

PHOTO/TK

PHOTASAGA

DUKE ELLINGTON

TREASURY SERIES

5

12 May, 1945



D.E.T.S.



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**NOST 7631**  
(NOST 82-7631 A)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 5**

1. **Theme: Take The "A" Train & Introduction**  
(Strayhorn)
2. **Carnegie Blues**  
(D. Ellington)
3. **Riff Staccato**  
(Orent - Schwartz)
4. **All At Once**  
(Rodgers - Hammerstein - Dalton - Montgomery)
5. **Yesterdays**  
(Kern - Harbach)
6. **I Miss Your Kiss**  
(Zager - Skinner)
7. **Accentuate The Positive**  
(Arlen - Mercer)
8. **Blue Cellophane**  
(D. Ellington)
9. **Theme: Take The "A" Train**  
(Strayhorn)

Average playing time on each side in the D.E.T. series is 26-27 minutes  
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**NOST 7631**  
(NOST 82-7631 B)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 5**

1. **Theme: Take The "A" Train & Return**  
(Strayhorn)
2. **Prelude To A Kiss**  
(Ellington - Gordon - Mills)
3. **Caravan**  
(Ellington - Tizol)
4. **Sophisticated Lady**  
(Ellington - Mills)
5. **I'm Beginning To See The Light & Bond Promo**  
(Ellington - George - James)
6. **Solitude**  
(Ellington - De Lange)
7. **I Ain't Got Nothin' But The Blues**  
(D. Ellington)
8. **I Don't Mind**  
(Ellington - Strayhorn)
9. **The Jeep Is Jumpin'**  
(Ellington - Hodges)

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DUKE ELLINGTON  
TREASURY SERIES 5

## YOUR SATURDAY DATE WITH THE DUKE

From April 7th, 1945 through November 26th of the same year the American Broadcasting Company's *Hot Spot* carried a series of live historic broadcasts featuring the music of Duke Ellington and his orchestra. Every Saturday afternoon during this period, with two exceptions — on April 14th a substitute program of Ellington performing *op. 10* was aired out of respect for the late President Roosevelt who had died two days earlier, and the scheduled broadcast of September 22nd was not aired for reasons unknown at the time, at 3 minutes past five o'clock the Ellington orchestra could be heard live from whatever city it was appearing in that week.

The program began on a "sustaining" basis — that is without a sponsor and with no commercial messages. Beginning with the broadcast of May 5th, the 55 minute program became a "public service" broadcast brought to the radio listeners by the United States Treasury Department as a vehicle to sell war bonds. The war in Europe was winding up the following Tuesday, May 30th was V's Day but the war in the Pacific was still raging and the Treasury Department was going all out in an effort to raise seven billion dollars in its "mighty seventh war loan" drive.

The *Date with Duke* broadcasts must have proved worthwhile since the series continued even during the period when Ellington's itinerary made it too difficult to cover his appearances via remote broadcasts. The Tommy Donay orchestra filed in until Ellington returned on April 13th, 1946 in a package from San Antonio, Texas. Between that date and the final Ellington appearance on October 5th, 1946 the schedule of programs was erratic to say the least. Biographical information published in date is so meagerly sketchy but this will soon be rectified in the forthcoming book on the Ellington-Treasury series by Benny Asplund and Jerry Valburn.

Since the series were being aired coast to coast every Saturday they were also picked up by the Armed Forces Radio Service (AFRS). AFRS produced 30 minute versions of the choice material from these programs and aired them all around the world on 16 inch transcription disks which were then played at their showplace facilities.

The Treasury broadcasts provided Ellington with what would have been every orchestra leader's dream — a wide radio showcase. And Ellington took full advantage of this once-in-a-lifetime opportunity. Everything in his orchestra's library was aired at one time or another. Material from the 1930's, 40's, and early 60's was heard alongside the latest additions to the band's book. Even the patented works were featured, and pop tunes of the day were introduced in balance. In a number of instances material that was never commercially recorded by the Ellington orchestra — Hollywood Hangover is an example — was heard on the Treasury Shows. The series made the unique Ellington magic available to a vast potential audience throughout the better part of 1945 and 1946. Never before had a jazz orchestra, especially one still in its prime, had such a showcase.

Now Ellington lovers everywhere are being given a chance to travel back in time to hear these broadcasts in their entirety. One Ellington specialist has called this production "a most cultured undertaking." Phrasastic Records is to be applauded for reproducing in its entirety this

wonderful series. The excellent sound to be heard on these sides is a result of searching for many years and finding the best possible source materials that exist anywhere. Jack Towers and Jerry Valburn have given the utmost attention in the careful transfer from the original materials. This is a page out of history and also a page out of Ellington's — a few gems from the long creative musical output of the man who many believe will be recognized as the outstanding figure in the music of the 20th century.

DON BROWN

PHONASTIC/NOSTALGIA's Duke Ellington's Treasury Series is an important undertaking, made possible through an agreement with the Mont Records Society. The series will — if the response will be sufficient — include a great number of LP's! It is a unique portrait of one of the great Ellington bands as it was playing week in week during an exciting year — 1945-46, when history was being made in the second world war: was still going on both in Europe and in the Pacific. The records have previously only been saved for the members of the Mont Records Society and this is the only version using the original Mont masters.

Further comments should be added from Jerry Valburn's forthcoming book.

For reasons of their own choosing, Ellington recorded the series through August, 1946, and then stopped. They did produce a remarkable series of transcriptions, seventy-nine in all. These 18 inch disks are today among the most sought after items by Ellington collectors around the world, and rightly so.

I have indicated, wherever known, the actual program source of each selection on the AFRS transcription. To accurately determine this, I compared the AFRS version against transcripts of the ABC broadcasts, comparing not only the sides and timings, but also the announcer dialogue leading into the music. In the cases where airchecks were not available, I was fortunate in having in hand a vast of ABC music clearance log sheets. Since Ellington went out of his way to avoid duplication of music on successive broadcasts, it was not too difficult to pin-point selections and their actual broadcast dates. Most important, I've made no wild guesses, and I feel that what is presented here is most accurate.

(Remark: This was written back in 1971. Since this time we have been most fortunate to turn up the original airchecks of these Treasury programs.)

The format of the AFRS transcriptions is as follows: They opened the program, in most cases, with a special AFRS pre-recorded version of "Take The 'A' Train," by the Ellington band. The AFRS announcer would do the show introduction over the music, and they would then crossfade into the broadcast material. The closing would be done one of three ways, all with AFRS announcer: "I.D." over (1) "Take The 'A' Train," (AFRS Theme); or (2) "I'm Beginning To See The Light," or (3) on occasion the actual broadcast music itself. In regard to the markings in the w/s, AFRS would indicate the actual broadcast date, or if the show was made up of a composite from several broadcasts, instead of a date they would use the word "substit."

## A

## 1 Theme: Take The "A" Train &amp; Introduction

(Ellington) Norwika Muddlingrager AB

## 2 Carnegie Blues

(Ellington) Tempo Music (J&amp;J)

## 3 Riff Staccato

(Cover) Bennett's United Artists

## 4 All At Once

(Ellington) Harmonia (Golden Management)

Chassard Sweden

## 5 Yesterdays

(Ellington) Moby Music Muddlingrager AB

## 6 I Miss Your Kiss

(Lizzy Bennett) Sweden Music

## 7 Accentuate The Positive

(Archie Meiner) Morris Norwika AB

## 8 Blue Cellophane

(Ellington) Tempo Music (J&amp;J)

## 9 Theme: Take The "A" Train

(Ellington) Norwika Muddlingrager AB

## B

## 1 Theme: Take The "A" Train &amp; Return

(Ellington) Norwika Muddlingrager AB

## 2 Prelude To A Kiss

(Ellington) Tempo Music (L.A. Theme England)

## 3 Caravan

(Ellington) Tempo Music &amp; Co

## 4 Sophisticated Lady

(Ellington) Moby Music Muddlingrager AB

## 5 I'm Beginning To See The Light

(Ellington) Tempo Music (J&amp;J) &amp; Tempo France AB

## 6 Solitude

(Ellington) De Langes Norwika Muddlingrager AB

## 7 I Ain't Got Nothin' But The Blues

(George Ellington II) In Morris Norwika AB

## 8 I Don't Mind

(Ellington) DeLange Big 5 Scandinavia

## 9 The Jeep Is Jumpin'

(Ellington) Polygram Scandinavia AB

Recorded May 12, 1945, at the Blue Network, Studio E, Radio City, New York City, N.Y.

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Average playing time on each side in the D.E.T.

series is 28:27 minutes.

## Personnel:

Shelton Hampton, Rex Stewart, Cal Anderson, Ted Johnson (2); Ray Nance (2) and (4); Claude Jones, Lawrence Brown, Joseph Hunter (2); Ottie Harpwick, Johnny Hodges (2); Jimmy Hamilton (2) and (3); Al Sears (2); Harry Carney (Sax and solo) (2); Duke Ellington (2); Fred Guo (2); Junior Raglin (2); Benny Green (2); Jopye Sherrill; Ray Davis; Marie Ellington (4) (Harp and Solo).

Cover art designed by the

PHONASTIC 1980

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