

VOL.17

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD1

1. **Take The "A" Train & intro 0:47**
(Billy Strayhorn)
2. **Way Low 4:10**
(Duke Ellington)
3. **"C" Jam Blues 4:16**
(Duke Ellington)
4. **The Kissing Bug 3:21***
(Billy Strayhorn-Rex Stewart-Joya Sherrill)
5. **Duke Ellington Bond Promo 1:18**
6. **Just A-Sittin' And A-Rockin 4:12**
(Duke Ellington-Billy Strayhorn-Lee Gaines)
7. **Caldonia 2:44**
(Moore)
8. **Fancy Dan 3:01**
(Duke Ellington)
9. **I'm Just A Lucky So And So 5:21**
(Duke Ellington-M David)
10. **Take The "A" Train 0:24**
(Billy Strayhorn)
11. **Take The "A" Train 0:50**
(Billy Strayhorn)
12. **The Last Time I Saw You 3:10**
(M. Groetschius-E. Osser)
13. **On The Atchinson, Topeka And Santa Fe 2:41**
(Johnny Mercer-Harry Warren)
14. **Duke Ellington Bond Promo 1:14**
15. **If I Loved You* 2:54**
(Richard Rodgers-Oscar Hamerstein III)

16. **I Can't Begin To Tell You 3:46**
(J. Monaco-M. Gordon)
17. **The Wonder Of You 2:51**
(Duke Ellington-Johnny Hodges- Don George)
18. **Riff 'N' Drill And Close 2:34**
(Duke Ellington)
19. **Take The "A" Train 0:25**
(Billy Strayhorn)
20. **Do Nothin' Till You Hear From Me 3:30**
(Duke Ellington)
21. **It Don't Mean A Thing If It Ain't Got That Swing 2:54**
(Duke Ellington-Mills)
22. **Things Ain't What It Used To Be 0:57**
(Duke Ellington-Mercer Ellington)
23. **Take The "A" Train 0:35**
(Billy Strayhorn)
24. **San Fernando Valley 2:51**
(Gordon Jenkins)
25. **Way Low (Aborted); Suddenly It Jumped 3:10**
(Duke Ellington)
26. **Summertime 0:37 (incomplete)**
(George Gershwin)
27. **On The Alamo 2:27**
(Gus Kahn-Joe Lyons)
28. **Things Ain't What They Used To Be 1:12**
(Duke Ellington-Mercer Ellington)

Total time: 68:05

CD2

1. **Caravan 3:34**
(Juan Tizol)
2. **Rugged Romeo 2:58**
(Duke Ellington)
3. **Sono 4:07**
(Duke Ellington)
4. **Air Conditioned Jungle 5:56**
(Duke Ellington-Jimmy Hamilton)
5. **Circe 4:47**
(Duke Ellington)
6. **Rhapsoditty 7:03**
(Duke Ellington)
7. **Fugueaditty 2:25**
(Duke Ellington)
8. **Take The "A" Train 1:02**
(Billy Strayhorn)
9. **Jam-A-Ditty 4:05**
(Duke Ellington)
10. **Magenta Haze 5:11**
(Duke Ellington)
11. **Diminuendo In Blue, Transblucency, Crescendo In Blue 12:08**
(Duke Ellington)
12. **Pitter Panther Patter 2:29**
(Duke Ellington)
13. **The Suburbanite 3:55**
(Duke Ellington)
14. **Boy Meets Horn 3:52**
(Duke Ellington-Rex Stewart)
15. **Jump For Joy 2:15**
(Duke Ellington-Paul Webster-Sid Kuller)

16. **Three Cent Stomp 1:29 (incomplete)**
(Duke Ellington)
17. **Solid Old Man 3:05**
(Duke Ellington)
18. **How Blue The Night 1:41**
(Harold Admson-Jimmy McHugh)
19. **Ring Dem Bells 1:33**
(Duke Ellington-Mills)

Total time: 73:47

PERSONNEL:

INTRODUCTION

CD1

Track 1 – 18: Duke Ellington And His Orchestra Treasury 32, ABC Broadcast, Radio City Studio 6B, NYC. November 24, 1945

Rex Stewart, Shelton Hemphill, Cat Anderson (tp), Taft Jordan (tp, vo), Wilbur DeParis, Claude Jones, Lawrence Brown (tb), Jimmy Hamilton (ts, cl), Johnny Hodges, Otto Hardwick (as), Al Sears (ts), Harry Carney (bs, cl, bcl), Duke Ellington, Billy Strayhorn* (p), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dr), Joya Sherrill, Kay Davis, Al Hibbler (vo), The Mellotones (vo, g, 7)

Track 19 – 22 MPS Broadcast, Hurricane Restaurant NYC. April 9, 1944

Shelton Hemphill, Taft Jordan, Rex Stewart (tp), Ray Nance (tp, v, vo), Joe Nanton, Lawrence Brown, Juan Tizol (tb), Jimmy Hamilton, Elbert Williams (ts, cl), Johnny Hodges, Otto Hardwick (as), Harry Carney (bs, bcl), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Al Hibbler (vo)

Track 23 -28 MPS Broadcast, Hurricane Restaurant NYC, April 20, 1944.

Personnel same as above.

CD2

Track 1 - 13 DETS 33, Civic Opera House, Chicago, ILL. January 20, 1946

Duke Ellington And His Famous Orchestra: Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Bernard Flood (tp), Lawrence Brown, Claude Jones, Wilbur DeParis (tb), Jimmy Hamilton (ts, cl), Johnny Hodges, Otto Hardwick (as), Al Sears (ts), Harry Carney (bs, bcl, cl), Duke Ellington (p), Fred Guy (g), Al Lucas, Oscar Pettiford (b), Sonny Greer (dr), Kay Davis, Al Hibbler (vo)

Track 14 – 16 MBS Broadcast, Hurricane Restaurant, NYC, April 21, 1944

Shelton Hemphill, Taft Jordan, Rex Stewart (tp), Ray Nance (tp, v, vo), Claude Jones, Lawrence Brown, Joe Nanton (tb), Jimmy Hamilton, Elbert Williams (ts, cl), Johnny Hodges, Otto Hardwick (as), Harry Carney, (bs, bcl), Duke Ellington (p), Fred Guy (g) Junior Raglin (b), Sonny Greer (dr), Al Hibbler (vo)

Track 17—19 same as above but April 27, 1944

The previous two volumes in this series contained notes by Ken Steiner and Roger Boyes which provide a great deal of background information concerning the period the series covers. Here, for the first time, three different years are sampled in a single volume. Through 1943 and 1944 over sixty separate broadcasts by Ellington from the Hurricane club were partly or fully recorded from the radio. Sometimes only a single title was captured, sometimes an entire programme of eight or nine pieces. Four of these broadcasts from April 1944 are represented here with some titles complete and others fragmentary.

The broadcast included here from November 1945 was the last of the thirty-two 'Saturday Night With The Duke' transmissions which had run with only two interruptions since April of that year and had fortunately all been recorded. They represent a significant subject for research in terms of the size of the repertoire, the balancing of the finer artistic creations with items of wider general and commercial appeal, the extent to which different soloists were featured, the occasional use of different soloists for the same piece, and so forth. The definitive study of these broadcasts has yet to be written.

The titles from the afternoon and evening concerts at Chicago's Civic Opera House on January 20th 1946 do not represent a resumption of the 'Saturday Night' series but were included by the late Jerry Valburn in his original set of DETS long-playing records. Seven of these titles were released on record by the Armed Forces Radio Services and Jerry wrote, for the fourth DEMS bulletin of 1998, that 'the DETS recording was transferred directly from the AFRS transcription in their Date With The Duke series'. He was referring to the above concerts and writing in response to an analysis of them in the previous bulletin, where it was stated that the concerts were 'recorded by John Steiner and one of his friends'. It seems unlikely that Steiner would have sold his recordings to the AFRS, so exactly who recorded the concert material in CD 2 is unclear. What is clear however is that it all stems from Chicago and January 20th 1946 and that there were two concerts, demonstrated by the slight differences between the version of 'Magenta Haze' heard here and the one on Mu-

sic Masters 01612-65119-2 (which contains music from those concerts, though not an identical selection). It's also clear, from the presence of theme tune and announcements, that there was a broadcast. Rather than delve further into these complexities it's simpler to consider all the recordings from that date as a single entity - and to enjoy the music.

CD1

After an enthusiastic introduction from the announcer and sixteen spirited bars of the theme the leader's piano segues into what the announcer describes as 'a real low-down African lament'. Personally I have always felt that the long wailing notes at the beginning and end of **Way Low** evoke the sound of a hooting train. However the alternative title, which was apparently **Lament In A Minor Mood**, seems to suggest that this was not Ellington's intention. The composition was first recorded in 1939 and, sadly, this version is the very last of fifteen surviving recordings. 'Sadly' because this strikes me as Ellington music of the highest quality with perfect balance between arrangement and soloists. Carney, Hamilton and Brown are their dependable selves but the truly striking solo, full of tragic intensity, is by the soon-to-leave Rex Stewart. It is surely a plausible hypothesis that the dropping of **Way Low** from the repertoire was linked with Stewart's departure.

Another important composition was **C Jam Blues** but here the importance derives from its surprising but effective simplicity. This is an unusual version in that both Hamilton and Taft Jordan solo twice, with a solo by Sears in the middle. Ellington's best known discographers give Stewart as second trumpet soloist because Jordan, in his second appearance, uses a good deal of the half-valved effects he had picked up from sitting beside Stewart for more than two years. Jordan's solos tended to be tidily organised (rather like Benny Carter's) and that is one of the clues to his identity here. One can imagine Duke on the night being so pleased with Jordan's impressive first solo that he pointed at him to take an encore, for which Jordan may well have decided to give his impression of Stewart. The very high notes at the end are of course provided by Cat Anderson.

The quality level drops for the sixteenth and last recorded version of **The Kissing Bug**, delivered as usual with professional assurance. Obviously very popular, it was identified so much with Joya Sherrill that her departure in January 1946 brought an end to its place in the repertoire. As usual she receives a little assistance from Hamilton and Sears.

Previous notes in this series have scarcely commented on Duke's reading of the scripts provided to encourage listeners to buy bonds. The scripts varied in quality but the one inserted at this point is rather moving with its imagining of a dead G.I. watching the world from afar and hoping that he hadn't died in vain. Ellington would usually read the scripts well and sometimes, as happens here, one feels that he is entirely in sympathy with the words he is reading.

The music returns with the announcer erroneously referring to the 'newness' of **Just A-Sittin' And A-Rockin'**, which had been in the book since 1941 when Ben Webster took the leading role. The idea of putting words to the tune was new enough but, although they are mentioned here, they were not to be heard on a recording until April the following year. This is primarily a showcase for some very relaxed tenor from Sears but Wilbur De Paris has a short trombone solo and two trumpeters are heard. Effortless control and some staccato phrasing identify Cat Anderson in the first chorus and the characteristic phrase in the twelfth bar of the third chorus helps to indicate that it's Jordan rather than Stewart answering the ensemble. Hamilton's clarinet is on display towards the end.

Was it outside pressure which brought The Mellotones into these shows or was there some link with Ellington which caused him to propose their inclusion? Their contribution the previous week (in Volume 16) had included some magisterial trombone from Lawrence Brown but no such bonus is on offer in **Caldonia** and we have to be content to admire Oscar Pettiford's bass playing.

Fancy Dan was a captivating title for a captivating piece of music which reached its finest incarnations in the fifties when Paul Gonsalves introduced it over a bass pedal after Ellington had moved that passage from the end (as it's heard here with Sears)

to the beginning. The early versions had their own attractions however, as can be discovered in the seventh, tenth, thirteenth and fourteenth volumes in this series. Joe Nanton and Rex Stewart were the heroes of those early performances, with a little help from Harry Carney. Rex Stewart was still at hand for the present version but Nanton was temporarily absent. The solo which replaces his is played here without mute and discographers have suggested that Lawrence Brown was responsible. Neither the tone nor the phrasing is typical of Brown, nor does the solo have the fruity simplicity of Wilbur De Paris. The third trombonist in the band was Claude Jones and a hearing of the solos he recorded with Louis Armstrong and Sidney Bechet in 1940 promotes him as the likeliest candidate for playing this solo in **Fancy Dan**.

Next, though not mentioned as such by the announcer, comes some genuinely new music in an invaluable first hearing. **I'm Just A Lucky So-And-So** was played again in a studio two days later, for commercial recording and release by RCA, but time limitations enforced a performance almost two minutes shorter than this version. Therefore the solos here by Johnny Hodges and Brown are significantly longer than on the RCA issue. In particular Hodges plays an exquisite full chorus of 32 bars compared with only 10 bars on RCA. As the song seemed to suit Hibbler rather well this is a first-class performance all round with Brown inspired by the ensemble towards the end. A brief snatch of the band's theme leads to a break and then another few bars mean that we're back with the programme.

For reasons we can only guess the next four performances are all rarities in that none occurs more than three times in the band's surviving recordings. The **Last Time I Saw You** is an oddity. This is the second of only two band versions and the first featured Jimmy Hamilton. Here we can be grateful to the announcer for identifying Cat Anderson as the trumpeter because his straight rendition of this less-than-inspiring melody has very little in the way of characteristic tone or phrasing. Perhaps he, or Duke, or both together wanted to show that he could do more than hit higher notes than anyone else, but his versatility was demonstrated much more effectively when he was given a chance to use the plunger mute. What a pity that he didn't use it here.

More successful, though an equally surprising choice, is **On The Atchison, Topeka And Santa Fe**, which similarly survives in only two Ellington versions. The announcer makes it clear that this was popular at the time, presumably with a vocal included. The tune and tempo suit Sears well enough, Hamilton solos too and this time there's no doubt that the ensemble is occasionally evoking the sound of a train.

If I Loved You is the last of three very similar recorded versions which show Kay Davis doing justice to a Rodgers and Hammerstein song in her own way. This of course had little to do with jazz but did add to the variety of content in these broadcasts. This song also begins what might later have been called 'a ballad medley' as Harry Carney's sumptuous bass-clarinet follows on with a slow **I Can't Begin To Tell You** (the second of three band versions) and Joya Sherrill sings **The Wonder Of You**. This is a more familiar melody (in a sixth recorded version) and it's one of some quality. Credits go to Ellington, Hodges and Don George and the latter was obviously involved with the lyrics, possibly in collaboration with Ellington. It seems fairly certain that the appealing melody came from the fertile musical mind of Johnny Hodges. This would be recorded three more times before Joya's departure two months later and, regrettably, never again thereafter.

The conclusion to this broadcast is an exciting performance of **Riff 'N' Drill**. A tempo this fast was unusual for the band and it allows us to hear the contrast between the effort Lawrence Brown has to make to succeed, as he does, at this speed and the effortless discourse of Hodges who rides the tempo with nonchalant ease.

From November 1945 we turn the clock back a year and a half to April 1944 and the first of four broadcasts from the Hurricane club. The opening theme, though short, is unusual in that Hodges entertains himself with a brief departure from the arrangement. The featuring of Lawrence Brown on **Do Nothing Till You Hear From Me** was to become familiar to concert-goers two decades later and this conception had been in the book at The Hurricane since August 1943. Derived as it was from **Concerto For Cootie** we might suppose that it would have replaced that superlative piece in the repertoire. Apparently that was not so, because versions of the **Concerto** featuring Ray Nance were recorded from the Hurricane on the 1st and 7th of April (just

two days before the present broadcast) and again in early May. The melody common to both, which Cootie Williams claimed to have provided himself, must have appealed so much to Duke that he was prepared to have it briefly in the book in both vocal and instrumental versions.

Next comes a familiar arrangement of **It Don't Mean A Thing** with Nance and Jordan featured as both singers and instrumentalists. Duke was obviously impressed with Jordan's dual abilities because the earliest version we have of this showcase for the two men was recorded in June 1943, a few weeks after Jordan had joined the band. Joe Nanton's solo over saxophone riffs is also a major contribution to our enjoyment of this updated version of a classic from 1932.

Things Ain't What They Used To Be was commonly used as a signing-off theme at this time, in a much slower tempo than was employed later when it became a frequent encore for Johnny Hodges. A few delectable bars from him make this fragment worthy of preservation.

Eleven days later we're back at the Hurricane with a more conventionally played opening theme. This is followed by what is probably the band's only complete recording of **San Fernando Valley**. Since composition and arrangement (possibly from elsewhere) are unexceptional its value lies in an unusual dash of boogie in the piano introduction and the brief but pertinent solos by Stewart, Hodges and Brown.

The circumstances under which this broadcast was taken down obviously didn't allow for continuous recording and no sooner has **Way Low** been announced than it's cut short and **Summertime** takes over instead. This lasts just long enough for us to hear Nance's violin creeping in behind Hibbler before another cut is conclusive. Fortunately **On The Alamo** is complete and this is the first of five surviving versions. Two in 1944 and two in 1945 all featured a moving solo by Stewart as well as contributions from Hodges and Williams or Sears, and the final version in 1946 had Cat Anderson in Stewart's place.

The time available for the closing theme varied from broadcast to broadcast and

here a longer version of **Things Ain't** allows us, in spite of some jumps at the beginning, to hear a full chorus of Taft Jordan's trumpet before the music fades away.

CD2

The programme for the Chicago concerts on January 20th 1946 was almost identical to what had been played at Carnegie Hall in New York sixteen days earlier. The two weeks in between had contained unusual musical meetings for Ellington who had recorded with Louis Armstrong for the first time (January 10th) and with the Metronome All-Stars (January 15th). He had also joined forces with Woody Herman's band at the Third Esquire All-American Concert (January 16th).

Comparing recording quality in New York and Chicago it seems that the soloists come through clearly in both venues but that the ensembles have more clarity in Chicago. **Caravan** begins the programme and is the version played during Ray Nance's absence (October 1945 to April 1946). This means that the third chorus, which had featured Nance's violin since 1943, contains instead an excellent solo by Harry Carney to go with those by Hamilton and Brown and the very brief trumpet comments from Anderson. **Rugged Romeo** was a new feature for Taft Jordan who plays it with typical confidence and neatness. Performed regularly in 1946 it was recorded once in 1947 and no more after his departure in June of that year.

Stanley Dance's notes for the Music Masters edition of these concerts are disparaging about **Sono** but I prefer it to **Frustration**. The latter was Carney's feature both before and after the first six months of 1946, which contained the all too brief duration of **Sono** in the repertoire. I also like the title which is obviously short for 'sonorous', an apt description of Carney's uniquely rich sound.

Air-Conditioned Jungle requires me to mention the founder of the Duke Ellington Music Society, Benny Aasland. He apparently left a note somewhere suggesting that the bass player on this version of the Hamilton feature was Al Lucas, as it had been at the earlier Carnegie Hall concert where Ellington identifies him by name. Careful listening to the bass on both versions suggests he was right. Because Ellington

names Oscar Pettiford for **Pitter Panther Patter** in New York and again in Chicago it seems that both players were present on both occasions. It should also be mentioned that Sonny Greer's lively contribution is well recorded here and that this version has, from the two dozen surviving, by far the longest ad-lib passage for Hamilton's clarinet.

Circe is a rarity. It was not played (or at least not recorded) at Carnegie Hall on January 4th and only one further version survives. The rather amorphous first part is superseded by a strong and recognisable melody. Recognisable in retrospect because it would turn up the following year as **On A Turquoise Cloud** with Lawrence Brown again featured and Kay Davis, wordless and ethereal, harmonising with Hamilton and Tyree Glenn. **Circe** conveys a mood of reflection which is continued, with Brown assisting once more, in **Rhapsoditty** (also known as **Meloditty** or **Mellow Ditty**). The contrasting use of the altos of Otto Hardwicke (first) and Hodges (later) is effective and the writing reminds me of **Reminiscing In Tempo**. It is surely therefore indeed by Ellington as the credit states, but the interweaving of instruments in **Fugueaditty** is similar to Strayhorn's **Triple Play** and, though Ellington has the composer credit, it seems likely to me that Strayhorn deserved it. The interweaving instruments are played by Hamilton, Carney, Brown and Jordan and these four are featured again in the concerto grosso format of **Jam-A-Ditty**. This lively concoction stayed in the repertoire until 1949 but the other 'ditties' had much shorter lives. **Rhapsoditty** only survives in one subsequent version from August that year, though I consider it to be the best of the three.

Between **Fugueaditty** and **Jam-A-Ditty** the beginning of **Take The 'A' Train** is played and comments from an announcer and Ellington make it clear that a broadcast is beginning. How long it lasted, exactly what it contained and by whom it was recorded remain subjects open to speculation.

Magenta Haze, written to feature Hodges at his most sensuous, was a recently introduced composition which disappeared from the repertoire the following winter. Revived twenty years later, perhaps in response to a request, it was recorded for the last time in 1967. Comparisons of its interpretation, each side of that twenty-year

interval, underline the fact that Hodges never suffered anything approaching a decline.

The idea of bridging the gap between **Diminuendo In Blue** and **Crescendo In Blue** (from 1937) by inserting something in the middle had been launched in 1945. **Rocks In My Bed**, **Carnegie Blues** and **I Got It Bad** had all been used in that role. They were items already in the book but here is a brand new centrepiece, perhaps devised for that purpose but recorded on its own for Capitol Radio Transcriptions just a couple of months later. The music is memorable, with Kay Davis's voice used to great effect, but perhaps even more memorable is Duke's definition of **Transblucency** as 'a blue fog you can almost see through'.

Oscar Pettiford is featured on **Pitter Patter Panther** and it's interesting to compare his performance of it with those by the underestimated Junior Raglin from the fourth and ninth volumes in this series. Pettiford has impeccable technique, uses some wide intervals and produces some appealingly melodic phrases. Raglin is less ambitious technically but swings more through his habit of producing some notes just before the beat and some right on it.

The last performance from Chicago presents a newly introduced feature for Al Sears called **The Suburbanite**. Lacking the sophistication of some of the inhabitants of any inner city, it nevertheless rocks along very nicely but was not destined to survive in the repertoire beyond the year of its introduction.

Again the clock turns back to April 1944 and we are thrown suddenly into the second chorus of Rex Stewart's **Boy Meets Horn**. The various versions of this vary only slightly in detail but what stands out here is how well the piano is recorded. We thereby become more aware than usual of Duke's complementary role in the coda, right down to the freakishly low notes which end it. **Jump For Joy** is another incomplete performance but chronologically it's only the second example of Ray Nance singing the lyrics and the exuberance of the complete chorus by Hodges makes it all worthwhile.

Announcers at the Hurricane Club seem to have been at times ill-informed. **Three Cent Stomp** is described as 'one of the latest' but had been in the repertoire for a year. The solos of Jordan and Nanton are intact but Ray Nance has only just begun when he fades into the distance. **Solid Old Man**, from six days later, fares better. It's an interesting conception because there is so much more written than improvised. Joe Nanton is allowed 16 bars in the middle and Lawrence Brown has brief exchanges with the ensemble at the beginning. The first and last recordings of this powerful piece occurred in 1939 and 1949 and Brown contributed to those and all the others in between.

It's time for another slow feature for Carney's bass-clarinete, and time to appreciate the gentler approach required for this instrument, but though five recordings exist of him playing **How Blue Is The Night** this is unfortunately the only one which is incomplete. **Ring Dem Bells** too suffers a premature demise but provides us with a wonderfully joyful send-off. Listen to Duke's powerful piano behind Hamilton, admire the eloquence of Hodges, the strength of Carney and the full cry of Nanton, and be glad that so much of these men's achievements has been preserved for posterity.

- Graham Colomé

Graham Colomé has been a contributor to the British magazine Jazz Journal for about forty years and has a particular interest in accurate identification of Duke Ellington's trumpet soloists.

ACKNOWLEDGEMENTS

I wish to thank Luciano Massagli and Giovanni Volonté for the exhaustive listings and detailed structural analyses provided in their masterwork, *The New DESOR* (Duke Ellington's Story On Record). I also thank Roger Boyes for pinpointing and providing pages relevant to the performances of January 20th 1946 from the bulletins produced by the DEMS (Duke Ellington Music Society).

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

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Duke Ellington's Treasury Shows

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Duke Ellington And His Orchestra

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Duke Ellington And His Famous Orchestra

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THE TREASURY SHOWS VOLUME 17

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Liner notes:
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