

VOL.18

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD1

1. **Jam-A-Ditty 1:20**
(Duke Ellington)
2. **Blue Is The Night 2:55**
(Fred Fischer)
3. **Passion Flower* 3:00**
(Billy Strayhorn)
4. **Take The "A" Train 0:45**
(Billy Strayhorn)
5. **Mood To Be Wooed 4:38**
(Duke Ellington)
6. **Caravan 4:16**
(Juan Tizol)
7. **Bond Promo 1:09**
8. **Don't Take Your Love From Me* 4:10**
(Henry Nemo)
9. **Take The "A" Train 0:48**
(Billy Strayhorn)
10. **The Blues**
(Duke Ellington)
11. **Bond Promo 1:08**
12. **Sono* 5:27**
(Duke Ellington)
13. **One O'Clock Jump 5:19**
(Count Basie, J.Mundy)
14. **I'm Just A Lucky So-And-So 3:26**
(Duke Ellington, Mack David)
15. **Riff Staccato 2:59**
(Duke Ellington)
16. **Just A-Sittin' And A-Rockin' 1:34**
(Duke Ellington, Billy Strayhorn, Lee Gaines)

17. **Rockabye River**
(Hop, Skip, Jump) 2:48
(Duke Ellington)
18. **Jumping Frog Jump 3:39**
(Duke Ellington)
19. **Do Nothin' Till You Hear From Me 2:58**
(Duke Ellington)
20. **Johnny Come Lately 2:38**
(Billy Strayhorn)
21. **Poinciana 2:37**
(Howard Simon, Buddy Bernier)
22. **On The Alamo 2:31**
(Gus Kahn, Isham Jones)
23. **Three Cent Stomp 3:36**
(Duke Ellington)
24. **I Didn't Know About You 3:01**
(Duke Ellington)

Total time: 74:40

CD2

1. **Take The "A" Train 0:54**
(Billy Strayhorn)
2. **Stompy Jones 4:17**
(Duke Ellington)
3. **Moon Mist 3:11**
(Mercer Ellington)
4. **Bond Promo 1:17**
5. **Just A-Sittin' And A-Rockin'* 4:57**
(Duke Ellington, Billy Strayhorn, Lee Gaines)
6. **I Can't Believe That You're In Love With Me 4:19**
(J. McHugh, G. Gaskill)
7. **Sophisticated Lady 2:34**
(Duke Ellington)
8. **Bond Promo 1:09**
9. **Jennie 2:35**
(Harry Carney)
10. **I'm Just A Lucky So-And-So 3:02**
(Duke Ellington, Mack David)
11. **Black Brown And Beige:
Come Sunday & Light 11:48**
(Duke Ellington)
12. **Bond Promo 0:12**
13. **We'll Be Together Again* 3:29**
(Carl Fisher, Frankie Laine)
14. **Hollywood Hangover 4:18**
(Buck Clayton)
15. **Subtle Slough 4:21**
(Duke Ellington)
16. **Bond Promo**
17. **Perdido 2:27**
(Juan Tizol)
18. **Time Alone Will Tell 2:27**
(Mark Gord, James V. Monaco)
19. **San Fernando Valley 1:53**
(Gordon Jenkins)
20. **Stomp, Look And Listen 4:09**
(Duke Ellington)
21. **Concerto For Cootie 0:34**
(Duke Ellington)
22. **Long Ago And Far Away 2:35**
(Jerome Kern, Ira Gershwin)
23. **Someone 2:08**
(Duke Ellington)
24. **Suddenly It Jumped 2:55**
(Duke Ellington)
25. **Things Ain't What They Used To Be 1:38**
(Duke Ellington)

Total time: 74:26

PERSONNEL:

CD1

DUKE ELLINGTON AND HIS ORCHESTRA:

Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Bernard Flood (track 1-3), Reunald Jones (track 4-16) (tp), Ray Nance (tp, vln, vo), Joe Nanton, Lawrence Brown, Claude Jones, Wilbur DeParis (tb), Jimmy Hamilton (ts, cl), Al Sears (ts), Johnny Hodges, Otto Hardwick (track 1-3), Russell Procope (track 4-16) (as), Harry Carney (bars, bcl, cl), Duke Ellington, Billy Strayhorn* (p), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dr), Kay Davis, Al Hibbler (vo)

Track 1-3 Broadcast, KABC Studios, San Antonio, Texas, April 13, 1946
Track 4-16 Broadcast, Howard Theatre, Washington, D.C. April 20, 1946

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

Track 17 – 24 MBS Broadcast, Hurricane Restaurant, NYC, April 28, 1944

Track 1 – 16, issued on LP DETS 34

CD2

DUKE ELLINGTON AND HIS ORCHESTRA:

Shelton Hemphill, Taft Jordan, Francis Williams, Reunald Jones (tp), Ray Nance (tp, vln, vo), Joe Nanton, Lawrence Brown, Claude Jones, Wilbur DeParis (tb), Jimmy Hamilton (ts, cl), Al Sears (ts), Johnny Hodges, Russell Procope (as), Harry Carney (bars, bcl, cl), Duke Ellington, Billy Strayhorn* (p), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dr), Kay Davis, Al Hibbler (vo)

Track 1 – 17 Broadcast, Municipal Auditorium, Worcester, Mass., April 27, 1946

Rex Stewart (co), Shelton Hemphill, Taft Jordan (tp), Ray Nance (tp, vln, vo), Joe Nanton, Claude Jones, Lawrence Brown (tb), Jimmy Hamilton (ts, cl), Elbert "Skippy" Williams (ts), (track 18-21), Al Sears (ts), (track 22-25), Johnny Hodges, Otto Hardwick (as), Harry Carney (bars, cl), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Al Hibbler (vo)

Track 18 – 25 MBS Broadcast, Hurricane Restaurant, NYC, May 12 & 19, 1944

Track 1 – 17, issued on LP DETS 35

Note: Bobby Short (prc), is noted by Jerry Valburn to be present at We'll Be Together Again, Don't Take Your Love Away From Me and Sono, but he is not heard.
Wini Johnson (vo), is noted by The New Desor to be present at session April 28, 1944, May 12, 1944 and May 19, 1944, but she is not heard.

With the release of this double CD, the comprehensive documentation of Duke Ellington - of the man, his music and his orchestra during the war years – now totals 18 volumes. It is unlikely that any other big band received as much airtime exposure as Duke's during the Second World War. Of all the big band leaders, he was almost the only one who expressed patriotic and anti-segregation sentiments. His early, verbally expressed sympathetic attitude regarding the war effort seemed to pay off. The US Treasury Dept. eventually sponsored the Duke Ellington Orchestra's coast-to-coast tour (1945-46) with nationwide radio time, in a joint effort to get Americans to buy war bonds.

CD1

The following three titles complete the broadcast of April 13, 1946, and are abridged versions due to program messages. **Jam-A-Ditty** is a newly written piece by Duke and is an integrated part of three "ditties" from the Tonal Group. Duke conducts his roaring outfit with a top-heavy rhythm section and no audible soloists.

An announcement interrupts the music after 1:19 minutes, and after Duke's patriotic message the band continues with a successful transformation of the Tin Pan Alley tune, **Blue Is The Night** (by German-born Fred Fisher). A genuine Ellington creation, it is played up-tempo in a bouncing rhythm with effective support by Lawrence Brown, Oscar Pettiford, Carney, Taft Jordan and Johnny Hodges, before the abrupt cut.

Billy Strayhorn's **Passion Flower** is a famous vehicle for Hodges, who keeps the flame burning with his beautiful tone. Unfortunately he is cut off by station messages which allow him to play only one chorus.

The weekly "Date With The Duke" - show no. 34 on April 20, 1946 - took place at the Howard Theatre in Washington, D.C. It opens up with the everlasting crowd-pleaser and trademark, **Take The "A" Train**, followed by a bond promo and an introduction of Johnny Hodges and the song **The Mood To Be Wooded**, another tool for a soulful, silky Hodges on this collaboration by Hodges and Ellington. Performed in perfect dance tempo for late hours.

A brief radio message precedes the next song, **Caravan**, a 1937 collaborative "hit" composition by trombonist Juan Tizol and Duke, and a true introduction to oriental

music. Jimmy Hamilton's clarinet and Ray Nance's violin prove to be skilled snake charmers as the band supports them with an intense rhythmic pattern.

The emcee takes over for a brief announcement and calls for Al Hibbler and **Don't Take Your Love From Me**. Hibbler sings with his rich baritone on this lovely pop tune by Frank Nemo, a melody that also requires Hibbler to reach almost alto range. Duke's scoring and Hibbler's vocal constitute a good team, making this fine song a pleasant one. Next up on solo is the master of melody, Johnny Hodges, who sets the appropriate mood. One wonders why Duke chose not to make a studio recording and, subsequently, what Duke could have done with this song on the record market. Next, a bond promo and a brief **Take The "A" Train** theme introducing Kay Davis, Al Sears and the piece, **Blues, Blues** (or **Mauve**), from the 1943 suite, **Black, Brown and Beige**, is co-titled **A Tone Parallel to the History of the Negro in America**. This piece is the only segment of the suite that Duke set lyrics to. The premiere in 1943 at Carnegie Hall was sung by an earthy Betty Roché. The vocal on this version features a more sophisticated and trained Kay Davis, who serves up a good performance with an appropriate blue feeling and sense of tragedy. The solo work is shared with a powerful Al Sears on tenor sax, stretching out at his best to prove he is the proper replacement for the great Ben Webster. The orchestration is rich in contrasts and a blaze of colours that depict the bitter lyrics from Duke's palette. On the subsequent track, Harry Carney is in charge, doing his homework and fulfilling expectations on **Sono**, a work Duke wrote with Harry Carney in mind. Though the piece has a nice theme, this effort didn't survive long in the band book.

A hip announcer calls for **One O'Clock Jump**, which in Duke's care is a jump for joy. The Ellington aggregation blows this 1937 classic swing item with a bite, in the true Basie spirit, and so does Al Sears with his fine tribute to Herschel Evans, one of Basie's two legendary tenor saxophonists. Following the leader and doing in turn what they're supposed to do well are Oscar Pettiford, Lawrence Brown, Johnny Hodges and Cat Anderson.

I'm Just a Lucky So and So: An intro with full-scale blues treatment where Duke reaches emotional depths and a preaching Hodges shows his blues roots. Both open up for Al Hibbler's big tone, singing Mack David's happy-go-lucky lyrics with obligato backing by Hodges and Ray Nance. Lawrence Brown also displays his unique, melodic brass voice. A favourite in the book, mainly during the 1940s.

Riff Staccato is introduced, a sprightly bouncing swinger frequently played by Duke at dance concerts. Ray Nance puts on a good show as always, utilizing humorous singing as well as performing dance steps and playing violin when called for. What a joy to hear an unexpected "happening", when Taft Jordan devilishly teases fellow horn man Rex Stewart as he tries to play the new bebop thing, while Al Sears swings well and keeps moving in the right direction as the band maintains a slightly faster tempo than the record release (RCA Victor D5VB234-1), recorded a couple of days later on May 1st.

Just A-Sittin' and A-Rockin': An Ellington standard with a solo by Al Sears, blowing his round and funky tenor, which unfortunately is cut short after only 1:36 minutes by a concluding message and cheering audience.

An emcee introduces (**Rock-a-Bye River**) **Hop, Skip and Jump**, a mission for a lyrical Hodges (he probably penned the number himself) who's always able to catch the mood and the orchestra's support to great effect. For comparison, this tune can be heard on several previously released CDs in this series. After Duke has a message from his sponsor comes **Jumpin' Frog Jump**, a powerhouse pounder by Duke. Fine solos are delivered by Harry Carney and Tricky Sam Nanton, the veteran plunger-mute master on trombone who incidentally only had three months left in the orchestra before his premature passing away from a stroke on July 20, 1946, while on tour with Duke. He was only 42 years old.

Quite different is **Do Nothin' Til You Hear From Me**, a smash hit for Duke in 1944 that was number one on the R&B chart for eight weeks. Lawrence Brown does everything right with his fine unique tone, making way for Al Hibbler to carry on proving why this tune became a hit. There is a dispute as to whether Duke adapted parts from an earlier instrumental of his - **Concerto For Cootie** - to create this work.

A sponsor message, then **Johnny Come Lately**, a 1942 composition by Billy Strayhorn - his very first arrangement for the orchestra and a showcase for Strayhorn's ability to score in the true Ellingtonia mould. Unfortunately it comes abruptly to a halt to pave way for the Latin top-drawer **Poinciana**, a tune based on a Cuban folk song, and a melody that all the era's big bands were keeping active in the 1940s. Jimmy Hamilton is in the lead with his clarinet fluently defining the melody throughout.

On the Alamo, by Isham Jones and Gus Kahn, comes next. Another pop tune that became a jazz standard, performed at dance concerts. Hodges opens up, doing a perfect job as always and making way for a just-as-perfect Rex Stewart, blowing his half-valve in a muted cornet performance. Duke, with tongue-in-cheek, allows the reed section to accomplish a Lunceford tone.

Three Cent Stomp is a "heavy-swinging ride" in good jump tempo, painted in all Dukish colorations with a strong line of soloists and appealing sounds on bass by Jr. Raglin. There is a battle between Taft Jordan, Ray Nanton, Rex Stewart (on cornet) using all high frequency trumpet remarks, as well as a fine solo by Tricky Sam Nanton. Also notable is a nice echo in Chu Berry style by hip tenor saxophonist Skippy Williams, who was doing a stint after Ben Webster's exit. One couldn't ask for more.

Sentimental Lady remains a vehicle among first-rate singers, and was eventually titled **I Didn't Know About You** after Bob Russell put lyrics to Duke's lovely composition. The piece also turned out to be a standard for Johnny Hodges' sensuously blowing, thus giving this beautiful song a long life.

CD2

This program comes from the Municipal Auditorium in Worcester, Mass., on April 27, 1946. It is Treasury Show #35, with a Saving Plan promo, then introducing Duke Ellington and his **Take The A-Train**, then proceeding to **Stompy Jones**, a "stompy little thing" with pat-your-foot-rhythm written by Duke, and honouring his tour manager, Richard B. Jones. Sonny Greer opens up, accenting the pace with Lawrence Brown and keeping Jimmy Hamilton's precise clarinet soaring on top. The orchestra offers punchy bursts as it swings on high voltage. Duke calls for a forceful Lawrence Brown, a mute-blowing Taft Jordan, a wild-running Harry Carney and the prominent Tricky Sam Nanton – all of whom share the spotlight equally while the band offers combustible fireworks to the end.

The radio announcer presents "this lovely arrangement" of **Moon Mist**, a mood piece Mercer Ellington contributed in 1941. Originally Ben Webster was entrusted to take care of this beautiful song, but for some reason it was passed to Ray Nance's mellow violin, and from then on the number belonged to him. Johnny Hodges and his honey-flowing alto sax execute this song beautifully.

Duke has a promotional message to the audience and then the emcee introduces

Just-A-Sittin and A-Rockin', with Billy Strayhorn in the driver's seat, plus Ray Nance's vocal and horn. Al Sears creates long phrases of good storytelling, Oscar Pettiford builds the foundation, and Johnny Hodges faithfully does what he's supposed to do on this Ellington standard.

Message opens up for the standard, **I Can't Believe You're in Love With Me**, a 1926 pop evergreen by Jimmy McHugh. It's in good hands with Billy Strayhorn in Duke's place, and particularly Harry Carney receives extra time to jump into top gear, rolling like a juggernaut to give this oldie a face-lift. Taft Jordan and Jimmy Hamilton also contribute some inspired playing on this swinging session.

The emcee introduces Duke and his masterpiece **Sophisticated Lady** from 1932. On this version Duke plays solo piano, giving his marvellous composition flowing lines.

Duke holds an extended promo talk, then the radio emcee announces some "stomping, I guess": **Jennie**, an instrumental by Harry Carney who begins with the orchestra in full blaze, while solos are shared by a swinging Cat Anderson (this time there is no need for a stratospheric visit) and Jimmy Hamilton, who sums things up with his light and melodic clarinet.

The radio emcee introduces **I'm Just Lucky So And So**, which is frequently on the playlist. This version reflects the same routine as on Vol. 1, with Hodges' gently-pouring alto intro and Hibbler's vocal until the fade-out.

The most complex and beautiful composition in the second section is **Come Sunday**, from Ellington's 1943 suite, Black, Brown and Beige. A slow, sombre orchestra begins with blended brass and saxes, with Ray Nance's violin presenting the melody line. Johnny Hodges completes the mood with his purity of tone and highly lyrical phrasing. Ray Nance is just as lyrical until the band shifts to swing tempo and is heated up by an energized Ray Nance on trumpet. Oscar Pettiford makes a statement on bass following Lawrence Brown's delightfully blowing. The orchestra reaches the end joyfully in an almost 12-minute run-through.

The emcee welcomes Duke for a promo talk, but he is abruptly cut out. Instead he introduces Kay Davis to sing the pop tune, **We'll Be Together Again**, a brand new song by Carl T. Fischer with lyrics by Frankie Laine. With his ear for talent, Duke must have sensed the song had potential and let Kay Davis become one of the pioneers in vocalizing this song.

The radio announcer introduces Buck Clayton's **Hollywood Hangover**, with Ray Nance, Johnny Hodges and Jimmy Hamilton soloing on this high-powered stomper.

The announcer presents **Subtle Slough**, a composition from one of the most creative periods in Duke's career and intended for the musical, *Jump For Joy*, in 1941. It became a favourite of Duke and the orchestra, and was frequently chosen from the band book during these years. The famous recording he did with his small unit and Rex Stewart certainly has to do with his having featured this song in the musical show. Duke sets the mood with bell-like chords accompanied by the new phenomenon Oscar Pettiford on bass, while the lamenting trumpets blow and Hodges floats above the riffs. Next up is Ray Nance on trumpet, laying the foundation to a future hit for himself with his hip vocal utilizing Lee Gaines' yearning lyrics. Subsequently the number was re-titled **Just Squeeze Me**.

Duke breaks in with a sales talk for war bonds then **Perdido**, an Ellington all-time standard written by Juan Tizol, first recorded in the studio in 1942 for the Victor label. It entered the pop charts in 1943 and became a perennial favourite of Ellington and the orchestra - and for any jam session, for that matter. A vital element for Duke during these years was Taft Jordan with his beautiful open-brass sound on trumpet, melodic phrases linked to his sense of humour, and swing with a bite.

The following tracks are from a broadcast on May 12, 1944, from Restaurant Hurricane on 49th St. in New York. **Time Alone Will Tell** is a melody featuring Lawrence Brown who blows smoothly on this ballad. NB: This is a first-time listening. A radio message precedes **San Fernando Valley**, a western oriented song by Gordon Jenkins that Bing Crosby had a big hit with it in 1944, which got Duke to choose it and inspired him to beef the number up in Dukish fashion with a boogie-woogie intro and brief solos by Rex Stewart and Johnny Hodges, before fading out only after 1:55 minutes. For us, a first time listening. **Stomp, Look and Listen** is a Duke original featuring a brass horn summit meeting with Taft Jordan, Ray Nance, Rex Stewart and Lawrence Brown sharing horn bursts. Jimmy Hamilton delivers a pleasant melody line on his clarinet while the orchestra is walling and riffing throughout this head arrangement.

The radio emcee announces **Do Nothing 'Til You Hear From Me**, but instead it is **Concerto For Cootie**, for only 34 seconds and with poor sound. **Long Ago and Far Away**, a gorgeous composition by Jerome Kern describing the sentimentally when people are forced to live apart - a feeling the orchestra and Al Hibbler try to reflect.

Someone is a beautiful song with a dazzling intro by Johnny Hodges that shows him to be Duke's most important soloist, followed by Lawrence Brown and Ray Nance, blowing nearly as richly as Hodges. Regrettably, the flow of beautiful music is cut short.

Suddenly It Jumped begins with an interplay between the swinging duo of Duke and bassist Junior Raglin. Taft Jordan sets fire to his trumpet, accompanied by a powerful, blowing and pounding orchestra doing justice to this jumping session. This show concludes with Duke's "national anthem", **Things Ain't What They Used To Be**.

Ivan Sundberg, Stockholm in February 2014

A friend of Ellington's music since the late 50's. As a founder of Ad Lib, Ivan Sundberg worked to distribute Duke and his music through a special arrangement with Columbia Records and its extensive Ellington catalog.

Göran Wallén, ex-chairman and founder of The Duke Ellington Society of Sweden, assisted with information.

This is to express our deep gratitude for those who helped us preparing these notes:

Beyond Category - The Life and Genius of Duke Ellington

by John Edward Hasse (Simon & Schuster 1993)

Sweet Man - The Real Duke Ellington by Don George
(G.P. Putnam's & Sons 1981)

Duke Ellington's America by Harvey G. Cohen (University of Chicago Press 2010)

Duke Ellington and his world by A.H. Lawrence (Rutledge 2001)

Duke Ellington Reader by Mark Tucker (Oxford University Press 1993)

Duke Ellington by Barry Ulanov (Creative Age Press 1946)

Duke Ellington by James Lincoln Collier (Oxford University Press 1987)

Duke Ellington - A Listener's Guide by Eddie Lambert

Mr. Ed Bridges, columnist, Sarasota, Fl.

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.
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