

VOL. 14



D.E.T.S.

2
CD SET

CD 1

1. (Theme) TAKE THE "A" TRAIN 0:43
(Billy Strayhorn)
2. TIME'S A-WASTIN' 5:02
(Duke Ellington-Mercer Ellington)
3. EVERY HOUR ON THE HOUR 3:32
(vocal Al Hibbler)
(Duke Ellington-Don George)
4. Bond Promo 0:59
5. HOLLYWOOD HANGOVER 4:12
(Buck Clayton)
6. (Theme) TAKE THE "A" TRAIN 0:49
(Billy Strayhorn)
7. AUTUMN SERENADE 4:05
(vocal Joya Sherrill)
(P. DeRose-S. Gallop)
8. HOP SKIP JUMP 3:32
(Duke Ellington)
9. RIDING ON A BLUE NOTE 4:40
(Duke Ellington-I. Gordon-Irving Mills)
10. I'LL BUY THAT DREAM 3:36
(H. Magidson-A. Wrubel)
11. Bond Promo 1:17
12. RIFF'N DRILL 3:04
(Duke Ellington)
13. TELL YA WHAT I'M GONNA DO 3:11
(vocal Joya Sherrill)
(Johnny Green-Ralph Blane)
14. HOW DEEP IS THE OCEAN? 3:12
(Irving Berlin)
15. MOOD INDIGO 2:04
(Duke Ellington-Barney Bigard-Irving Mills)
16. (Theme) TAKE THE "A" TRAIN 0:50
(Billy Strayhorn)
17. THREE TUNES IN
THE BLUE MOOD 10:26
DIMINUENDO IN BLUE
(Duke Ellington)
I GOT IT BAD (vocal Al Hibbler)
(Duke Ellington-Paul Webster)
CRESCENDO IN BLUE
(Duke Ellington)
18. EVERYTHING BUT YOU 2:58
(vocal Joya Sherrill)
(Duke Ellington-Harry James-Don George)
19. Bond Promo 1:10
20. EVERYTHING BUT YOU 0:15
(Duke Ellington-Harry James-Don George)
21. BETWEEN THE DEVIL
AND THE DEEP BLUE SEA 4:06
(Harold Arlen-Ted Koehler)
22. AFTER ALL 3:57
(Billy Strayhorn)
23. OUT OF THIS WORLD 3:37
(vocal Kay Davis)
(Harold Arlen-Johnny Mercer)
24. C-JAM BLUES 2:40
(Duke Ellington)
25. (Theme) TAKE THE "A" TRAIN 0:09
(Billy Strayhorn)
Total time: 63:17

CD 2

1. (Theme) TAKE THE "A" TRAIN 0:47
(Billy Strayhorn)
2. ULTRA BLUE 3:01
(Jimmy Hamilton)
3. TEARDROPS IN THE RAIN 3:42
(William Anderson-Duke Ellington)
4. TIME ON MY HANDS 3:29
(V. Youmans-H. Adamson-M. Gordon)
5. RIFF STACCATO 3:31
(Vocal Joya Sherrill) (Duke Ellington)
6. (Theme) TAKE THE "A" TRAIN 0:46
(Billy Strayhorn)
7. KO-KO 2:31
(Duke Ellington)
8. IF I LOVED YOU 2:51
(vocal Kay Davis) (Richard Rodgers-Oscar Hamerstein II)
9. Bond Promo 1:02
10. SUBTLE SLOUGH 3:46
(Duke Ellington)
11. HONEYSUCKLE ROSE 4:03
(Fats Waller-Andy Razaf)
12. PERDIDO 8:46
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(Billy Strayhorn)
16. WAITING FOR THE TRAIN TO COME IN
(Sonny Skylar-Martin Block)
17. I'D DO IT ALL OVER AGAIN
(J. Cavanaugh-D. Robertson)
18. Bond Promo
19. FANCY DAN
(Duke Ellington)
20. HOMESICK, THAT'S ALL
(Gordon Jenkins)
21. BLUES ON THE DOUBLE 4:07
(Buck Clayton)
22. EVERY HOUR ON THE HOUR
(vocal, Albert Hibbler)
(Duke Ellington-Don George)
23. Bond Promo
24. CARAVAN
(Duke Ellington-Juan Tizol - Irving Mills)
25. RIFF'N DRILL
(Duke Ellington)
26. THINGS AIN'T WHAT THEY USED TO BE
(Duke Ellington-Mercer Ellington)

CD 1

Duke Ellington (piano-arranger-leader)
Taft Jordan-Shelton Hemphill-Cat Anderson
(trumpets) Rex Stewart (cornet)
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)
Sid Catlett (drums) Joya Sherrill, Al Hibbler, Kay
Davis *(vocals)
ABC Broadcast, Radio City Studio, NYC, October 13, 1945

CD 2

Same as CD 1 except Sonny Greer for Sid
Catlett (drums) and add Russell Procope (alto sax)
Before October 13th
ABC Broadcast, Radio City Studio 6B, NYC,
October 20, 1945

The war was over. V-E day was declared five months before, and V-J day was proclaimed six weeks before these recordings, with the surrender of Japanese troops in the southern zone of Korea in mid September. But the Victory drives continued to help offset the \$330 billion direct cost of World War II and rebuilding of the national economy. Thanks in part to the efforts of the "Saturday Date With the Duke" and the Treasury Series, the 7th War Loan drive, the last of drives driven by the stimulus of war, exceeded its goal and raised \$26 billion. These ABC radio broadcasts were among the last few promotional pushes in this victory drive.

The Duke Ellington Orchestra was in the midst of enjoying a three month residence at the Zanzibar Restaurant, formerly the Hurricane Club, in New York City, with regular radio broadcasts over the NBC and MBS networks. This stability gave the orchestra a chance to broadcast all of their "Saturday Date With The Duke" broadcasts from early September through late November in Studio 6B in Radio City Studios. A brief visit to the RCA Victor Studios on October 8th produced two recordings featuring Joya Sherrill—Tell Ya What I'm Gonna Do and Come to Baby, Do.

But otherwise this was a relatively quiet period for the Duke, if weekly Treasury shows and regular Zanzibar broadcasts can be considered quiet. So while the world was in transition, these extraordinary events found the band in ordinary time.

The October 13th Broadcast

As with all of the Treasury Series performances, this broadcast kicks off with a truncated version of Take the A Train. The Strayhorn-penned theme song and the following number were created in response to the ASCAP (American Society of Composers and Publishers) and National Association of Broadcasters dispute and subsequent ban on the airplay of ASCAP songs in 1941, leaving the Ducal audio cupboards bare and the band in need of a new songbook. **Time's a Wastin'** is better known as **Things Ain't What They Used to Be** and would be a staple in the Ellington playlist through the end of his career. This extended version features a new arrangement, with an imaginative trumpet solo by Taft Jordan leading into a boisterous statement by Lawrence Brown on trombone. These solos are bookended by extended choruses from the orchestra's finest soloist, altoist

Johnny Hodges, teasing the listener with hints of the longer arrangements that would soon come with relaxed time limits in the high fidelity LP era.

Every Hour on the Hour was featured in several Treasury series broadcasts, and all versions closely resembled the RCA Victor recording from early in 1945. Duke tickles the keyboards during the opening chorus of Al Hibbler's vocal, as if to gently coax him into a deeper level of sentimentality, but then lays out. Johnny Hodges again is magnificent "every second every minute".

The bond promos bring Duke to the microphone. With the bond campaign moving from supporting the active battle to post war recovery, these promotional messages focus on the care and nurturing of injured GIs and the need for listeners to sacrifice for those who fought in their name, a message not stressed enough by contemporary American leaders.

Buck Clayton contributed **Hollywood Hangover** to the Ellington portfolio, perhaps a more conventional big band number, but it features strong solos by Tricky Sam Nanton and especially a Harry James-like solo by Cat Anderson.

After a reprise of A Train and a brief station break, the premier performance of **Autumn Serenade** features a light vocal by Joya Sherrill and some gentle fill-ins by Billy Strayhorn after a long piano introduction, closing with Johnny Hodges in front of punching brass accents. Although a pleasant enough tune, **Autumn Serenade** disappeared from the repertoire by the end of the year.

The next tune, **Rockabye River**, is also titled **Hop, Skip and Jump**, and both labels describe its equal parts sway and fray. Johnny Hodges leads the way in a call-and-response with the brass section. Sid Catlett is unusually demonstrative on drums; although Junior Raglin is equally well miked on bass during these broadcasts.

The rare Ellington/Mills masterpiece **Riding on a Blue Note** was only performed five times, first in 1938 and never again after this exciting performance. Rex Stewart takes the honors in this flag waver, as he starts with some jaunty half-valving, jousting with the band, then switches to open horn and soars above the band into the chorus. Harry Carney builds a strong foundation on baritone, and Johnny

Hodges and Junior Raglin together keep the momentum, but in the end, it is Rex's show, as he snarls and chirps and snaps off blue notes through the end of the ride. Although it was a shame this could not have been reprised in the high fidelity era, this performance is a fitting finale for an elusive tour de force and will prove to be the highlight of the session.

I'll Buy That Dream features Harry Carney in the lovely standard arrangement that also quickly disappeared from the songbook, and leads into another bond promo, which implores the listener to "work for peace with the same spirit and determination as we brought to the war", a timeless message as pertinent today as in 1945. Ellington's **Riff n' Drill** is another recent addition; it features somewhat non-descript solos by Lawrence Brown, Johnny Hodges, and Jimmy Hamilton on clarinet. Joya Sherrill returns to the mike for **Tell Ya What I'm Gonna Do**, with the able assistance of a well-miked Sid Catlett and Junior Raglin. The performance and arrangement are similar to the studio recordings made five days earlier.

The premier recording of **How Deep is the Ocean?**, an attractive Irving Berlin number, finds its depth near the close

of the song, with a lively chorus after an energetic Rex Stewart solo. This is another Treasury series feature that quickly disappeared from the songbook. While this fate was appropriate for some of the pedestrian pop songs, it would have been interesting to hear the continued development of this song as filtered through the fertile imagination of Ellington and Strayhorn.

A rare muted trumpet solo by Sheldon Hemphill on **Mood Indigo** is marred by the voice over into station break. After riding back on the **A Train**, Duke launches into "**Three Tunes in a Blue Mood**". The 1937 **Diminuendo in Blue** and **Crescendo in Blue** were first coupled with a blues interlude as part of the Treasury broadcasts in June of 1945. Duke experimented with several bridges before discovering Paul Gonsalves' wailing interval in 1951, ultimately leading to the magical rebirth at Newport in 1956. This recording gets it pretty good with the **I Got It Bad** intermission, as Al Hibbler passionately emotes in front of a pulsing Junior Raglin bass amidst sparse orchestration. The bassist is featured prominently throughout the Diminuendo and Crescendo bookends, especially at the crescendo in the absence of a Cat Anderson screaming

climax to be found in the 1956 legendary performance.

Duke brings in **Everything But You**, the charming Ellington-Harry James-Don George pop tune, with some parlor piano, leading into a lovely vocal by Joya Sherrill in front of Rex chattering. Harry Carney takes over with a swinging solo in front of Tricky Sam leading the ya ya chorus. This performance differs in minor details from the mid May studio version, but both offer rewards to the attentive listener.

After another bond promotion, a third premier performance, the Arlen-Koehler song **Between the Devil and the Deep Blue Sea**, finds Rex Stewart in a playful tone at the beginning, brightening in a second solo in double time, then closing in a mostly unaccompanied solo into closing. The only other performance of this song by the band was in 1965, when Cat Anderson and Cootie Williams shared solo responsibilities. Both parts are ably handed by Rex in this recording, clearly near the peak of his powers, but only about two months from his final departure from the band. These performances serve as a fine early farewell.

The Strayhorn classic **After All** differs slightly from the legendary 1941 version, as the composer drops delicate filigrees behind Lawrence Brown's solo and the trombonist continues to fill in behind the band after the completion of his solo. This performance, while lovely, is in the end slightly disappointing—the Duke often set unreachable standards for himself.

A second Arlen song, **Out Of This World**, features the operatic Kay Davis in a professional recital lacking the swing of even the other popular tunes. A truncated version of **C Jam Blues** features a duet from the pianist and bassist, and leads into a tightly muted solo by Taft Jordan and a laid back Al Sears tenor solo typical of his mid 1940s work. Tricky Sam Nanton's "ya ya" trombone leads into a restatement of **A Train** and the close of this fine broadcast.

The October 20th Broadcast

After the abbreviated **Take the A Train** introduction, the band launches into the fourth and final performance of Jimmy Hamilton's **Ultra Blue**, which features a long atonal introduction by the piano player and a cool solo by the composer

on clarinet behind lush orchestration. **Teardrops in the Rain**, written by Duke and Cat Anderson (still referred to here as William by the announcer), includes the composer on muted trumpet and a bass/piano duet. Discographers are in some disagreement over the identity of the bassist on this broadcast. Massagli and Volonté report that Junior Raglin was replaced by Lloyd Trotman on November 10th; Timmer claims that this transition occurred between this session and the Treasury series broadcast the following week, while Stratemann believes that Trotman was present on this broadcast. The radio announcer seems to confirm the presence of Raglin; whether Raglin or Trotman, the bassist shines in this number.

The lovely ballad **Time on My Hands** is beautifully interpreted in a forlorn solo by Jimmy Hamilton, getting a full workout early in these proceedings, with gentle backing by Duke. The band leader extends his sparse accompaniment on Riff Staccato, a recent RCA-Victor recording featuring the vocals of Ray Nance. However, Ray temporarily left the band earlier in the month to form his own small group, not to return until the following April. In his absence, Joya Sherrill takes over

the vocal responsibilities, a competent performance not quite replicating the comedic style of "Floorshow" Nance.

After a break and re-boarding on the **A Train**, the band revisits **Ko Ko**, its greatest accomplishment from 1940 and perhaps in all of recorded music, with its sinister overtures, ominous bleating solo by Tricky Sam Nanton—an exercise in auditory terror—and magnificent ensemble climax. Purportedly part of an unfinished Ellington jazz opera, a 1956 remake was subject to a highly disparaging critique by André Hodeir, owing in large part to its increased tempo, a trait shared by all recordings of this composition after the 1940 classic. Despite the presence of many of the key original contributors—Nanton, Carney, Ellington and much of the ensemble—this performance does lose some of its immense power in acceleration, although outside the shadow of the aboriginal splendor, this Ko Ko would no doubt be considered "merely" brilliant.

If I Loved You features Kay Davis with Billy Strayhorn salvaging the piece in a lovely accompaniment. After another bond promotion, Subtle Slough features three of the trumpeters, though Johnny Hodges steals the show with an intricate

but soulful solo.

The next two numbers feature a returning serviceman and future Ellington treasure, Russell Procope, presumably the first of a weekly feature of guest musicians returning from the armed forces, although this turned out to be the only such occurrence. The choice for a solo vehicle for Procope is somewhat ironic—Fat's Waller's **Honeysuckle Rose** is soon to become a regular feature for Jimmy Hamilton's clarinet, the instrument bearing Procope's most distinctive voice, yet this version benefits from Procope's alto, foreseeing the sound of Willie Smith in the band in the early 1950s (and Procope in occasional solos for the next thirty years). Procope encores in a long version of **Perdido**, a preview of the fine 1951 *Uptown Ellington* performance. Although this version again features the trumpet section soloists, the trombone section takes the reins for several choruses and engages the trumpets in a call and response, while Procope clearly listens to Al Sears with his imitation of a most mellow solo. The band clearly relishes the opportunity to open up on this nearly 9 minute performance. The next selection transports Ellington "14 steps ahead of modern science" into the **Air Conditioned Jungle**.

This Jimmy Hamilton vehicle follows the original 1944 arrangement, with Hamilton's academic clarinet in a strong duet with Junior Raglin. The band rides the A Train into a station break, and back into the broadcast, but apparently they leave the audience **Waiting for the Train to Come In**, as Johnny Hodges plays off punchy brass. **I'd Do It All Over Again** is a somewhat ragged affair—Harry Carney's fine entrance seems unrehearsed, as if the band is unfamiliar with the arrangement. Both of these selections are among the attractive but rarely performed (if not particularly distinctive) "Saturday Night Date With The Duke" songs that drop out of the songbook within a few weeks.

A bond promo follows here to lead into **Fancy Dan** which will not be truly fancy until the Columbia recording in 1951 (and eventually shares the name of a dapper Marvel comics martial arts character in the 1960s). However unkmpt the Ellington character is in 1945, he impresses with a rare muted Tricky Sam Nanton solo, a high clarinet/muted trumpet/baritone trio in the spirit of Mood Indigo and Blue Serge, a loping Al Sears solo in Hiawatha mode, and a fade out to Sonny Greer on sticks. Unruly but rewarding in its own way.

Johnny Hodges and Cat Anderson share honors with beautiful solos in **Homesick**, **That's All**, yet another uncommon song deserving wider play. The tempo jumps again with **Blues on the Double** by Buck Clayton, with tacking brass, and more breathtaking work by Rex Stewart and Anderson, purring and singing and shouting, imploring Al Sears to keep it moving through a false ending, a la **In The Mood**. **Every Hour On The Hour** closely resembles the broadcast performance from last week and leads into another bond promo.

The 1937 chestnut **Caravan**. This song taken many journeys through the years as perhaps the most recorded of all the Ellington classics. The performance during this broadcast closely resembles the extended arrangement recorded as part of the May 1945 retrospectives that fully realized the potential of the short format. Harry Carney on baritone assumes the Ray Nance violin solo and Duke comps behind the Jimmy Hamilton clarinet solo. Riff n' Drill is similar to the October 13th broadcast performance. **Things Ain't What They Used To Be** and the master soloist, Johnny Hodges, close out the broadcast.

After October 20th

The makeup of the band was about to change. Oscar Pettiford took over the bass seat in mid-November, changing the arc of the rhythm section. Tricky Sam Nanton suffered a stroke around the same time, and was replaced by Wilbur DeParis, a competent but less flamboyant trombonist, although Nanton returned briefly. And Rex Stewart left the band for good in mid-December, to be exchanged for Francis Williams, a steady if unspectacular performer. And even the "Saturday Night Date With the Duke" series changed. *The October 13th and October 20th broadcasts run over 70 minutes each. All previous Treasury Broadcasts, and those that follow are the conventional 55 minute program length. The 8th War Loan drive began on October 29th.

So in some ways, these broadcasts represent the start of a transition to a new era. Certainly not as earthshaking as the addition of Blanton and Webster in 1939, the 1950 "Great James Robbery" trade of Hodges, Brown and Greer for Smith, Tizol and Bellson or the return of Hodges in 1955, not to mention the long-awaited and world-altering

transition out of war. But it was a more subtle move toward a band without the primitive power of Nanton or the extraordinary versatility of Stewart, and one driven by the modernity of Pettiford. A more refined but less earthy band. So if these recordings signify but a modest breakpoint, they provide a fond farewell to the mid 1940s band and a fitting mid career testimonial to the most gifted composer of the 20th century and his instrument, the world renowned Duke Ellington and His Famous Orchestra.

Scott Kishbaugh

About the author

Scott Kishbaugh is an Environmental Engineer for the Division of Water in the New York State Department of Environmental Conservation, and lives with his wife Tammy and sons Nate and Alex in Niskayuna, New York. He has loved the music of Duke Ellington madly for about 25 years, a passion unfortunately not shared by his family. skishbaugh@nycap.rr.com

*A NOTE ON THE LENGTH OF THESE TWO BROADCASTS:

Saturdays in the fall season on all the networks marked the emphasis on college football games. As a result the network stations around the country "rejoined the program in progress" at the games' end. Additional station breaks occurred as a result, most noted on the October 20th broadcast.

Jerry Valburn.

RE-ISSUE PRODUCER Jerry Valburn
DIGITAL TRANSFER Jack Towers
LINER NOTES Scott Kishbaugh
CD MASTERING Jørgen Vad
PHOTOS Storyville archive
DESIGN CMO at Van K. Art

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 Duca! highlights from over fifty years ago.

Jerry Valburn

D.E.T.S.

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DUKE ELLINGTON

THE TREASURY SHOWS

VOLUME 14

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