

VOL. 12

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.



CD 1

(a) *Treasury Broadcast 22 - Radio City Studio 6-B, Blue Network September 8th, 1945*)

1. (Theme) **Take The "A" Train** (Billy Strayhorn)
2. **Carnegie Blues** (Duke Ellington)
3. DE Bond Promo
4. **I Can't Believe That You're In Love With Me** (J. McHugh-G. Gaskill)
5. **Mood To Be Wooed** (Duke Ellington-Johnny Hodges)
6. **Kissing Bug** (vocal Joya Sherrill) (Billy Strayhorn-Rex Stewart-Joya Sherrill)
7. A Group Of Three Billy Strayhorn Compositions :
 - a- **Chelsea Bridge**(Billy Strayhorn)
8. DE Bond Promo
 - b- **(I Want) Something To Live For** (Duke Ellington-Billy Strayhorn)
 - c- **Clementine** into station break (Billy Strayhorn)
9. **Take The "A" Train** and return (Billy Strayhorn)
10. A Series Of Four In A Minor Mood:
 - a- **Way Low** (Duke Ellington)
 - b- **Solid Old Man** (Duke Ellington)
11. DE Bond Promo
 - c- **Summertime** (vocal Al Hibbler) (George Gershwin-Ira Gershwin)
 - d- **Old King Dooji** (Duke Ellington)
12. **If I Loved You** (vocal Kay Davis) (Richard Rogers-Oscar Hammerstein II)
13. **Unbooted Character** (Duke Ellington)
14. **Just A-Sittin' And A-Rockin'** (D.Ellington-B.Strayhorn-L.Gaines)
15. DE Bond Promo
16. **Hollywood Hangover** into closing (Buck Clayton)
(b) *Broadcast from the New Zanzibar, New York City -October 1, 1945 - (NBC)*
17. Opening
18. **Caravan** (Duke Ellington-Juan Tizol-Irving Mills)
19. **Three Cent Stomp** (Duke Ellington)
20. **Yesterdays** (vocal Kay Davis) (Jerome Kern-Otto Harbach)

Total Time : 69:08

CD 2

(b) *Broadcast From The New Zanzibar New York City- October 1, 1945 (NBC) (continued)*

1. **Blues On The Double** (Buck Clayton)
 2. **Riff Staccato** (vocal Ray Nance) (Arthur Schwartz-Milton Orent)
 3. **Cotton Tail** (Duke Ellington)
- (a) *Treasury Broadcast No. 23 - Radio City Studio 6-B, NYC-September 15th, 1945*
4. (Theme) **Take The "A" Train** (Billy Strayhorn)
 5. **Subtle Slough** (Duke Ellington)
 6. **C-Jam Blues** (Duke Ellington)
 7. Bond Promo
 8. **Every Hour On The Hour** (vocal Al Hibbler) (Duke Ellington-Don George)
 9. **The Jeep Is Jumpin'** Into Station Break (Duke Ellington-Johnny Hodges)
 10. **Take The "A" Train** and return (Billy Strayhorn)
 11. **Creole Love Call** (vocal Kay Davis) (Duke Ellington-Bubber Miley-Rudy Jackson)
 12. **Frankie And Johnny** (Traditional)
 13. **Everything But You** (vocal Joya Sherrill) (Duke Ellington-Harry James-Don George)
 14. **Emancipation Celebration** (Duke Ellington)
 15. **Warm Valley** (Duke Ellington-Bob Russell)
 16. **Take The "A" Train** into broadcast closing (Billy Strayhorn)
- Total Time : 51:21

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, Kay Davis (vocals)
- (b) (October 1st, 1945) same as (a) but Ray Nance and Kay Davis (vocals)

At The New Zanzibar Aka Café Zanzibar

FROM THE COTTON CLUB (1927) TO THE ZANZIBAR (1945)
ELLINGTON NIGHT CLUB, RESTAURANT, AND HOTEL APPEARANCES

December 4th, 1927 marked the true start of Ellington's long career. On that night he opened at Harlem's Cotton Club and it launched his brilliant musical future. It became Ellington's longest running appearance at one nightclub. It gave him the chance of developing his music and it paved the way for all his musical successes. Night Clubs have the advantage of radio wires which meant that Ellington's music was now heard coast to coast. (CBS)

In 1934 the Ellington band traveled to the West Coast for film work and performed at Frank Sebastian's Cotton Club between April 5th and April 18th. This engagement was repeated in December 1936 when the band appeared there (December 23rd to January 18th1937). The Mutual-Don Lee Network handled the radio coverage.

Back in New York they opened at the downtown Cotton Club on March 17th and closed on June 15th (opening bracket MBS), had the radio pickups here.

1938 marked Ellington's last downtown Cotton Club appearance (March 10th – June 9th) CBS had the radio wire.

In 1939 the band was booked into Boston's Ritz Carlton Hotel.(July 24th - August 6th).(NBC) and 7 months later, Duke would appear at Club Caprice in St. Louis' Coronado Hotel from October 30th until November 2nd. Historically, this engagement had two highlights. (1) It marked Duke's hiring of bassist Jimmy Blanton. (2) It was the first time that a black band was ever hired at this hotel.

1940 saw Duke beginning the year getting booking into Boston's Southland Café (January 8th through January 29th) (NBC) and a much longer booking into the Panther Room of Chicago's Hotel Sherman (September 6th through October 17th). (NBC and CBS)

On January 2nd 1941 Ellington arrived in California and opened at Culver City's Casa Mañana (January 3rd through February 20th). (Mutual-Don Lee Network)

When Duke's engagement there ended he went on the road. During his absence the club changed names and when Ellington returned to California to re-open there, the club was now known as the Trianon Ballroom. His booking there ran from May 29th through June 18th.

1942 saw Ellington's return to the famous Panther Room of Hotel Sherman, the scene of his 1940 well received engagement. This time the booking ran from July 17th through August 13th. (NBC) It would be April 1943 before Ellington saw his next major night club booking, this time at New York's Hurricane Club. The band opened on April 1st and this engagement ran through to September 23rd, his longest booking in the year 1943. (MBS), (CBS) and local station WHN) Duke closed out 1943 by opening at Chicago's Hotel Steven's Boulevard Room. The engagement ran until January 27th1944. In March, after a series of theatre and one-nighters engagements in the New York area, he returned to the Hurricane Club starting on March 30th. This time the booking ran only through June 7th.,1944 (MBS) (The club had financial difficulties).

1945 saw him open at Ciro's in Hollywood. He was at this nightspot (February 15th–28th) Still on the West Coast, the band played in Culver City at the Casa Mañana opposite the Charlie Barnet Orchestra. The exact dates of this engagement are not confirmed but listings show opening on March 7th and closing March 20th. Working their way east they opened at New York's 400 Restaurant on April 4th. The engagement ran through May 3rd (CBS) and during this month's stand we see the start of the Blue Network's Your Saturday Date With Duke series for the Treasury Department. from the club. It's Ellington's second stand of the year that starts with this Volume 12 in our series.

Ellington is now booked into New York's New Zanzibar aka Café Zanzibar. Opening on September 11th the New Zanzibar stand ran until December 4th. The club was located at the same location as the Hurricane Club (49th Street and Broadway) one flight up from the street.

The club booked primarily black artists and had at least two headliners in the floor show. While the weekly Treasury Shows originated in Blue Network's Studio 6-B, the main pickups at the New Zanzibar were both (MBS) and NBC. Armed Forces Radio Service recorded a lot of these pickups for their One Night Stand (ONS) and Magic Carpet series. Marie (Ellington) leaves the band before the Treasury broadcast of September 15th.

It is important that the reader of these notes understands the following. Network radio carried the Saturday college football games. The Treasury Shows normally are broadcast for 55 minutes total time. To that time we have been adding the rare broadcasts from the various clubs where Duke was performing. When football season came on the scene it became the policy of the Network to have their affiliated stations "join the program in progress", after the games ended.. This policy extended and at one point in October, they had Ellington's Treasury Show run on an extended time basis of one hour or more with station breaks. The affiliate stations joined the program when the football game ended and after a Treasury Show had station break. I mention all of this because these two CDs with their broadcast additions represent the shortest total time, so far, in this series.

The Music **(CD 1)**

After the familiar "Take The "A" Train" theme the broadcast opens with **Carnegie Blues** (January 4, 1945) Ellington's introduction is followed by the band's ensemble with short intercuts from Al Sear's tenor sax and Lawrence Brown's trombone. This composition heard many times on both the Treasury Shows and New Zanzibar broadcasts is extracted from a theme heard in Black, Brown, And Beige and was inspired by the fog horns on Lake Michigan

Duke's bond promo is followed by **I Can't Believe That You're In Love With Me** (March 8, 1937). This standard, first recorded in 1937, is all ensemble along with Harry Carney's baritone sax. It

was broadcast on at least 5 occasions known during 1945.

Mood To Be Wooped (January 4, 1945) is a feature for Johnny Hodges' alto-saxophone and was performed numerous times in 1945. Another moving performance here. This is followed by Joya Sherrill's vocal on **Kissing Bug** (April 26, 1945). This 1945 pop number composed by Billy Strayhorn, Rex Stewart and Joya Sherrill had many broadcast performances during this period. Three of Billy Strayhorn's compositions are highlighted here in a medley format and show us his work as a composer: **Chelsea Bridge** (December 2, 1941) is followed by a bond promo and then we are treated to one of his earliest compositions **Something To Live For** (March 21, 1939) followed by **Clementine** (July 2, 1941) which takes us into the station break.

After the theme and return to the broadcast we now have another medley called Series Of Four In A Minor Mood. The first selection **Way Low** (June 6, 1939) is a feature for Harry Carney and the entire band as background. The tune is also known as Lament In A Minor Mood. **Solid Old Man** (March 21, 1939) follows. After Duke's introduction we hear the bands ensemble work with solo work by Lawrence Brown with a little wailing by Tricky Sam Nanton. A bond promo follows and then it's **Summertime**. This lovely Gershwin composition was a feature for Al Hibbler and first performed in 1943 when he joined the band. It wasn't commercially recorded until 1955 for the Bethlehem label. The medley ends with **Old King Dooji** (December 22, 1938). This is the second performance of this number in the Treasury Series and features solo work by Ray Nance and Johnny Hodges and some flashy drum work by Sonny Greer.

If I Loved You is an arrangement by Billy Strayhorn who plays piano behind the vocal by Kay Davis. This Rogers and Hammerstein hit is given a tasteful performance here. Unbooted Character is an up-tempo tune starting with Ellington's piano and Junior Raglin's bass. There is excellent solo work, in order, by Johnny Hodges, Taft Jordan and Ray Nance.

Just A-Sittin And A-Rockin' (June 5, 1941) This composition from the musical Jump For Joy features Al Sears' tenor along with Ray Nance, Johnny Hodges and Joe Nanton. While Nance's

vocal is not featured in this version his tasteful horn is well heard here. A bond promo follows. **Hollywood Hangover** (August 7, 1945) This is the third time that this Buck Clayton composition is performed in the Treasury Series and features Johnny Hodges' solos over the band's ensemble and into the close of this Treasury broadcast.

This Zanzibar broadcast opens with **Caravan** (May 14, 1937) and the 1945 arrangement, which was created for the Victor recording session of May 11th 1945 is performed here. The soloists heard in the order of their solos are Cat Anderson, Lawrence Brown; Jimmy Hamilton and Ray Nance on violin. **Three Cent Stomp** was first performed in broadcasts in 1943 but not commercially recorded until November 1947. This riff melody opens with Ellington's piano into the workings of the band. The soloists heard here are Taft Jordan, Joe Nanton, Ray Nance, Rex Stewart, Al Sears, and Cat Anderson. Another of Ellington's up-tempo compositions which was performed as late as 1949. This first CD closes with Kay Davis' vocal rendition on **Yesterdays**.

CD 2

THE ZANZIBAR BROADCAST CONTINUES

Blues On The Double (August 7, 1945) This Buck Clayton composition features the band in front After Ellington's introduction we hear the following musicians in the order of their solos : Johnny Hodges, Rex Stewart, Al Sears and Cat Anderson. **Riff Stacatto** (May 1, 1945) follows. Starting with an Ellington introduction, the band swells and Al Sears tenor leads us into Ray Nance's humored vocal. After his vocal it's Sears again and this time he rides the number out over the band's sounds. **Cotton Tail** (May 4, 1940) closes out the broadcast. This Ellington "chestnut" starts with Duke's piano intro, Al Sears tenor and Harry Carney's baritone lead us into the broadcast close.

We now return to Studio 6-B in Radio City for the Treasury Broadcast. After the opening theme the band goes into **Subtle Slough** (July 3, 1941). After Ellington's intro we hear from Rex Stewart, Ray

Nance, Joe Nanton and Johnny Hodges, who ride the number out with the band. In 1945 lyrics were added and the song title was changed to Just Squeeze Me with a Ray Nance vocal. But this performance is strictly instrumental. **C-Jam Blues** (January 22, 1942) is next on the program. It's an up-tempo number designed to feature different members of the band, in a jam session. After Duke's intro we hear Taft Jordan, Al Sears, Joe Nanton and Cat Anderson.

After Duke's Bond Promo it's time for **Every Hour On The Hour** (May 16, 1945). We know of 15 different air checks of this number, which Ellington and Don George hoped to create into a big hit. After Ellington's intro it's all Johnny Hodges sax and a very good vocal effort by Al Hibbler.

The Jeep is Jumpin' (August 24, 1938) follows. An Ellington standard, he starts it and then it's Johnny Hodges' vehicle for his swinging sax heard over the sounds of the band. Just an outstanding rendition of an old chestnut. This number takes us into the station break.

The first selection heard after the theme and broadcast return is real vintage Ellington, **Creole Love Call** (October 26, 1927). After Ellington's introduction we hear Jimmy Hamilton and Otto Hardwick on clarinets along with Harry Carney also on clarinet leading into Kay Davis' vocal Joe Nanton's trombone, Ellington's piano and Shelton Hemphill's horn are further heard joining the clarinets and the song concludes with more Kay Davis vocal. **Frankie And Johnny** (May 16, 1945) is next.. This orchestral arrangement offers Ellington's piano along with the band and some soundings from Joe Nanton and Junior Raglin.

Everything But You (May 1 1945) This beautiful theme is heard on these broadcasts as both an instrumental and vocal version. This broadcast version is vocal with Joya Sherrill in that role. Ellington intros and the mellow sound of the band follows into her vocal. Rex Stewart gives her some tasteful backing and Harry Carney's baritone sax along with the orchestra conclude the number here.

Emancipation Celebration (December 12, 1944) is next. This composition from Ellington's 1943 **Black, Brown, And Beige** was performed many times in 1945 on Treasury and other broadcasts.

A band vehicle it offers abundant solo work from Rex Stewart and Joseph Nanton.

Warm Valley (October 17, 1940) This is a great Ellington vehicle created for the genius of Johnny Hodges and his alto saxophone. It was introduced during Ellington's stand at the Panther Room of Hotel Sherman in Chicago, played mostly as a closing theme on their nightly broadcasts. This September 1945 performance is no different. Ellington serves up the Introduction and Johnny Hodges gives us the rest with mellow backing from the full band. The Theme "A" Train closes this short but important broadcast in the Treasury series.

Jerry Valburn –
May 2005

Jerry Valburn is a retired broadcast and recording engineer. His passion with Ellington started as a boy of 12 and his collecting and research of Ellington's music have remained throughout his life.

Today, his Ellington collection resides in the archives at the Library Of Congress in Washington, D.C. His published works include *The Directory Of Duke Ellington's Recordings and Duke Ellington On Compact Disc*. With Ellington researcher, Lance Travis, they are currently working on a revised edition of Compact Disc. Jerry is a member of many of the *Duke Ellington Societies* around the world as well as a long time member of DEMS. He is most proud to be the producer of the DETS series which will result in 24 double CDs at its completion.

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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 56 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

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7. A Group Of Three Billy Strayhorn Compositions:
 - a. **Chelsea Bridge**
8. DE Bond Promo
 - b. **(I Want) Something To Live For** c-Clementine into station break
9. **Take The "A" Train** and return
10. A Series Of Four In A Minor Mood:
 - a. **Way Low** b- **Solid Old Man**
11. DE Bond Promo
 - c. **Summertime** (vocal Al Hibbler) d- **Old King Doofy**
12. **If I Loved You** (vocal Kay Davis)
13. **Unbooted Character**
14. **Just A Sittin' And A-Rockin'**
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16. **Hollywood Hangover** into closing
17. Opening
18. **Caravan**
19. **Three Cent Stomp**
20. **Yesterdays** (vocal Kay Davis)

Total Time: 69:08

CD 2

1. **Blues On The Double**
2. **Riff Staccato**(vocal Ray Nance)
3. **Cotton Tail**
4. (Theme) **Take The "A" Train**
5. **Subtle Slough**
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15. **Warm Valley**
16. **Take The "A" Train** into broadcast closing

Total Time: 51:21

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