

PHONOTAC

NOUALOLA

NOST 7634

# DUKE ELLINGTON

TREASURY SERIES

8

2 June, 1945



D.E.T.S.



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NOST 7634  
(NOST 82-7634 A)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 8**

1. Theme: Take The "A" Train & Introduction (Strayhorn)
2. The Mood To Be Wooded (Ellington - Hodges)
3. Jack The Bear (D Ellington)
4. The More I See You (Warren - Gordon)
5. Way Low (D Ellington)
6. Blues On The Double (D Ellington)
7. Summertime (Gershwin)
8. Theme: Take The "A" Train Into Station Break

Average playing time on each side in the D.E.T. series is 26-27 minutes  
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NOST 7634  
(NOST 82-7634 B)

**DUKE ELLINGTON'S  
TREASURY SERIES Vol. 8**

1. Theme: Take The "A" Train & Return (Strayhorn)
2. Come Sunday (Black, Brown & Beige) (D Ellington)
3. Light (Black, Brown & Beige) (D Ellington)
4. I'm Beginning To See The Light (Ellington - George - James)
5. On The Alamo (Jones - Kahn)
6. Carnegie Blues (D Ellington)
7. Riff Staccato (Orant - Schwartz)
8. Blue Skies (Berlin)
9. Things Ain't What They Used To Be (K Ellington)

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# DUKE ELLINGTON

## TREASURY SERIES

# 8

### YOUR SATURDAY DATE WITH THE DUKE

From April 7th, 1945 through November 26th 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 "V-E 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 Data 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 filed 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 to date is somewhat scanty but this will soon be rectified in the forthcoming book on the Ellington-Treasury series by Benny Asstend 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 books. 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 music 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. Our Ellington specialists had called this production "a major cultural undertaking." Phonastic Records is to be applauded for reproducing in its entirety this

wonderful series. The excellent sound to be heard on these discs 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 Merril Record Society. The series will — if the response will be sufficient — include a great number of LP's that 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 Merril Record Society and now a new only version using the original Merril 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 the original ABC broadcasts, comparing not only the solos and timings, but also the announcer dialogue leading into the music. In the cases where archives 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 pinpoint 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 archives 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) "The Beginning To See The Light"; or (3) on occasion the actual broadcast music itself. In regard to the markings in the wax, AFRS waxes 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

(Brayton) Nordiska Musikforlaget AB

#### 2 The Mood To Be Woode

(Ellington-Hodges) Big 3 Scandinavia

#### 3 Jack The Bear

(Ellington) Big 3 Scandinavia

#### 4 The More I See You

(Warren Gordon) Chappell Nordiska

#### 5 Way Low

(Ellington) Selwyn Mills Nordiska AB

#### 6 Blues On The Double

(Ellington) No information

#### 7 Summertime

(Gershwin) Carl Gehrmann Musikforlag AB

#### 8 Theme: Take The "A" Train

into Station Break

(Brayton) Nordiska Musikforlaget AB

### B

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

(Brayton) Nordiska Musikforlaget AB

#### 2 Come Sunday (Black, Brown & Beige)

(Ellington) Tempo Music ASCAP/USA

#### 3 Light (Black, Brown & Beige)

(Ellington) Selwyn Mills Nordiska AB

#### 4 I'm Beginning Too See The Light

(Ellington-George-James) Plaster & Rexer Fortags AB

#### 5 On The Alamo

(Jones-Kahn) String & Loffenholm AB

#### 6 Carnegie Blues

(Ellington) Tempo Music (USA)

#### 7 Riff Staccato

(Owen Schwartz) United Artists

#### 8 Blue Skies

(Berlin) Nordiska Musikforlaget AB

#### 9 Things Ain't What They Used To Be

(M Ellington) Nordiska Musikforlaget AB

Recorded June 2, 1945, at the Percy Jones Hospital Center, Gary, Indiana, U.S.A.

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

series is 26-27 minutes.

Personnel:

Shelton Hemphill, Rex Stewart, Cat Anderson, Tait Jordan

(tr), Ray Nance (tp and v)

Cleaveland Jones, Lawrence Brown, Joseph Nanton (tb)

Otto Hardwick, Johnny Hodges (as), Jimmy Hamilton (ss and cl), Al Sears (bs), Harry Carney (bass and bass cl)

Duke Ellington (p), Fred Guy (g), Junior Raglin (d), Sonny Greer (dr)

Joyce Sherrill, Kay Davis, Marie Ellington, Al Hibbler

(vocals)

Cover and Layout: Wally Ibr

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