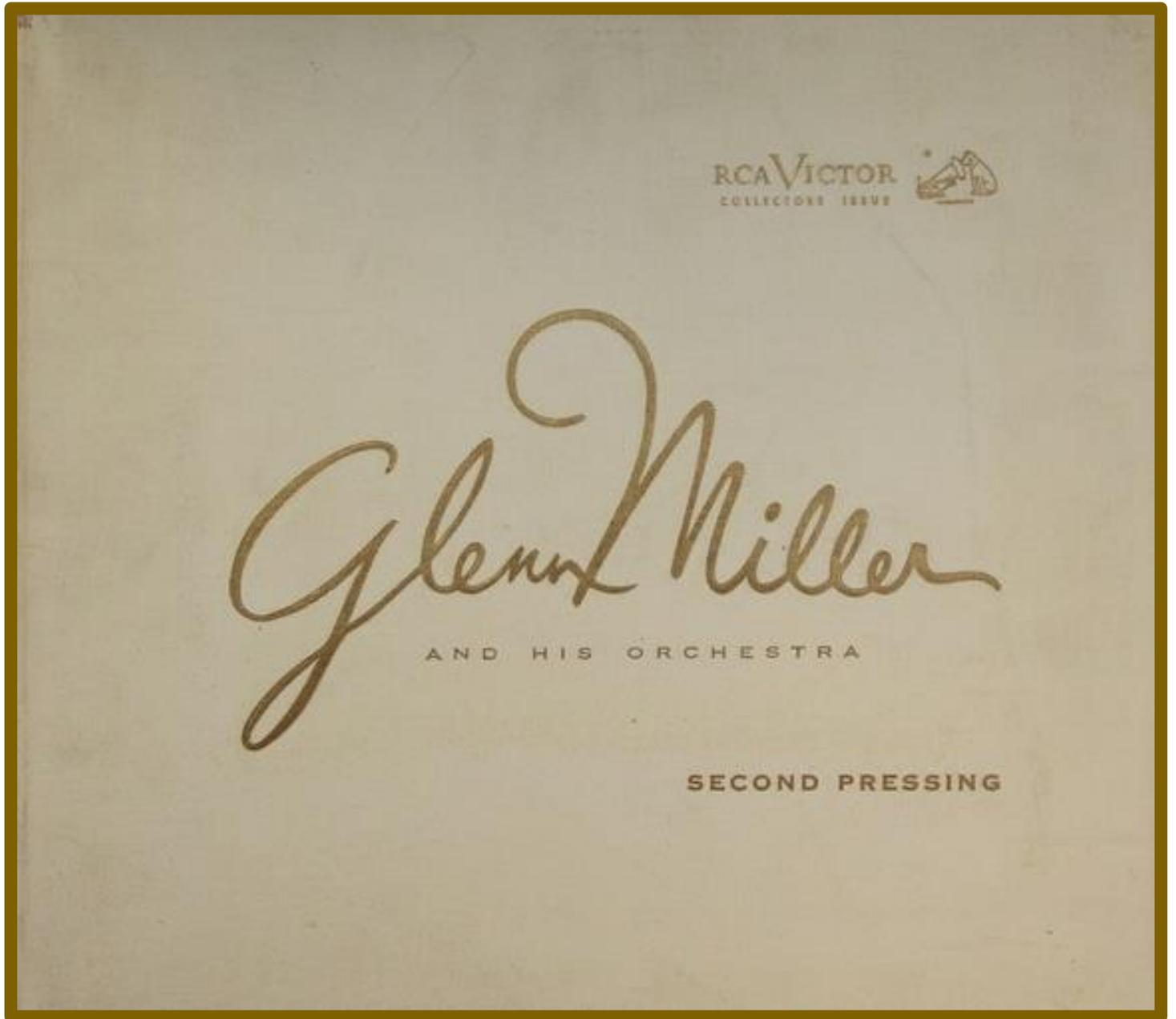
Glenn started using the theme music for the band he formed in 1937 but he did not name it or perform the lyrics written by either Heyman or Simon. He continued using the unidentified theme music for the band he reformed in 1938. Glenn and the band made progress with engagements and broadcasts at the Paradise Cabaret & Restaurant in New York. RCA Victor-Bluebird records signed Miller to a recording contract, and he was about to play enormously important 1939 engagements at the Glen Island Casino in New Rochelle, New York and Frank Dailey's Meadowbrook Ballroom in Cedar Grove, New Jersey. Both venues brought with them an extraordinary amount of national broadcasting exposure over NBC's Red and Blue networks and the Mutual Broadcasting System. During early 1939, Robbins Music Corporation signed a contract to publish the Miller theme song and they assigned Mitchell Parish to write lyrics for it, which he titled *Wind in the Trees*. Sometime between March 23 and March 27, Abe Olman of Robbins Music learned that Miller was preparing to record Frankie Carle's composition Sunrise Serenade for RCA and that the Miller theme song was going to back it on the "B" side of the planned Bluebird 78rpm release. Olman suggested that the theme be retitled Moonlight Serenade to pair with the "A" side and the rest of the story is history. Glenn agreed, and Robbins published his theme as *Moonlight Serenade*.

Glenn Miller and his Orchestra had opened their first of two 1939 engagements at Frank Dailey's Meadowbrook Ballroom on March 5, 1939. The first surviving instance that we have of Glenn and the band playing *Moonlight Serenade* by its final and well-known name is on the NBC-Blue sustaining remote of March 27, 1939, broadcast from Midnight to 12:30 a.m. From that point forward, the theme music and the band rocketed to national prominence and immortality. The Bluebird record of *Moonlight Serenade* made the music popularity. Glenn's theme made the "Your Hit Parade" poll of Top 10 Tunes at the rank of #6 for two weeks in 1939, September 30 and October 14. By the close of 1939, when Glenn embarked on his *Chesterfield Moonlight Serenade* commercial radio series over CBS for sponsor Liggett & Myers Tobacco Company and the Newell-Emmett advertising agency, he had become America's number one bandleader with a distinct and readily identifiable musical style that was instantaneously and forever recognizable from the first few bars of his theme *Moonlight Serenade*, which continues to entertain new audiences eighty years after Glenn made the record and broadcast his theme "from coast to coast."

During his military service, Miller did not initially use *Moonlight Serenade* to identify his Army Air Forces Training Command Orchestra, but a new AAFTC theme, *I Sustain the Wings*, which also became the title of Miller's AAFTC NBC radio series. However, the AAFTC Orchestra did record and broadcast a beautifully updated arrangement of *Moonlight Serenade* that included the large string section of the orchestra. When Miller's radio production unit and orchestra deployed to the European Theater of Operations, Glenn resumed using *Moonlight Serenade* as the opening and closing theme of his "American Band of the AEF" and *Moonlight Serenade* broadcasts for the Allied Expeditionary Forces Programme of the BBC (AEFP), and the *Music for the Wehrmacht* broadcasts that the unit recorded for the Office of War Information's American Broadcasting Station in Europe (ABSIE). *Moonlight Serenade* was instantly recognizable to both allied and enemy forces and civilians. Major Glenn Miller's music became a beacon of American values and culture, and the soundtrack of a generation.

Following World War II, Tex Beneke and the Glenn Miller Orchestra continued to use *Moonlight Serenade* as their theme and recorded it for RCA Victor in 1947, using a modified version of the Army Air Forces arrangement with strings that appropriately featured a tenor saxophone solo by Tex. When the band was gradually re-branded as Tex Beneke and his Orchestra, their theme remained *Moonlight Serenade*. Later, starting with Ray McKinley in 1956 and until the present day, led by Nick Hilscher, the Glenn Miller Orchestra continues to open and close their engagements and appearances with *Moonlight Serenade*

On the Record



GLENN MILLER DISCOGRAPHY

Glenn Miller's musical legacy has been well represented on records and discs. Here is a representative selection of the hundreds of commercial releases of recordings and broadcasts by Glenn Miller and his Orchestra that are preserved by the University of Colorado Glenn Miller Archives:

12" 33 rpm record albums

Bluebird (USA)

| | |
|---------------|--|
| AXM2-5512-1/2 | The Complete Glenn Miller, vol. 1, 1938-1939 |
| AXM2-5514-1/2 | The Complete Glenn Miller, vol. 2, 1939 |
| AXM2-5534-1/2 | The Complete Glenn Miller, vol. 3, 1939-1940 |
| AXM2-5558-1/2 | The Complete Glenn Miller, vol. 4, 1940 |
| AXM2-5565-1/2 | The Complete Glenn Miller, vol. 5, 1940 |
| AXM2-5569-1/2 | The Complete Glenn Miller, vol. 6, 1940-1941 |
| AXM2-5570-1/2 | The Complete Glenn Miller, vol. 7, 1941 |
| AXM2-5571-1/2 | The Complete Glenn Miller, vol. 8, 1941-1942 |
| AXM2-5572-1/2 | The Complete Glenn Miller, vol. 9, 1939-1942 |

RCA (England)

| | |
|-----------|-------------------------------------|
| LFM1-7500 | The Legendary Glenn Miller, Vol. 1 |
| LFM1-7501 | The Legendary Glenn Miller, Vol. 2 |
| LFM1-7502 | The Legendary Glenn Miller, Vol. 3 |
| LFM1-7503 | The Legendary Glenn Miller, Vol. 4 |
| LFM1-7512 | The Legendary Glenn Miller, Vol. 5 |
| LFM1-7513 | The Legendary Glenn Miller, Vol. 6 |
| LFM1-7514 | The Legendary Glenn Miller, Vol. 7 |
| LFM1-7515 | The Legendary Glenn Miller, Vol. 8 |
| LFM1-7516 | The Legendary Glenn Miller, Vol. 9 |
| LSA-7537 | The Legendary Glenn Miller, Vol. 10 |
| LSA-7538 | The Legendary Glenn Miller, Vol. 11 |
| LSA-7539 | The Legendary Glenn Miller, Vol. 12 |
| LSA-7540 | The Legendary Glenn Miller, Vol. 13 |
| PL-42016 | The Legendary Glenn Miller, Vol. 14 |
| PL-42017 | The Legendary Glenn Miller, Vol. 15 |
| PL-42018 | The Legendary Glenn Miller, Vol. 16 |
| PL-42019 | The Legendary Glenn Miller, Vol. 17 |

RCA (Japan)

| | |
|------------|---|
| RA-5651-70 | The Legendary Glenn Miller (21 LP set) |
| RA 5801-20 | The Legendary Glenn Miller On the Air (21 LP set) |

RCA Camden (USA)

| | |
|----------------------|---|
| CAL-751/CAS-751(e) | The Great Glenn Miller and his Orchestra |
| CAL-829/CAS-829(e) | The Original Recordings by Glenn Miller and his Orchestra |
| CAL-2128/CAS-2128(e) | The Nearness of You |
| CAS-2267(e) | The One and Only Glenn Miller |
| CAS-9004(e) | Sunrise Serenade |

RCA Victor (USA)

| | |
|----------------------|--|
| LPM-1189 | The Sound of Glenn Miller |
| LPM-1190 | This is Glenn Miller |
| LPM-1192/LSP-1192(e) | Glenn Miller Plays Selections from the Glenn Miller Story and other Hits |
| LPM-1193 | Glenn Miller Concert |
| LPM-1506 | The Glenn Miller Carnegie Hall Concert |
| LPM-1973 | The Marvelous Miller Medleys |
| LPM-2080 | Great Dance Bands of the 30s and 40s |
| LPM-2767/LSP-2767(e) | Glenn Miller On the Air, vol. 1 |
| LPM-2768/LSP-2768(e) | Glenn Miller On the Air, vol. 2 |
| LPM-2769/LSP-2769(e) | Glenn Miller On the Air, vol. 3 |
| LPM-3377/LSP-3377(e) | The Best of Glenn Miller |
| LPM-3564/LSP-3564(e) | The Best of Glenn Miller, vol. 2 |
| LPM-3657/LSP-3657(e) | Blue Moonlight |
| LPM-3873/LSP-3873(e) | The Chesterfield Broadcasts, vol. 1 |
| LPM-6101/LSP-6101(e) | Glenn Miller On the Air (3 LP set) |
| LPM-6100 | For the Very First Time (3 LP set) |
| LPT-1016 | Juke Box Saturday Night |
| LPT-1031 | The Nearness of You |
| LPT-6700 | Glenn Miller, Limited Edition and Second Pressing (5 LP set) |
| LPT-6701 | Glenn Miller, Limited Edition, Volume 2 (5 LP set) |
| LSP-3981(e) | The Chesterfield Broadcasts, vol. 2 |
| LSP-4125(e) | The Best of Glenn Miller, vol. 3 |
| VPM-6019 | Glenn Miller, A Memorial, 1944-1969 |

RCA (USA)

| | |
|--------------|--|
| AFL1-1192(e) | Glenn Miller Plays Selections from the Glenn Miller Story and other Hits |
| AFL1-2825(e) | The Best of Glenn Miller, vol. 3 |
| AFL1-3377(e) | The Best of Glenn Miller |
| AFL1-3564(e) | The Best of Glenn Miller, vol. 2 |
| ANL1-0974(e) | Glenn Miller: Pure Gold |
| ANL1-1139(e) | The Chesterfield Broadcasts, vol. 1 |
| ANL1-2975(e) | Great Dance Bands of the '30s and '40s |
| ANL1-3467(e) | The Best of Glenn Miller |
| CPL1-2080(e) | A Legendary Performer, vol. 2 |
| CPM2-0693-1 | A Legendary Performer (2 LP set) |



Compact Discs

Bluebird (USA)

| | |
|---------------|--|
| 0693-2-RB | A Legendary Performer |
| 07863-55103-2 | Glenn Miller, A Memorial |
| 07863-61015-2 | The Complete Glenn Miller and his Orchestra (13 CD set) |
| 07863-66520-2 | The Essential Glenn Miller (2 CD set) |
| 07863-66529-2 | The Spirit is Willing |
| 09026-63900 | Bluebird's Best – America's Bandleader |
| 09026-64014-2 | Platinum Glenn Miller (2 CD set) |
| 9785-2-RB | The Popular Recordings (3 CD set) |
| 82876-54306-2 | Glenn Miller and the Andrews Sisters, The Chesterfield Broadcasts (2 CD set) |
| 82876-59104-2 | Glenn Miller – The Centennial Collection (CD/DVD set) |

Bluebird Legacy (USA)

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| 82876-69241-2 | The Essential Glenn Miller (2 CD set) |
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Buddha (USA)

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| 74465-99602-2 | Glenn Miller – You Leave Me Breathless |
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Jazz Band (UK/Czech Republic)

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| EBCD-2172-2 | The Complete Sustaining Broadcasts, vol. 1, This Changing World |
| EBCD-2175-2 | The Complete Sustaining Broadcasts, vol. 2, Simple and Sweet |
| EBCD-2180-2 | The Complete Sustaining Broadcasts, vol. 3, On the Sentimental Side |
| EBCD-2184-2 | The Complete Sustaining Broadcasts, vol. 4, Heaven Can Wait |
| EBCD-2185-2 | From Rags to Riches |

RCA (Japan)

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| BVCJ-7313-24 | The Legendary Glenn Miller On the Air (13 CD set) |
| R25J-1021-32 | The Complete Glenn Miller (13 CD set) |

RCA (USA)

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| 09026-63113-2 | The Andrews Sisters with the Glenn Miller Orchestra |
| | The Chesterfield Broadcasts, vol. 1 |
| 09026-63618-1 | Falling in Love with Glenn Miller |
| 09026-68716-2 | Glenn Miller – Candlelight Miller |
| 09026-68717-2 | Glenn Miller - Miller Plays Mercer |

Acknowledgments



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