

VOL. 15

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1

Treasury Broadcast 28, ABC Studio 6-B, Radio City
NYC, October 27, 1945

1. (Theme) Take The A Train 00:50
(Billy Strayhorn)
2. Johnny Come Lately 3:05
(Billy Strayhorn)
3. I Can't Believe That You're In Love With Me 4:10
(J.McHugh-G.Gaskill)
4. I'll Buy That Dream 3:47
(H.Magidson-A.Wrubel)
5. Stomp, Look And Listen into station break 2:47
(Duke Ellington)
6. (Theme) Take The A Train and broadcast return 0:23
(Billy Strayhorn)
7. The Wonder Of You – vocal Joya Sherill 3:31
(Duke Ellington-Johnny Hodges-Don George)
8. Ellington bond promo 0:52
9. Joshua Fit The Battle Of Jericho – vocal Golden Gate Quartet 2:10
(trad.)
10. The General Jumped At Dawn – vocal Golden Gate Quartet 1:53
(xxx)
11. Mood To Be Woood 4:38
(Duke Ellington-Johnny Hodges)
12. Three Cent Stomp 3:59
(Duke Ellington)
13. Yesterdays – vocal Kay Davis 2:56
(Jerome Kern)
14. Ellington bond promo 1:01
15. Do Nothin' Till You Hear From Me – vocal Al Hibbler 3:33
(Duke Ellington)
16. Stompy Jones into 3:53
(Duke Ellington)

17. Time's A-Wastin' and broadcast closing 0:34

(Mercer Ellington)

Personnel: Taft Jordan, Shelton Hemphill, Cat Anderson (tp) Rex Stewart (co) Joe Nanton, Lawrence Brown, Claude Jones (tb) Al Sears (ts) Jimmy Hamilton (cl & ts) Johnny Hodges, Otto Hardwick (as) Harry Carney (bs, b-cl, cl) Billy Strayhorn, Duke Ellington (p, arr.) Fred Guy (g) Junior Raglin (b) Sonny Greer (dr) Joya Sherill, Kay Davis, Al Hibbler, Golden Gate Quartet (vo)

MBS Broadcast from The Hurricane Restaurant, NYC, May 23, 1943

18. As Time Goes By 2:27

(Herman Hupfield)

Wallace Jones, Rex Stewart, Harold Baker, Ray Nance (tp) Lawrence Brown, Joe Nanton, Juan Tizol (tb) Sax Mallard, Johnny Hodges, Scotty Scott, Ben Webster, Harry Carney (sax) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (dr)

MBS Broadcast from The Hurricane Restaurant, NYC, May 28, 1943

19. Way Low 4:01

(Duke Ellington)

20. Around My Heart 3:07

(Juan Tizol)

21. Perdido 6:14

(Juan Tizol)

22. Ogeechee River Lullaby 2:51

(Cab Calloway)

Wallace Jones, Harold Baker, Taft Jordan, Ray Nance (tp) Lawrence Brown, Joe Nanton, Juan Tizol (tb) Jimmy Hamilton, Johnny Hodges, Nat Jones, Ben Webster, Harry Carney (sax) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (dr) Jimmy Britton (vo)

Total time: 62:53

CD 2

MBS Broadcast "Pastel Period" from The Hurricane Restaurant NYC, June 6, 1943

1. Oh! Lady Be Good 2:30
(George & Ira Gershwin)
2. Nevada 2:10
(Donaldson-Greene)
3. Just Squeeze Me (Subtle Slough) 3:56
(Duke Ellington)

Wallace Jones, Harold Baker, Taft Jordan, Ray Nance (tp) Sandy Williams, Joe Nanton, Juan Tizol (tb)
Jimmy Hamilton, Johnny Hodges, Nat Jones, Ben Webster, Harry Carney (sax) Duke Ellington (p) Fred
Guy (g) Junior Raglin (b) Sonny Greer (dr)

Treasury Broadcast 29, ABC Studio 6-B, Radio City
NYC, November 3, 1945

4. (Theme) Take The A Train & broadcast intro 0:49
(Billy Strayhorn)
5. Clementine 2:58
(Billy Strayhorn)
6. The Jeep Is Jumpin' 2:52
(Duke Ellington-Johnny Hodges)
7. Don't Take Your Love From Me – vocal Al Hibbler 4:14
(Henry Nemo)
8. It Don't Mean A Thing – vocal Taft Jordan 5:04
(Duke Ellington-Irving Mills)
9. Ellington bond promo 1:05
10. If You Are But A Dream – vocal Kay Davis 3:07
(H. Jaffe-J. Fulton-R. Bonx)
11. Emancipation Celebration 3:16
(Duke Ellington)
12. Caldonia – vocal The Mellotones 2:39
(Moore)
13. Ring Dem Bells into station break 3:17
(Duke Ellington-Irving Mills)

14. (Theme) Take The A Train and broadcast return 0:51
(Billy Strayhorn)
15. A Door Will Open 2:42
(Brooks-George)
16. Ellington bond promo (1:18)
17. Court Session 3:50
(Cat Anderson)
18. That's For Me 3:27
(Oscar Hammerstein II-Richard Rodgers)
19. On The Atcheson, Topeka And The Santa Fe 2:32
(Johnny Mercer-Harry Warren)
20. Every Hour On The Hour – vocal Al Hibbler 3:42
(Duke Ellington-Don George)
21. Ellington bond promo 1:13
22. How Deep Is The Ocean 3:29
(Irving Berlin)
23. Ellington and the announcer "Joya's Audition"
Victory Drive – vocal Joya Sherrill 1:37
(Duke Ellington)
24. Autumn Serenade – vocal Joya Sherrill 4:23
(P.DeRose-S. Gallop)
25. (Theme) Take The A Train into broadcast closing 0:23
(Billy Strayhorn)

Rex Stewart, Shelton Hemphill, Taft Jordan, Cat Anderson (tp)
Joe Nanton, Claude Jones, Lawrence Brown (tb) Jimmy Hamilton (cl & ts) Johnny Hodges, Otto Hardwick
(as) Al Sears (ts) Harry Carney (bs, cl, b-cl) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer
(dr) Kay Davis, Joya Sherrill, Al Hibbler, Taft Jordan, The Mellotones (vo)

Total time: 68:54

THE RIGHT PLACE AT THE RIGHT TIME

Duke Ellington credited "being at the right place at the right time with the right thing before the right people" for landing the Cotton Club job in December of 1927. He could have just as well been describing his first big break four years earlier. In the summer of 1923, Ellington had found work as a rehearsal pianist for Leonard Harper, a prolific producer of African American cabaret shows, while living in a room in Harper's home at 2067 Seventh Avenue. Harper had two openings for bands, and offered Duke his choice: Connie's Inn in Harlem, or the Hollywood, a new café one-half block from Broadway near Times Square. The ambitious Ellington chose Broadway, at the center of the music business.

On September 1, 1923, the Washingtonian Black Dot Orchestra, with Elmer Snowden as "Music Director," along with Ellington, Sonny Greer, Otto Hardwick, Arthur Whetsel, and John Anderson, opened at the Hollywood, a tiny cellar club (or café, cabaret, or restaurant) at 203 W. 49th Street. The Washingtonians played for two hot revues per night, and dancing for the Broadway theatre crowd and "sporting people," creating an exciting, dangerous atmosphere. Out-of-town conventioners descending into the club were greeted by a hostess named "Kiki" who offered a "peppy beverage" and a dance. The Hollywood was frequented by undercover Prohibition agents, raided, hauled into court, operated under a legal cloud much of the time, closed at least twice by suspicious fires, reopened as Club Kentucky (usually referred to as "the Kentucky Club"), and "padlocked" for six months. The Washingtonians played five "seasons," their engagement abruptly ending in March of 1927.¹ Ellington, who had become bandleader in February of 1924 when Snowden was deposed in a dispute over money, developed as a composer, sold songs on Broadway with Jo. Trent, made a few recordings, possibly appeared in a movie, and toured New England.

Radio was still new in 1923, but Ellington was quick to see its potential and embrace it. Shortly after opening at the Hollywood, the Washingtonians began Thursday afternoon broadcasts from WHN studios at nearby Loew's State Theatre at 1540 Broadway, and Ellington recalled broadcasts from the club after two a.m., although not many could listen. One had to first acquire the requisite tubes and condensers and assemble a radio "set," then tune in WHN's erratic signal that might be picked up in Massachusetts 100 miles away, but not in nearby Flatbush across the East River.

A SENSASH BREAK

Flash ahead twenty-two autumns later to 1945, the time of the **Duke Ellington Treasury Shows, Volume 15**. Once again, Broadway proved to be the right place for Duke Ellington. Prohibition and the Depression were distant memories, World War II had just come to its stunning end, and lights were back on the Great White Way. Ellington was back at nearly the exact spot as the Hollywood, but

across Broadway, and on the northwest corner of 49th, where he opened an eight week engagement at the Zanzibar (formerly the Hurricane, more on that story later) on September 12.² During the two intervening decades, radio had grown from an experiment run by independents to the nation's dominant medium run by corporate chains, and with it Ellington became a recognized composer, band leader, and celebrity. In addition to remotes from the Zanzibar over NBC and Mutual that fall, the on-going *Duke Ellington Treasury Shows* had moved to state-of-the-art facilities in the RCA Building, 30 Rockefeller Plaza, in Radio City, two blocks from the Zanzibar, where the coast-to-coast broadcasts, including the subjects of this CD, would originate for the new ABC network the remainder of the 1945 season.

In the spring of 1945, Ellington had received a "sensash [show biz for 'sensational'] break from the Blue Network, being given an hour every Saturday while at the 400 club here for concert[s] of jazz and serious music." Ellington, whose race had prevented him from having a radio sponsor until this time, now had one with deep pockets. The United States Treasury Department enlisted Ellington to sell War (later, "Victory") Bonds in a patriotic effort to pay off the country's massive war debt. (This is the same U.S. Treasury Department that attempted to enforce Prohibition in the 1920s, thereby creating a flourishing illicit trade in alcohol, and the environment for Ellington's early successes.) The Treasury Series first *Saturday Date with the Duke* aired on April 7. The Blue Network, newly independent after a series of antitrust maneuvers split NBC's Red and Blue networks, and soon to be re-dubbed the American Broadcasting Company, agreed to follow Ellington on the road after finishing at the 400. "That's the first time a net[work] has ever followed a band!"³ Ellington closed at the 400 on May 1, the first Treasury Shows road broadcast aired May 8 from the Adams Theatre in Newark, NJ, and the series remained on the road for the next four months. (*DETS 3-11*) Beginning September 8, 1945 (and *DETS-12*), Radio City – and New York – would be the Treasury Shows' new home.

Radio City could not have been more convenient. Both the Zanzibar, where the band played nightly, and the corporate offices of Duke Ellington, Inc., where accountant William Mittler worked, were located in the Brill Building at 1619 Broadway, a short walk away. The Brill Building, although conceived and financed as office space for investment bankers at the height of the 1920s economic bubble, was not completed until 1931 when the depression was under way, and soon filled with music tenants, among them Melrose Music, the Famous Music Corp., Southern Music, and Mills Artists.⁴ The Hurricane opened in April, 1940, a remodel of the Club Paradise on the second floor, with a faux-Tahitian atmosphere. In 1943, Attorney David J. Wolper accidentally became club owner when, "gangster Mickey Cohen's glamorous moll Virginia Hill" gave her lawyer the Hurricane "to settle a 1942 bill."⁵ Wolper soon became involved in producing the club's lavish (and mostly-white) revues and instituted a "name band" policy, with Ellington opening at the Hurricane on April 5, 1943. Before the end of his six month residency (the supplemental material on this CD comes from this 1943 engagement), Ellington was booked for a return in 1944. Ellington opened on March 30, 1944, but the Hurricane was shut suddenly

in early June. Evidently Wolper learned the truth in the old adage that the way to a small fortune in the restaurant business is to start with a large fortune. Wolper found an escape when buyers "Joe Howard and Carl Erbe of the Zanzibar reportedly paid \$50,000, most of which was in cash...and for probably the first time in the history of the local night club industry an actively operating club has decided to move from one location to another."⁶

Ellington's opening at the Zanzibar on Wednesday, September 12, 1945, was marked by a "billing battle" with Louis Jordan, which prohibited the club from listing the bands' names in advertisements. The Zanzibar's Carl Erbe placed ads in the September 11 New York dailies claiming that "as a gesture of cooperation with the Police Department we are withholding this Atomic Array of Explosive Entertainment to avoid the near-riot that would follow if everybody knew who was going to open at the Zanzibar." However, it was hardly a secret. Duke's photograph, with the caption, "appearing at the Zanzibar," was printed two columns away from the cryptic ad in the *New York Post*.⁷ Ellington prevailed when the attorneys got it sorted out and Jordan settled for his Tympani Five being billed as "special added attraction." The added publicity helped make for a popular show that sold out the first several nights and ran through December 4, described as "costly"⁸ and "Broadway's best bargain."⁹ The all-black revue included acrobatic dancers Jesse and James, the comedy team of Carter and Moreland, singer Gloria Sheldon (né Savannah Churchill), the Golden Gate Quartette, and the ten Zanzibeaunts show girls. Pee Wee Marquette emceed, and Claude Hopkins led the relief band. Ellington broadcast at 11:30 p.m. over WEAF/NBC on Monday nights and WOR/Mutual on Wednesdays and Thursdays. (Volumes 2-13 of *DETS* have been supplemented with Zanzibar air checks).

THE JEEP IS JUMPIN'

Extended runs like the one Duke Ellington enjoyed at the Zanzibar in the fall of 1945 had become "routine rather than exception" during the war, due to "a scarcity of bands" and band leaders being "willing to lose dough at the location" for air time.¹⁰ Ellington figured he had lost money from the Hurricane engagements, but the loss was more than offset by record and sheet music sales, live bookings, and most important, royalty checks generated by the numerous broadcasts. It was the right time to be in New York with its thriving scene. The band avoided wartime travel restrictions, staying at its home base, working only an "A" Train ride away from home cooking and a good night's rest (or something like that). The auditory evidence here is that the band benefited from this happy set of circumstances. Harry Carney recalled in 1961: "Everyone seemed to think the band was at its best [with bassist Jimmie Blanton in 1940-41], but it was still playing well when we were at the Hurricane and Zanzibar..."¹¹ Eight out of fifteen members of the "Blanton-Webster" band were still with Duke at the time of these broadcasts. Although Sonny Greer and Otto Hardwick had become increasingly unreliable, Fred Guy, Joe Nanton, Carney, Johnny Hodges, Lawrence Brown and Rex Stewart also had

at least ten years' tenure with Ellington, and are outstanding throughout these broadcasts; Blanton's innovations and fluid beat were in the agile hands of Alvin "Junior" Raglin.

Carney's view is corroborated by a contemporary chronicler. Barry Ulanov, gathering material for his 1946 biography, *Duke Ellington*, traveled with the band for a week of one-nighters from Chicago on March 25 en route to opening night at the 400 in New York on April 4, 1945, and he reported in *Metronome* the band was "in great shape," pointing out that "the band veterans are as astonishing as ever in their sensitive musicianship, in their catholicity of taste and tone and temperament." Duke Ellington and His Famous Orchestra, "unlike a lot of other established jazz outfits, [are] consistently expanding, broadening, improving."¹²

Consider, too, the elevating influence of the Billy Strayhorn Effect. The brilliant young protégé's role had grown to working with the vocalists, arranging popular tunes, relieving Ellington at the piano, rehearsing the band, and contributing his own compositions. Walter van de Leur has commented that "over the course of the war years his arrangements came to dominate the numerous radio appearances," (as we hear in this set) and further, Strayhorn's style "permeated the orchestra's sound."¹³

Although the *Treasury Shows* were promoted as "concerts for radio," the October 27 and November 3 broadcasts more closely resembled the repertoire of the band's shows presented nightly at the Zanzibar. Perhaps Ellington had become too pre-occupied with his dream of staging his "legitimate" Broadway musical, *Beggar's Holiday*, to prepare concert works for broadcast. Duke programmed for the Broadway crowd – the right thing for the right people – believing that "if you want to make a living you have to play pop songs or whatever may suit their requirements, because Broadway represents the publishers, the bookers, the theatre owners, everyone who is involved in keeping the band working."¹⁴ We hear Ellington contending with two popular trends: the "pop singer," as personified by Frank Sinatra, and "jump" music. The challenge from Louis Jordan over top billing at the Zanzibar was a sign of the times. In 1945, Jordan's band was called a "jump band." The term "rhythm and blues" wouldn't be invented until around 1948. Ellington had presaged the current style; a feature of the fall 1945 repertoire and this CD is Strayhorn's arrangement of the 1938 Johnny Hodges small-group hit, *The Jeep Is Jumpin'*.

Here's some great news for Ellington fans: Storyville Records is committed to releasing the complete *Duke Ellington Treasury Shows* and all 24 double-CD sets. The series has survived the passing of Karl Emil Knudsen in 2003, shortly after celebrating the 50th anniversary of the business he founded. 2010 saw a double-loss: the passing of Jerry Valburn, who had already brought us the series on LP, provided the source material, and produced Volumes 1-14 of the *DETS* on CD; and Jack Towers, who did the remastering. Of the countless projects this team worked on together, the Treasury Series was paramount, and with Volume 15 their work will continue. Thanks to Storyville, Ellington enthusiasts will

be able to hear the broadcasts on CD in their entirety - the way Jerry and Jack wanted it. The listener can get an appreciation for the tempo, variety, and impact of an Ellington radio program. It's as though one could go back in time and tune into *Your Saturday Date with the Duke* live from New York City.

CDs:

Treasury Broadcast No. 28, October 27, 1945

Just a short walk away from the Zanzibar were the National Broadcasting Company headquarters in the RCA building, an inspiring art deco skyscraper and the centerpiece of Radio City, opened in 1933 at the depth of the Depression. The agreement that split the two NBC networks allowed the Blue Network - now the American Broadcasting Company - to lease studio space at Radio City. Studio 6-B was a miniature theatre, although probably not many seats were filled. ABC had about 60 stations at the time; evidently most but not all carried The Treasury Shows, which were subject to local programming. Picture the United States, on a crisp and sunny fall Saturday afternoon, the aroma of burning leaves in the air, radios at full blast, the war over, and the nation, "normal again," turning its attention to college football.

The opening theme, **Take the "A" Train**, indicates that the Georgia vs. Alabama game is over and it's time for some Duke. As with the Cotton Club revues, it's all about "pace, pace, pace," and Harry Carney's assertive baritone and left foot kicks off Strayhorn's searing blues, **Johnny Come Lately**. Recorded along with *Main Stem* for Victor on July 24, 1942, the two were released on opposite sides of a 78, but not until January of 1944. Lawrence Brown and Joe Nanton solo, then Carney gets an added role not heard in the studio recording. Jimmy McHugh wrote **I Can't Believe that You're in Love with Me** in 1926. One year later when the Cotton Club needed a new house band McHugh recommended Ellington. Duke returns the favor with this feature for Carney, Taft Jordan, and Jimmy Hamilton. **I'll Buy that Dream** was a big hit sung by Anne Jeffreys in the 1945 movie, *Sing Your Way Home*. Carney is featured again in this Strayhorn arrangement. **Stomp, Look and Listen** is an Ellington tune, not recorded commercially until November 10, 1947; but a radio feature going back to the Hurricane 1944 season. Jordan, who had joined Ellington in May of 1943, "always in excellent taste, full-toned, powerful," as Ulanov observed, leads the way; Cat Anderson responds; Hamilton, then Brown, lead into the station break.

Strayhorn takes over at the piano for **Take the "A" Train**, and stays there for his arrangement of **The Wonder of You**, an Ellington/Hodges composition with lyrics by Don George. Ellington's attempt to follow-up *I'm Beginning to See the Light* with another hit was published by the Grand Music Corp., also located in the Brill Building. Vocalist Joya Sherrill had just turned 21 on August 24, two months prior to this broadcast. She had first worked with Ellington on a trial basis straight out of high school

at the Panther Room in Chicago in July of 1942. Ms. Sherrill passed away on June 28 of 2010; the Treasury Broadcasts are testament to her artistry and great contributions to the band in the era of the singer. She departed the orchestra in 1946 for married life and raising a family. "I never really left the band," she was reported saying. "Duke would call me for jobs once a year at least."¹⁵ Duke offers the program's first **Bond Promo**. Leonard Feather remarked in his review of the Treasury Shows in *Metronome* that, "Duke deserves special credit...for the simple sincerity with which he reads the war bond plugs, all the more welcome since the networks rarely offer such an opportunity for a Negro to speak perfect English in a dignified manner."¹⁶

The Golden Gate Quartette was part of the revue at the Zanzibar and makes a special guest appearance, presenting **Joshua Fit the Battle of Jericho** and **The General Jumped at Dawn**. Their story was that seventeen years earlier, as four young singers from Norfolk, Virginia, they went on a barnstorming tour to raise money to go to college, and were so successful they decided to forget about school. Famous for their harmonies, they became a popular feature at Café Society and broadcast often, espousing progressive themes through biblical parables. According to *Billboard* the quartet "contained two new faces."¹⁷ Duke is back at piano for **Mood to be Woood**, another radio feature going back to the 1944 stand at the Hurricane. Johnny Hodges is credited as co-composer with Ellington of this concerto for his luscious alto sax. **Three Cent Stomp**, like *Stomp, Look and Listen*, a jump tune, received regular performance over the airwaves in the fall of 1945, but would not be recorded until November 10, 1947. Soloists are Jordan, Nanton, Anderson, Raglin, Stewart, and Sears.

Billy Strayhorn resumes his roles as pianist and arranger for Jerome Kern's **Yesterdays**. Leonard Feather felt the series suffered from an "an abundance of vocals." Kay Davis' place in the band could be justified "on the grounds of contrast."¹⁸ Strayhorn accompanies Duke's second **Bond Promo**, then stays at the piano for **Do Nothin' 'til you Hear from Me**. Lawrence Brown states the melody, which Al Hibbler repeats with lyrics added by Don George in this vocal rendition of the 1940 classic *Concerto for Cootie*. Duke "jumps" over to the piano for his **Stompy Jones**, a radio feature going back to the important broadcasts from Chicago's Congress Hotel in 1936. *Stompy Jones*, like *Three Cent Stomp* (previously heard), were re-workings of *Panama*, copyrighted by William H. Tyers in 1912. Brown, Hamilton, Stewart, Carney, Stewart and Anderson all solo. Anderson, who had joined the band in November of 1944, resorts to, as Ulanov noted, "high-note blowing ... ear-shattering and show-stopping." *Things Ain't what they Used to Be*, for a brief period titled **Time's A-Wastin'**, closes.

WOR/Mutual Pastel Period Broadcast from the Hurricane, May 23, 1943

Duke Ellington was broadcasting from the Hurricane four nights per week over WOR's 50,000 watt directional signal aimed up and down the East Coast. Our first selection of Hurricane broadcasts on

DETS-15 is from a special series of 7:00 p.m. Sunday evening broadcasts of "supper music" known as *The Pastel Period*. The label was new but the concept wasn't. Early evening conversational music was in evidence at many times in Ellington's career, from Cotton Club days, to "Whispering Swing" at Boston's Ritz Roof, or "Annotations to your Dinner" at Chicago's Panther Room. **As Time Goes By** is the song Humphrey Bogart wanted to hear when he said "Play it again, Sam" in the 1942 hit movie *Casablanca*. Lawrence Brown plays the dreamy melody of this Ellington rendition issued on CD for the first time.

WOR/Mutual Broadcast from the Hurricane, May 28, 1943

Around My Heart is a Juan Tizol composition featuring Lawrence Brown and Johnny Hodges. **Perdido** is another Tizol tune, recorded for Victor, and released just two weeks prior to this broadcast. Soloists are Ray Nance, Rex Stewart, Ben Webster, and Stewart again. Jimmie Britton missed out on performing in Ellington's first Carnegie Hall concert, on January 23, 1943, when his part was cut. We get to hear the young vocalist from St. Louis on **Ogeechee River Lullaby**, a Cab Calloway tune arranged by Mary Lou Williams. While working for Ellington, Williams married trumpeter Harold Baker, whose beautiful tone on **Way Low** makes this 1939 Ellington original sound as though it had been written for him. "Shorty" was filling the role of Rex Stewart, who was taking a break from the band to work with Brick Fleagle.

CD2

WOR/Mutual *Pastel Period* Broadcast from the Hurricane, June 6, 1943

Oh! Lady Be Good is the George and Ira Gershwin 1924 classic that became a jazz standard, arranged here by Strayhorn for Ellington's piano and orchestra. Next is a bit of wartime escapist fare by Walter Thompson and Mort Greene, **Nevada**, arranged by Tizol and featuring his own slide trombone, along with Harry Carney on bass clarinet. **Subtle Slough**, originally from a Rex Stewart small group session on July 3, 1941, had not yet been reworked with added lyrics that would turn it into *Just Squeeze Me*. This is the first recording by the full band that survives, featuring Ray Nance and Joe Nanton in unison, followed by Johnny Hodges.

Treasury Broadcast 29, Studio 6-B, Radio City, New York City, November 3, 1945

Back to the fall of 1945. The Navy vs. Notre Dame football game over, Duke Ellington and His Famous Orchestra quickly establish command of the airwaves. **Take the "A" Train** leads into **Clementine**, both Strayhorn originals dating back to the Casa Mañana broadcasts of January 1941, when the orchestra urgently needed a whole new book due to the ASCAP broadcast ban. Hodges, Taft (taking Ray Nance's

role), and Stewart solo. Next come four consecutive Strayhorn arrangements. **The Jeep Is Jumpin'** is arranged for big band, first recorded in a Johnny Hodges small group setting in 1938. Hodges is as impeccable as ever. **Don't Take Your Love from Me** features Al Hibbler with the first vocal of the program. Rex Stewart adds obligatos and Hodges solos. **It Don't Mean a Thing** is turned inside out, as Nanton's ominous intro becomes a secondary theme. This arrangement, first recorded as a vocal duet with Taft Jordan and Ray Nance for World Broadcasting on December 1, 1943, has Jordan as the sole vocalist, and Al Sears' tenor for Nance's violin. Sears, who joined the band in May of 1944, was lauded by Ulanov for "solos notable for their clear construction and strong beat." Strayhorn takes the piano for another **Bond Promo** as Ellington expresses hope that "the atomic bomb...may be the beginning of everlasting peace." **If You Are but a Dream** was sung by Frank Sinatra in the 1945 short film *The House I Live In*.

The program turns to Ellington and his *Black, Brown, and Beige*. **Emancipation Celebration** was adapted as a stand-alone composition, and had been performed at every Carnegie Hall concert since its debut. Rex Stewart and Joe Nanton poignantly express the contrast between the lighter attitude of the young "with much to look forward to" and elderly African Americans "whose outlook was dark" upon achieving freedom from slavery. Stewart and Nanton, with a cohesiveness that recalls the days of the trombone and trumpet brass teams of 1920s Harlem, are joined by bassist Junior Raglin in one of the greatest passages in all of Ellingtonia. All three would soon be gone from the band. Raglin left following the November 10 Treasury Show, like Ray Nance before him lured away by 52nd Street. Nanton would suffer a stroke the week of November 18, and his return to the band four months later was cut short by his passing on July 21, 1946. Stewart left the band at the end of 1945, annoyed by Cat Anderson's bizarre behavior. The band's personality and sound would change, and *Emancipation Celebration* would seldom be revived.

Ellington, the controversy with Louis Jordan over top billing at the Zanzibar settled, co-opts a Jordan number one hit, **Caldonia**. The very hip vocal is by the Mellotones, an Earl Hines discovery who toured with the quartet in 1944. *Billboard* praised an Erskine Hawkins recording of *Caldonia* as "right rhythmic rock and roll music," one of the first uses of that term in print, whether prescient or coincidental.¹⁹ We hear Ellington, who would later declare "rock and roll is the most raucous form of jazz," playing the nascent style of music.²⁰

Ellington might have cringed to hear his 1930 **Ring Dem Bells** referred to as an "oldie." Soloists are Hamilton, Hodges, Carney, and Nanton, followed by Taft Jordan's reprise of Cootie Williams' vocal as the band fades into the station break. Billy Strayhorn is at the piano again for **Take the "A" Train** as the broadcast returns, and remains there as the program moves quickly into his arrangement of a recent Tommy Dorsey hit, **A Door Will Open**.

Lead trumpet Shelton "Scad" Hemphill, who had joined the band in February 1944, is afforded a rare solo. Billy Strayhorn's piano serves as a bed for another scripted yet sincere **Bond Promo**. "Let's work for peace with the same determination we worked for war." **Court Session** is a William "Cat" Anderson composition. The only other recorded version is heard on a Zanzibar broadcast six weeks earlier (found on *DETS-5*). Sears and Anderson both solo. This is Ellington's only recording of **That's for Me**, a Rodgers and Hammerstein tune from the 1945 musical film *State Fair* arranged by Strayhorn and featuring Al Sears. Harry Warren and Johnny Mercer's **On the Acheson, Topeka, and the Santa Fe** was a big hit in 1945 for Judy Garland, capturing the optimistic mood of a nation. Ellington's men knew the rhythm of the rails and what to do with this railroad song featuring Sears and Hamilton. **Every Hour on the Hour** is an Ellington/Don George composition from 1945, arranged by Billy Strayhorn, and a feature for Al Hibbler and Johnny Hodges. Ellington's second **Bond Promo** urges listeners to help prevent inflation and care for veterans by purchasing Victory Bonds. The fall of 1945 was the only time **How Deep Is the Ocean** was in band's repertoire. Jimmy Hamilton's clarinet evokes the Benny Goodman version of this Irving Berlin composition. Stewart also solos. Joya charms in a bluesy bond appeal, **Joya's Audition/Victory Drive**.

A hit for Harry James that fall, **Autumn Serenade**, by Peter DeRose/Sammy Gallop, is arranged by – you guessed it – Strayhorn. Appropriately, it was part of the band's autumn repertoire, and makes a fitting close to the broadcast, a farewell not just to summer, but from our perspective, the end of an era. The atom unleashed, the world was going through a paradigm shift. Television was on two hours a day and gaining, and the dominance of radio would soon end. Big bands, too, were on the way out. Ellington would not be immune, and entered a brutal phase of travel through a schedule filled with one-nighters in small towns. But that's peeking at the next episode. The band signs off with their theme, **Take the "A" Train**. Radio listings in the *New York Times* indicate the November 3 program ended at 5:30 p.m. Time to walk over to the Zanzibar, as twilight was fading, with the lights of Manhattan glowing like embers in the indigo sky.

Ken Steiner
Seattle, WA, April 29, 2011
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Thanks to the world-wide community of Ellington aficionados, the writers of Volumes 1-14 of the Duke Ellington Treasury Shows, and Mona Granager and Storyville Records. I would also like to add a personal note of appreciation of Jack Towers for propelling my life-long interest in Duke Ellington's recorded legacy.

Sjef Hoefsmit has kindly contributed the extra material to the Treasury Shows

Thanks to the writers of liner notes for Volumes 1-14 of the *Duke Ellington Treasury Shows*.

1. Information on the Hollywood/Kentucky Club gleaned from the *New York Morning Telegraph*, the *Evening Telegram*, and the *Daily Mirror*.
2. Klaus Stratemann, in *Duke Ellington: Day by Day and Film by Film*, JazzMedia, Copenhagen, 1992, p. 263, lists September 11 as opening night. The *Billboard* review he cites, "Zanzibar, New York," September 22, 1945, p. 34; and ads in the *New York Post* and the *New York Journal-American* indicate that opening night at the Zanzibar was September 12, 1945.
3. "Blue to Follow Duke for Hour," *Billboard*, April 14, 1945, p. 11.
4. The Brill Building has recently received Landmark Preservation status: <http://www.nyc.gov/html/lpc/downloads/pdf/reports/brill.pdf>.5. David L. Wolper, *Producer*, Scribner, New York, 2003, p. 7. David L. Wolper, famed television producer, is nephew of former Hurricane owner David J. Wolper.
6. "Zanzibar Club Crosses Stem," *Billboard*, September 9, 1944, p. 24.
7. *New York Post*, September 11, 1945, p. 27.
8. Earl Wilson, "It Happened Last Night," *New York Post*, September 13, 1945, p. 15.
9. Gene Knight, "Broken Hearts on Broadway," *New York Journal American*, September 15, 1945.
10. "More Long Runs for Orks at Hotels and Theaters," *Billboard*, September 16, 1944, p. 20.
11. Stanley Dance, *The World of Duke Ellington*, DaCapo, New York, 1970, p. 77.
12. Barry Ulanov, "The Duke," *Metronome*, May 15, 1945, p. 12.
13. Walter van de Leur, *Something to Live For: The Music of Billy Strayhorn*, Oxford Press, New York, 2002, pp. 95-96.
14. Leonard Feather, *The Jazz Years*, DaCapo, New York, 1987, pp. 62-63.
15. Peter Keepnews, "Joya Sherrill, Who Sang with Ellington and Goodman, is Dead at 85," *New York Times*, July 9, 2010.
16. Leonard Feather, "A Date with Duke," *Metronome*, August 1945, p. 19.
17. "Zanzibar, New York," *Billboard*, September 22, 1945, p. 34.
18. Feather, as above.
19. "Record Reviews," *Billboard*, April 21, 1945, p. 66.
20. Duke Ellington, "Where is Jazz Going?" *Music Journal*, 1962; as reprinted in Mark Tucker, ed., *The Duke Ellington Reader*, Oxford Press, New York, 1993, pp. 324-25.

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. This release is dedicated to Jerry Valburn & Jack Towers
903 9015



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Duke Ellington's Treasury Shows



COMPACT disc DIGITAL AUDIO

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**Duke Ellington And His Orchestra
May 23, 1943 - October 27, 1945**

1

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Duke Ellington's Treasury Shows



COMPACT disc DIGITAL AUDIO

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**Duke Ellington And His Orchestra
June 6, 1943, May 28 & November 3, 1945**

2

DUKE ELLINGTON

THE TREASURY SHOWS VOLUME. 15

CD 1

1. (Theme) Take The A Train 00:50
2. Johnny Come Lately 3:05
3. I Can't Believe That You're In Love With Me 4:10
4. I'll Buy That Dream 3:47
5. Stomp, Look And Listen into station break 2:47
6. (Theme) Take The A Train and broadcast return 0:23
7. The Wonder Of You – vocal Joya Sherill 3:31
8. Ellington bond promo 0:52
9. Joshua Fit The Battle Of Jericho
vocal Golden Gate Quartet 2:10
10. The General Jumped At Dawn
vocal Golden Gate Quartet 1:53
11. Mood To Be Wooed 4:38
12. Three Cent Stomp 3:59
13. Yesterdays – vocal Kay Davis 2:56
14. Ellington bond promo 1:01
15. Do Nothin' Till You Hear From Me – vocal Al Hibbler 3:33
16. Stompy Jones into 3:53
17. Time's A-Wastin' and broadcast closing 0:34
18. As Time Goes By 2:27
19. Way Low 4:01
20. Around My Heart 3:07
21. Perdido 6:14
22. Ogeechee River Lullaby 2:51

Total time: 62:53

Booklet notes: Ken Steiner

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CD 2

1. Oh! Lady Be Good 2:30
2. Nevada 2:10
3. Just Squeeze Me (Subtle Slough) 3:56
4. (Theme) Take The A Train & broadcast intro 0:49
5. Clementine 2:58
6. The Jeep Is Jumpin' 2:52
7. Don't Take Your Love From Me – vocal Al Hibbler 4:14
8. It Don't Mean A Thing – vocal Taft Jordan 5:04
9. Ellington bond promo 1:05
10. If You Are But A Dream – vocal Kay Davis 3:07
11. Emancipation Celebration 3:16
12. Caldonia – vocal The Mellotones 2:39
13. Ring Dem Bells into station break 3:17
14. (Theme) Take The A Train and broadcast return 0:51
15. A Door Will Open 2:42
16. Ellington bond promo (1:18)
17. Court Session 3:50
18. That's For Me 3:27
19. On The Atcheson, Topeka And The Santa Fe 2:32
20. Every Hour On The Hour – vocal Al Hibbler 3:42
21. Ellington bond promo 1:13
22. How Deep Is The Ocean 3:29
23. Ellington and the announcer "Joya's Audition"
Victory Drive – vocal Joya Sherill 1:37
24. Autumn Serenade – vocal Joya Sherill 4:23
25. (Theme) Take The A Train into broadcast closing 0:23

Total time: 68:54



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