

VOL. 11

DUKE ELLINGTON AND HIS ORCHESTRA  
THE TREASURY SHOWS



D.E.T.S.

2  
CD SET

**CD 1***(a) Treasury Broadcast No. 20 - Fieldston Ballroom, Marshfield, Massachusetts August 25<sup>th</sup>, 1945*

1.	(Theme) <b>Take The "A" Train</b> (Billy Strayhorn) .....	0:52
2.	<b>Mood Indigo</b> (Duke Ellington-Barney Bigard-Irving Mills) .....	6:02
3.	DE Bond Promo .....	0:43
4.	<b>In A Jam</b> (Duke Ellington) .....	3:06
5.	<b>Everything But You</b> (vocal Joya Sherrill) (Duke Ellington-Harry James-Don George) .....	2:52
6.	<b>Pianistically Allied</b> (Tonk) (Duke Ellington-Billy Strayhorn) .....	3:35
7.	<b>I Don't Mind</b> (vocal Marie Ellington)(Duke Ellington-Billy Strayhorn) .....	3:29
8.	DE Bond Promo .....	0:56
9.	<b>The Jeep Is Jumpin'</b> (Duke Ellington-Johnny Hodges) .....	2:50
10.	<b>Take The "A" Train</b> into station break (Billy Strayhorn) .....	2:43
11.	<b>Take The "A" Train</b> and return (Billy Strayhorn) .....	0:25
12.	<b>Black And Tan Fantasy</b> (Duke Ellington-Bubber Miley) .....	5:52
13.	<b>I'm Beginning To See The Light</b> (vocal Joya Sherrill) (Duke Ellington-Johnny Hodges-Harry James-Don George) .....	3:35
14.	DE Bond Promo .....	1:05
15.	<b>After All</b> (Billy Strayhorn) .....	3:46
16.	<b>Don't You Know I Care?</b> (vocal Albert Hibbler) (Duke Ellington-M.David) .....	3:13
17.	(Back Home Again In) <b>Indiana</b> (J.F. Hanley-B. McDonald) .....	3:21
18.	<b>The More I See You</b> (vocal Kay Davis) (Harry Warren-Mack Gordon) .....	3:17
19.	DE Bond Promo .....	1:02
20.	<b>Let The Zoomers Drool</b> into closing (Duke Ellington-Johnny Hodges) .....	3:52
21.	<b>Suddenly It Jumped</b> (Duke Ellington) .....	3:03
22.	<b>Every Hour On The Hour</b> (vocal Albert Hibbler) (Duke Ellington-Don George) .....	3:40
23.	<b>Cotton Tail</b> (Duke Ellington) .....	3:56
24.	<b>Everything But You</b> into closing (Duke Ellington-Harry James-Don George) .....	3:29

Total Time : 70:55

*(b) Broadcast from The New Zanzibar, New York City -October 7, 1945 - (MBS)***CD 2***(a) Treasury Broadcast No. 21 -Earle Theatre-Philadelphia, Pennsylvania September 1<sup>st</sup>, 1945*

1.	(Theme) <b>Take The "A" Train</b> (Billy Strayhorn) .....	0:42
2.	<b>On The Alamo</b> (Isham Jones-Gus Kahn) .....	2:25
3.	DE Bond Promo .....	1:02
4.	<b>Sugar Hill Penthouse</b> (Duke Ellington) .....	4:59
5.	<b>Stomp, Look And Listen</b> (Duke Ellington) .....	3:29
6.	<b>There's No You</b> (vocal Kay Davis) (B.Dergom-H. Hooper-T. Adair) .....	3:42
7.	<b>Jumpin' Punks</b> (Mercer Ellington) .....	3:30
8.	<b>Body And Soul</b> with DE Bond Promo (J. Green-E. Heyman-R. Sour-R. Eytan) .....	7:18
9.	Station Break .....	0:04
10.	<b>Take The "A" Train</b> and return (Billy Strayhorn) .....	0:33
11.	<b>A TROPICAL TRIUMVIRATE (MEDLEY):</b> .....	12:12
	a-Caravan (Duke Ellington-Juan Tizol-Irving Mills)	
	b-Flamingo (vocal Albert Hibbler) (T. Grouya-E. Anderson)	
	c-Air Conditioned Jungle (Duke Ellington-Jimmy Hamilton)	
12.	<b>Everything But You</b> and DE Bond Promo (Duke Ellington-Harry James-Don George) .....	1:15
13.	<b>Pitter Panther Patter</b> (Duke Ellington) .....	2:20
14.	<b>One O'Clock Jump</b> (Count Basie-Eddie Durham) .....	4:56
15.	<b>Moon Mist</b> (Mercer Ellington) .....	3:43
16.	DE Bond Promo .....	0:57
17.	<b>Jump For Joy</b> (vocal Ray Nance)(Duke Ellington-Paul Webster-Sid Kuller) .....	3:00
18.	(Theme) <b>Take The "A" Train</b> into closing (Billy Strayhorn) .....	0:29
	<i>(c) Broadcast from The New Zanzibar, New York City-October 18, 1945 - (MBS)</i>	
19.	<b>A Door Will Open</b> (Brooks-George) .....	2:56
20.	<b>Lily Belle</b> (I. Taylor-D. Franklin) .....	3:29
21.	<b>West Indian Dance</b> (Duke Ellington) .....	2:28
22.	<b>Waiting For The Train To Come In</b> (Sonny Skylar-Martin Block) .....	2:00
23.	<b>Blues On The Double</b> (Buck Clayton) .....	3:35

Total Time : 71:12



## CD 1 and CD 2

- (a) Duke Ellington (piano, arranger, leader) Taft Jordan, Shelton Hemphill, Cat Anderson (trumpets) Rex Stewart (cornet) Ray Nance (trumpet, violin, vocal) Joseph Nanton, Lawrence Brown, Claude Jones (trombones) Al Sears (tenor sax) Jimmy Hamilton (clarinet and tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano, arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Joya Sherrill, Albert Hibbler, Marie Ellington, Kay Davis (vocals)
- (b) October 7th 1945 same as (a) but Ray Nance is out.
- (c) October 18th, 1945 same as (a) but Ray Nance is out.

## The Duke is on the Air ...

During the summer months of each year the New York bands usually played the "summer circuit" of various venues in the New England states, and other resorts in Pennsylvania and New Jersey, like Atlantic City. While New York City was sweltering in the summer heat (yet without the luxury of air conditioning), those people who could afford it, fled the city and spent their summer vacation at a cooler place. Some men sent their families for the duration of the school holidays and commuted on weekends to their retreats to escape the stifling heat at least temporarily.

During this period many of the inner city venues were closed for renovations or just for lack of business and the bands started to follow their clientele. For Duke Ellington this annual tradition started in 1926. The band's first stop was at Nuttings-on-the-Charles Ballroom in Waltham, MA, and the Charleshurst Ballroom at the Salem Willows, on Salem Neck. While Charleshurst was their base, where they played every Tuesday night, they played other ballrooms and dance halls within reach in New England on the other days of the week: The Highland Park in Brockton, Lincoln Park in Fall River, Crescent Garden in Revere, Fieldston Ballroom in Marshfield, Wilbur's in Somerset, and Old Orchard Pier in Maine. After they had finished their New England tour, the band moved on to Pennsylvania and West Virginia, playing several venues, and returned to New York City to start again at the Kentucky Club on 26 September 1926.

During these summer tours each band took up quarters in one town, from where they would fan out for one-nighters to other venues, following a pre-arranged pattern, always returning to their base the same night. As a result, the venues featured each night a different band, which kept the dancers happy and the ballrooms and dance halls filled. Sometimes two bands met at the same venue for a "battle of bands."

One of the events on these CD's catches the band during one of its traditional summer tours: 25 August 1945 at the Fieldston Ballroom in Marshfield, MA, a place Duke Ellington played during his first tour of the New England

states in 1926! Upon its return to New York City, the band was booked at the Club Zanzibar (aka Café Zanzibar, at West 49th Street and Broadway).

Notwithstanding brief absences of some members, the band personnel was stable during the period covered by these records. This makes the men feel at ease, and they are coasting along comfortably. The tunes you will hear are not new, however; the band plays them differently every time, so be prepared for some surprises. The purpose of the music here, was not to stun people, but to entertain and make them feel good. So sit back and relax and enjoy the music and when you are old enough, it might even bring back some memories.

The initial documented recording dates are mentioned in brackets next to the respective titles.

## The Music

### 25 August 1945 - Fieldston Ballroom, Marshfield, Massachusetts

**Take The "A" Train** (15 Jan. 41) - Opening theme. At last count I had about 1,400 recordings of this title in my collection. Ellington, and very rightfully so, never got tired of playing this catching Billy Strayhorn composition, which was saved by son Mercer Ellington out of Billy's garbage can. Hardly any band could be identified by its signature tune as well as Ellington's. In addition, it was a suitable vehicle to be presented in all kinds of rhythmic variations and with different soloists over the entire life-time of the band. The audiences never could get enough of it. A more detailed history of this title was given in my notes for volume 6 of this series.

**Mood Indigo** (14 Oct. 30) - A fine rendition of this song. Great piano work by Duke Ellington throughout, quiet and simple solos by Rex Stewart and Jimmy Hamilton, who finds some warm sounding notes in his usually high-tech cool clarinet. The composition as such is well known and has been recorded many times by the band over the years. However, this song comes with a little story: Barney Bigard "borrowed" the idea for *Mood Indigo* from his teacher, Lorenzo Tio, Jr. and reworked it together with Duke Ellington. The first pressing of Brunswick 4952 was released as *Dreamy Blues*, which is believed to be its original title. Later pressings of Brunswick 4952 and all subsequent pressings were issued under the title of *Mood Indigo*. The composer credits were claimed by Ellington and Mills (Irving Mills was the business manager of the band at this time). Only after 28 years Barney Bigard was acknowledged as co-composer. Lorenzo Tio was never credited for the music.

**In A Jam** (29 Jul. 38) - Another oldie, but at a faster pace. This seldom played tune - only one other recording on 7 Aug. 45 - has a simple but catchy melody and it invites for lots of solo work by Duke Ellington, Joe Nanton, and showcasing the duelling instruments of Johnny Hodges and Rex Stewart. The whole thing is like a breeze of fresh air. Although the arrangement follows very much that of the original performance, it sounds still fresh and up-to-date. I wonder why Ellington did not play this tune more often as he did with others less appealing ones.

**Everything But You** (28 May 44) - After a lengthy piano introduction and a few "new" sounds of the band, Joya Sherrill sings this standard of hers. Harry Carney comes to life after the vocal chorus and delivers a strong solo with the entire band supporting him in the background. Good show!

**Pianistically Allied** (aka Sweet William Bauret) - This is the first time Ellington and Strayhorn perform this piece for two pianos in public and this is the first recording. Highly original, yet still a bit heavy handed. The RCA Victor recording (*Tonk 10* Jan. 46) sounds sharper and is played at a faster tempo (practice makes perfect, I guess). A very appealing performance, however, more a show piece than anything else.

**I Don't Mind** (26 Feb 42) - Marie Ellington's warm voice reminds one faintly of Ivie Anderson, who sang on the original release. However, it would be unfair to make comparisons here. The first vocal part is followed by an excellent solo from Lawrence Brown.

**The Jeep Is Jumpin'** (24 Aug. 38 - Johnny Hodges & Orchestra) Again Ellington plays a long piano introduction, followed by the entire band who plays the melody, before Hodges takes his obligatory solo. Sonny Greer is very much alive on his drums and Junior Raglin has his say, too. Interestingly enough: Jeep was also one of the nicknames of Johnny Hodges (Jeep's Blues). I wonder, if there was a pun intended here.

**Take The "A" Train** and station break - Good solo by Ray Nance, brief appearances by Al Sears and Harry Carney.

**Take The "A" Train** and return piano intro by Duke Ellington.

**Black And Tan Fantasy** (7 Apr. 27) - This tune goes all the way back to the formative years of the band and this title was one of the first big hits that made Duke Ellington famous. This rendition contains solos by Ellington, Otto Hardwick, Rex Stewart and Joe Nanton. Ellington, Hardwick and Nanton follow their old routine, which was so perfect that any change would destroy the structure of the song, whereas Rex Stewart, who joined the band only in 1935 and was not part of the original team, is doing his own thing, which starts well but gets a bit unfocused at the end. All together, a powerful statement by the band; this title was kept in its book until 1972.

**I'm Beginning To See The Light** (1 Dec. 44) - This is another try by Duke Ellington to write a big popular hit, and he almost succeeded this time. Joya Sherrill's vocal does not bring any surprises and the band provides the solid background. A routine performance without highlights.

**After All** (1 Feb. 41) - A moody and tasteful composition by Billy Strayhorn with appropriate solo work by Lawrence Brown and Johnny Hodges. It was recorded only five times by the band between 1941 and 1945, and once again in 1967. Pity.

**Did You Know I Care?** (1 Dec. 44) - Written for Al Hibbler, this song was kept in the band's book until 1973, as a vehicle to feature the various vocalists of the band, often with doubtful results, depending on the respective performer. This particular version is mercifully short and has a nice solo by Johnny Hodges wedged in. The

recordings from 1960 onward are without vocal, which is a change for the better, because the melody as such carries itself nicely.

**Indiana** (5 May 44) - Ellington and the band seemed to love this tune. It has been recorded quite frequently between 1944 and 1946, and con mucho gusto. After a short piano introduction the band plays a romping rendition of the melody, followed by a short solo by Jimmy Hamilton. The band closes it with an all-out effort. No time wasted here.

**The More I See You** (2 Jun. 45) - Billy Strayhorn takes over the piano chair for this number. Kay Davis is the vocalist and her classical trained voice is flawless, but somewhat out of place. This song as played by the Ellington band was never released on a commercial label.

**Let The Zoomers Drool** (3 Jan. 45) - A typical jump tune of the time, lots of oomph and not much content otherwise. Al Sears is wailing away on his tenor sax, Cat Anderson blows his high notes in two brief solo parts and Harry Carney can be heard briefly. The performance is cut short by the closing.

Obviously the band played for this broadcast in an empty ballroom, which is the reason for the boomy sound. However, this is a minor technical deficiency and should not deter us from enjoying a musically satisfying performance.

**7 October 1945 Club Zanzibar, New York City, NY.**

**Suddenly It Jumped** (20 Apr. 44) - The usual piano introduction by Duke Ellington, supported by Junior Raglin. After the band's portion, Cat Anderson and Jimmy Hamilton alternate in their solo work. Then again Ellington and Raglin, before the entire band takes over, with Anderson's high flying trumpet clearly audible. This is one of Ellington's compositions based on a few notes (like for example *The C-Jam Blues* and *The Tattooed Bride*). He understands it well to build something substantial on this small foundation through intricate solos and a clever arrangement.

**Every Hour On The Hour** (16 May 45) - Not one of Ellington's best compositions. Brief intro by Johnny Hodges, followed by Al Hibbler's vocal, then again Johnny Hodges, playing a somewhat uninspired solo. Hibbler closes with another brief vocal chorus, Somebody must have liked this song and the voice of Al Hibbler: It has been recorded eleven times in 1945, and for a last time in Jan. 1946.

**Cotton Tail** -aka Shuckin' and Stiffin' (4 May 40) - This flagwaver by Duke Ellington does not need an introduction. Ellington's piano starts it off, followed by the band and Cat Anderson on trumpet. Al Sears plays the famous tenor part, without trying to copy Ben Webster, but a Webster he ain't. However, he deserves credit for trying hard. Harry Carney and Duke Ellington can be heard briefly before Al Sears closes up with a final solo. A very good performance, although it is lacking the tightness of the original recording, which has become an icon in the annals of Jazz music.



**Everything But You** (28 Apr. 44) - Piano introduction by Duke Ellington, then theme played by the entire band, brief solo by Jimmy Hamilton and band again, dragging on sort of until broadcast close. Nothing to brag about, but pleasant to listen to.

## CD 2

1 September 1945 Earl Theater, Philadelphia, PA.

**Take The "A" Train** - Yet another one, but as said before, always nice to listen to, even when brief.

**On The Alamo** (20 Apr. 44) - Johnny Hodges can be heard soloing with the entire band giving him a solid background. Brief solos by Cat Anderson and Al Sears. Apparently a popular song and a crowd pleaser.

**Sugar Hill Penthouse** (21 Apr. 45) - This part of Ellington's orchestra suite *Black, Brown and Beige* is an intricate piece, with a clarinet solo played by Harry Carney. The emphasis, however, is on the arrangement and the composition, which does not leave room for extensive solo work. It sounds a bit out of place in the context of this concert, however, Ellington has been battling with this important work for a long time. He tried again and again to find the full acceptance he did not receive at its premier performance on 23 January 1943. He was reworking parts of the suite repeatedly and testing the reception by playing them at events like this. On 18 May and 14 June 1965 he recorded a complete version of the suite for a last time. It was not received with much attention, which must have been one of the big disappointments of his life as a musician and composer.

**Stomp, Look And Listen** (5 May 45) - A fast melodic tune with ample space for solo work. Cat Anderson and Ray Nance compete on trumpets, then Jimmy Hamilton plays one of his highly structured solos, followed by Lawrence Brown on trombone. After several powerful chorusses by the entire band, Cat Anderson takes over to the close.

**There's No You** (30 Jun 45) - After a brief piano introduction, Kay Davis takes over with her vocal, supported by the band in the background. A flawless but not very inspiring performance, without any solo work.

**Jumpin' Punks** (16 Jan. 41) - Another classic from Ellington's great period. Beautiful introduction by Ellington, Raglin and Greer, followed by the band and a strong solo by Harry Carney. Sonny Greer can be heard to his advantage throughout. Great arrangement and execution, not as clean as the original, but this is not a recording studio.

**Body And Soul** (1 Oct. 40) - Duke Ellington must have liked this tune. It was played by the band many times to the very end and was well suited to feature one or a string of soloists. The Ben Webster solos remain unforgotten. This particular performance starts with an extended piano introduction. Ray Nance and Jimmy Hamilton alternate in a long solo part, followed by Al Sears on tenor sax. The rhythm group works hard in the background and I must say it again, Sonny Greer was the best drummer the band ever had. Duke Ellington's

bond promotion is spoken over Al Sears' toned-down solo. Next Lawrence Brown takes over and blows one of his flawless and emotional solos, supported by the band riffing in the background. Unfortunately he is faded out for the station break.

**Take The "A" Train** - Theme.

**Caravan** (19 Dec. 36) - At a slower than usual tempo and different rhythmical accents, but otherwise the well known new arrangement. Cat Anderson growls a bit on his trumpet, Lawrence Brown and Jimmy Hamilton play nice solos. After the violin solo by Ray Nance, Lawrence Brown brings this piece to a gentle close. No surprises yet pleasant all around.

**Flamingo** (28 Dec. 40) - This Al Hibbler standard is yet another try by the Duke to make the Hit Parade. The sugary melody as well as the lyrics never turned me on, but there must have been some takers, because it stayed in the band's book until 1972. The highlight of this performance is an alto solo by Johnny Hodges. Al Hibbler's vocal is a matter of taste.

**Air Conditioned Jungle** (28 Apr. 44) - This piece was written for Jimmy Hamilton's clarinet and gives him ample opportunity to showcase his technical skills. This particular performance is much livelier and warmer than the well known original recording on CBS Columbia. Although the highly structured composition does not leave much room for improvisation, Jimmy Hamilton as well as the band deviate from the standard and find some new twists, which are suited to loosen up this rigid piece. Junior Raglin and Sonny Greer deliver the rhythmical background suited to make this a very interesting and rewarding performance.

**Everything But You** - This standard serves as background music for Duke Ellington's war bonds promotion. No vocal this time.

**Pitter Panther Patter** (1 Oct. 40) - This piece was originally written for Jimmy Blanton and his legendary bass. However, Junior Raglin might not have the golden touch of Blanton, but he manages to hit the right notes most of the time. Ellington's piano delivers more or less only the background for this tune, which was written as a vehicle to feature the bass player of the band. The band has the tendency to play the music faster at repeat performances, which can even be noted on alternate takes in some of the recording sessions. This habit becomes more obvious in later years, especially when playing the *"Medley of Ellington Hits."* Norris Turney quit and walked off the bandstand during the second set of an engagement at the Persian Room of the Marco Polo Hotel in Miami Beach, FL on 1 February 1973, when Ellington irked him by demanding to play his standard File at an ever faster tempo. In this particular case, the tempo is only slightly faster, however, it seems that it made Raglin struggle at times.

**One O'Clock Jump** (30 Jun. 45) - Duke Ellington could obviously not resist to tackle this highly successful Count Basie standard, but alas he did not succeed to top the Basie band's performance. Duke plays the piano

introduction, Al Sears follows the classic Lester Young solo on his tenor sax, Lawrence Brown is a bit more original, and Cat Anderson hits the high notes, followed by the famous riffs, which give this number the real flavour. Although the band follows in general the arrangement of the original Basie recording, the tightness and the growing tension are missing. The character of the tune is obviously something the band has problems with. The recordings on Capitol Records for example of *In The Mood*, *Stompin' At The Savoy*, *Flying Home* and again *One O'Clock Jump* are in the same vein, as is Ellington's album *Recollections of the Big Band Era* on Reprise. Often the pieces that have not been composed by either Ellington or Strayhorn, and were arranged by outsiders, like Dick Vance and Buck Clayton (the Capitol recordings), Billy May (Reprise: *Francis A. and Edward K.*), don't have the Ellington touch, don't gel with the band. Even the releases on the Fairmont album "*Ellington 59*," which have been in part arranged by Jimmy Hamilton, are not in character with the band. They sound cool and undistinguished and are identifiable only by the soloists. However, most of the tunes in question were big hits and playing them surely helped to sell records, and that's what it is all about.

**Moon Mist** aka "Atmosphere"; "Mist On The Moon" - (20 Feb. 41) After a brief piano introduction, Ray Nance plays his standard solo on the violin, followed by Johnny Hodges, then again Ray Nance and Lawrence Brown. This is a great rendition of this truly beautiful composition by Mercer Ellington. The band paints a moody background for the tasteful solos, all of which adds up to a memorable performance.

**Jump For Joy** (2 Jul. 41) - This tune is the main song of Duke Ellington's musical revue of the same name, which was premiered at the Mayan Theatre in Los Angeles on 10 July 1941 and closed after a short run on 29 September. It never made it to New York. This performance follows the original recording with Joe Nanton playing his solo before the vocal of Ray Nance. Johnny Hodges follows and the number comes to a swinging end.

**Take The "A" Train** A few bars to station sign off.

**18 October 1945 Club Zanzibar, New York City, NY**

**Take The "A" Train** Opening theme.

**A Door Will Open** (21 Sep. 45) - A slow tune, well orchestrated, with a pretty but not very detective melody. The only solo we hear is the muted trumpet of Shelton Hemphill, who plays straight melody over the background provided by the band.

**Lily Belle** (24 Sep. 45) - A nice little thing featuring Rex Stewart and his cornet and Joe Nanton, who play in unison. Al Sears follows and Rex Stewart returns for the close. The melody a bit simplistic and totally predictable.

**West Indian Dance** (11 Sep. 43) - This is another part of Duke Ellington's orchestra suite *Black, Brown and*

*Beige*. In contrast to *Sugar Hill Function*, it is an upbeat brief reflection on the Jamaican side of the African American community, with Calypso melody and latin rhythms. It starts with Ellington's piano and some strong bass accents set by Junior Raglin. It swings right from the start. Rex Stewart and Joe Nanton are playing in unison for a few bars. Rex Stewart can be heard in a brief solo, before he is again joined by Joe Nanton to bring the piece to a close. This is pretty much the version as recorded by RCA Victor (part of the *Three Dances*), perhaps not as brilliant and engaged.

**Waiting For The Train To Come In** (21 Sep. 45) - This is only the second recording of this title. After a brief piano introduction Johnny Hodges takes over and does not let up to the very end, supported by a muted band and some strong notes of Junior Raglin's bass. Nice and good for dancing, but surely not one of the band's important pieces.

**Blues On The Double** (2 Jun. 45) - Rightfully announced as a jump blues, this number was given a flying start with Ellington's piano, followed right up by the entire band. The simple melodic lines and riffs are played with verve. Johnny Hodges takes the first solo part, followed by Rex Stewart, who is red hot. Al Sears follows with a well conceived and exciting solo. Finally, the rhythm group has a strong part, while the announcer is doing his closing routine. By the way, the rhythm group can be heard to its best advantage throughout the entire piece.

This has been an appropriate finale for this CD-set and we are looking forward to more of this sort of music on the records to come.

Willie Timmer, August 2004

Willie Timmer is a retired executive of a large international organization. He has collected music since his early teens. Jazz is only a part of his collection, and Ellington is only part thereof. He is the compiler of the almost discographical manual ELLINGTONIA, the first edition of which was published in 1976, followed by the second edition in 1979, the third edition in 1988, and the fourth edition in 1996, the latter two published by Scarecrow Press, Inc. His discographical work resulted in many personal contacts with other collectors, especially Jerry Valburn, who supported his work greatly. Willie, is also a long standing member of the Duke Ellington Music Society (DEMS) and benefited immensely from their fundus of knowledge, personified by Sjeff Hoefsmit. He is keeping his files updated and hopefully we will see a fifth edition of his book in the future.



## **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 9011**

D.E.T.S

DUKE ELLINGTON THE TREASURY SHOWS

903 9011

# DUKE ELLINGTON

## THE TREASURY SHOWS VOLUME. 11

### CD 1

1. (Theme) Take The "A" Train
2. Mood Indigo
3. DE Bond Promo
4. In A Jam
5. Everything But You
6. Pianistically Allied (Tonk)
7. I Don't Mind
8. DE Bond Promo
9. The Jeep Is Jumpin'
10. Take The "A" Train into station break
11. Take The "A" Train and return
12. Black And Tan Fantasy
13. I'm Beginning To See The Light
14. DE Bond Promo
15. After All
16. Don't You Know I Care?
17. (Back Home Again In) Indiana
18. The More I See You
19. DE Bond Promo
20. Let The Zoomers Drool into closing
21. Suddenly It Jumped
22. Every Hour On The Hour
23. Cotton Tail
24. Everything But You into closing

Total Time 71:04



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### CD 2

1. (Theme) Take The "A" Train
2. On The Alamo
3. DE Bond Promo
4. Sugar Hill Penthouse
5. Stomp, Look And Listen
6. There's No You
7. Jumpin' Punkins
8. Body And Soul with DE Bond Promo
9. Station Break
10. Take The "A" Train and return
11. A TROPICAL TRIUMVIRATE (MEDLEY)  
a-Caravan - b-Flamingo - c-Air Conditioned Jungle
12. Everything But You and DE Bond Promo
13. Pitter Panther Patter
14. One O'Clock Jump
15. Moon Mist
16. DE Bond Promo
17. Jump For Joy
18. (Theme) Take The "A" Train into closing
19. A Door Will Open
20. Lily Belle
21. West Indian Dance
22. Waiting For The Train To Come In
23. Blues On The Double

Total Time 71:25

Producer: Jerry Valburn  
Digital Transfer: Jack Towers  
Liner Notes: Willie Timmer  
Design: CMO

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