

# DUKE ELLINGTON

TREASURY SERIES

6

19 May, 1955



D.E.T.S.



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NOST 7632  
(NOST 82-7632 A)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 6**

1. Theme: Take The "A" Train & Introduction (Strayhorn)
2. Teardrops In The Rain (Ellington - Anderson)
3. Everything But You (Ellington - James)
4. Perdido (Tizol - Lenk - Drake)
5. If You Are But A Dream (Jaffe - Fulton - Bonz)
6. Pitter, Panther, Patter (D Ellington)
7. Emancipation Celebration (D Ellington)
8. I Should Care (Weston - Stordahl - Cahn)
9. Theme: Take The "A" Train (Into Station Break) (Strayhorn)

Average playing time on each side in the D.E.T. series is 26-27 minutes  
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NOST 7632  
(NOST 82-7632 B)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 6**

1. Theme: Take The "A" Train & Return (Strayhorn)
2. In A Sentimental Mood (Ellington - Mills - Kurtz)
3. It Don't Mean A Thing (Ellington - I Mills)
4. Ballade (Ellington - De Lange)
5. I'm Beginning To See The Light & Bond Promo (Ellington - George - James)
6. Subtle Slough (D Ellington)
7. C' Jam Blues (D Ellington)
8. Don't You Know I Care? (Ellington - M David)
9. Stomp, Look And Listen (D Ellington)
10. Things Ain't What They Used To Be & Broadcast Close (M Ellington)

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# DUKE ELLINGTON

## TREASURY SERIES

# 6

### YOUR SATURDAY DATE WITH THE DUKE

From April 7th, 1945 through November 24th of the same year the American Broadcasting Company's Blue Network carried a series of now 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 spirituals 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 this time), at 5 minutes past five o'clock the Ellington orchestra could be heard live from whatever city it was appearing in that week.

The programs 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 8th was VE 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 Dorsey orchestra filled in until Ellington returned on April 13th, 1946 in a pickup 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. Discographical information published at date is somewhat sketchy but this will soon be rectified in the forthcoming book on the Ellington-Treasury series by Benny Asaland and Jerry Valburn.

While 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 discs which were then played at their shoreward facilities.

The Treasury broadcasts provided Ellington with what must have been every orchestra leader's dream — a worldwide 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 1920's, 30's, and early 40's was heard alongside the latest additions to the band's book. Even the extended works were featured, and pop tunes of the day were included for 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 "the major cultural undertaking" — its entire recordings is to be applauded for reproducing in its entirety the

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.

CON BROWN

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

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

For reasons of their own choosing, AFRS recorded the series through August, 1946, and then stopped. They did produce a remarkable series of transcriptions, seventy-nine in all. These 16 inch discs 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 archivals of the ABC broadcasts, comparing not only the solos and timings, but also the announcer dialogue leading into the music. In the cases where archivals were not available, I was fortunate in having on hand a set 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 archival checks 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 this music, and they would then proceed 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 occasions the actual broadcast music itself. In regard to the markings in the wax, AFRS w/u 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 "dubbed."

### A

- 1 Theme: Take The "A" Train & Introduction**  
(Stryhorn) Nordiska Musikbröjager AB
- 2 Teardrops In The Rain**  
(Ellington-Anderson) United Artists
- 3 Everything But You**  
(Ellington-James) Tempo Music (USA)
- 4 Perdido**  
(Tito Lupo-Duke) Nordiska Musikbröjager AB
- 5 If You Are But A Dream**  
(Lafite-Fulton) Chappell Nordiska AB
- 6 Pitter, Panther, Patter**  
(Lafite-Fulton) Chappell Nordiska AB
- 7 Emancipation Celebration**  
(Ellington) No information
- 8 I Should Care**  
(Weston-Schostack-Cahn) Southern Music
- 9 Theme: Take The "A" Train (Into Station Break)**  
(Stryhorn) Nordiska Musikbröjager AB

### B

- 1 Theme: Take The "A" Train & Return**  
(Stryhorn) Nordiska Musikbröjager AB
- 2 In A Sentimental Mood**  
(Ellington-Miles-Ruffalo) Westin & Co Musik AB
- 3 If Don't Mean A Thing**  
(Ellington-Miles) Belwin Max AB
- 4 Solitude**  
(Ellington-Lange) Nordiska Musikbröjager AB
- 5 I'm Beginning To See The Light & Bond Promo**  
(Ellington-George-James) Reuter & Reuter Förings AB
- 6 Subtle Slogash**  
(Ellington) Belg 3 Scandinavia
- 7 C' Jam Blues**  
(Ellington) Belg 3 Scandinavia
- 8 Don't You Know I Care?**  
(Ellington-M Davis-Carl Dahmans) Musikföring
- 9 Stomp, Lick And Listen**  
(Ellington) Tempo Music (USA)
- 10 Things Ain't What They Used To Be & Broadcast Close**  
(Ellington) Nordiska Musikbröjager AB

Recorded May 19, 1945, at the Paradise Theatre, Detroit, Michigan

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Average playing time on each side in the O.E.T. series is 26-27 minutes.

### Personnel:

Shelton Hampton, Rex Stewart, Carl Anderson, Taft Jordan (tr); Ray Nance (tp and vl); Claude Johns, Lawrence Brown, Joseph Nanton (tb); Otto Hardwick, Jimmy Hodges (as), Jimmy Hamilton (ts and cl); Al Sears (cl); Harry Carney (bar and bass cl); Duke Ellington (p); Fred Guy (g); Junior Raglin (g); Sonny Greer (d); Jessa Sherrill, Kay Davis, Marie Ellington, Al Hibbler (vocal).

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