

VOL. 1

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1*Treasury Broadcast No. 1, 400 Restaurant, NYC, April 7th, 1945*

1. (Opening Theme) **TAKE THE "A" TRAIN** & broadcast intro (a) (Billy Strayhorn) 0:53
 2. **BLUTOPIA** (a) (Duke Ellington) 4:26
 3. **MIDRIFF** (a) (Billy Strayhorn) 4:19
 4. **CREOLE LOVE CALL** (a) vocal **Kay Davis** (D. Ellington - B. Miley - R. Jackson) 5:13
 5. **SUDDENLY IT JUMPED** (a) (Duke Ellington) 3:07
 6. **FRUSTRATION** (a) (Duke Ellington) 3:56
 7. **I'M BEGINNING TO SEE THE LIGHT** (a) vocal **Joya Sherrill**
(D. Ellington - J. Hodges - H. James - D. George) 3:08
 8. Duke Ellington introduces
THE PERFUME SUITE: (a) (Duke Ellington - Billy Strayhorn) 0:44
 9. **Love (Balcony Serenade)** (Duke Ellington - Billy Strayhorn) 2:55
 10. **Violence (Strange Feeling)** vo. **Al Hibbler** (Duke Ellington - Billy Strayhorn) 4:45
 11. **Dancers In Love (A Stomp For Beginners)** (Duke Ellington) 2:15
 12. **Sophistication (Coloratura)** (Duke Ellington) 3:00
 13. **AIR CONDITIONED JUNGLE** (a) (Duke Ellington - Jimmy Hamilton) 4:47
 14. **I AIN'T GOT NOTHIN' BUT THE BLUES** (a) vocal **Al Hibbler**
(Duke Ellington - Don George) 2:59
 15. **SUBTLE SLOUGH** (a) (Duke Ellington) 4:19
 16. **PASSION FLOWER** (a) (into closing) (Billy Strayhorn) 2:40
- DUKE ELLINGTON PERFORMING AT A WAR BOND RALLY*
NBC - Studio 6B - Radio City, May 1st, 1943
17. (Theme) **TAKE THE "A" TRAIN** (b) (Billy Strayhorn) 0:32
 18. **HAYFOOT, STRAWFOOT** (b) (H. Lenk - E. Drake - P. McGrane) 2:29
 19. **DON'T GET AROUND MUCH ANYMORE** (b) (Duke Ellington - Bob Russell) 3:59
 20. **A SLIP OF THE LIP** (Can Sink A Ship) (b) vocal **Ray Nance** (Mercer Ellington) 3:18
 21. **TAKE THE "A" TRAIN** (b) (Billy Strayhorn) 0:44
- BRIEF BOND PROMO BY ANNOUNCER HOWARD PETRI & DUKE ELLINGTON

Total time 64:36

CD 2*Duke Ellington's Treasury Broadcast replaced by a special FDR Memorial Broadcast - 400 Restaurant, NYC, April 14th, 1945*

1. (Theme) **MOON MIST** and intro (a) (Mercer Ellington) 5:29
 2. **NEW WORLD A-COMIN'** (a) (Duke Ellington) 3:12
 3. **NOBODY KNOWS THE TROUBLE I'VE SEEN** (a) vocal **Al Hibbler** (Traditional) 3:31
 4. **MOOD INDIGO** (a) (D. Ellington - B. Bigard - I. Mills) 1:32
 5. **CHANT FOR FDR** (American Lullaby) (a) (Duke Ellington) 8:14
 6. **POOR PILGRIM OF SORROW** (A City Called Heaven) (a) vo. **Kay Davis** (D. Ellington) .. 4:19
 7. **CREOLE LOVE CALL** (a) vocal **Kay Davis** (D. Ellington - B. Miley - R. Jackson) 1:08
 8. **MOON MIST** into broadcast close (a) (Mercer Ellington) 2:25
- TREASURY STAR PARADE No. 231 (transcribed in June 1943, NYC)*
9. (Transcription Theme) **ANY BONDS TODAY?** (unknown studio orch.) (Irving Berlin) 0:41
 10. (Theme) **TAKE THE "A" TRAIN** (b) (Billy Strayhorn) 0:27
 11. **DON'T GET AROUND MUCH ANYMORE** (b) (Duke Ellington - Bob Russell) 2:42
 12. **CARAVAN** (b) (Juan Tizol) 3:44
 13. **BOND PROMO** by announcer Jimmy Wallington intro. by D. Ellington (b) 1:22
 14. **IT CAN'T BE WRONG** (b) vocal **Al Hibbler** (M. Steiner - R. Gannon) 2:16
 15. **JOHNNY COME LATELY** (b) (Billy Strayhorn) 1:42
 16. (Closing Theme) **ANY BONDS TODAY?** (unknown studio orch.) (b) (Irving Berlin) 1:43
- TREASURY STAR PARADE No. 232 (transcribed in June 1943 NYC)*
17. (Opening Theme) **ANY BONDS TODAY?** (unknown studio orch.) (Irving Berlin) 0:55
 18. (Theme) **TAKE THE "A" TRAIN** (b) (Billy Strayhorn) 0:17
 19. **WAIT FOR ME MARY** (b) (N. Simon - C. Tobias - H. Tobias) 2:15
 20. **MOON MIST** (b) (Mercer Ellington) 2:36
 21. **BOND PROMO** (b) 1:05
 22. **A SLIP OF THE LIP** (b) vocal **Ray Nance** (Mercer Ellington) 2:21
 23. **THINGS AIN'T WHAT THEY USED TO BE** (b) (Duke Ellington - Mercer Ellington) 3:09
 24. (Closing Theme) **ANY BONDS TODAY?** (unknown studio orch.) (b) (Irving Berlin) 1:56

Total time 59:06

CD 1

- (a) Duke Ellington (piano, arranger, leader) Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance (trumpets) Joseph Nanton, Lawrence Brown, Juan Tizol (trombones) Jimmy Hamilton (clarinet & tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Al Sears (tenor sax) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano, arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Joya Sherrill, Kay Davis, Al Hibbler (vocal)
- (b) Duke Ellington (piano, arranger leader) Rex Stewart, Wallace Jones, Ray Nance, Howard Baker (trumpets) Joseph Nanton, Lawrence Brown, Juan Tizol (trombones) Johnny Hodges, Otto Hardwick (alto saxes) Ben Webster (tenor sax) Sax Mallard (alto sax & clarinet) Harry Carney (baritone sax, clarinet, bass clarinet) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Ray Nance (vocal)

CD 2

- (a) Duke Ellington (piano, arranger, leader) Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson (trumpets) Ray Nance (trumpet, violin) Joseph Nanton, Lawrence Brown, Claude Jones (trombone) Jimmy Hamilton (clarinet & tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Al Sears (tenor sax) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano, arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums)
- (b) Duke Ellington (piano, arranger, leader) Wallace Jones, Harold Baker, Taft Jordan, Ray Nance (trumpets) Ray Nance (violin) Joseph Nanton, Sandy Williams, Juan Tizol (trombones) Jimmy Hamilton (clarinet, tenor sax) Ben Webster (tenor sax) Nat Jones (alto sax, clarinet) Otto Hardwick, Johnny Hodges (alto saxes) Harry Carney (baritone sax, clarinet, bass sax) Billy Strayhorn (piano, arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Al Hibbler, Ray Nance (vocals)

"The Duke is on the air...!"

When Barry Ulanov's biography of Duke Ellington was published in 1946, Duke is said to have remarked that he was "too young to be historical, ... too young to be biographical." Biographies, he declared, "are like tombstones. Who wants one?" The remark seems almost a rehearsal for the more famous comment Ellington made in 1965 on being denied a Pulitzer. "Fate," Ellington would say, "doesn't want me to be too famous too young."

Because Duke took himself and his music so seriously, he insisted on devaluing the customary yardsticks of acceptance and approval. The irony is that Ellington desperately craved and needed those symbols of credibility to free him for the less commercial pursuits to which he increasingly began to turn during the mid-1940s. Ulanov's book, as well as Richard O. Boyer's "The Hot Bach" (a three-part profile of Ellington appearing in *The New Yorker* in 1944), were indicators of Ellington's growing profile and place in the mainstream of American popular entertainment. All that attention, however, as much risked confining Ellington as liberating him. After World War II, Duke Ellington would grapple more than ever with how to operate to some degree independent of popular currents without jeopardizing the income popularity generated. This income was crucial; it paid for the orchestra, always close at hand, and provided Ellington the latitude for his less commercial indulgences. That Duke Ellington successfully tacked his way through this unsettled and transformative period in American popular music during the postwar 1940s is all the more remarkable when one considers the many bandleaders with less lofty aspirations who could not, and were compelled to downsize or to disband altogether before the decade neared its end.

The first leg of this period is encompassed by Duke Ellington's series of broadcasts

on behalf of the United States Department of the Treasury during 1945 and 1946. On April 4, 1945, Ellington opened an engagement at the 400 Restaurant, which had just begun featuring "name" bands in mid-February. Tommy Dorsey's orchestra had been first; Erskine Hawkins briefly followed before Duke and the band opened. Though the entertainment did not include a floor show per se, *Variety*, in its review, reported that it hardly mattered, for the "brilliance of the band's instrumentalists and the maestro's infallible showmanship and pleasant selling tactics make for a continuous floorshow as long as they're on the stand." Three days later, "Your Saturday Date With the Duke" debuted on ABC's Blue Network.

The programs were transcribed by the Armed Forces Radio Service (AFRS) and distributed as self-contained 30-minute programs titled "Date With the Duke (DWTDT)." Not only were the AFRS transcriptions condensations of the generally hour-long network broadcasts, but selections were sometimes cobbled together from more than one broadcast. Finding copies of the DWTDT transcriptions was not an impossible task for resolute Ellington collectors. The challenge, recalls Ellington chronicler and authority Jerry Valburn, was to establish the source date of the selections appearing on the DWTDT transcriptions. This was made all the more complex by the deft editing of the AFRS engineers. The quest would occupy Jerry Valburn's energies – with valuable assistance from the late Benny Aasland – for more than 30 years. How better to untangle the manufactured reality of the transcribed programs than to comb every possible corner for the actual Treasury broadcasts themselves?

From 1981 to 1987, Valburn issued the original network broadcasts on a series of long-play records; at project's end, there were about 300 complete sets in the hands of subscribers. This release from Storyville heralds the availability of these broadcasts on compact disc, making the "Your Saturday Date With the Duke" programs available to an even wider audience for pleasure – and for study.

The period of the Treasury series is interesting because it is a time that is hard to pin down. By 1945, the Swing Era had lost its wind. This owed partly to a thinning out of both the quality and quantity of popular song material. The demands that vaudeville, Broadway and even film had once placed on Tin Pan Alley and the tunesmiths had declined. Bandleaders chased after personnel as the draft plucked musicians off the stand, compromising a band's continuity and a leader's ability to develop and maintain an individual sound. Though the end of the war would initiate a period of unparalleled prosperity for the nation, it brought about a different sort of squaring of the shoulders. Veterans returned changed to a country that itself had been transformed by the conflict. Life did not exactly pick up where it had left off. The absorption of returning soldiers into a peacetime economy was a sober process that contrasted sharply with the comparative party atmosphere on the homefront that had filled canteens and ballrooms with music, dance and plenty of free smokes.

The generation whose hormones had motored the Swing Era had entered a different phase. The musical language of big band swing, having exhausted most of its initial possibilities, was now struggling to define itself in some other way. Several bands stretched the envelope of convention. To cite only a few examples, the Boyd Raeburn Orchestra, with its demanding arrangements by George Handy; the postwar Claude Thornhill Orchestra, where, as arranger Gil Evans expressed it, "Everything – melody, harmony, rhythm – was moving at minimum speed"; the self-proclaimed "progressive" sound of Stan Kenton; and the influx of bop, which even Benny Goodman would interpolate briefly into a big band. Popular music and jazz were undergoing a metamorphosis. Many significant figures from the Swing Era's rosier years would withdraw from the scene; others scrambled to preserve a place or carve out a new one.

Not everybody, mind you. Ellington, even during those periods when the band's

revenue stream was lean, kept his concerns private and never, ever scrambled. While other bands baited fresh musical lines and cast them into an uncertain sea, Ellington proceeded unperturbed. When swing truly burst upon the scene in the mid-30s, Ellington showed no relish to identify his band with it. Not until Ellington wrote the score for the Cotton Club Parade of 1938 does his writing for the band seem to recognize "Swing" as a label in any appreciable way; however, Ellington's true disposition toward swing was probably reflected in the alternate title for "Buffet Flat" – "Swing Is Stagnant." Ellington, imagining that swing would soon enough reach its point of saturation with the public, appeared to adopt a policy of faint acknowledgment. Duke Ellington's made his own conventions, or bargained with convention on his own terms.

From Duke's perspective, "success" conferred status upon an artist to remain apart from the mainstream and the almost daily nuisance of nodding toward it. There is no question that in the late 1940s and early 1950s, Duke Ellington would be compelled to make more accommodations to what was popular (we know, for example, that Duke was trying to produce a hit record while he was under contract to Capitol, and even tried simultaneously to satisfy two dance trends in 1954 with the "Bunny Hop Mambo"). But it still is pretty clear that Duke did not treat such bows to popular taste too seriously.

The Treasury broadcasts reveal no sharp veers from this course. By the mid-40s, Ellington had thoroughly absorbed the prestige that attached to him during his 1930s trips abroad, furthered by the series of concerts in Carnegie Hall for which Ellington began earnestly composing in longer forms. In the repertoire chosen for his Saturday afternoon broadcasts, Ellington was continuing to operate essentially on his own terms, catering more to listeners than dancers. Indeed, the inaugural "Your Saturday Date With the Duke" program is a concert in miniature; witness that the first

six titles are the very same selections in sequence with which Duke opened the program at Carnegie Hall the preceding December 19th. If not for the necessity of a station break, the sequence might have been even longer.

Ellington composed **Blutopia** under commission from Paul Whiteman, and its fanfare, and first choruses that blend gospel and shout, establish that this is not intended to be some ordinary big band remote. A lot of knee-jerk frippery is written about Ellington, but one has to truly marvel at how many ideas and how much music Duke compacts into the scant four-plus minutes of "Blutopia". After 1945, Duke played the piece rarely; however, there's a jivey riff that surfaces slightly more than midway, accompanied by a little piano lick from Duke that in later years would surface in "Mr Gentle and Mr. Cool" and in an arrangement of "Blue Moon."

Midriff, a Billy Strayhorn number that features a jaunty Lawrence Brown, is also no throwaway. Andrew Homzy has drawn particular attention to the passages Strayhorn has written for the saxophones, italicizing that the "B section bulges with a lush melody ..." Just as impressive is the chorus following Junior Raglin's solo near the end, where the brass restate one of the themes while Harry Carney plays a distinct line, to which Duke is heard adding a crisp little line of his own.

Ellington would return to 1927's **Creole Love Call** a number of times over the years, reviving, reinventing and re-tooling. The original recording is closely identified with singer Adelaide Hall, whose hornlike vamps and growls made this number one of the quintessential anthems of the early Jungle Band. Duke included "Creole Love Call" on a late 1943 session for World Broadcasting in a strictly instrumental performance. With the addition of Kay Davis at the end of 1944, Duke restored a wordless obbligato to the piece when it was presented at Carnegie Hall in December 1944. Kay Davis' approach and contralto is not at all hornlike and is a radical departure

from Adelaide Hall – more appropriate to the concert hall than the juke joint.

Suddenly It Jumped takes us into more conventional swing territory. Introduced in the spring of 1944, Ellington considered it, too, concert fare. It crops up in the programs at Carnegie Hall in December 1944, the Philharmonic Auditorium in Los Angeles in January of 1945, and Chicago's Civic Opera House in late March. Principally a vehicle for Taft Jordan, Duke and bassist Junior Raglin have an exchange that provides a neat contrast in dynamics to the robust finish. Andrew Homzy has observed that the opening theme played by Duke later surfaces under the title, "Kinda' Dukish."

Bill Abernathy is one of the few general broadcast announcers of the period who comes across as consistently respectful and genuinely interested in the music by the artists whose remotes he anchors. One has to grin a little at his introduction of a "romantic thing" called **Frustration**. Romance may be frustrating more often than not, but both this feature for Harry Carney, and the subsequent number for Jimmy Hamilton, **Air-Conditioned Jungle**, are in turn, brooding and agitated. The principal theme of "Frustration" sounds as if it may have been one of those rehearsal or "warming-up" licks that got elevated to the status of a composition. The band is almost secondary to "Frustration," which in large measure positions Jimmy Hamilton against Junior Raglin's bass and Sonny Greer's drums, with the band coming in to offer an urgent sounding finish. **I'm Beginning to See The Light** was about as close as Duke came during this period to having a "pop" hit. It will surface a number of times in these Treasury broadcasts, often as entr'acte music coming up to the station breaks. The version here is nearly complete; Joya Sherrill has a way of singing "four-alarm fire" as if she means it.

In the second half of the broadcast, Duke returns to his concert program with a presentation of his collaboration with Billy Strayhorn, **The Perfume Suite**. It, too,

was introduced at Carnegie Hall in late 1944. The premise of the suite – music fashioned to suggest the mood that a woman assumes after donning her perfume – is among the most inspired threads of any Ellington suite (even if not as impish as the premise for "The Tattooed Bride"). The third section, "Dancers in Love (A Stomp For Beginners)," would have the greatest staying power of any of the themes. The Suite was also the subject of an Ellington appearance in a George Pal Puppetoon. Like many Pal animations, it was a visually impressive Technicolor summoning-to-life of puppets with one-dimensional personalities. Duke rescues the enterprise with broad smiles and far more animation than his co-stars.

Al Hibbler, featured on "Strange Feeling" from **The Perfume Suite**, returns to sing **I Ain't Got Nothin' But the Blues**, with Kay Davis supplying more wordless counterpoint that must be the ghost of the "ever-lovin' baby" who's blown town and fostered all this misery. This first Treasury broadcast closes with performances of **Subtle Slough** and **Passion Flower**, both of which were first recorded on Rex Stewart and Johnny Hodges small-group dates for Victor in early July 1941. The former, with the addition of lyrics in the tradition of "The Boy In the Boat," came to be known in 1946 as "Squeeze Me." Strayhorn's "Passion Flower" – which would come to be so closely associated with Hodges – all but disappeared after its introduction until this very broadcast. As "Passion Flower" increasingly became a Hodges anthem, the arrangement would lose some of the adornments heard in this early, unfortunately incomplete, performance.

On April 12, 1945, only days after Duke's first hour-long broadcast for Treasury, Franklin Roosevelt suffered a cerebral hemorrhage and died at his retreat in Warm Springs, Georgia. The special thirty-minute broadcast presented by Duke Ellington the following Saturday, April 14, is a reminder that America is less accustomed than other cultures and political systems to having leaders die in office. In some of these countries,

the death of a leader is signaled by the sudden appearance of solemn music on the radio. Eventually, a sober announcement is made, but the music has already carried the message.

The music presented on April 14th is almost like an extended Ellington tone poem, blending themes from Duke's concert music with a couple of early Ellington anthems, the mood and texture of which could be positioned for this occasion. Variety would observe afterwards that "no other dance band could have filled this spot without arousing criticism." Downbeat's commentary was that this special program "provided a more moving tribute than any of the symphony works of the old masters that pervaded the networks." The point here is that, while the old masters dedicated some of their works to themes of death and immortality, they bore no particular cultural relevance to the times in which Roosevelt lived, or to a grieving black public.

Ellington's program on April 14, 1945 does not convey a simple, reflexive grief, but something more complex and layered with expectation. The announcer's opening commentary positions Duke Ellington as one who can credibly speak for his people. Ellington's qualifications were beyond question. "Black, Brown and Beige," which Ellington premiered at his first Carnegie Hall concert in 1943, was an expression of black patriotism and clear understanding of the freedoms at stake in the war. Japanese propagandists would try to draw sympathy from American blacks by portraying the Japanese as a subjugated people bent on breaking the domination of imperialists in the Pacific and Asia. American blacks had no trouble recognizing the irony as the Japanese extended their reach with brutal results. Joe Louis would add that "There may be a lot wrong in America, but there's nothing Hitler can fix." But the criticism of master-race grandiosities in Europe and Asia underscored the contradictions between American promises and reality. George Simon would recall that Ellington and his sidemen were disinclined to record expressly for V-Discs because of the way the

Army was treating blacks. (Indeed, Ellington V-Disc releases drew on studio, broadcast and concert performances, none of which were staged expressly for V-Disc.) On one occasion in January 1944, Ellington refused to play a USO show for whites only at the Great Lakes Naval Training Base unless he was allowed to play also for several thousand black trainees.

If Ellington and American blacks were willing to tolerate these flagrant injustices for the duration, their support and participation in the war effort carried expectations. It is not surprising that, following the opening of the broadcast with Mercer Ellington's **Moon Mist** (which had served as an opening theme during the band's "Pastel Period" broadcasts from the Hurricane Club in 1943), Duke's piano segues into themes from his **New World A-Comin**. One of Ellington's most richly melodic concertos, it took its title from a visionary book by black writer Roi Ottley that anticipated a postwar world in which the principles that blacks had defended in the trenches and on the homefront would begin to be their own lived experience of America. There is no identification of the music during the course of the Ellington broadcast, so it is doubtful that casual listeners discerned any special message. However, Duke's interpolation of "New World A-Comin'" into the program is a place marker: Roosevelt's death, however lamentable, did not alter his successors', and the nation's, implied promise to its black citizens.

Most listeners probably related more easily to what followed, Al Hibbler singing the spiritual **Nobody Knows the Trouble I've Seen**, first documented in the years following the Civil War and published in the 1910s by Henry Thacker Burleigh. What is described as a **Chant For FDR** is, of course, the "Come Sunday" theme from "Black, Brown and Beige" – which introduces one of the infrequent times when Kay Davis sings actual lyrics. Here it is the hymn, **Poor Pilgrim Of Sorrow** (A City Called Heaven). A brief statement of the **Creole Love Call** follows, almost floating in

suspension before the reprise of "Moon Mist."

Rounding out the release on compact disc of these inaugural broadcasts in the Treasury series are three appearances by the band – also on behalf of the war bond program. Two were transcribed during the spring of 1943 and the third is from a live broadcast during a War Bond "Jamboree" carried over WEAf in New York. Duke probably had no opportunity to preview the copy he was to read for broadcasts such as this. At the end of this particular program, a missing or overlooked comma leads to a little gaffe that amuses even the unflappable Duke. Included are some Ellington anthems, a perky treatment of **Caravan** reminiscent of the tune's first waxing in 1936 by Barney Bigard and his Jazzopators; and **Don't Get Around Much Anymore**, still a new composition in 1943. (It would go into a temporary retirement at the end of the year before reappearing with lyrics in the summer of 1945, and will be heard on a future release in this series). Billy Strayhorn's **Johnny Come Lately**, in an abbreviated rendition, features Tricky Sam Nanton, Junior Raglin, and Jimmy Hamilton on tenor. **Things Ain't What They Used To Be** features Hodges, Taft Jordan and Lawrence Brown.

The major Hollywood studios lent very individual and distinct imprimaturs to the motion pictures of the 1930s and 1940s, and certainly many a Warner Brothers movie owed some of its identity to a musical soundtrack composed by Max Steiner. **It Can't Be Wrong** was introduced in "Now Voyager." Al Hibbler sings the lyrics written by Kim Gannon. **Wait For Me Mary** is an agreeably danceable variation on "Down By the Riverside," with solos from Joe "Tricky Sam" Nanton and Johnny Hodges. It surfaces briefly in Ellington programs of 1943.

Though an appearance by Joya Sherill on **Hayfoot, Strawfoot** is promised, she does not materialize and the band simply plays through her chorus. The song's title, Eric Townley has reported, refers to an 18th-century English expression that was

used to help inexperienced recruits differentiate from their left ("hayfoot") and right ("strawfoot") feet. Modern war is more explicitly present on **A Slip of the Lip** (Might Sink A Ship) and Ray Nance's fevered agitation to not be "so bodacious to be loquacious". The earlier of the two performances included in this set, perhaps for the presence of an audience, is measurably the better.

If I have been loquacious, it is because the prospect of the complete reissue of the Treasury broadcasts on compact disc, and the honor to have been invited to be the lead-off annotator for this series, does not make for brevity. Ellington chronicler, the late Dr. Klaus Stratemann, paid the greatest respect to his confrere, Jerry Valburn, in Ellington: Day By Day and Film By Film (JazzMedia ApS, 1992) when he wrote that the assembling and release of the unedited Treasury broadcasts

"...represents the most dedicated effort ever to preserve for posterity a musician's achievements of a specific era and make them available... Its documentary value is inestimable...it provides a vivid portrait of the band and its leader..."

It is no exaggeration. And just think: This is only the beginning.

Rob Bamberger
July 2000

Rob Bamberger is the host of the long-running HOT JAZZ SATURDAY NIGHT, heard on public radio WAMU, 88.5 FM in Washington, D.C. (www.wamu.org), and syndicated internationally on NPR WORLDWIDE. The author wishes to acknowledge his gratitude over many years to Jerry Valburn, Sjef Hoefsmit, Andrew Homzy and Jack Towers for sharing their passion and insights, and endless Ellington treasures.

About The Treasury Shows

In April 1945 the war was ending in Europe but a large expensive operation lay ahead to complete the victory in the Pacific. Along with the "Mighty Seventh War Loan" the United States Treasury Department contracted Duke Ellington and His Famous Orchestra to perform a series of public service broadcasts over the Blue Network on Saturdays. These

55 minute programs would give Ellington a wide choice of material to perform including his older work; new instrumentals and pop tunes and his extended works as well. The series was launched on April 7th, 1945 while the band was performing at the 400 Restaurant in New York City. These wonderful broadcasts ran through November 1945 and picked up again in April 1946 through early October. It is something of a miracle that these precious broadcasts survived all these years and are in such good quality

as well. We've also included some interesting broadcasts from 1943 through 1954 where Duke performed for the Treasury Department, radio remotes from New York's New Zanzibar & Birdland and those broadcast

from Meadowbrook Gardens in Culver City,

California and the Blue Note in Chicago.

So sit back and enjoy these Ducal highlights from over fifty years ago.

Jerry Valburn

D.E.T.S.

903 9001



DUKE ELLINGTON

THE TREASURY SHOWS

VOLUME 1

CD 1

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 2. BLUTOPIA 4:26
 3. MIDRIFF 4:19
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 6. FRUSTRATION 3:56
 7. I'M BEGINNING TO SEE THE LIGHT 3:08
 8. THE PERFUME SUITE 0:44
 9. Love 2:55
 10. Violence 4:45
 11. Dancers In Love 2:15
 12. Sophistication 3:00
 13. AIR CONDITIONED JUNGLE 4:47
 14. I AIN'T GOT NOTHIN' BUT THE BLUES 2:59
 15. SUBTLE SLOUGH 4:19
 16. PASSION FLOWER (into closing) 2:40
 17. (Theme) TAKE THE "A" TRAIN 0:32
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 19. DON'T GET AROUND MUCH ANYMORE 3:59
 20. A SLIP OF THE LIP 3:18
 21. TAKE THE "A" TRAIN 0:44
- Total time 64:36

CD 2

1. (THEME) MOON MIST 5:29
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 3. NOBODY KNOWS THE TROUBLE I'VE SEEN 3:31
 4. MOOD INDIGO 1:32
 5. CHANT FOR FDR (American Lullaby) 8:14
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 12. CARAVAN 3:44
 13. BOND PROMO 1:22
 14. IT CAN'T BE WRONG 2:16
 15. JOHNNY COME LATELY 1:42
 16. (Closing Theme) ANY BONDS TODAY? 1:43
 17. (Opening Theme) ANY BONDS TODAY? 0:55
 18. (Theme) TAKE THE "A" TRAIN 0:17
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Re-issue Produced by Jerry Valburn.
Digital Master: Jack Towers.
Booklet notes: Rob Bamberger.
Booklet Design by CMO.

COMPACT
disc
DIGITAL AUDIO

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