

VOL. 19

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S

2
CD SET

CD1

1. **Take The "A" Train 0:36**
(Billy Strayhorn)
2. **Just A-Sittin' And A-Rockin' 4:02**
(Duke Ellington, Billy Strayhorn, Lee Gaines)
3. **Duke Ellington Bond Promotion 0:58**
4. **9:20 Special 3:48**
(Earle Warren, William Engvick)
5. **I Can't Get Started 4:12**
(Vernon Duke)
6. **Flamingo 0:54 (2)**
(Edmund Anderson, Ted Grouya)
7. **Fancy Dan 3:33**
(Duke Ellington)
8. **Diminuendo In Blue 3:00**
(Duke Ellington)
9. **Transblucency 4:02**
(Duke Ellington)
10. **Crescendo In Blue 3:57**
(Duke Ellington)
11. **Duke Ellington Bond Promotion 1:09**
12. **Someone 3:07**
(Duke Ellington)
13. **Three Cent Stomp 3:47**
(Duke Ellington)
14. **Duke Ellington Bond Promotion 1:08**
15. **I'm Just A Lucky So-And-So 2:47 (1)**
(Duke Ellington, Mack David)

16. **Intro 0:34**
17. **Barzallai Lew 2:39**
(Duke Ellington)
18. **The "C" Jam Blues 2:40**
(Duke Ellington)
19. **Do Nothin' Till You Hear From Me 3:35 (2)**
(Duke Ellington)
20. **Subtle Slough 3:26**
(Duke Ellington)
21. **Take The "A" Train 0:13**
(Billy Strayhorn)

Total time: 54:14

CD2

1. **In A Mellotone 2:59**
(Duke Ellington)
2. **I'm Just A Lucky So-And-So 3:35**
(Duke Ellington, Mack David)
3. **Announcement 0:34**
4. **Sono 4:34**
(Duke Ellington)
5. **Rugged Romeo 3:21**
(Duke Ellington)
6. **Circe 4:46**
(Duke Ellington)
7. **Air Conditioned Jungle 5:08**
(Duke Ellington, Jimmy Hamilton)
8. **Full Moon And Empty Arms 2:20**
(Buddy Kaye, Ted Mossman)
9. **Announcement 0:20**
10. **Duke Ellington Bond Promotion 0:48**
11. **Laughin' On The Outside 3:27**
(Bernie Wayne, Ben Raleigh)
12. **Take The "A" Train 1:49**
(Billy Strayhorn)
13. **Take The "A" Train 0:52**
(Billy Strayhorn)
14. **Just A-Sittin' And A-Rockin' 4:24**
(Duke Ellington, Billy Strayhorn, Lee Gaines)
15. **Crosstown 2:55**
(James Cavanaugh, John Redmond, Nat Simon)
16. **Duke Ellington Bond Promotion 1:11**
17. **Summertime 3:12**
(George Gershwin)
18. **Teardrops In The Rain 3:07**
(Cat Anderson, Duke Ellington)
19. **Frankie And Johnny 8:02**
(Trad.)
20. **Duke Ellington Bond Promotion 1:12**
21. **Hop, Skip And Jump 2:57**
(Duke Ellington)
22. **Take The "A" Train 0:32**
(Billy Strayhorn)
23. **Take It From Here 2:18**
(Ralph Rainger, Leo Robin)
24. **Later Tonight 1:12**
(Naceo Herb, Leo Robin)
25. **Wait For Me Mary 2:18**
(Charles Tobias, Nat Simon, Harry Tobias)
26. **Go Away Blues 2:02 (1)**
(Duke Ellington)
27. **Tonight I Shall Sleep 1:59 (2)**
(Duke Ellington, Irving Gordon, Mercer Ellington)
28. **Don't Get Around Much Anymore 1:12**
(Duke Ellington, Bob Russell)

Total time: 72:09

PERSONNEL:

CD1

DUKE ELLINGTON AND HIS ORCHESTRA:

Track 1-15

Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Reunald Jones (tp), Ray Nance (tp, vln, vo), Joe Nanton, Lawrence Brown, Claude Jones, Wilbur DeParis (tb), Jimmy Hamilton (ts, cl), Johnny Hodges, Russell Procope (cl, as), Al Sears (ts), Harry Carney (bs, cl, bcl), Duke Ellington, Billy Strayhorn (p 1), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dr), Kay Davis (vo), Al Hibbler (vo 2)

Broadcast, Dartmouth College, Hanover, NH, May 4, 1946

Track 16-21

Taft Jordan, Wallace Jones, Harold Baker (tp), Ray Nance (tp, vln), Joe Nanton, Lawrence Brown, Bernard Archer (tb), Jimmy Hamilton (cl, ts), Johnny Hodges (as, ss), Nat Jones (cl, as), Elbert "Skippy" Williams (ts), Harry Carney (bs, cl, bcl), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Al Hibbler (vo 2)

Broadcast, Hurricane Restaurant, NYC, September 3, 1943

CD2

DUKE ELLINGTON AND HIS ORCHESTRA:

Track 1-12

Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Reunald Jones (tp), Ray Nance (tp, vo, vln), Joe Nanton, Lawrence Brown, Claude Jones, Wilbur DeParis (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Russell Procope (cl, as), Al Sears (ts), Harry Carney (bs, cl, bcl), Duke Ellington, Billy Strayhorn (p 1), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dr)

Broadcast, Radio City, New York, May 18 & 25, 1946

Track 22-28

Taft Jordan, Wallace Jones, Harold Baker (tp), Ray Nance (tp), Joe Nanton, Lawrence Brown, Bernard Archer (tb), Jimmy Hamilton (cl, ts), Johnny Hodges (as, ss), Nat Jones (cl, as), Elbert "Skippy" Williams (ts), Harry Carney (bs, cl, bcl), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Betty Roché (vo 1), Al Hibbler (vo 2)

Broadcast, Hurricane Restaurant, NYC, September 1, 1943

INTRODUCTION

Volume 19 of The Treasury Shows, DETS 36 and 37, finds Duke Ellington and His Orchestra in their fourth broadcast since having resumed "Your Saturday Date With The Duke" on April 13, 1946. There was a six-month gap between broadcasts, which almost precisely coincided with the band's scheduled road dates.

The American Federation of Musicians and its autocratic president, James C. Petrillo maintained jurisdictional sanctions which prohibited bands from broadcasting 'live' while on tour. In the spring of 1946 the Orchestra would be granted a 'blanket permit' to continue the Treasury programs away from its New York City base, AFM Local 802. Eddie Lambert, in his indispensable *Duke Ellington - A Listener's Guide* posits that the earlier, 1942 AFM-Petrillo recording ban "precipitated the decline of the big bands" and signalled the end of the Swing Era. As Duke and Billy Strayhorn prepped for their November 10, 1946 Chicago concert, the following competitors were about to quit, or had stopped performing: Benny Goodman, Woody Herman, Artie Shaw, Tommy Dorsey, Les Brown, Harry James, Jack Teagarden, and Benny Carter.

In examining the breadth of the 48 DETS performances from April, 1945 through October, 1946 it is difficult to not think of the Duke Ellington Orchestra, collectively and individually, in terms of playing out against the backdrop of the times. The US was in the process of being propelled toward a post-WW II society and economy. Many of its critical production industries either faced or experienced labor strikes. By the spring of that year - at the time of these broadcasts - coal miners and railroad workers hit the picket lines. The visceral impact of the country's nearly coming to a standstill is evidenced on DETS 37, May 18, 1946. Amazingly, practically none of the cataclysmic 1940's tumult was enough to distract Duke Ellington from building and maintaining his "brand." Pre- and post-war-time production from the Ellington/Strayhorn factory consistently resulted in a treasury of musical genius served fresh each week. But the Maestro had plenty of internal chaos to manage, as well, particularly with respect to constant personnel losses and gains.

Yet for all of the comings and goings of Orchestra members, Ellington demonstrated his uncanny knack for backfilling each position sufficient for the Orchestra to

seamlessly maintain its musical and theatrical magnificence. Between 1943 and 1946 Duke was able to find high caliber replacements in each chair, some of which regularly jumped on and off the Ducal merry-go-round: trumpets Harold 'Shorty' Baker, Shelton Hemphill, Cat Anderson, and the section's first chair, Taft Jordan. Ray 'Floorshow' Nance's role became pivotal from his 1940 arrival – that of a deeply versatile triple-threat singer, dancer, and trumpet virtuoso; trombones Bernard Archer and Wilbur DeParis compensated for Juan Tizol's sporadic absences and eventual 1944 departure. Elbert 'Skippy' Williams, then the definitely underrated Al Sears filled-in for Ben Webster. In April, 1946 Otto Hardwick's chair was still warm when Russell Procope took it over permanently.

Through it all, the Duke Ellington Orchestra with its unfailingly excellent sound was actually three bands in one – a concert band, a jazz band, a dance band. This was certainly the case in the formula for each DETS: a mixture of Ellington and Strayhorn favorites, some popular dance tunes of the day, and the introduction of extended concert pieces written for and performed by specific soloists. On these two discs, Broadcasts 36 and 37 cover three dates in May, 1946. At this stage of DETS, there would be 11 programs remaining up to early October – the beginning of the end of the Treasury Shows. Now, Volume 19 offers another living portrait of an orchestra at work and that in itself makes it an important element in the DETS time capsule.

Oscar Pettiford, one of Ellington's best bassists and widely recognized as one of the greatest jazz bass players ever, began the first of his three Orchestra sojourns in November of 1945. These recordings capture the Blanton disciple's rhythmic dynamism and fresh ideas with good audio clarity, the best microphone placement in the rhythm section (Sonny Greer and Fred Guy). Listen also to the recently-arrived Cat Anderson, Kay Davis' stellar, formally-trained vocals seasoned in blue, the increasingly utilitarian role played by Ray Nance, the piano of Billy Strayhorn (both with the Orchestra and in accompaniment to Duke's pitches for US Savings Bonds), and the swing-sustaining contributions from both Taft Jordan and Al Sears.

Each disc also includes transcriptions from the 1943 Ellington Orchestra's six-month engagement at The Hurricane Club in New York City. The first of Duke's affiliations with the US Department of the Treasury began live from The Hurricane in early July.

Here the Orchestra is captured in two performances from early September, only three weeks before both the shows and the engagement itself would come to an abrupt ending.

As in all of the 18 previous DETS releases, there is much for the listener to savor. The staggering amount of high quality material added to the Ellington-Strayhorn repertoire in the 1940's continues to be charted chronologically: soloists, arrangements, frequency of performance and general artistic progress are prominent factors. Lambert and many others have praised the Orchestra's *sound* in the DETS performances in terms of its musical diversity, its appearance of spontaneity and ease, and the lasting influence of Jimmie Blanton in constructing the rhythmic imperative. The term, "powerful" has also been utilized as an accolade, and power must also be considered when listening. Duke at the time of Broadcasts 36 and 37 was carrying a full unit with six trumpets and four trombones, along with the usual five reed men out front.

CD 1

DETS Broadcast #36 – Saturday, May 4, 1946 Webster Hall, Dartmouth College, Hanover, NH

This performance, originally released on LP by the DETS label from Jerry Valburn's Meritt Record Society in 1984, was evidently transferred from an acetate in very good condition by Jack Towers. As previously mentioned, every note from Oscar Pettiford's bass can be heard distinctly. At times, this is to the detriment of Sonny Greer's drums and especially to Fred Guy's guitar. Although Sonny's breaks, fills, and cymbals come through with clarity, his drum set as usual is parked a bit too far away from the microphone(s). Guy's low-register guitar parts are mostly stuck in the auditory mud, but the listener is soon compensated by the swinging symbiosis between Freddy and Oscar, making the bass/guitar parts sound as one instrument.

The Dartmouth show is essentially offered in its entirety, except for the awkward pre-emption and quick fade-out after only 54 seconds of **Flamingo**. Thus, theme **Take the 'A' Train** is heard behind announcer Bernie Mack's introduction stating that "Date With The Duke" is "presented by the American Broadcasting Company with

the cooperation of the American Federation of Musicians, James C. Petrillo, President." The blanket permit benefactor must let the public know he's a good guy.

With no further ado, Duke launches the piano downbeat for **Just A-Sittin' and A-Rockin'** in the mandatory Strayhorn arrangement. Al Sears' tenor trades choruses with Ray Nance's enthusiastic double-feature contribution on trumpet and vocals. (In possibly the only clinker on this volume, Sears comes back in a couple of notes too soon after Ray wraps the lyric.) Right away, Pettiford makes the listener aware that this is how the beat will be framed for the duration of the set. This number had now become a mainstay in the book, having been played consecutively in the four previous performances, and in two broadcasts before; its status rising to that of major hit.

The Star of the Show approaches the microphone to read a script promoting the sale of United States Savings Bonds. The Treasury Department's marketing emphasis had shifted gears from doing one's civic obligations during wartime to saving for Joe and Jane Citizen's American Dream. Instead of helping to pay down the war effort, in this script Sally is planning her ideal trousseau thanks to her buying Bonds. (Should the listener choose instead to skip forward, the gentle background piano riffs by Strayhorn will be missed.)

Earle Warren's **9:20 Special**, one of three arrangements newly commissioned from Buck Clayton, made its Ellington Orchestra debut as a full-bodied call-and-response swinger reminiscent of Count Basie, beckoning dancers to awaken. Again, the clarion call is provided by Nance's horn. Reinforcements are supplied by Al Sears, Johnny Hodges, a lusty-sounding Lawrence Brown, a four-bar Duke/OP interlude, and Cat Anderson's frantically swinging finale.

Vernon Duke's **I Can't Get Started** is introduced as the band's tribute to Bunny Berigan. Duke liked the tune, and would include it in set lists from time to time. A trio rendition can be heard on the 1960 album, **Piano In The Foreground** (Columbia Records). With no disrespect intended to the very popular Bunny B., if anyone were being paid Ducal tribute it would be the song's composer, another Duke. The Piano Player establishes the melody, then is joined by Ray Nance on violin alternating

beautifully with Hodges' nonpareil alto. Then "another lovely ballad," **Flamingo** begins with Strays' majestic brass proclamation giving way to Al Hibbler in peak voice. Anticipation builds, only to be hastily withdrawn before the vocalist can articulate the second stanza, therefore leaving the listener sadly disappointed.

Regarding Mr. Hibbler, it should be noted that his featured turns here in each of the four radio shows chart his development; his tone and timbre bear close listening. The grit was already there; the richness would gradually emerge. Some critics in the 1940's complained that he was the wrong type of song stylist for the Duke Ellington Orchestra. Others have since determined that Hibbler was in peak form during his first decade or so performing, prior adopting the melodramatic affectations and mannerisms evidenced in post-Ellington hits such as "Unchained Melody." Until then, he was arguably the all-time best of Duke's male vocalists (other than 'Floorshow' Nance).

Immediately following the **Flamingo** fragment is **Fancy Dan**, a pleasant romp which also contains an interlude in the manner of traditional, Chicago-style jazz. Joe 'Tricky Sam' Nanton's spotlight trombone, Harry Carney on bass clarinet, and Messrs. Jordan and Sears are the musical merry-makers. The listener can clearly understand why this number turned up twice before on DETS #24 and #32, and enjoyed a comparably longer lifespan (until 1953) in the exponentially expanding band book.

First introduced and recorded in 1937, **Diminuendo In Blue** and **Crescendo In Blue** gradually became a regularly-featured concert show piece utilized to sandwich a different 2nd movement in every performance. Initially referred to as the "Medley of Blues," by the time **D&C In Blue** were played at the Carnegie Hall Concert of January 4, 1946 they were known as the "Blues Cluster," framing the newly-recorded **Translucency (A Blue Fog You Can Almost See Through)**. This was the sequence Ellington preferred during 1946, and performed it before on DETS #33.

The rendition on this broadcast is virtually flawless. As with all of the extended concert works Duke was free to present in every DETS Broadcast, it is introduced as

"something special." In Eddie Lambert's expert opinion, "Perhaps the most exciting of all Blues Cluster recordings stems from the broadcast of May 4, 1946. The filling in this musical sandwich is an excellent version of **Transblucency**, while **D&C** is taken rather faster than before. The playing of the blues riffs that make up the melodic content of the work is of maximum swing and warmth, and the climax, topped by Cat Anderson's high note trumpet, is tremendously effective." Young Cat also provides the opening plunger mute growl trumpet in **Diminuendo** and would permanently serve first and last on the medley for as long as he appeared with the Orchestra. Carney's permanent-installed baritone part supplies the other solo riff.

Announcer Mack explains that "'**Transblucency**' combines the voice of Kay Davis with (sound of page turning) the Ellington trombone and clarinet. Kay uses her voice not as a voice in itself, but as a harmonic instrument." Very eloquent, but "wordless vocals" might have been easier for listeners to comprehend. (For the record, Mack also flubs the other two titles, "**Diminuendo in Blues** and **Crescendo in Blues**.") Kay Davis' magnificent classical coloratura range is placed in a setting of Duke, Jimmy Hamilton and Lawrence Brown for a dreamy blues lament. **Transblucency's** melodic theme would appear to have been appropriated from the more commercial **Grievin'** (1939), not that any objections are likely to be raised.

Crescendo, relentlessly driven by Pettiford, is raucously bolstered by Johnny Hodges and Hamilton sharing the lead, and capped-off with the aforementioned Anderson barn burner. Next is a Treasury promotion from Duke describing how Nancy started her first job with a commitment to buy Bonds on every payday through the Payroll Savings Plan. The focus on investing for one's future financial goals is the meme. Billy returns to the piano with more background riffs. Duke, as the expert public speaker with that mellifluous voice, rescues himself from committing what some would regard as a Freudian slip: "Invest regularly in blon—Bonds."

Back to the music with a sentimental up-tempo number from Johnny Hodges as lead and soloist, **Someone** (alternately titled **The Sky Fell Down, You've Got My Heart, and Blue Again**). Strayhorn keeps his seat at the keyboard as Brown, and Nance the trumpeter join in the yearning. The song itself is an expression of wistful longing, scored in a commercial manner. Its popularity, however, was fleeting; this

arrangement of **Someone** was set aside after the performance heard here until Duke revived it in 1962 and 1973.

The title of dance number, **Three-Cent Stomp** (1943) had dual meaning, the most obvious being a play on words in the wake of a controversial price increase of a US postage stamp to three cents. The other contained an inside reference to its melodic and rhythmic structure derived from the chords to the vintage **Stompy Jones** (1934). Jordan sets it up for brass section colleagues Nanton, Nance, and Anderson to blow through the roof with a choral hook that the listener will find difficult to shake. The innovative thumping of Oscar Pettiford again fuels the cooking. The program's final Bonds pitch continues the theme of saving for a brighter future with Joe commemorating the birth of Joe, Jr. by not only passing out cigars to the boys at the shop, but also remembering to plan now for Junior's educational needs, whether college or technical school.

And so Broadcast #36 is brought to a close. "Albert Hibbler returns to our ABC microphone now to treat us to another lovely ballad. He says, and I quote, '**I'm Just A Lucky So-And-So**.'" Billy Strayhorn's piano touch underscores his recent arrangement, one which would become an Ellington standard. By the time Lawrence Brown begins his solo at the bridge, the band plays softer, a pathway for the broadcast's closing announcement. To some it may seem a trivial point, but the professional, effortless manner in which the entire Orchestra, particularly Brown, steers the tune toward the show's final credits is most worthy of the listener's attention. Another perpetual hit since its radio debut in November, 1945, **Lucky So-And-So** would also be reprised in Broadcast 37.

Mutual Broadcast System Transcription The Hurricane Club, New York, New York Friday, September 3, 1943

Rounding out each disc are fragments from radio shows during the band's 1943 Hurricane Club stint. The experienced listener should have little difficulty in hearing adjustment to the noticeable reduction in audio quality, along with some surface noise. Of the two Hurricane broadcasts on this volume, the September 3 remote is the better of the two. Its opening number is **Barzillai Lew**, composed by the

Maestro as a showcase for the trumpet of Harold Baker. Its life in the band book lasted a mere 16 months from its May, 1942 debut. The esoteric title pertains to an African American soldier who served with distinction in the Revolutionary War. **Barzallai** (BAR-zeal-ya) **Lew** enjoyed brief popularity, having been recorded from three previous Hurricane shows.

Announcer Bernie Mack sets up **The C-Jam Blues** by naming its five soloists in order, not the least of whom is Nat Jones in the clarinet chair. Al Hibbler, approximately 90 days into his rookie season with Ellington sings **Do Nothin' Till You Hear From Me** with authority and confidence amidst a lush Strayhorn arrangement. The short set ends with 1941's **Subtle Slough**, the precursor to **Just Squeeze Me**, with a slightly uncharacteristic shuffle beat.

CD2

DETS Broadcast #37 – Saturday, May 18, 1946

Radio City, Studio 6B (ABC Radio), New York, NY

This broadcast consists of two consecutive "Date With The Duke" programs, which for radio business and other non-artistic reasons would be shortened to 30 minutes per week for the rest of the series. The Meritt Record Society released the combined shows as DETS Broadcast 37 on its 1987 LP.

The May 18 program requires a slight amount of additional context; most listeners will notice tension in the voices of the three announcers on duty that afternoon for ABC Radio. The listener will also find it peculiar that the show is interrupted for a train cancellation update. As mentioned in the Introduction, "The Great Strike Wave of 1946" was in full force, with 400,000 coal miners on the picket lines since April, and the prospective shutdown in May of 227,000 miles of railroad track. On the 18th, while "Date With The Duke" was on the air, the railroad workers union agreed to a five-day moratorium, or cooling-off period, 10 minutes before a 5:00 pm strike deadline. ABC cut into the program twice for "special bulletin" headlines delivered by slightly nervous announcers. Fortunately, a settlement was reached before the deadline for government intervention to start on May 25. Thus, the second segment of Broadcast 37 was able to take place amidst a release of tension felt nationwide.

The audio quality of the transcription compares less favorably with that in Broadcast 36; apparently it was not taken from a direct feed. Still, justice is done to the bass and drums and as is the case with #36, the piano and horns are both clear and distinct. Missing from the transcription are the show's opening and theme, but the first selection, **In A Mellotone** is introduced as "the number one tune to be played this afternoon." Duke and Oscar Pettiford shift things into gear, then in the repeat bars Messrs. Hodges and Carney are heard briefly in their familiar bracketing of the reed section. This Ellington favorite was first recorded in the weeks preceding Cootie Williams' 1940 departure. Mr. Williams may have originated the plunger mute growl solo, but Ray Nance again exemplifies his versatility not in re-creation but as homage. Hodges returns for his own solo to take things out, the notes of which would also last concurrent with his Ducal tenure.

A full performance of Strays' **I'm Just A Lucky So-And-So** just as it would have been played on #36 begins with announcer Al Helper's intro of Albert Hibbler who commences with a definitive lyrical reading immediately after Hodges' opening bars. This time, the piano is occupied by the Maestro's driving blues chords. Taft Jordan emotes behind the vocalist during the bridge. Then 'Deacon' Brown comes forth emphatically as the bridge is repeated, leading a path to melody's end.

The Network cuts in as the last note is played in order for John Cameron Swayze to report the train cancellations. The show resumes with Harry Carney's opening bars to **Sono**, a rambling Ellington tonal portrait of an abstract nature. First of four numbers comprising the May 18 concert segment, **Sono** is a showcase for Harry, who after more than 20 years with the band had become the master virtuoso of the baritone sax Duke always knew he'd be. He steers through the dominant theme – which bears some resemblance to the Harry James hit from the 1942 film "Springtime in the Rockies," **I Had The Craziest Dream Last Night** – and wanders through luxuriant orchestral voicings with customary good-natured determination, into the tango and around the gutbucket bolero. Exclusively Duke's, **Sono** was one of the concert pieces featured at Carnegie Hall on January 4, 1946 then later in the year at Chicago's Civic Opera House on November 23. Broadcast 37 would be its third DETS airing in 1946.

The second "movement" is the only tune Ellington wrote for Taft Jordan to play half-tone trumpet à la Rex Stewart, **Rugged Romeo**. In sharp contrast with the other concert pieces with which it was typically grouped, this happy-go-lucky stomp is propelled by mighty swing from the dependable Jordan. First recorded at the January Chicago concert, **Circe** would be transcribed for the second and final time at this broadcast. Perhaps Duke regarded this Lawrence Brown spotlight as being too dangerous to remain in the book. After all, Circe was the mythical goddess of enchantment who seduced Ulysses' minions, then transformed them into swine. Brown's more buttery tone conveys a range of emotions from adoring to rueful, deep feelings of longing that suddenly morph into frustrating puzzlement.

Program announcer Al Helper's intro for the next number is quickly truncated by Swayze's stentorian yet hesitant, "And now ladies and gentlemen, we invite you . . . to listen . . . to music by . . . Duke, Ellington and His Orchestra." Fade-in the pulsating opening chords of **Air Conditioned Jungle** (aka **The Air-Minded Jungle**). Another tone portrait, this one originally a concerto for Jimmy Hamilton, along with Junior Raglin's bass, **Jungle** was the fruit of a 1944 collaboration among Strayhorn, Ellington and the first-year clarinetist. Frequently played subsequent to its December 19, 1944 premiere at Carnegie Hall (until May, 1951), what distinguishes this rendition is some marvelous and wily interplay between Hamilton and Pettiford.

What follows is something of an anomaly, even though the precedent was established in prior Treasury Shows: a classical-style recital performance of the popular Buddy Kaye-Ted Mossman adaptation from Rachmaninoff's Piano Concerto No. 2 entitled, **Full Moon And Empty Arms**. Kay Davis' operatic range and diction are fully realized, with Billy Strayhorn's perfect accompaniment. And why not give the people some highbrow culture in the midst of all the blues and swing when you have the staff capable of making it pristine?

Yet another station announcer excitedly cuts in at the final note with "a flash from the ABC news room in New York" that the railroad strike has been postponed for five days. The dateline was Cleveland (Ohio), locale for the strike deliberations. Then right away Duke Ellington is heard for the first time on behalf of US Savings Bonds

with another anecdote in which "Mrs. Jones is knitting and sewing and dreaming. Mr. Jones is talking about sending Junior to college." Billy Strayhorn plays dreamily in the background. 65 years hence, the listener is compelled to incredulously daydream of discovering a financial product with a 33.3% return on investment.

Helper steps in to say, "I guess no program would be complete unless we would hear from the alto sax of Johnny Hodges." Indeed, the soothing effect of pathos specialist Hodges' star turn on **Laughing On The Outside** would definitely be appropriate, all the more so as another station interruption occurs at the 2:25 mark to confirm the strike postponement and alert the audience to an imminent special press conference from the White House. Incredibly, this consumes only 30 seconds of air time leaving 29 seconds for fade back-in with Hodges sad yet valiant concluding statement.

With just enough time for one more tune, Helper calls for **Crosstown**, only to hear Duke's opening chords for **A-Train**. The musicians seem to be uncertain whether the theme was called prematurely, and Nance's trumpet solo reflects it. Fade-out begins at the 1:20 mark when the slightly embarrassed announcer states, "Well it just goes to show ya' that, uh, sometimes takin' the 'A' Train'll mean crosstown, too."

DETS Broadcast #37 – Saturday, May 25, 1946

Radio City, Studio 6B (ABC Radio), New York, NY

The second half of #37 starts out sounding inferior to its predecessor, but again the audio quality should present little challenge for the listener; adjustment in the master disc happens before the 52-second introduction/theme expires. The overall mood of this show reflects the relief of a nation who has just learned that railroad traffic will not cease. There are no cut-ins or interruptions, and the entire transcription of the program remains intact. Either the Star or the producers (perhaps both) wisely decided to keep the set lively; the concert piece, for example, would be **Frankie And Johnny**, clocking-in at a manageable 8:02 as compared with the 17:49 consumed by the May 18 concert quartet of **Sono, Rugged Romeo, Circe, and Air Conditioned Jungle**. The only changes to the band roster are the absence of Kay Davis, and the on-air duties of Billy Strayhorn limited to background piano during the Bond promotions.

The ever-popular **Just A-Sittin' And A-Rockin'** is reprised from Broadcast 36, and played for the seventh time since Broadcast 16. Duke controls the piano as Pettiford drives the rhythm, and they have some fun with it. Nance the vocalist reads the lyric with a sweet smoothness that belies his portrayed inability to do nothing 'till he hears from his baby. Sears' tenor part by now has become as reliable as it is expected. In virtually every DETS performance of this, and other audience favorites, the absence of boredom on the part of the musicians becomes advantageously noticeable. **Crosstown** was a generic swing dance tune from Glenn Miller Orchestra in 1940. Hodges takes the lead in a band instructed to turn up the wild quotient, then permits Jordan's heartfelt statement. Nanton hands it back to his bandmates at the bridge, where Cat punctuates the trumpet section. Sears then brings things down to the Hodges-Carney lead-out.

Duke's Bond pitch allows for some necessary breath-catching, although the Maestro has no trouble delivering forceful oratory, this time without the corny anecdotes common to recent scripts. The message is hard-hitting and indisputable: citizens must save for future financial needs, and there is no better, accessible investment product available than US Savings Bonds.

Unlike the rest of George and Ira Gershwin's epic, "Porgy and Bess," Ellington was wont to perform and record **Summertime** both with the Orchestra and vocalist, or with a trio. **The Deep South Suite (Magnolias Dripping With Molasses)** was in process for premiere at the 1946 Chicago concert on November 10 and this interpretation of the Gershwin standard reflects the bittersweet tonal portraits in that upcoming extended (true 50/50) collaborative miracle from Billy and Duke. The tempo for **Summertime** is dirge-like, imposed at once by an emotive Hibbler and reinforced in the arrangement. The listener will be struck by the sense of pride mixed with unease, defiance and irony in an ostensibly soothing lullaby. Indeed, there is an anxious underpinning from Ellington's piano; references to "maw" and "mammy" are revised to "ma" and "mommy." Hush, little baby, while your family is able to protect you from the real world, where the living is anything but easy.

William 'Cat' Anderson joined the organization in September, 1944 having burnished

his reputation in the ensembles of Lucky Millinder and Lionel Hampton. His nickname, given in boyhood, had not been sufficiently test marketed, and he was being billed under his formal first name. On the vibrantly-propelled stomp **Teardrops In The Rain** (1945), he is introduced as, "Willie" – possibly a term of hepcat familiarity on the announcer Helper's part. The band splits the chart by section, and Pettiford shifts his bass into high gear. This is a perfect setting for Cat's demonstrative, but not exhausting solo to which Al Sears eventually escorts to the final chorus. It is easy to understand why **Teardrops** was performed 14 times in the preceding 13 months, although it vanished from the repertoire after August as any hot dance number of the day was liable to do. It was never recorded for commercial release, and Mr. Anderson was never introduced in performance as the song's composer (although he did share publisher credit with the Chief Executive).

Eddie Lambert has stipulated that the May 26, 1945 performance (recorded for V-Disc) of the thoroughly Ellingtonian rhapsody, **Frankie And Johnny** was the "definitive" rendition. Building upon the famous 1941 duo with Blanton, Duke's patchwork style of composing was evident, giving prominent solo parts to Joe Nanton and Ray Nance, the violinist. Other than interchangeable solo parts, there was practically no further tinkering once the orchestral framework was established prior to the Chicago concert on January 10, 1946. If not Duke's finest piano showcase to-date, **F&J** certainly was and remains an emphatic repudiation of the pedestrian view that Ellington was, at best, a mediocre traditional player of stride riffs and block chords. This rendition expands Joe Nanton's own gutter blues part, the final time it would be played by the great, innovative trombonist. The Piano Player picks it up again with the rhythm section, then brings in clarinetist Hamilton and trumpeter Nance, who proceed to pas de deux with the trumpet section's shouting. They have their way until Duke and Oscar set things up for the rousing **Metronome All Out** climax. Once more, Jimmy Hamilton floats above the trumpets, continuing through to his arm-in-arm walk with the Maestro to close.

Duke's final Bond appeal is his most forceful, using the metaphor of a championship boxer to illustrate the importance of planning and preparation every step of the way. The message is that continuous saving is the key to financial security, and the best way for the public to do so is to, well, you know. After listening to the feeling Duke

brings to the script, no sane person would summon the temerity necessary to argue the points made.

The afternoon's final selection, 1943's **Hop, Skip And Jump** (aka **Rockabye River**) segues to final credits and out. A feature for Johnny Hodges, the piano/rhythm arpeggios contrast with the blues drag from the rest of the group. The blended tempos portray a type of city-country contrast along the Rockabye River. Another Saturday afternoon mood-enhancer concludes, leaving the audience with the fervent hope that James C. Petrillo will grant "the Duke and his boys" permission to return for next week's "United States Savings Bond Program."

Mutual Broadcast System Transcription
The Hurricane Club, New York, New York
Wednesday, September 1, 1943

The intrepid listener is encouraged to persist through the rough acetate transfer forming the final minutes of this disc. Over the 'A'- **Train** theme is introduced "one of America's foremost jazz composers and arrangers" – an accurate recognition of the Maestro, and of major significance for an African American entertainer in not-quite-mid-century USA. Two Ellington scores of popular dance tunes are then played in succession (at the same tempo): his own **Take It From Here** and Naceo Herb Brown's **Later Tonight**.

Three consecutive Billy Strayhorn production designs are transcribed in their entirety: a jumping **Wait For Me Mary (Down By)** and a hurried Hibbler vocal rendition of wartime favorite, **Tonight I Shall Sleep**. In between them is the sultry voice of Betty Roché (following the band's vocal harmonizing the title in each chorus) on a scant 2:02 of **Go Away Blues**. Collectors take note that it is the only known recording of this tune sung by Roché. Despite its technical flaws, there fortunately exists this sample from among the many times it was played/recorded (with other singers) in 1943, then set aside until 1945 after which it appeared again in 1958 (live, with Jimmy Rushing) and 1959 (studio).

Volume 19 offers the listener a Duke Ellington Orchestra that was zealously

maintaining its confidence and energy during a period when it was a vital tonic for the nation's morale, not to mention fulfilling its primary mission of keeping fans nourished. The remarkable output is swinging, bluesy, danceable, and emotive. Everyone in the band consistently conveys an upbeat, pleasant mood and the level of professionalism astounds. The listener rightly concludes that such formalized nonchalance was not achieved by accident or coincidence. Best of all, another portrait album situating the Ellington organization within what life must have been like on those exact dates is now available in digital framing. These discs again represent precise chapters in a sustained period of *sui generis* creative output at a breakneck pace from Edward Kennedy Ellington and William Thomas Strayhorn.

And once again, the listener gratefully thinks of Jerry Valburn's tenacity in acquiring the DETS transcriptions, and Jack Towers' genius in remastering them for public release.

William McFadden
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BACKGROUND SOURCES

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Liner Notes to CD: *The Duke Ellington Carnegie Hall Concerts, December, 1944*, Jerry Valburn, Prestige Records, 1991
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Special thanks to Ted Hudson, Ed Morris, and Ken Steiner.

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 TREASURY SHOWS, VOL. 19

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DUKE ELLINGTON

THE TREASURY SHOWS VOLUME 19

CD1

1. Take The "A" Train 0:36
2. Just A-Sittin' And A-Rockin' 4:02
3. Duke Ellington Bond Promotion 0:58
4. 9:20 Special 3:48
5. I Can't Get Started 4:12
6. Flamingo 0:54
7. Fancy Dan 3:33
8. Diminuendo In Blue 3:00
9. Transblucency 4:02
10. Crescendo In Blue 3:57
11. Duke Ellington Bond Promotion 1:09
12. Someone 3:07
13. Three Cent Stomp 3:47
14. Duke Ellington Bond Promotion 1:08
15. I'm Just A Lucky So-And-So 2:47
16. Intro 0:34
17. Barzallai Lew 2:39
18. The "C" Jam Blues 2:40
19. Do Nothin' Till You Hear From Me 3:35
20. Subtle Slough 3:26
21. Take The "A" Train 0:13

Total time: 54:14

Liner notes: William McFadden



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CD2

1. In A Mellotone 2:59
2. I'm Just A Lucky So-And-So 3:35
3. Announcement 0:34
4. Sono 4:34
5. Rugged Romeo 3:21
6. Circe 4:46
7. Air Conditioned Jungle 5:08
8. Full Moon And Empty Arms 2:20
9. Announcement 0:20
10. Duke Ellington Bond Promotion 0:48
11. Laughin' On The Outside 3:27
12. Take The "A" Train 1:49
13. Take The "A" Train 0:52
14. Just A-Sittin' And A-Rockin' 4:24
15. Crosstown 2:55
16. Duke Ellington Bond Promotion 1:11
17. Summertime 3:12
18. Teardrops In The Rain 3:07
19. Frankie And Johnny 8:02
20. Duke Ellington Bond Promotion 1:12
21. Hop, Skip And Jump 2:57
22. Take The "A" Train 0:32
23. Take It From Here 2:18
24. Later Tonight 1:12
25. Wait For Me Mary 2:18
26. Go Away Blues 2:02
27. Tonight I Shall Sleep 1:59
28. Don't Get Around Much Anymore 1:12

Total time: 72:09

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DUKE ELLINGTON TREASURY SHOWS, VOL. 19

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