

STORYVILLE

VOL. 13

THE DUKE ELLINGTON AND HIS ORCHESTRA SHOWS THE TREASURY



D.E.T.S.

2  
CD SET

## CD 1

(a) *Treasury Broadcast 24 – Radio City Studio 6-B, Blue Network September 22nd, 1945*

1. **Someone** (Duke Ellington)
2. **Riff Staccato** (vocal Ray Nance) (Arthur Schwartz-Milton Orent)
3. **Homesick, That's All** (Gordon Jenkins)
4. **Kissing Bug** (vocal Joya Sherrill) (Billy Strayhorn-Rex Stewart-Joya Sherrill)
5. (Theme) **Take The "A" Train** into station break (Billy Strayhorn)
6. (Theme) **Take The "A" Train** and broadcast return (Billy Strayhorn)
7. **Time's A-Wastin'** (Duke Ellington-Mercer Ellington-Don George)
8. DE Bond Promo
9. **Three Cent Stomp** (Duke Ellington)
10. **There's No You** (vocal Kay Davis) (B.Dergom-H. Hooper-T.Adair)
11. **Fancy Dan** (Duke Ellington)
12. **Everything But You** (vocal Joya Sherrill) (Duke Ellington-Harry James-Don George)
13. **Fickle Fling** (Duke Ellington)
14. DE Bond Promo
15. **Blue Serge** into closing (Mercer Ellington)

(b) *Broadcast from the New Zanzibar, New York City – September 24th, 1945 – (NBC)*

16. **Take The "A" Train** Opening (Billy Strayhorn)
17. **Stomp Jones** (Duke Ellington)
18. **Walkin' With My Honey** (D. Manning)
19. **Everything But You** (vocal Joya Sherrill) (Duke Ellington-Harry James-Don George)
20. **In A Mellotone** (Duke Ellington)
21. **Solid Old Man** (Duke Ellington)

Total Time : 62:07

## CD 2

(there was no Treasury Broadcast on September 29th, 1945)

(b) *Broadcast From The New Zanzibar New York City- September 24th, 1945 (NBC) (continued)*

1. **I Ain't Got Nothin' But The Blues** (vocal Al Hibbler and Kay Davis) (Duke Ellington-Don George)
  2. **Blue Skies** (Irving Berlin)
  3. **Suddenly It Jumped** (Duke Ellington)
  4. **Take The "A" Train** into Broadcast Closing (Billy Strayhorn)
- (a) *Treasury Broadcast No. 25 – Radio City Studio 6-B, NYC-October 6th 1945*
5. (Theme) **Take The "A" Train** (Billy Strayhorn)

6. **Main Stem** (Duke Ellington)
  7. **Carnegie Blues** (Duke Ellington)
  8. **I Can't Believe That You're In Love With Me** (J. McHugh-G. Gaskill)
  9. Bond Promo
  10. **What Am I Here For?** (Duke Ellington-F. Laine)
  11. **Lilly Belle** (I. Taylor-D. Franklin)
  12. **Homesick, That's All** (Gordon Jenkins)
  13. **Go Away Blues** (vocal Joya Sherrill) (Duke Ellington)
  14. **Frantic Fantasy** into station break (Duke Ellington-Rex Stewart)
  15. **If You Are But A Dream** (vocal Kay Davis) (H. Jaffe-J. Fulton-R. Bonx)
  16. Bond Promo
  17. **Jack The Bear** (Duke Ellington)
  18. **Every Hour On The Hour** (vocal Al Hibbler) (Duke Ellington-Don George)
  19. **Cotton Tail** (Duke Ellington)
  20. **Lament In A Minor Mood** (Way Low) (Duke Ellington)
  21. Bond Promo
  22. **Teardrops In The Rain** (William Anderson-Duke Ellington)
  23. **I Ain't Got Nothin' But The Blues** (vocal Al Hibbler and Kay Davis) (Duke Ellington-Don George)
  24. **Things Ain't What They Used To Be** into broadcast closing (Duke Ellington-Mercer Ellington)
- Total Time : 69:37

## CD 1

(a) Duke Ellington (piano, arranger, leader) Taft Jordan, Shelton Hemphill, Cat Anderson (trumpets), Rex Stewart (coronet), 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), Ray Nance, Joya Sherrill, Kay Davis (vocals).

## CD 2

(a) same as CD 1 except Ray Nance out and Sid Catlett replaces Sonny Greer vocals Joya Sherrill, Kay Davis and Albert Hibbler  
(b) (September 24th, 1945 continued) same as (b) CD 1 Al Hibbler 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

I am not from the group of senior mentors who guide, advise, discover new (fresh) music, giving us the advantage and luxury of their personal reminiscences, experiences, research and above all encouraging us to keep the Ducal flame alive. It is through DEMS, Blue Light and other not so widely distributed publications that we are kept enlightened, many times our appetites are whetted with news of the still appearing new [fresh] finds, alterations in dates, personnel and sometimes venues.

I do not profess to be, and I am not an expert on any phase of Ellingtonia, but I do know I am unsurpassed in my passion for Duke's music.

Owing to the ban on American musicians performing in the U.K. since the mid 30s, it was for many years that our American colleagues made us in Britain change to all shades of green with envy and also (I don't know the color) with jealousy (being done unintentionally I'm sure). With their

recollections, personal glimpses at least annually of the Ellington aggregation, the comings and goings of band members which varied the kaleidoscopic sounds organised by the maestro to satisfy his ever changing arrangements on his known compositions, and influencing his newer ones, kept us enthralled. Most of this information was gleaned from Down Beat, Melody Maker, Jazz Monthly, Jazz Journal; one of our main informants was Voice of America's Willis Conover.

In 1958 we were to enjoy an improved situation when, with relief, an arrangement of band exchanges was agreed to between the musicians' unions of the UK and USA, so breaking the farcical embargo.

My first experience of a 'live' Ellington performance was in Liverpool, the next day again at the "Leeds Arts Festival". This performance I hazard to suggest was the only time on one specific day that influenced Duke to write a suite. **The Queen's Suite** was spawned from his meeting with Her Majesty, Queen Elizabeth II. Originally intended only for Her Majesty's music collection, gratefully, we all have this music now in our collections.

On the early afternoon of Saturday, October 18th, we drove across the Yorkshire Moors to arrive in good time at the theatre, standing outside the stage door. We called welcomes to the musicians we recognised, the ones we were unfamiliar

with we consulted the program for a photograph, also listening with elephant ears to the older members of the crowd who were much more knowledgeable than ourselves. Regardless of age or stature we were all soaked with the atmosphere of the street and the anticipation of the event which was to come. No English reserve in this crowd.

Living in the North West of England we were fortunate that apart from these two venues we also could see Duke at the home of the circus in Manchester Belle Vue arena, which was anything but. The roof supports were a nuisance should one be unfortunate enough to be seated behind one. Thank goodness later visits were to be accommodated at the excellent Free Trade Hall.

I left England in 1959. Not long after leaving home I asked for my 78s, 45s and LPs to be sent to me. Only to be informed that the 78s had been turned into plant pots. Can you imagine hyacinths sprouting out of a 12" Brunswick St Louis Blues with Bing Crosby? I still shudder.

A decade was to pass before I was to see the band again. This time, it was in an Australian Rules football stadium, in Western Australia. The excitement was still there, the contentment/joy of hearing Hodges, Carney, Gonsalves, 'Cootie' Williams and of course the Duke again. This time I was more familiar with the

music, but to experience it on an Australian evening, under the stars, made it all the more memorable.

None of this removes the envy that I carry for the likes of Jack Towers and Jerry Valburn who were there in these formative years. When they were recording Duke's broadcasts and dance hall appearances, I'm sure they did not envisage then, that 60 years later we would all be enjoying this music together. An example of their joint efforts is contained on these two CDs, as on all the 24 double CDs in this series. If they had the excitement and pleasure in originally witnessing and recording the music as we have now in listening to it, many of us for the first time, then their accomplishments were definitely not in vain.

1945 – In the U.S.A. "Glass Menagerie" was on Broadway, "Carousel" was all the rage, and War Bonds **The Perfume Suite Kissing Bug Carnegie Blues Tonight I Shall Sleep I'm Just A Lucky So-And-So** changed to Victory Bonds. Duke recorded, amongst others – **"The Perfume Suite", "Kissing Bug", "Carnegie Blues", "Tonight I Shall Sleep", "I'm Just A Lucky So-And-So"**. At the movies you could watch "The Bells "King" Of St Mary's" and "Lost Weekend". 78rpm collections were probably enriched by the recordings of Nat King Cole's **"You're Nobody 'Till Somebody Loves You"**, June Christy,

with Stan Kenton "*It's Been A Long Long Time*", Coleman Hawkins "*It's The Talk Of The Town*", Les Brown with his "*Sentimental Journey*". In Britain it was any jazz recording reviewed in the Melody Maker.

'Duke Ellington's Story On Records', DESOR, shows 99 recorded, concert, and broadcast sessions for 1945. In Willie Timmer's 4th Edition 'Ellingtonia', another 16 are added with band members who played with other groups away from the fold. It makes one smile to hear the criticism that the musicians became tired and stale playing the same tunes night after night. Have a glimpse at these and other sessions in this section and see how many of Ellington's tunes they chose to play!

## DISC 1

**Someone** An unannounced three-year-old arrangement of Someone opens the first part of the broadcast. Johnny Hodges, Lawrence Brown and Ray Nance trot off their familiar offerings for this also now familiar, better than average pop-tune. Starting life in 1942 under this title, changing immediately to "*Blue Alone*", reverting in 1944 back to **Someone** in 1945. In 1957 it became "*The Sky Fell Down*", coming the full circle to **Someone** again in 1973. **Otto, Play That Riff** **Staccato** follows; this tune is traditionally Ray Nance territory, though it is interesting

to note that initially it was conceived as a vehicle for Al Sears' tenor saxophone. So familiar have we become to this arrangement, that when going back to the first recorded example we have available (April 21st, 1945), one anticipates the arrival of Nance's vocal, but it doesn't happen. Joya Sherrill has also been featured (October 1945). So the realm has not always been Nance's even though he DID make it his own.

**Homesick, That's All**, a tune that typifies the mood of the era, with an arrangement that even Gordon Jenkins would have approved of, featuring Johnny Hodges at his melancholy best. This arrangement lasted in the program for a mere five weeks, which is measurably longer than some of to-day's 'tuneful hits'. **Kissing Bug** was the sole domain of Joya Sherrill during its seven months life. A capable singer who seemed to be comfortable, she executed her chores in an acceptable manner within her given sphere of the Ellington **organisation**. Here the arrangement remained more or less the same, save for the length of Duke's introductions (naturally). Junior Raglin is to the fore, dominating the proceedings with his large tone.

From where would Joya Sherrill obtain her portion of 'Bug-a-Boo', which was intended to end all her troubles? **Take The "A"** **Train** closes this part of the proceedings

and again leads us after the station break into the bouncing **Time's A-Wastin'**. If you can listen to this track without so much as a twitch of the toe, then, friends, you are beyond redemption. First recorded in 1941 by a Johnny Hodges' band within a band as "**Things Ain't What They Used To Be**", it was also featured in the MGM movie "Cabin In The Sky". Here it carries a couple of excellent Johnny Hodges solos, sandwiching a Louis-inspired outing by Taft Jordan. **Three Cent Stomp**, the title was reputed to be in commemoration of the cost of mailing a domestic letter. The stamp lasted longer. The 'Stomp' was dropped in early 1949 whilst the postage was 3c till 1958. After Duke's intro, Jordan, Nanton, Nance, Stewart, Sears, and Anderson all give their few pennies worth to this rather ragged performance. **There's No You**, as the announcer says "A bit of a ballad", Billy Strayhorn sits in on piano, the glorious voice of Kay Davis is used to excellent effect singing the words, and compares favorably to her more applauded vocal articulations. Again we have a pop tune that lasted from the Treasury Broadcast of July 9th, to its final rendition here, a mere six weeks. It is no wonder Duke and Billy were busy arranging all these fly-by pop tunes. Duke advises us by way of the announcer that **Fancy Dan** is having its first performance; it had to wait six more years before it was to be commercially recorded

by Columbia. A briskly paced swinger spruced up by a series of two bar breaks from Joe Nanton, Harry Carney and Rex Stewart, then led quietly out by Duke and Junior Raglin. **Everything But You** allows us to eavesdrop on the whisperings of Rex Stewart into Joy Sherrill's ear; he continues his discourse behind Carney's rumbling baritone. The tune which was first recorded in RCA-Victor's New York Studio 2 on May 1st, Ellington thought enough of the beauty of this number to use it as a closing theme on many 1945 broadcasts, and it was returned to the band book in Portland Oregon in June 1955 and then Introduced in the 1960s with Tony Watkins. Then the tune was then gave it its final outing by "Duke's Big Four" on Pablo (June 8th, 1973). **Fickle Fling** was this intended to be another portrait? A danceable number, supporting two impeccable Johnny Hodges' solos.

Now we are treated to a glimpse into the past, **Blue Serge**, a brooding moody piece featuring muted Stewart, wondrous Nanton. Whether Duke, Mercer or Billy penned this music is immaterial, it IS pure rhapsodic Ellington. First recorded on February 11th, 1941, this composition was a prologue to the concert hall opuses and suites illustrating both classics of literature and music that were to follow from the mid 50s, to the sacred experiences.

Monday, September 24th, a previously

unissued NBC broadcast from the Café Zanzibar. Taft Jordan is sitting this one out. The 'come listen to Duke' "A" Train theme is played followed by good old (1934) **Stompy Jones**. He's lost none of his swagger since Barney and Cootie held forth, now Ray Nance and Jimmy Hamilton provide the impetus, with Bill Anderson lifting off above the band at the end. Harry Carney takes up his bass-clarinet and ably embellishes **Walkin' With My Honey**. Here we have again a 1945 popular-tune, played for the first time on this broadcast, till being put in the exit file with Treasury Broadcast on November 17th. Lily Belle, again another "first time today performance". I think that this show piece could have lasted longer than the mere four weeks it was played for the patrons at the New Zanzibar, but one never knows, does one? Four examples were air checked, all having slightly differing compilations. It is a leisurely promenade with the two doyen of the brass, Rex Stewart and Joe Nanton, strutting side by side through the major part of the proceedings, with the much maligned, under-rated Al Sears having his say prior to Nance's ending. **Everything But You**, is played again. **In A Mellowtone**, another tune that retained its popularity from the fertile early 40s, Junior Raglin and Ray Nance step into the shoes of Blanton and Williams. Johnny Hodges carries on as if nothing had happened, it was kept in the

band's repertoire till the end. **Solid Old Man** follows the same arrangement used for the 1939 Brunswick recording, then as now Joe Nanton, Lawrence Brown and Duke [helping himself to a longer intro this time], being the featured soloists. Listen to the punching brass and the saxophone figures behind Nanton's contribution, a real barrelhouse rocker. Ellington's band is in full cry. This broadcast continues on the second CD.

## DISC 2

Al Sears' mellow sound introduces Al Hibbler with the words and Kay Davis mouthing the encouragement for **I Ain't Got Nothin' But The Blues**, mercifully brief. After November 10th it was not heard from again **Blue Skies** till it was dusted off for Ella Fitzgerald in 1957, and again for Teresa Brewer in 1973. **Blue Skies** brings us back to band music, reborn as "Trumpet No End" at the Chicago Civic Opera House in the November of 1946. Rex Stewart seems to strain for effect, Al Sears acquires himself adequately; Hodges as usual is spot on the money. A rather Goodmanesque performance. A different offering is **Suddenly It Jumped**, first appearing as the foreplay prior to "**Rockin' In Rhythm**" at the Carnegie Hall Concert of December 11th, 1943, being later replaced by "**Kinda' Dukish**". It moves along from the rhythm sections intro, William Anderson showing how to climb the scale, and construct a

logical solo, the rhythm section reappears to calm proceedings, and then with the assistance of the full band finishes the jumping.

By the broadcast of Saturday, October 6th, Ray Nance has gone, but will be back within a few months; Sid Catlett sits in for Greer, Taft Jordan returns. The brisk "**A" Train** theme brings us to a comfortably riffing **Main Stem**. Rex Stewart, then Johnny Hodges, followed by Jimmy Hamilton proving in no uncertain terms that they are a cut above the rest. Al Sears showing that he is his own man and not just a Webster echo. This recording of **Carnegie Blues** is the last one before an unissued example in January 1956, this tune also made its last recorded appearance in 1973 on the "Duke's Big Four" album. Here the band shows how 17 musicians can combine to play the blues, embellished by a series of two bar breaks from Al Sears and Lawrence Brown. **I Can't Believe That You're In Love With Me**. This arrangement of the Jimmy McHugh song is a far cry from the sedate rendering that we got from Cootie Williams' band in 1937, or Anita O'Day's 1945 hit. I doubt if ever a pop tune has been blessed with a brisker paced rolling swinging arrangement, Harry Carney in conjunction with the band get things moving, Taft Jordan solos crisply above the band who continue as if he wasn't there; breaking off briefly to leave

space for a final solo from Jimmy Hamilton.

A change of pace brings us to **What Am I Here For**, a pleasant melody from Duke and Frank Laine, giving Joe Nanton a little space, followed by Rex Stewart and Al Sears, with a couple of examples of 'Ducal piannying'. **Lily Belle** is next up, about the same as the one we heard previously, followed by **Home Sick That's All**, another Hodges early rehearsal for his later visit with Lawrence Welk, nice though! Non-blues singer Joya Sherrill makes another appearance, singing along with Jimmy Hamilton's clarinet through **Go Away Blues** first performed in 1943 After 1945 this tune was brought back a couple of times, once to be given the treatment it deserves by Jimmy Rushing on the CD "Jazz at the Plaza" in September 1958. Finally Lil Greenwood finished it off with a version left in vaults in March 1959. **Frantic Fantasy** follows, a vehicle demonstrating to the full Rex Stewart's valve technique, belying its title, it is a medium paced ballad. Kay Davis is featured again in **If You Were But A Dream**, with her immaculate articulation decorating another popular song that lasted all of six months in her portfolio. **Jack The Bear** uses the 1943 arrangement when Raglin took over Blanton's role, and Nance from Cootie, now Mr. Anderson takes care of the trumpet part.

Al Hibbler makes his first solo appearance on **Every Hour On The Hour**.

There was a six months' residency in the band's book for this Duke, Don George collaboration, not really a memorable ballad, but a memorable

Hodges contribution. **Cotton Tail** is another tune from the RCA-Victor recordings of the early 40s which remained in the system till the 70s, constantly changing the arrangement. Here we have the opportunity to compare Sears/Webster and Duke/Basie, Bill Anderson is not so well mixed to be compared to anyone, Harry Carney is Harry all the way. This is the third tune on these discs for which we have a final recorded performance on "Duke's Big Four". Now **Way Low**, a tune first recorded after the band's return from Europe for Brunswick in 1939, a superb big band blues, with Carney setting the tone, a surprising true-to-the-mood Jimmy Hamilton solo, on to a predictable contribution from Lawrence Brown, then comes some excellent Rex, Brown again, and Harry takes up where he left off, and showing the band the way home.

**Teardrops In The Rain**, a show piece within a dance band arrangement for and by William (not yet Cat Anderson), he treats us to a controlled muted solo which I much prefer to his latter day hystericisms. **I Ain't Got Nothin' But The Blues** reappears, the previous comments still hold. **Things Ain't** ends the proceedings.

As a postscript, I offer a quotation from

Eddie Lambert; to my knowledge the best and most accurate evaluation of Duke and his achievements:

"Duke Ellington's pre-eminence in jazz is not only because of the very high aesthetic standard of his output, not simply due to his remarkable abilities as pianist, composer and band leader, but also to the fact that he has extended the boundaries of jazz more than any other musician, without abandoning the true essence of the music." Kings Of Jazz by G.E. Lambert

Lance Travis  
Mafikeng, South Africa, August 2005

#### OTHER INFORMATION

The activity of the Duke Ellington Music Society, DEMS, can be found at The Web Site: <http://www.depanorama.net/dems>

The activity of the Duke Ellington Music Society, DESUK, and information on their publication Blue Light contact at: <http://www.dukes-place.co.uk>

Re-issue produced by Jerry Valburn  
Digital Transfer: Jack Towers  
Liner Notes: Lance Travis  
CD Mastering: Jørgen Vad  
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Design: CMO



## **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 7<sup>th</sup>, 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 Duca highlights from over fifty years ago.

*Jerry Valburn*

**D.E.T.S.**  
**903 9013**

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- Total Time : 62:07

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### CD 2

1. **I Ain't Got Nothin' But The Blues**  
(vocal Al Hibbler and Kay Davis)
  2. **Blue Skies**
  3. **Suddenly It Jumped**
  4. **Take The "A" Train** into Broadcast Closing
  5. (Theme) **Take The "A" Train** (Billy Strayhorn)
  6. **Main Stem**
  7. **Carnegie Blues**
  8. **I Can't Believe That You're In Love With Me**
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