



American Music Research Center  
UNIVERSITY OF COLORADO BOULDER



PREPARED BY:  
DENNIS M. SPRAGG  
GLENN MILLER COLLECTIONS  
Updated May 2022

*Dedicated To  
The Glenn Miller Birthplace Society  
Clarinda, Iowa*

### *An Historic Collaboration*



*Jerry Gray*  
(Generoso Graziano)

### *Discovering the Pearls*

Arranger Jerry Gray (Generoso Graziano) was born in Boston, Massachusetts July 3, 1915. He was a virtuoso violinist, arranger and ultimately a bandleader. By 1939, Gray was the chief arranger and musical collaborator for Artie Shaw, the clarinet superstar who led the top dance band in the United States. During that very important year in musical history, Glenn Miller's band was coming on fast as a competitor to Shaw and other leading bands led by, among others, Tommy Dorsey and Benny Goodman. During the summer and early fall of 1939, Artie Shaw became disenchanted with the music business and was the subject of a public controversy regarding his pointedly negative opinion of "jitterbugs". Some of Shaw's musicians and arranger Gray became concerned that their employer might soon disband to take a break and possibly reorganize in 1940. The talented drummer Buddy Rich accepted a job offer from Tommy Dorsey and effervescent saxophonist and vocalist Tony Pastor was rumored to be exploring the idea of forming his own band. Meanwhile, Glenn Miller was employing brilliant arranger Bill Finegan and free lancers including Jimmie Lunceford's protégé Eddie Durham. Miller needed full-time arranging skill, and this led the bandleader to seek out the possibly available and eminently qualified Jerry Gray, who was arguably the best arranger available. As it turned out, Artie Shaw walked off the bandstand at the Hotel Pennsylvania's Café Rouge in November 1939. Within hours, Glenn Miller offered Jerry Gray a job that the talented composer reluctantly accepted, and a legendary collaboration was born.

## ***Cultivating the Pearls***

Artie Shaw would never forgive Jerry Gray for joining Glenn Miller. The shy sidekick who had coyly appeared as a would-be comedian with Shaw on Robert Benchley's *Melody and Madness* program for Old Gold cigarettes during 1938 and 1939 was in reality a musical genius. By the summer of 1941, as Miller's chief arranger, Gray had produced an incredible series of hit charts for Miller that cemented Glenn's ascent to the status of America's number one bandleader. During the spring of 1941, their partnership had landed them in Hollywood, where the Miller band made their first motion picture for 20th Century-Fox, *Sun Valley Serenade*. Miller's commercial radio series for Chesterfield Cigarettes over the CBS network had been twice renewed and continued to be a popular three-times-per-week opportunity for listeners to hear Jerry Gray's original jazz compositions and many arrangements of popular music. It is difficult to imagine Glenn Miller's band without Jerry Gray's work, although in addition to Bill Finegan, Glenn had by this time added the brilliant Billy May to his arranging team. What perhaps made Jerry Gray special was that his temperament, style and productive manner fit perfectly well with Miller's. As Gray related to author George T. Simon, "I may have been happier musically with Artie, but I was happier personally with Glenn." Jerry would remember that Glenn encouraged him to write original compositions as well as handling arrangements. Along these lines, Gray wrote *Pennsylvania Six-Five Thousand* during 1940, which became a top 10 hit during an era when the big bands' records of ballads with vocalists were generally more popular best sellers. Gray would go on to write many more mostly jazz instrumental original compositions for the band in addition to his startling list of successful commercial hits, including *Sun Valley Jump*, *Caribbean Clipper* and *Here We Go Again*. Glenn Miller certainly provided Jerry Gray with a secure environment within which to be unbelievably creative and productive. The titles of his many contributions to the Glenn Miller songbook and success include *Chattanooga Choo Choo*, *I've Got a Gal in Kalamazoo*, *Moonlight Cocktail* and *Elmer's Tune*, all of which became Billboard Number One Charted Hits. However, the tune that Jerry Gray would perhaps become most associated with was his original composition, *A String of Pearls*.

## ***The Cornet Pearl***

During June 1941, Glenn Miller pursued jazz cornet superstar and friend Bobby Hackett to join his band. On the surface, the offer did not necessarily make sense, because Glenn fielded a full and talented trumpet section including John Best, Billy May, Dale McMickle and Alec Fila. On July 10, 1941, Bobby Hackett joined the band ostensibly to fill the guitar chair. However, Glenn also had Bobby's beautiful cornet in mind. An early clue of what was to come was evident in a July 16, 1941 *Chesterfield Moonlight Serenade* broadcast with Hackett soloing on the ballad *From One Love To Another*. Miller would record the tune for RCA Bluebird complete with the exquisite Hackett solo on August 11, 1941. So Miller would feature great Hackett cornet solos sprinkled into performances and broadcasts while Bobby otherwise shared guitar chores with Bill Conway of the Modernaires. He was as fond of Miller as Glenn was of him, and Hackett particularly appreciated what he felt was "the intelligent writing for the band," including Jerry Gray's works.





*America's Number One Bandleader*

### ***Stringing the Pearls***

Bobby Hackett's tenure with Glenn Miller was between July of 1941 and September of 1942, when Glenn disbanded. Although he contributed many elegant cornet solos to the band, including performances of *Star Dust*, *Rockin' Chair* and *The Saint. Louis Blues*, he is primarily remembered for his solos on George Gershwin's *Rhapsody in Blue*, a July 1942 RCA Victor Glenn Miller recording, and *A String of Pearls*. However, he was not originally one of the "pearls on the string," so to speak. During the summer of 1941 as Bobby came on board, Jerry Gray had completed the new composition that would become *A String of Pearls*. Glenn immediately liked the tune and quickly featured it on the Chesterfield programs of August 14 from New York and August 28 from Washington, D. C. The chart that listeners and dancers would become familiar with included the booming sax solos and familiar battle between Miller stars Tex Beneke and Ernie Caceres followed by the challenge between Al Klink and renown veteran jazz saxist Babe Russin. What followed the soon-to-be exciting regularly broadcast refrain was a growling trumpet solo by Billy May in the style that had become so pleasing to fans of Miller's music and heard on almost every broadcast and on tunes such as the Jerry Gray arrangement of *I Dreamt I Dwelt in Harlem*, which also charted in the Billboard Top Ten during 1941. But Glenn Miller had another thought in mind as he listened to the newly minted *A String of Pearls* and the rest of the story would become musical history.



*Bobby Hackett solos at the Café Rouge  
A beaming Glenn Miller seems to know that "A String of Pearls" will be a hit  
(Courtesy of Ed Polic)*





The Billboard

WEEK ENDING  
JANUARY 30, 1942

# MUSIC POPULARITY CHART

## SONGS WITH MOST RADIO PLUGS

Following are the 25 songs with the most plugs over the four major New York outlets (WEAF, WJZ, WOH, WABC) for the week beginning Saturday, January 24, and ending Friday, January 30. The totals are based on reports supplied by Dr. John G. Peatman, Department of Psychology, College of the City of New York, and Director of Office of Research-Radio Division, and cover all broadcasts from 8 a.m. to 1 a.m. daily. The number of plugs for these 20 songs over the independent stations (WHN, WMCA, WNEW, WOV), covers only the period from 5 p.m. to 1 a.m. daily. Partial choruses and signatures are not included. Film tunes are designated by an (F); musical comedy tunes with an (M).

Position	Title	Publisher	Plugs	
			Major (8 a.m.) to (1 a.m.)	Indies (5 p.m.) to (1 a.m.)
3	1. WHITE CLIFFS OF DOVER...	Shapiro-Bernstein	49	18
—	2. COUPLE IN THE CASTLE (F)	Famous	45	10
10	3. MANDY IS TWO	Bregman-Vocco- Conn	32	6
8	4. BLUES IN THE NIGHT (F)	Remick	30	33
—	4. DEEP IN THE HEART OF TEXAS	Melody Lane	30	6
1	5. ROSE O'DAY	Tobias-Lewis	28	17
6	6. HOW ABOUT YOU? (F)	Feist	26	15
—	7. SOMEONE'S ROCKIN' MY DREAMBOAT	Advanced	25	11
—	7. WHO CALLS?	Harms	25	6
10	8. CHATTANOOGA CHOO CHOO (F)	Feist	24	25
3	9. ELMER'S TUNE	Robbins	23	14
4	9. EVERYTHING I LOVE (M)	Chappel	23	24
5	9. HUMPTY DUMPTY HEART (F)	Southern	23	13
2	9. SOMETIMES	Berlin	23	9
—	10. PRESIDENT'S BIRTHDAY BALL	Berlin	22	8
10	11. THIS IS NO LAUGHING MATTER	Block	21	15
13	12. THIS LOVE OF MINE	Embassy	20	6
—	13. GOODBYE, MAMA	Chappel	19	7
11	13. WE DID IT BEFORE (M)	Witmark	19	2
15	14. ANNIVERSARY WALTZ	Mayfair	18	7
—	14. I GOT IT BAD	Robbins	18	18
16	15. ANGELINE	Campbell	17	1
8	15. I DON'T WANT TO WALK WITHOUT YOU (F)	Paramount	17	18
15	15. YOU MADE ME LOVE YOU	Broadway	17	6
12	16. DAY DREAMING	T. B. Harms	16	9

## NATIONAL AND REGIONAL BEST SELLING RETAIL RECORDS

This compilation is based upon reports from the following retail stores of their 10 best selling records of the past week. New York City: Center Music Store; Liberry Music Shop; Gaiety Music Shop; Babson's Music Shop; R. H. Macy & Co.; Abraham & Straus, Inc. Bridgeport, Conn.: Howland Dry Goods Co.; Whiting Radio Service; Gilman Music Store. Boston: Boston Music Co.; The Melody Shop; Mosher Music Co., Inc. Buffalo: Whiteman Song Shop; Broadway Music Shop; Avenue Record Shop. Pittsburgh: Volkwein Bros., Inc. Philadelphia: Wanamaker's Department Store; Downtown Record Shop; Alex A. Gettlin. Denver: The May Co.; The Record Shop; Charles E. Wells Music Co. Salt Lake City: Z. C. M. I. Record Dept. Portland, Ore.: Meier & Frank Co.; J. K. Gill Co. Los Angeles: Southern California Music Co.; Hollywood House of Music; Glenn Wallichs Music City. San Francisco: Schwabacher-Frey. Chicago: Sears, Roebuck & Co.; Marshall Field; Wurlitzer's; Lyon & Healy; Goldblatt Bros. Cincinnati: Song Shop; Willis Music Co.; Rudolph Wurlitzer Co.; Steinberg's, Inc. Clifton Music Shop. Milwaukee: Schuster's; Broadway House of Music; J. B. Bradford Piano Co. Des Moines: Des Moines Music House; Davidson Co. Detroit: Wurlitzer's; Grinnell Bros. Kansas City, Mo.: Music Box. St. Louis: Aolian Co. of Music; Fanous & Barr. St. Paul: W. J. Dyer & Bros.; Mayflower Novelty Co. Springfield, Mo.: L. E. Lines Music Co. Birmingham: Nolen's Radio Service Shop; E. E. Forbes & Sons; Monarch Sales Co.; Louis Plidiz Dry Goods Co. Atlanta: Cox Prescription Shop. Raleigh, N. C.: James E. Thiem; C. H. Stephenson Music Co. Miami: Richards Store Co.; Burdine's, Inc. New Orleans: Louis Grunewald Co., Inc.; G. Schirmer, Inc. Fort Worth, Tex.: McCrory's; Kemble Bros. Furniture Co. San Antonio: Alamo Piano Co.; San Antonio Music Co. Washington, D. C.: E. F. Droops & Sons Co.; George's Radio, Inc. Louisville, Ky.: Stewart Dry Goods Co. Butte, Mont.: Drebelbis Music Co. Richmond, Va.: Gary's Record Shop, Walter D. Moses & Co., Corley Record Co.

NATIONAL			EAST			SOUTH		
POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.	POSITION Last This Wk. Wk.
3	1. A STRING OF PEARLS —GLENN MILLER	5	1. Blues in the Night —Woody Herman	1	1. A String of Pearls —Glenn Miller	1	1. A String of Pearls —Glenn Miller	1
—	2. CHATTANOOGA CHOO CHOO —GLENN MILLER	2	2. Remember Pearl Harbor —Sammy Kaye	—	2. Blues in the Night —Jimmie Lunceford	—	2. Blues in the Night —Jimmie Lunceford	—
1	2. CHATTANOOGA CHOO CHOO —GLENN MILLER	3	3. I Said No —Alvino Rey	3	3. Chattanooga Choo Choo —Glenn Miller	2	3. Chattanooga Choo Choo —Glenn Miller	2
5	3. I SAID NO —ALVINO REY	1	4. Chattanooga Choo Choo —Glenn Miller	—	4. I Said No—Alvino Rey	—	4. I Said No—Alvino Rey	—
2	4. BLUES IN THE NIGHT —WOODY HERMAN	7	5. You Made Me Love You —Harry James	3	5. White Cliffs of Dover —Glenn Miller	3	5. White Cliffs of Dover —Glenn Miller	3
6	5. THIS LOVE OF MINE —TOMMY DORSEY	10	6. Blues in the Night —Jimmie Lunceford	5	6. Everything I Love —Glenn Miller	5	6. Everything I Love —Glenn Miller	5
—	6. BLUES IN THE NIGHT —JIMMIE LUNCEFORD	9	7. White Cliffs of Dover —Sammy Kaye	—	7. Remember Pearl Harbor —Sammy Kaye	—	7. Remember Pearl Harbor —Sammy Kaye	—
7	7. REMEMBER PEARL HARBOR —SAMMY KAYE	—	8. Elmer's Tune —Glenn Miller	8	8. Elmer's Tune —Glenn Miller	8	8. Elmer's Tune —Glenn Miller	8
4	8. ELMER'S TUNE —GLENN MILLER	6	9. This Is No Laughing Matter—Charlie Spivak	4	9. Blues in the Night —Woody Herman	4	9. Blues in the Night —Woody Herman	4
—	9. WHITE CLIFFS OF DOVER —KAY KYSER	—	10. White Cliffs of Dover —Kate Smith	—	10. White Cliffs of Dover —Kay Kyser	—	10. White Cliffs of Dover —Kay Kyser	—
8	10. EVERYTHING I LOVE —GLENN MILLER	1	1. Blues in the Night —Woody Herman	4	1. This Love of Mine —Tommy Dorsey	4	1. This Love of Mine —Tommy Dorsey	4
		7	2. A String of Pearls —Glenn Miller	5	2. I Said No—Alvino Rey	5	2. I Said No—Alvino Rey	5
		3	3. This Love of Mine —Tommy Dorsey	6	3. White Cliffs of Dover —Kay Kyser	6	3. White Cliffs of Dover —Kay Kyser	6
		5	4. Rose O'Day—Kate Smith	—	4. A String of Pearls —Glenn Miller	—	4. A String of Pearls —Glenn Miller	—
		2	5. Chattanooga Choo Choo —Glenn Miller	2	5. Elmer's Tune —Glenn Miller	2	5. Elmer's Tune —Glenn Miller	2
		—	6. Blues in the Night —Artie Shaw	—	6. Moonlight Cocktail —Glenn Miller	—	6. Moonlight Cocktail —Glenn Miller	—
		4	7. Everything I Love —Glenn Miller	3	7. Chattanooga Choo Choo —Glenn Miller	3	7. Chattanooga Choo Choo —Glenn Miller	3
		—	8. White Cliffs of Dover —Kate Smith	9	8. You Made Me Love You —Harry James	9	8. You Made Me Love You —Harry James	9
		—	9. This Is No Laughing Matter—Glenn Miller	—	9. This Is No Laughing Matter—Jimmie Dorsey	—	9. This Is No Laughing Matter—Jimmie Dorsey	—
		—	10. White Cliffs of Dover —Jimmie Dorsey	—	10. Blues in the Night —Jimmie Lunceford	—	10. Blues in the Night —Jimmie Lunceford	—

"A String of Pearls Charts at #1  
Knocking off Glenn Miller's own Million-Seller "Chattanooga Choo Choo!"  
(The Billboard, February 7, 1942)



## *Harvesting the Pearls*

During the fall of 1941 and as evidenced from broadcasts including the November 8, 1941 *Glenn Miller's Sunset Serenade* from the Café Rouge of Hotel Pennsylvania in New York over NBC's Blue Network, Glenn Miller, with Jerry Gray's assent and perhaps at Gray's recommendation, inserted a Bobby Hackett cornet solo to replace the open trumpet solo as originally broadcast. On the *Sunset Serenade* program, Miller introduces the tune to the nationwide audience with the remark "I think you'd enjoy Bobby Hackett's cornet later on in the piece." What audiences then heard was a solo that resembled what Hackett had performed on the RCA Bluebird recording session five days earlier on November 3, 1941, when the band waxed *A String of Pearls*. It is believed that Miller was so taken with the routine that he suggested Hackett should play it the same way every time the band played the tune. Hackett told George T. Simon that his original solo at the November 3, 1941 recording date was the result of "just a little exercise that we were rehearsing" for the record date. I ad libbed the solo from a guitar part that said, 'switch to cornet' and gave me only the chords. After rehearsal, Glenn said to me, 'Hey Hack, do you remember what you played there?' And I said, 'Yeah, I think, roughly.' And he said, 'Well, I think you ought to play it that way all the time.' That was the only time he asked me to play anything the same way." This probably led to the oft-repeated and inaccurate folklore that Miller ordered his players to perform solos for all other tunes including *In the Mood* the same way on broadcasts that they (or their predecessors) had played solos on best-selling RCA studio recordings. Even a quick listen to representative Miller broadcasts demonstrates quite the opposite and that Miller's soloists were creative and varied in their interpretations of every tune and performance. Listening to the extant broadcasts of *A String of Pearls* one can hear similarities in Hackett's treatment but distinctions, nevertheless.

The title *A String of Pearls* is the original title of the Jerry Gray chart, although with other tunes Jerry often had a preliminary title that was changed even after the tune was performed. For example, *That's Where I Came In* was renamed *Keep 'Em Flying*. The title is actually a clever juxtaposition of a musical string of pearls. *A String of Pearls* was recorded for RCA Bluebird at the RCA New York studios on Monday, November 3, 1941. It was issued on Bluebird B-11382 as Side B, coupled with *Day Dreaming*, by Jerome Kern (composer) and Gus Kahn (lyrics), a Bill Finegan arrangement recorded the same day, as Side A, and including a vocal by Ray Eberle and the Modernaires. *A String of Pearls* appeared on the Billboard Top 10 National Best-Selling tunes the week of January 2, 1942 in the number nine position. By January 23, 1942 it climbed to number three, and it hit number one for the week of January 30, 1942, displacing the Glenn Miller Bluebird record of *Chattanooga Choo Choo*, which had topped the charts as number one for nine weeks, interrupted the week of December 12, 1941 by Glenn's record of *Elmer's Tune*. Slipping to number two the following week, *A String of Pearls* was back at number one the week of February 13, 1942 and remain on the charts for 21 weeks.. Then it would be beaten out by yet another Miller record, *Moonlight Cocktail*, which would remain at number one until the week of April 24, 1942. Glenn Miller records were number one except for one week for six months beginning in November 1941!

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<sup>1</sup> <sup>1</sup> Glenn Miller's Top Ten Hits, Dennis M. Spragg, GMA, September 2017



*Chesterfield Moonlight Serenade, May 26, 1942  
Great Lakes Naval Training Center, Illinois  
"A String of Pearls" was broadcast on this appearance  
(Courtesy of Ed Polic)*

### ***Spreading the Pearls***

Other artists and record labels quickly produced and released competitive versions of *A String of Pearls*. Notable among the "covers" was Mel Powell's arrangement for Benny Goodman released by Columbia's Okeh label and shortly thereafter on the Columbia label. Other releases were recorded by Connee Boswell (Decca) and Woody Herman (Decca). Glenn Miller broadcast the best-selling tune regularly on his *Chesterfield Moonlight Serenade* series, although Miller was careful not to over-expose his hits and carefully programmed his broadcasts for variety. *A String of Pearls* appeared as the favorite tune of Camp Croft, South Carolina and Randolph Field, Texas on Glenn's May 16, 1942 *Sunset Serenade*. When Glenn moved his military radio-phonograph service camps contest to his CBS series, *A String of Pearls* appeared again as a camp favorite on May 26 (Fort Douglas, Utah), June 9 (Sheppard Field, Texas) and June 18 (Goodfellow Field, Texas). It was named as the winning tune for the previous week on the June 25 broadcast. The band's final CBS broadcast of *A String of Pearls* was on August 27, 1942 from Philadelphia.



## *The Pearls Go To War*



*Capt. Glenn Miller and Pvt. Jerry Gray  
Yale University, New Haven, Connecticut  
October 1943*

After disbanding in September 1942 and soon after becoming established as the Director of Bands (Training) for the Army Air Forces (AAF) Technical Training Command in February 1943, Capt. Glenn Miller would recruit his colleague Jerry Gray to join him in the armed forces for the duration. Pvt. Jerry Gray, soon promoted to Sgt. Jerry Gray, became Glenn's chief AAF arranger, rehearsal conductor and anchor of a very talented arranging staff that included Ralph Wilkinson, Norman Leyden, Mel Powell and Perry Burgett. His AAF compositions and arrangements continued the evolution and progressive spirit of his previous collaboration with Glenn Miller, this time with a large concert orchestra with strings as well as a smaller jazz unit within the radio production unit. Gray went overseas with Miller and the band. Following Miller's tragic disappearance on December 15, 1944, T/Sgt. Gray assumed conducting duties for the AAF organization's broadcasts and shared leadership with drummer and singer T/Sgt. Ray McKinley. *A String of Pearls* was performed at many concerts for servicemen and women in England and on the Continent during the group's time in the European Theatre from July 1944 through July 1945, including many broadcasts to the allied forces, civilians and even enemy audiences. *A String of Pearls* was one of the many tunes that cemented the regard for American popular music among European audiences and an admiration for Glenn Miller that continues into the 21st Century.



*Sgt. Jerry Gray and Maj. Glenn Miller  
Bedford, England  
1944*



*379th Bomb Group, Kimbolton, England  
August 2, 1944  
"A String of Pearls" was performed at this concert*



## Discography

### **A STRING OF PEARLS**

Jerry Gray (Generoso Graziano) (composer and arranger)

Eddie DeLange (lyrics)

Score in Glenn Miller Music Library Folder 635

Orchestration and partial score published

### **GLENN MILLER AND HIS ORCHESTRA**

#### **RCA Bluebird Studio Recording**

November 3, 1941

RCA Studios

155 East 24th Street

New York

*Bluebird*      *Master BB 068068-1*

*Bluebird*      *Issue 11382-B*

#### **Radio Broadcasts**

*(R) – Recording exists*

August 14, 1941

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

August 28, 1941

*Chesterfield Moonlight Serenade, Washington, DC (CBS) (R)*

September 23, 1941

*Chesterfield Moonlight Serenade, Philadelphia (CBS) (R)*

October 22, 1941

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

November 8, 1941

*Glenn Miller's Sunset Serenade, New York (NBC-Blue) (R)*

November 14, 1941

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

November 19, 1941

*Chesterfield Moonlight Serenade, New York (CBS)*

November 21, 1941

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

December 4, 1941

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

December 11, 1941

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

December 11, 1941

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

December 19, 1941

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

January 1, 1942

*Café Rouge, Hotel Pennsylvania, New York (NBC-Blue)*

January 6, 1942

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

January 20, 1942

*Chesterfield Moonlight Serenade, Detroit (CBS) (R)*

January 24, 1942

*Glenn Miller's Sunset Serenade, London, Ontario (Mutual) (R)*

February 5, 1942

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

February 17, 1942

*Chesterfield Moonlight Serenade, New York (CBS) (R)*

March 13, 1942	<i>Chesterfield Moonlight Serenade, Chicago (CBS) (R)</i>
March 25, 1942	<i>Chesterfield Moonlight Serenade, Hollywood (CBS) (R)</i>
May 5, 1942	<i>Chesterfield Moonlight Serenade, Hollywood (CBS) (R)</i>
May 7, 1942	<i>Command Performance USA, Hollywood (War Dept. SSD<sup>2</sup>) (R)</i>
May 16, 1942	<i>Glenn Miller's Sunset Serenade, Hollywood (Mutual) (R)</i>
May 26, 1942 (early)	<i>Chesterfield Moonlight Serenade, Great Lakes NTS<sup>3</sup>, IL (CBS) (R)</i>
May 26, 1942 (late)	<i>Chesterfield Moonlight Serenade, Chicago (CBS) (R)</i>
June 9, 1942 (early)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R)</i>
June 9, 1942 (late)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R)</i>
June 18, 1942 (early)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R)</i>
June 18, 1942 (late)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R)</i>
June 25, 1942 (early)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R) (brief)</i>
June 25, 1942 (late)	<i>Chesterfield Moonlight Serenade, New York (CBS) (R) (brief)</i>
August 27, 1942 (early)	<i>Chesterfield Moonlight Serenade, Philadelphia (CBS) (R)</i>
August 27, 1942 (late)	<i>Chesterfield Moonlight Serenade, Philadelphia (CBS) (R)</i>
Unknown Date	<i>(R)</i>

### **Dedications**

March 13, 1942	Madison College, Harrisonburg, Virginia
May 16, 1942	Selected as favorite tune by Camp Croft, Delmar, South Carolina and Randolph Army Air Field, San Antonio, Texas
May 26, 1942	Selected as favorite tune by Fort Douglas, Salt Lake City, Utah
June 9, 1942	Sheppard Army Air Field, Wichita Falls, Texas
June 18, 1942	Selected as Favorite Tune by Goodfellow Army Air Field, Texas
June 25, 1942	Last week's winning tune (Goodfellow Army Air Field, Texas)

### **Stage Shows**

January 9, 1942	Palace Theater, Cleveland, Ohio
January 24, 1942	London Arena, London, Ontario
January 28, 1942	Paramount Theater, New York
February 4, 1942	Paramount Theater, New York
February 11, 1942	Paramount Theater, New York
August 21, 1942	Earle Theater, Philadelphia
September 11, 1942	RKO Keith's Theater, Boston

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<sup>2</sup> Radio Branch, Special Service Division, War Department, which became the Armed Forces Radio Service (AFRS) in November 1943

<sup>3</sup> NTS is an abbreviation for the Great Lakes Naval Training Center



## GLENN MILLER ARMY AIR FORCES ORCHESTRA

### Recordings for Broadcast and Broadcasts

*(R) – Recording exists*

September 11, 1943	<i>I Sustain the Wings (CBS), Radio Playhouse, New York (R)</i>
November 27, 1943 <sup>4</sup>	<i>Uncle Sam Presents (OWI), NBC Radio City, New York (R)</i>
November 27, 1943 (early) <sup>5</sup>	<i>I Sustain the Wings (NBC) Vanderbilt Theater, New York (R)</i>
November 27, 1943 (late)	<i>I Sustain the Wings (NBC) Vanderbilt Theater, New York (R)</i>
January 15, 1944 <sup>6</sup>	<i>Uncle Sam Presents (OWI), NBC Radio City, New York (R)</i>
April 21, 1944 <sup>7</sup>	<i>Music from America 11 (OWI), NBC Radio City, New York (R)</i>
April 22, 1944 (early)	<i>I Sustain the Wings (NBC) Vanderbilt Theater, New York (R)</i>
April 22, 1944 (late)	<i>I Sustain the Wings (NBC) Vanderbilt Theater, New York (R)</i>
July 16, 1944	<i>A Soldier and a Song (AEFP)</i>
October 5, 1944	<i>American Band of the AEF (AEFP)</i>
October 17, 1944	<i>The Swing Shift (AEFP)</i>
November 6, 1944	<i>Music for the Wehrmacht (ABSIE), EMI Studios, London (R)</i>
November 24, 1944	<i>Moonlight Serenade (AEFP)</i>
November 27, 1944	<i>Moonlight Serenade (AEFP)</i>
December 2, 1944	<i>Moonlight Serenade (AEFP)</i>
February 15, 1945	<i>The Swing Shift (AEFP)</i>
February 26, 1945	<i>American Band of the AEF (AEFP), Olympia Theatre, Paris (R)</i>
March 1, 1945	<i>The Swing Shift (AEFP)</i>
March 20, 1945	<i>The Swing Shift (AEFP)</i>
April 9, 1945	<i>American Band of the AEF (AEFP), Olympia Theatre, Paris (R)</i>
May 22, 1945	<i>The Swing Shift (AEFP)</i>

### Concerts

August 2, 1944	<i>Kimbolton, 379th Bomb Group (B-17 unit)</i>
August 11, 1944	<i>Corn Exchange, Bedford, Lord Mayor's Entertainment Fund Benefit</i>

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<sup>4</sup> "Uncle Sam Presents" were programs recorded for broadcast by the Office of War Information for the OWI Voice of America and the Armed Forces Radio Service (AFRS)

<sup>5</sup> The November 27, 1943 "I Sustain the Wings" performances are as the borrowed tune in a medley ("borrowed from Glenn Miller")

<sup>6</sup> The January 15, 1944 performance is the "fade out" tune of the broadcast following the closing theme and including the "Voice of America" identification by announcer Lt. Donald Briggs

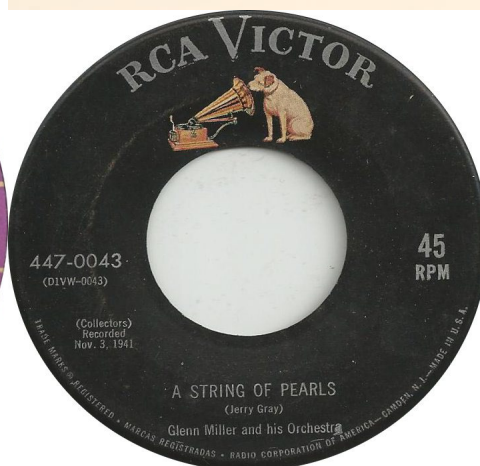
<sup>7</sup> "Music from America" was a music-only recording for broadcast later by the Voice of America using inserted voice introductions by announcers speaking different languages.

## Gallery



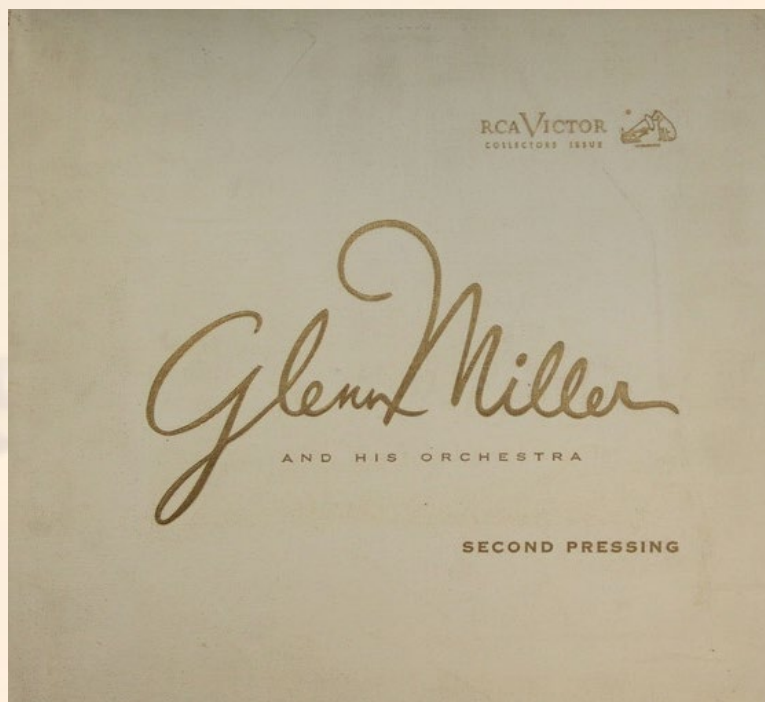
*The RCA Bluebird “#1” Hit Record  
(The flip Side “A” is “Day Dreaming”)*

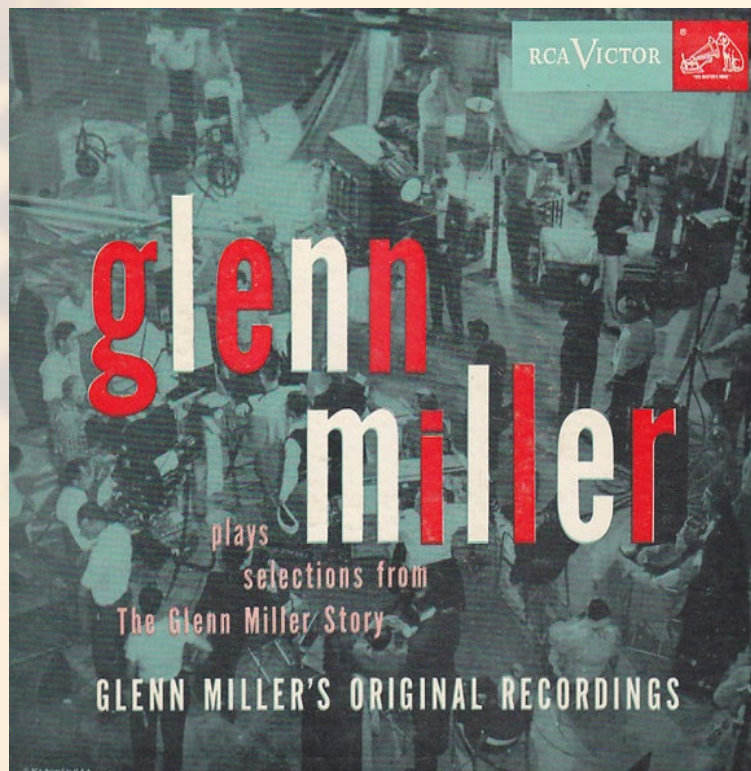














## Legacy



*On Location in Colorado for "The Glenn Miller Story" during 1953  
James Stewart, Glenn Miller's mother Mattie Lou Miller and June Allyson*

Glenn and Helen Miller were a very special couple who were completely devoted to one another. Their relationship was evident to all who came in contact with them and so it was no surprise that their love and mutual respect would be a cornerstone of any Miller biography. Universal-International naturally seized upon their story in 1953 when developing the plot for the film *The Glenn Miller Story*. Casting James Stewart and June Allyson in as the couple, the producers would craft a heartwarming and handsome tale that would endear as a wonderful musical experience that introduced several new generations of listeners and dancers to Glenn Miller's music. Jerry Gray worked with Henry Mancini to craft the score. Mancini was an AAF veteran who had auditioned for Miller and contributed greatly to Tex Beneke's postwar Miller band, while Gray had moved ahead to further his own career and lead his own band. Among the great tunes gracing the otherwise fictional if endearing story was *A String of Pearls*. Inaccurately depicting the debut of the chart at the Glen Island Casino in New Rochelle, New York (Miller only appeared there during the summer of 1939), the film goes on to depict the tune as linked to a gift of a string of actual pearls by Glenn (Stewart) to Helen (Allyson). In reality, the tune was named for the clever juxtaposition of a musical string of pearls by Jerry Gray during 1941 and made famous during the band's third engagement at the Hotel Pennsylvania Café Rouge. However, the story related in the memorable film is certainly more romantic!

In memorium, Glenn Miller disappeared on a flight between England and France at the age of 40 on December 15, 1944. Jerry Gray passed away August 10, 1976 in Dallas, Texas at the age of 61. The results of their special partnership continue to electrify listeners and dancers to this day.

*Acknowledgment*

Thank you to Ed Polic for discography details, photographs and edits.



*Helen and Glenn Miller  
(Helen is wearing a string of pearls)  
Fort Morgan, Colorado  
1936*