

VOL. 2

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1*Treasury Broadcast No. 2, 400 Restaurant, NYC, April 21st, 1945*

1.	(Opening Theme) TAKE THE "A" TRAIN & broadcast intro (a) (Billy Strayhorn)	0:43
2.	MOOD TO BE WOODED (a) (Duke Ellington-Johnny Hodges)	4:39
3.	IF YOU ARE BUT A DREAM (a) vocal Kay Davis (Jaffe-Fulton-Bonx)	3:18
4.	(Otto Make That) RIFF STACCATO (a) (Schwartz-Orent)	2:34
5.	I'M BEGINNING TO SEE THE LIGHT (a) vocal Joya Sherrill (D. Ellington-J. Hodges-H. James-D. George)	3:19
6.	(Excerpts From) BLACK, BROWN AND BEIGE (a) (Duke Ellington)	0:49
7.	West Indian Dance	2:31
8.	The Blues vocal Marie	5:20
9.	Emancipation Celebration	2:52
10.	Sugar Hill Penthouse	2:07
11.	SENTIMENTAL LADY (small excerpt) (a) (Duke Ellington)	0:27
12.	STOMP LOOK AND LISTEN (a) (Duke Ellington)	4:48
13.	FRANTIC FANTASY (a) (Duke Ellington-Rex Stewart)	4:49
14.	IT DON'T MEAN A THING (If It Ain't Got That Swing) (a) vocal Ray Nance and Taft Jordan (Ellington-Mills)	4:36
15.	SENTIMENTAL LADY (into closing) (a) (Duke Ellington)	1:05
<i>TREASURY STAR PARADE No. 233 (Transcribed In June 1943, NYC)</i>		
16.	ANY BONDS TODAY (unknown studio orch.) (Irving Berlin)	0:55
17.	(Theme) TAKE THE "A" TRAIN (b) (Billy Strayhorn)	0:22
18.	TONIGHT I SHALL SLEEP (b) (Duke Ellington-Mack Gordon-Mercer Ellington)	2:12
19.	GO AWAY BLUES (b) vocal Betty Roche (Duke Ellington)	2:10
20.	BOND PROMO by announcer Jimmy Wallington	1:08
21.	CREOLE LOVE SONG (CREOLE LOVE CALL) (b) (Ellington-Miley-Jackson)	3:14
22.	THREE CENT STOMP (b) (Duke Ellington)	3:42
23.	(Closing Theme) ANY BONDS TODAY? (unknown studio orch.) (Irving Berlin)	1:09

Total time 58:55

CD 2*Treasury Broadcast No. 3, 400 Restaurant, NYC, April 28th, 1945*

1.	(Opening Theme) TAKE THE "A" TRAIN (a) (Billy Strayhorn)	1:02
2.	MIDRIFF (a) (Billy Strayhorn)	4:50
3.	CARNEGIE BLUES (a) (Duke Ellington)	2:42
4.	SOMEONE (a) (Duke Ellington)	3:26
5.	MY LITTLE BROWN BOOK (a) vocal Al Hibbler (Billy Strayhorn)	3:23
6.	KISSING BUG (a) vocal Joya Sherrill (Strayhorn-Stewart-Sherrill)	2:44
7.	RING DEM BELLS (a) (Ellington-Mills)	3:31
8.	I'M BEGINNING TO SEE THE LIGHT (a) vocal Joya Sherrill (D. Ellington-J. Hodges-H. James-D. George)	3:01
9.	(Excerpts from) BLACK, BROWN AND BEIGE (Duke Ellington)	1:09
10.	Work Song	7:13
11.	Come Sunday (The Spiritual Theme)	5:57
12.	CANDY (a) vocal Ray Nance (Kramer-Whitney-David)	2:12
13.	BROADCAST INTERRUPTION BY WAR BULLETIN	1:08
14.	TEARDROPS IN THE RAIN (in progress) (a) (William Anderson-Duke Ellington)	0:40
15.	ACCENTUATE THE POSITIVE (a) vocal Joya Sherrill (Arlen-Mercer)	3:13
16.	WAY LOW (a) (Duke Ellington)	4:25
17.	(Theme) TAKE THE "A" TRAIN (into closing) (a) (Billy Strayhorn)	0:07
<i>Duke Ellington Broadcast from the New Zanzibar, NYC, Oct. 7th, 1945</i> <i>(Mutual Broadcasting System)</i>		
18.	(Theme) TAKE THE "A" TRAIN (b) (Billy Strayhorn)	0:54
19.	LOVE LETTERS (b) (Young-Heyman)	3:07
20.	MAIN STEM (b) (Duke Ellington)	3:21
21.	FISHING FOR THE MOON (b) (Seiler-Marcus-Wood)	1:39
22.	RIFF'N DRILL (b) (Duke Ellington)	2:55
23.	KISSING BUG (b) vocal Joya Sherrill (Strayhorn-Stewart-Sherrill)	3:24

Total time 66:13

CD 1

- (a) Duke Ellington (piano, arranger, leader) Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson, Ray Nance (trumpets) Joseph Nanton, Lawrence Brown, Claude Jones (trombones) Jimmy Hamilton (clarinet & tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Al Sears (tenor sax) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano & arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Joya Sherrill, Kay Davis, Marie Ellington, Al Hibbler (vocals)
- (b) Duke Ellington (piano arranger, leader) Wallace Jones, Rex Stewart, Harold Baker, Taft Jordan, Ray Nance, (trumpets) Joseph Nanton, Sandy Williams, Juan Tizol (trombones) Ben Webster (tenor sax) Jimmy Hamilton (clarinet & tenor sax) Nat Jones (alto sax & clarinet) Otto Hardwick, Johnny Hodges (alto saxes) Harry Carney (baritone sax, clarinet, bass clarinet) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Betty Roche (vocal)

CD 2

- (a) Duke Ellington (piano, arranger, leader) Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson, (trumpets) Ray Nance (trumpet & violin) Joseph Nanton, Lawrence Brown, Claude Jones (trombones) Jimmy Hamilton (clarinet & tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Al Sears (tenor sax) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano & arranger) Fred Guy (guitar) Junior Raglin (bass) Sonny Greer (drums) Joya Sherrill, Kay Davis, Marie Ellington, Taft Jordan, Ray Nance (vocals)
- (b) Duke Ellington (piano, arranger, leader) Rex Stewart, Shelton Hemphill, Taft Jordan, Ray Nance, Cat Anderson (trumpets) Joseph Nanton, Claude Jones, Lawrence Brown (trombones) Jimmy Hamilton (clarinet & tenor sax) Johnny Hodges, Otto Hardwick (alto saxes) Al Sears (tenor sax) Harry Carney (baritone sax, clarinet, bass clarinet) Billy Strayhorn (piano & arranger) Fred Guy (guitar) Junior Raglin (bass) Sid Catlett (drums) Joya Sherrill, Al Hibbler (vocal)

"The Duke is on the air...!"

During the April 21st, 1945 broadcast found in this volume, after the Ellington Orchestra has played excerpts from **Black, Brown and Beige** announcer Bill Abernathy states that this broadcast is being recorded by the U.S. Army for re-broadcast to our troops overseas in the form of V Records (sic). During World War II the Armed Forces Radio Service became the world's largest "record company". Many things were recorded for re-broadcast on its radio stations around the world. **One Night Stand**, **Jubilee**, and **Magic Carpet** are examples of those revered by most record collectors. Duke's Treasury broadcasts were allocated by AFRS on a special series of 30 minute programs called Date With The Duke. During the war V Discs were shipped directly to the service men stationed overseas. These 12" shellac (then plastic) recordings were not for the general public. In fact there were several high profile prosecutions of people diverting them for sale. Most major personality and jazz stars were featured on V Disc issues. The source material offers many re-issues of commercially available recordings. Other were taken from transcription companies such as Standard, Lang-Worth, and World Broadcasting. Some artists, such as Fats Waller went into the recording studio to specifically make V Disc recordings. Duke did not do this. As Rob Bamberger pointed out in his liner notes to DETS 903 9001, this was because of the U.S. Army's treatment of black soldiers.

The Treasury broadcasts were the source of many of Ellington's later V Discs. **It Don't Mean A Thing** (If It Ain't Got That Swing) from the April 21st broadcast was the first Treasury series performance to be issued on V-Disc. Also issued on them were the excerpts from **Black, Brown and Beige** and **Frantic Fantasy** from the same program. You will now be hearing these recordings in much better sound than the V Discs which were the first officially issued live recordings by Duke Ellington that could be played on a standard 78rpm record player.

The April 21st broadcast opens with **Mood To Be Wooped** a vehicle for Johnny Hodges and his alto sax. Next we have Kay Davis singing **If You Are But A Dream**. Ms. Davis, like your writer is an alumnus of Northwestern University where she trained as an opera singer. This early vocal rendition is quite stiff. With time she does improve her lyric singing style considerably. Listen to her versions of **The Blues** later in this series. (Otto Make That) **Riff Staccato** follows minus Ray Nance's usual vocal. In this version you get to hear Al Sears' gutsy tenor sax. **I'm Beginning To See The Light** is next. It was usually played into station breaks; this time they attempt a whole version of it which doesn't quite make it.

When they return after the station break they play the excerpts from **Black, Brown and Beige**. After its premiere at the Carnegie Hall Concert of January 23rd, 1943, many reviewers panned it. In particular, Paul Bowles in the New York Herald Tribune stated "that it presented the possibility of many good melodies taken separately, but it was formless and meaningless as a whole". The criticism got to Duke, for after the January 28, 1943 concert at Symphony Hall in Boston, he never performed it in its entirety again. **West Indian Dance** honors the Haitian soldiers that helped in the defense of Savannah, Georgia during the American Revolution. **The Blues** is not really a blues but a tone poem about the blues. It is sung by Marie Ellington, no relation to Duke, who used only her first name. Later she married Nat "King" Cole. **Emancipation Celebration** commemorates the freeing of the slaves. The listener should be attentive to the counterpoint of the wah-wah trumpets and "Tricky" Sam Nanton's muted trombone representing the older people who had no place to go after they were freed. **Sugar Hill Penthouse** symbolizes the rise of Harlem as the Black Metropolis and the Harlem Renaissance. It was the only part of **Beige** from **Black, Brown and Beige** that Duke performed with any regularity. After the excerpts are played, announcer Bill Abernathy announces **Stomp Look and Listen**. However the band plays **Sentimental Lady** (AKA I Didn't Know About You). Duke has them play the announced tune and the band seamlessly melds the tunes together. This

probably happened on other occasions. On **Stomp Look And Listen** Taft Jordan and Ray Nance engage in the initial trumpet exchanges. Then we hear Jimmy Hamilton's clarinet and Lawrence Brown's trombone. Cat Anderson hits the first high trumpet notes then Rex Stewart follows. You can hear how effortlessly Cat can play the high notes and how much more difficult it was for Rex to play them. Next up is **Frantic Fantasy**, a vehicle featuring Rex Stewart's horn. This feature was recorded for World Broadcasting Transcriptions as **Prairie Fantasy**. **It Don't Mean A Thing** reprises the arrangement that features the vocals of Ray Nance and Taft Jordan, then violin and trumpet exchanges. **Sentimental Lady** is played almost in its entirety as this broadcast closes.

The 1943 Treasury Star Parade No. 233 follows. After the opening you will hear one of the most unique and beautiful tracks of this volume. Most people associate **Tonight I Shall Sleep** from the 1945 Victor recording with Tommy Dorsey and Duke Ellington. Here we have vintage Ben Webster, a month before he was to leave the band. **Go Away Blues** was a pop song written for Betty Roche. An instrumental version of **Creole Love Call** follows, announced by announcer Jimmy Wallington as **Creole Love Song**. The listener should note Jimmy Hamilton's early clarinet work in this piece as Barney Bigard's eventual replacement. **Three Cent Stomp** refers to the domestic postage rate at that time. The soloists in order are Shorty Baker, "Tricky Sam" Nanton, Ray Nance, Junior Raglin and Taft Jordan with Ben Webster roaring into the finale. On the April 28th, 1945 broadcast, two of the first four tunes performed are Billy Strayhorn compositions. Billy's **Midriff** is the typical medium tempo dance number. **Carnegie Blues** is the only part of "**The Blues**" from **Black, Brown and Beige** that is a blues. Tenor saxophonist Al Sears reprises the Ben Webster solo from the original performance. **Someone** (AKA The Sky Fell Down) features the most lyrical ballad players in the band, Johnny Hodges, Ray Nance and Lawrence Brown. **My Little Brown Book** another Strayhorn composition, was originally recorded by the band in 1942 with Herb Jeffries on the vocal. Here we now can see

how Al Hibbler handles it. Al would later record it on The Sunrise label. The usually correct Bill Abernathy commits a faux pas by introducing him as a *blind boy*, something Duke expressly forbade the band from calling him.

Lyricist Ervin Drake, at a TDES meeting, called the Ellington Orchestra a "musical kibbutz". **Kissing Bug** is a perfect example of this. Joya Sherrill wrote the lyrics for it. Rex Stewart supplied the musical lick that became its melody. Duke told them that his name or Billy's had to be in the composer credits. Strayhorn's is and he probably orchestrated it. **Ring Dem Bells** provides a feature for drummer Sonny Greer and Ray Nance for his trumpet and vocal. **I'm Beginning To See The Light** is played as a station break theme. Following the break, the band plays **Work Song** and **Come Sunday** from **Black, Brown and Beige**. Listen to what Duke Ellington is playing on the piano before the band plays these pieces. You are hearing a rare instance of Duke playing **American Lullaby**, something he composed and the only known recording by the Ellington band is found on the FDR Memorial Broadcast (on Volume One). After these excerpts we have **Candy**, a pop song and a vocal trumpet rendition by Ray Nance. It and Joya Sherrill's song **Accentuate The Positive** were never recorded commercially. Following **Candy** we hear a news bulletin about the imminent end of World War II in Europe. It should be noted that SS head Heinrich Himmler attempted to surrender Germany to only England and the United States. On April 23rd he was arrested for this attempt. Adolph Hitler committed suicide on April 30th. After his suicide, his successors attempted also to surrender to England and the United States. On May 7th, Germany surrendered to all the Allies and VE Day was proclaimed on May 8th. News bulletins provide interesting headlines of the day, but these dates come from 55 years of hindsight. **Teardrops In The Rain** is cut off because of the bulletin. **Way Low** is one of those unsung masterpieces by Duke that gets lost in the shuffle of better known ones. This 1939 gem was revisited several times during the 1945 Treasury broadcasts. It features Harry Carney, Jimmy Hamilton, Rex Stewart and Lawrence Brown. They just about complete it when Bill Abernathy comes in for the closing. I feel it is the best track in this volume. Part of the October 7th, 1945 Mutual

network broadcast completes this set. It contains two very unique features for two of the band's soloists. **Love Letters** features the work of Lawrence Brown and is only known from this and another broadcast. **Fishing For The Moon** is a feature for cornetist Rex Stewart and this is the only known recording. **Main Stem** the multilayered blues from 1942 celebrates "The Great White Way" in New York and is the second tune of the broadcast. **Riff'n Drill** is the fast paced blues after **Fishing For The Moon**. Duke stated that one of the tricks to composing is not always thinking of something different to say musically, but the many ways of repeating a theme. **Riff'n Drill** is a prime example of this. The CD ends with **Kissing Bug** which has already been discussed.

Richard Ehrenzeller

November 2000

Mr. Ehrenzeller is a major contributor to New York Chapter's (TDES) monthly bulletin. He has a regular column in which he discusses and reviews new Ellington releases. He has also done extensive biographical writing on such Ellington alumni as Bubber Miley, Oscar Pettiford and Cat Anderson.

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DUKE ELLINGTON AND HIS ORCHESTRA

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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.
903 9002



DUKE ELLINGTON

THE TREASURY SHOWS

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 16. (Transcription Theme)
ANY BONDS TODAY? 0:55
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- Total time 58:55

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