

VOL.22

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1

1. Take The A Train (Billy Strayhorn) 0:37
 2. The Eighth Veil (Duke Ellington-Billy Strayhorn) 3:08
 3. Duke Ellington Bond Promo 1:18
 4. Lover Man (Jimmy Davis-Roger Ramirez-Jimmy Sherman) 3:49 (1) (2)
 5. Blue Is The Night (Fred Fisher) 3:18
 6. Just Squeeze Me (Duke Ellington-Lee Gaines) 3:39 (1)
 7. Duke Ellington Bond Promo 1:07
 8. Blues Cluster (Duke Ellington) 10:19:
Diminuendo In Blue, Transblucency, Crescendo In Blue
 9. Duke Ellington Bond Promo 1:17
 10. Things Ain't What They Used To Be, into station break (Mercer Ellington) 0:45
 11. Take The A Train (Billy Strayhorn) 0:46
 12. A Flower Is A Lovesome Thing (Billy Strayhorn) 3:50
 13. Duke Ellington Bond Promo 1:11
 14. Hollywood Hangover (Buck Clayton) 3:39
 15. I Got It Bad And That Ain't Good (Duke Ellington) 2:56 (3)
 16. The Jeep Is Jumping (Duke Ellington-Johnny Hodges) 2:01
 17. Take The A Train (Billy Strayhorn) 0:45
 18. The Strollers (Jimmie Blanton) 3:22
 19. Rocks In My Bed (Duke Ellington) 3:08
 20. John Hardy's Wife (Duke Ellington) 3:27
- Total Time: 54:29

Personnel: Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Harold Baker (tp) Ray Nance (tp, vln, vo) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl, ts) Russell Procope (cl, as) Johnny Hodges (as) Al Sears (ts) Harry Carney (bs, cl, bcl) Duke Ellington (p) Billy Strayhorn (1 p) Fred Guy (g) Oscar Pettiford (b) Sonny Greer (dr) Kay Davis (2), Marion Cox(1), Al Hibbler (3) (vo)

Track 1 – 16 Broadcast recorded, Golden Gate Theatre, San Francisco, August 3, 1946

Personnel: Rex Stewart, Wallace Jones, (tp) Ray Nance (tp,vl) Joe Nanton, Lawrence Brown (tb) Juan Tizol (vtb) Chauncey Houghton (cl, ts) Johnny Hodges (ss, as) Otto Hardwicke (as) Ben Webster (ts) Harry Carney (bs, cl, as) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (dr) Ivie Anderson (vo)

Track 17 – 20 recorded at Lakeside Park, El Patio Ballroom, Denver, July 15, 1942

CD 2

1. Take The A Train (Billy Strayhorn) 0:51
 2. 9:20 Special (Earle Warren) 4:06
 3. Day Dream (Duke Ellington-Billy Strayhorn-John Latouche) 3:24
 4. Metronome All Out (Duke Ellington-Billy Strayhorn) 4:58
 5. Duke Ellington Bond Promo 1:26
 6. The Tonal Group (Duke Ellington) Rhapsoditty 7:01
 7. Fugaditty 2:35
 8. Jam-A-Ditty 3:35
 9. Duke Ellington Bond Promo 1:11
 10. Take The A Train (Billy Strayhorn) 0:22
 11. Take The A Train (Billy Strayhorn) 0:36
 12. Just Squeeze Me (Duke Ellington-Lee Gaines) 3:38
 13. Duke Ellington Bond Promo 1:11
 14. One O'Clock Jump (Count Basie-Eddie Durham) 5:32
 15. Cynthia's In Love (Jack Owen-Earl White-Billy Gish) 3:17
 16. Take The A Train (Billy Strayhorn) 0:19
 17. Baby, Please Stop And Think About Me (Duke Ellington -Irving Gordon) 2:31
 18. And Russia Is Her Name (E. Y. Harburg - Jerome Kern) 3:07
 19. Don't Get Around Much Anymore - and close (Duke Ellington-Bob Russell) 1:38
- Total time: 51:25

Personnel: Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Harold Baker (tp) Ray Nance (tp, vln, vo) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl, ts) Russell Procope (as, cl) Johnny Hodges (as) Al Sears (ts) Harry Carney (bs, cl, bcl) Duke Ellington (p) Fred Guy (g) Oscar Pettiford (b) Sonny Geer (dr) Kay Davis, Al Hibbler, Marion Cox (vo)

Track 1 – 16 broadcast recorded at Meadowbrook, Culver City, California, August 17, 1946

Personnel: Taft Jordan, Wallace Jones, Harold Baker (tp) Ray Nance (tp, vln, vo) Joe Nanton, Lawrence Brown, Bernard Archer (tb) Jimmy Hamilton (cl, ts) Johnny Hodges (as, ss) Nat Jones (cl, as) Ben Webster (ts) Harry Carney (bs, cl, as) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (dr)

Track 17 – 19 Broadcast Hurricane Restaurant NYC., August 21, 1943

1946: The Break With Victor

The first half of 1946 was as busy a time as any other for the Duke Ellington Orchestra. After extensive touring in the east, the Midwest and the south, the band was in New York for much of May, playing for three weeks in variety at the Paramount. Then they went on the road again, travelling via Washington and through the Midwest, slipping into Canada beyond Duluth, working through the prairie provinces to Calgary, and re-entering the USA at Seattle at the start of July. From Seattle they worked up and down California until they recorded the first of the two Treasury Shows on this CD, in San Francisco on 3 August.

In complete contrast to this hectic touring schedule, the band did not record at all for Victor in 1946 until July. In 1945 Ellington's relationship with his recording company had become increasingly dysfunctional. Now it was in terminal decline. A few of the soloists played on a couple of *ad hoc* 'poll winners' sessions in mid-January, and at the first of these Duke and Billy recorded two duets for piano four hands, **Tonk** and **Drawing Room Blues**. But the Orchestra itself didn't record for Victor at all, either then, or later in the winter in Chicago, or when they were back in New York in May. When they gathered in the company's Los Angeles studio on 9 July, it was for the first time since two sessions the previous autumn which had yielded five pop vocals, four by Joya Sherrill and a fifth by Al Hibbler. It was the first band-only Victor session for over a year, since the **Perfume Suite** recordings of July 1945. This was a strange and unsatisfactory way to be fulfilling a contract, and the reasons were personal as well as musical.

Social change was rapid in the aftermath of the War. In a nation keen to enjoy the fruits of peace and prosperity, attention was increasingly focused on home and family. Soon the dance pavilions and movie palaces would decline and television would become the chief source of entertainment. The recording companies were losing interest in the big bands which had flourished during the swing era, and in jazz generally¹. As the music drifted away from the popular mainstream in the divergent directions of jump blues, revivalism and modernism, small independent companies were making a growing proportion of jazz records in all styles. The majors, including Victor, were more interested in singers, vocal groups, and novelties (this was the era of **Mairzy Doats**). Victor's 1940 contract with Ellington was still in place, extended because of the 1942-44 Petrillo recording ban, but vocals apart, the company seemed increasingly unsure what to do with it.

By now Duke was an equally unwilling partner in this fraught relationship. Victor had ignored many of his recent compositions since he had resumed recording in late 1944 following the end of the Petrillo ban. Works such as **Blutopia**, **Air Conditioned Jungle**, **Frantic Fantasy**, **Unbooted Character**, **Frustration** and Strayhorn's **Midriff** had been staples of Ellington's recent programming, as ear-

lier CDs in this DETS series confirm. But it was impossible to walk into a record shop and buy or order a copy of any of these titles, because Victor had recorded none. In Chicago on 28 March 1946 Duke recorded fifteen pieces for Capitol Transcriptions for radio airplay. Eleven of the fifteen were new or recent works for the band, and of those eleven Victor would record just one, **Transblucency**.

The company's advertising in concert-hall programmes now emphasized the earlier recordings of the man Duke was beginning to call 'my greatest rival – some old cat named Ellington'. Presented with their review copies of Victor's marginal new additions to their Ellington catalogue, reviewers in the music periodicals were making unfavourable comparisons with Duke's earlier recordings. 'Better than another man's average but far short of thrilling by Ellington standards' was *Metronome*'s summing up of one Victor release.

Duke had a more personal reason for wanting to be rid of Victor than dissatisfaction with the company's promotion of his music. In mid-1945 there had been a single, much darker incident, for which Victor's recording director Eli Oberstein was responsible. It is unclear just when this happened, but the breakdown itself was common knowledge by late summer, and widely reported.

Talking to *Variety* magazine in 1946, Duke mentioned Oberstein by name, referring to 'tremendous pressure in choosing material' and failure 'to release 17 of our best sides. Only our pops reached the public'². But he did not mention something Oberstein had said to his colleagues in the little producer's room overlooking the studio in which the musicians were assembled, ready to record. The room had a switch, allowing the producer and engineers to communicate with the band on the studio floor while it was in the 'on' position, and to talk among themselves without being heard in the studio below when it was switched to 'off'. Oberstein entered the room and said something along the lines of: 'OK boys, you ready for a little Saturday night nigger music?' The switch was set at 'on'.

Everyone in the band looked up to the control room. Ellington turned slowly back to the musicians and said, 'Gentlemen, pack up.' He shuffled the music, gave it to the copyist, and put on his coat. Ignoring Oberstein, who by now had come down into the studio, he left the room and went out into 24th Street. From then on the contract would run its course, but if Ellington should even see Oberstein when he came to the Victor studio, the band would leave. There can be no doubt that the Victor contract was doomed to mediocrity from that moment³. After the **Perfume Suite**, the first consistently productive session was the 9 July 1946 one in California, when Oberstein was no doubt safely out of the way in New York.

The unsatisfactory situation created by this incident had prompted Duke to seek an early release from the contract in December 1945.⁴ Victor had refused, and had rejected similar requests submitted during the months to follow. Worse, they were wrangling over how long the contract had to run. Duke's agency, William Morris, said it was due to terminate in November, but Victor insisted it must

go on until March 1947. With so much bad feeling, and with the company showing so little interest in his music that they were now not even recording the pop ephemera, it is hard to imagine why they wanted to hang on to him at all. But apparently they did. Eventually Ellington felt sufficiently provoked to call their bluff.

His annoyance is wholly understandable. In 1946 he cannot have imagined for a moment that radio broadcasts like the Treasury Shows on these CDs, and the Transcriptions he had recorded in such quantities in 1941, 1943 and 1945, would be made available over thirty years later to record buyers. Far from helping him stay in contact with his public, Victor had become an obstacle. In order to record the music he was actually composing in 1946, he needed a new, sympathetic record company. Otherwise he would have to endure further negative criticism like a recent article in the *Esquire* yearbook, based on the distorted evidence of the Victors, and not on what he was actually doing.⁵

On 16 May Musicraft Records announced a three-year deal with Duke, to start when his current contract lapsed (he said) in November. The news confirmed what the press report called 'a trade rumour for months.' His total estimated annual income from the contract was put at around \$100,000.⁶ Musicraft, founded in New York in 1937 as a classical label, went into popular music during the war, and into jazz after Albert Marx joined it in 1944. In 1945 it bought Guild Records, on which Charlie Parker and Dizzy Gillespie had recorded some of the earliest bop classics. On Musicraft Duke would join, among others, Artie Shaw and Teddy Wilson, and also singers Sarah Vaughan and Kitty Kallen.

The company looked strong on the advertising and publicity side, but in 1946 the recording industry was moving into a period of great technical flux, as dramatic as the changes taking place in popular music itself. Vinyl would replace the three-minute 78 rpm record, and Columbia and Victor would be at the forefront of the shift. The rest would follow their lead, and in the end all would adopt two formats, the LP and the 45. But the transition would present challenges for the smaller companies, not least for Musicraft.

With its origins in classical recordings, for which the extended playing time of the LP would soon be essential, and its recent expansion into the popular field, for which the three-minute single was suited, playing either at 78 or 45 rpm, which way should Musicraft jump, and did it have the resources to jump at all? The answer was, it didn't. When he recorded these Treasury Shows in early August, Ellington must have been well pleased that he had resolved his impasse with Victor, with the prospect of better things to follow. But Musicraft would prove to be a false dawn. In early 1947 financial difficulties would force the company to terminate the recently signed contract.

None of this could be foreseen in early August, except perhaps by a few industry insiders. These were busy weeks for Ellington. He had found time during his travels in July to record two sessions for Victor and two more for Capitol Transcriptions. He had broadcast the two Treasury Shows collected

onto vol.21 of this series. The band had spent the first week of August at the Golden Gate Theatre in San Francisco, where they recorded the Show on CD1.

The Orchestra's personnel was rather stable in 1946, and recent changes had been mainly beneficial. The gifted bassist Oscar Pettiford was fuelling the rhythm section mightily. Harold 'Shorty' Baker was back in his old chair, as was his right on his discharge from the armed forces, according to the GI Bill of Rights. Ray Nance had returned from six months' absence. Russell Procope, who had replaced Otto Hardwicke in April, would prove to be equally long-serving and rather more dependable, if less distinctive.

The one exception to this very positive situation had been the grievous loss of 'Tricky' Sam Nanton, the trombonist who had done so much to define the band's unique idiom. Tricky, a fixture in the band since 1927, when he had joined it as an initially very reluctant replacement for Charlie Irvis, died in his hotel room in the early hours of 21 July, aged 42. He had returned in April after an absence of several months following a stroke suffered in late 1945. His recovery was only partial, for Duke retained Wilbur De Paris, his replacement over the winter, presumably to support Tricky in the section. When Tricky died Wilbur simply carried on in the third trombone chair. He was a gifted and widely experienced player, but he was not equipped to replicate Tricky's 'growl' style to Ellington's satisfaction. It is doubtful if anyone could. Other fine players would serve in Nanton's chair down the years, often with great conviction; but none quite matched his unique sound. The 3 August Treasury Show on CD1 is the second following Tricky's death.

¹ William Ruhlmann, *The Ellington Era*, *Goldmine magazine*, 29 October 1993, p40

² Harvey G Cohen, *Duke Ellington's America*, University of Chicago Press 2010, p263, citing *Variety*, 19 December 1945 and 27 March 1946; *Down Beat*, 17 June 1946.

³ Cohen, *ibid.*, pp 264-5, citing Brad McCuen, in a 1989 interview conducted by Patricia Willard for the Smithsonian's Ellington Oral History Project, and held at the National Museum of American History's Archives Centre. McCuen, who oversaw some *ad hoc* Ellington projects for Victor in the 1960s, made a point of befriending older producers for the company. Lou Layton, an engineer who had witnessed the incident, told him the story.

⁴ Klaus Stratemann, *Duke Ellington Day By Day and Film By Film*, JazzMedia 1992, p277, citing *Variety*, 19 December 1945, p37.

⁵ Article by Paul Eduard Miller from *Esquire 1946 Jazz Book*, posted on duke-lym by Michael Palmer, 14 June 2008.

⁶ Stratemann, *ibid.*, citing *Variety*, 22 May 1946 p47; *Billboard*, 25 May 1946, p23.

War Bonds; Victory Bonds; Savings Bonds

Advertising in which Duke promotes the US Treasury's Savings Bonds pepper the Treasury Shows, and the two on these CDs are no exception. There are four on CD1 and three more on CD2. For many listeners these plugs will be an irritation, and some will feel they should have been edited out of the CDs. But they are an integral part of the Shows, and it is to the US Treasury's decision to sponsor the Ellington Orchestra in 1945 and 1946 on their broadcasts, that we owe our good fortune to be able to listen to so much fine music, beautifully recorded, on a week-to-week basis.

From the Shows' inception Duke had taken these plugs seriously, and he went to considerable lengths to deliver them well. In the August 1945 issue of *Metronome* Leonard Feather noted this in an article about the Shows, referring to 'the simple sincerity with which he reads the war bond plugs, all the more welcome since the networks rarely offer such an opportunity for a Negro to speak perfect English in a dignified manner'. Feather was not a disinterested writer, since he was on the Ellington payroll for a time as a publicist, but he was right. Duke took care over them. Documents survive in the Ellington Archive at the Smithsonian in which the texts of some of these plugs are typed out. They have meticulous hand-written annotations regarding inflexion, emphasis and other aspects of delivery.

At first the bonds were War Bonds, raising money to ensure the defeat of Nazi Germany, which was accomplished almost immediately after the Treasury Shows started in April 1945; and Japan, whose surrender followed in August, after atomic bombs were dropped on Hiroshima and Nagasaki, causing terrible destruction. After hostilities ceased the War Bonds became Victory Bonds, and the advertising emphasized reconstruction, and the continuing need to care for the many maimed soldiers suffering in military hospitals around the country. Duke and members of his band had visited many of these hospitals while touring, so they had first-hand experience of the urgency of this need.

By 1946 they were Savings Bonds, and the theme of the ads is enlightened self-interest, achieving personal and family aspirations, and realising dreams for the future. Fancy holidays, weddings and putting junior through college may seem relatively trivial compared to funding the world conflict, but Duke still delivers the ads with conviction, and the earlier, urgent purposes for which the funds were being raised were still much in his mind. Also, Strayhorn's piano fills as Duke speaks are always rewarding. A few weeks before recording the Shows on these CDs the Orchestra had paused on their journey from the Midwest to California for a one-nighter in Calgary. Here Duke and several other band members had taken time out to visit the Col. Belcher Hospital in the town, which was exactly the sort of military facility which required continuing funding in the post-war world.

Technically the Bonds plugs were advertisements, and under an agreement negotiated between the

radio companies and the musicians' union, the American Federation of Musicians, the players were supposed to be paid specially for appearing on broadcasts supported by advertising. Because of the serious purpose for which the war loans had been originally launched, the Federation had agreed to waive this stipulation in the case of these broadcasts. This is why the cooperation of James C Petrillo, the Federation's president, is invariably acknowledged at the start of the Treasury Shows.

On the face of it, it seems ironic that Petrillo is always mentioned on the Shows, since his name is associated with the notorious recording ban which kept the Ellington Orchestra out of the Victor recording studios for over two years between July 1942 and November 1944. But the special dispensation required that the Federation's cooperation should be acknowledged. Petrillo was an obdurate, autocratic union leader – his middle name was Caesar – and his stance was widely seen as unhelpful at a time of national emergency. On the other hand, his success in standing up to the record companies resulted in an enduring royalty fund which paid for welfare schemes and for music at public events.

He may have been less successful in looking after the interests of his members. Singers, who unlike instrumentalists were not union members, could continue to record during the ban, though without backing musicians other than choirs. This may have contributed to the decline of the swing bands and the rise to prominence of some of the vocalists whose careers the bands had nurtured. This change in musical taste was gathering pace at the time of these Treasury Shows. Frank Sinatra, Jo Stafford, Dinah Shore and others were now stars. In contrast, in a few weeks at the end of 1946 no fewer than eight prominent leaders would disband. The era of the big band was over.

So much for some of the background to these Shows. Now for the music.

CD1

The Ellington Orchestra played the Golden Gate Theatre in San Francisco for a week, Wednesday 31 July to Tuesday 6 August, where it was supporting a film, *Genius At Work*. It was not a very good film. *Halliwel's Film Guide* comments: 'Rackety vehicle for a comedy team which never even approached Abbott and Costello'. Nevertheless, the Orchestra grossed \$37,500, much more than the \$29,500 Bob Crosby's band had made the previous week, supporting *Step By Step*, a film which sounds to have been rather better than *Genius At Work*: 'Trim second feature melodrama with nice touches'. Perhaps Duke was a bigger draw than Bob.

Saturday's Treasury Show, the 43rd in the series which had begun in April 1945, was transmitted from the Golden Gate's stage. This grand art deco theatre, opened in 1922 and happily still in business as a performing arts venue, is located at the corner of Taylor Street and Golden Gate Avenue, just off Market Street.

After the usual '**A' Train** introduction, Duke comps at the piano behind the initial radio announcement and exhortation: 'As you dance or as you just listen remember there is still an urgent need for you to buy another United States Savings Bond'. Duke concludes his piano comp with a fleeting snatch of a theme from his 1943 composition **New World A'Coming**.

The performance proper opens with **The Eighth Veil**, a composition with an interesting recording history, and a feature for Cat Anderson. Cat is introduced as William, as his nickname does not appear to have been widely known or used at the time of these shows. **The Eighth Veil** is one of the 11 recent works which Duke had recorded in Chicago for Capitol Transcriptions, and this is the earliest known live version. Others survive from concerts at Carnegie Hall and in Chicago late in the year. Then it was dropped, for the obvious reason that in early 1947 Cat left the band. Victor did not record it. Perhaps this reflects their lack of interest in Duke's new music; perhaps Duke was saving it for Musicraft. We shall never know, since Musicraft and Duke soon parted company.

When Cat returned in 1951 Duke promptly recorded **The Eighth Veil** for Columbia. It was the earliest version which became widely known, since the Capitols didn't become available until the late 1970s and this Treasury Show did not appear on LP until the 1980s. It was then dropped again, but when Duke joined Reprise late in 1962 he immediately re-recorded it for the *Afro-Bossa* LP. A few live performances survive from 1951-2, and many more from 1963.

The provenance of **The Eighth Veil** is even more interesting. In 1944 Harold Arlen and Johnny Mercer wrote **Out Of This World**, which became a hit when it appeared in the eponymous 1945 film in which Bing Crosby dubbed the singing. Unusually for Arlen, who immersed himself in jazz much more than most popular songwriters, the song doesn't swing much. Alec Wilder calls it 'one of Arlen's most direct and deliberately unrhythmic melodies'. He also notes its modal feeling. This attracted John Coltrane's attention in the 1960s, and it no doubt appealed also to Billy Strayhorn, who had shown an early interest in things modal in **Ugly Duckling** (1935), which later became **Smada**, with which **Out Of This World** has a more than passing affinity. Billy arranged Arlen's song in 1945 for Kay Davis, who sings it twice on Treasury Show CDs (DETS 10 and DETS 14). But Victor had no interest in recording Kay, so Billy's **Out Of This World** remained unknown for many years. However, Duke took elements from the score including a trumpet passage for Cat Anderson, and reworked it into a solo statement for Cat which replaced Arlen's melody. Billy added a new extended introduction, and the co-composers titled it **The Eighth Veil**, a clear reference to its back story of concealment and revelation.

The Golden Gate performance is brisker than the earlier Capitol recording, but the routine is the same. Billy's fanfare-introduction ushers in Cat who enters with a bravura flourish. The scoring is quite dense and busy, though choppy also, leaving spaces for the soloist to provide the continuity.

The closing half-minute hints at the piece's background in **Out Of This World**. The percussionist's role is important in this intense atmosphere, and after the initial eight bars the interludes in which the trumpet is silent are few, and very brief. It captures the showy side of Cat's musical *persona* effectively, without resorting to histrionics.

After the first of the Bonds plugs, the subject of which is saving to buy a smallholding on which to grow one's own food, we hear **Lover Man**, sung by Marion Cox. Marion had joined the band at the beginning of June as Joya Sherrill's replacement, and her earliest version of the song dates from the Reading PA Treasury Show heard on DETS 903 9020. In July she recorded it for Capitol Transcriptions, though that version was not included in the 5LP set of the 1946-47 Capitols which appeared in the late 1970s.

The song itself dates from 1941, though it is invariably associated with Billie Holiday, who recorded it in late 1944, reaching No.16 with it in 1945. In the r'n'b chart, which *Billboard* had launched in 1942 as the *Harlem Hit Parade*, her recording peaked at 5. The Ellingtonians were acquainted with Billie's approach to the song, as they had accompanied her on it at the second Esquire concert in January 1945. While Marion is no Billie, her reading is convincing, and keeps Billie firmly in mind.

Victor recorded Marion's **Lover Man** later in August, but they sat on it for years, which cannot have helped her career at all. It is not easy to find out much about her, even in this age of on-line encyclopaedias. As Joya Sherrill's successor, and as Al Hibbler's colleague, she had suddenly reached a position of considerable prominence. A 1947 *Billboard* review of Victor's *Duke Ellington Plays The Blues* album notes 'Marion Cox's husky singing on **St Louis Blues**', and a tantalizingly brief mention in a late 1952 article in *Jet* magazine titled *What Happened To Duke's Girls?* tells us: 'she is now married and teaching in the East'. By 1948-49 Kay Davis was singing **Lover Man**, and Nell Brookshire would revive it in 1971.

The setting for Marion makes partial use of the MS score of **Lover Man**, which is in Billy Strayhorn's hand. A 6-bar introduction and a 16-bar middle section were cut. In this version a most sensitive set-up from Billy and Oscar Pettiford introduces the vocalist, who sings throughout. A trumpet *obligato*, soft and again very sensitive, from Ray Nance, graces the accompaniment.

The band had played the generic-sounding arrangement of Fred Fisher's **Blue Is The Night** which follows on two 1945 Shows, (DETS 903 9005 and DETS 903 9010), and again on a third, imperfectly preserved, in April 1946 (DETS 9018). Characteristic solos follow from Lawrence Brown, Harry Carney Ray Nance and Johnny Hodges, adding the Ellingtonian touch to this reading, which is livelier than some of the others. Eddie Lambert thinks the arrangement was probably by Dick Vance, who around this time scored for Duke several songs which were popular with dancers. Victor recorded it later in the month, but didn't issue it until 1961. In a 1947 Capitol Transcriptions version Russell Procope replaced Hodges as the alto sax soloist.

● **Subtle Slough** was a 1941 small-band score recorded under Rex Stewart's name which by 1943 was recast for the full band. It retained its original title into the Treasury period, when Duke featured it quite frequently. It became **Just Squeeze Me** in 1946, when a Lee Gaines lyric was added. Shortly before this Show Duke had recorded Ray Nance's vocal version twice, for Victor (9 July), and for Capitol Transcriptions (11 July), and this is Ray's first known live performance. The song is now a standard, recorded by many fine singers over the years. It was a Ray Nance speciality, always in the book, though from the 1950s often confined to the songs medley, during which Ray would step up to sing it. After Ray left the band in 1965 it was no longer sung but still performed occasionally, and it continued to feature in the medley. Harold Ashby was the soloist.

An important change from the non-vocal versions heard on earlier Shows is that the opening theme-statement is now reduced to a half-chorus, an overall improvement which adds emphasis to the vocal chorus which follows. Duke comps behind the radio announcer who introduces the song as a new one and titles it 'Don't Tease Me'. Piano and bass glide easily into the usual introduction.

For the first time Wilbur De Paris joins Ray for the opening statement against piano and bass, then against the reeds, succeeding Tricky Sam Nanton, who had shared this duet with Ray ever since 1943, but who had died soon after the studio recordings in July. Cat Anderson delivers the customary trumpet irruptions. Ray sings the vocal chorus, which Johnny Hodges had played instrumentally since the inception of the full-band version. Harold Baker's *obbligato* here is as sensitive as Ray's earlier one behind Marion Cox. What gifted and versatile musicians the Ellingtonians were!

Ray and Wilbur return for the final chorus, and Cat delivers another customary interjection, the William Tell/Lone Ranger quote which Rex used to play, both on this number and on **In The Shade Of The Old Apple Tree**, on which he had inherited the motif from Freddy Jenkins. Hodges joins them, then stays on mike for the release, weaving a variation of great beauty. Perhaps he was compensating for losing his solo in the earlier chorus to the vocalist: 'It may be a song with words now, but I'm still here'.

After the next Bonds plug, in which Duke describes how to save without pain, we hear the **Blues Cluster**. The fascinating story of **Diminuendo And Crescendo In Blue**, from 1937 until early 1960 when the **Crescendo** finally disappeared into **Blow By Blow**, mirrors the wider Ellington story through those momentous years. The version on this CD concludes its Treasury Shows chapter. In 1937 the composition had been issued on the two sides of a 10-inch 78, but reports of the near-frenzied reaction it provoked from an audience at an open-air concert at Randall's Island in New York in May 1938 suggest there was always more to it than what we hear on those two three-minute sides. It is unlikely that we will ever know exactly what stimulated that exceptional response.

● On the Treasury Shows Duke linked the **Diminuendo** and the **Crescendo** with other compositions

from his repertoire, to form a three-part sequence which he sometimes titled the **Blues Cluster**. He tried **Rocks In My Bed**, **Carnegie Blues** and **I Got It Bad** in 1945, with varying success. By 1946 he had settled on **Transblucency**, a new composition whose title implies its purpose, and this is the sequence heard on this CD. Though new, **Transblucency** derives directly from the fascinating and elusive 1938 octet, **Blue Light**. It is interesting to speculate whether **Blue Light** itself was conceived as an interlude between the two outer parts, a still point of calm before the ascent to the climax of the **Crescendo**. Again, we shall probably never know.

What we do know is that in 1945-46 the Ellington Orchestra invariably performed the **Diminuendo** and the **Crescendo** with great confidence and verve, and in that sense the Treasury Show performances are superior to the 1937 recording by the band for which it was written. This version is no exception. There are very few solo contributions (though this is not so for **Transblucency** which features several soloists), and tight ensemble playing is crucial.

The **Diminuendo** in particular is a complex composition in which ideas (motivic rather than thematic, as Gunther Schuller points out) are passed around the orchestra. After starting in E flat with great flourishes, it moves through several modulations before reaching its quiet resting point in D flat. One individual voice was always heard through the subsiding texture on the band's approach to that resting point. But Nanton's unique sound is absent from this performance, silenced for ever when he died two weeks earlier. His absence at the point where we expect to hear him is very poignant. That said, Wilbur De Paris plays his colleague's brief contribution with sensitivity. Ellington's piano takes out the **Diminuendo** as usual, then continues rhapsodically via a brief transition into **Transblucency**.

Transblucency, first heard in the previous winter's concert series from which several performances survive, was studio recorded for Capitol in March and for Victor in July. It is quite straightforward structurally, five twelve-bar choruses, with an eight-bar piano passage between the fourth and fifth. The tempo is slow and dreamy, and the scoring light. The contrast with the outer parts of the triptych is excellent, while the variety of voicings and the sustained level of invention provide continuity with the 1937 composition. Kay Davis sings through most of the performance.

The theme is stated by the unique blend of Kay's wordless voice with Jimmy Hamilton's clarinet and Claude Jones's trombone. The same combination would be deployed in 1947 on **On A Turquoise Cloud**, though with newcomer Tyree Glenn on trombone, even though Jones was still in the band. Lawrence Brown, who shares composer credit for **Transblucency** with Ellington, takes over on trombone in the next chorus, and Kay joins him for several bars in the middle. His line here derives directly from **Blue Light**. Jimmy joins Kay for the third chorus and she continues with the band (lightly scored) for the fourth. After the piano passage the voice-trombone-clarinet trio returns for the recapitulation.

The **Crescendo** combines the drive of the **Diminuendo** with the straightforwardness of **Trans-**

blucency. It is a sequence of twelve 12-bar blues choruses in E flat, some with 2-bar extensions, building to a tremendous climax in a 10-bar coda. It opens with one of the basic motifs from the **Diminuendo**, essentially the 'turn', the ornament of written music which slips from the note to the note above, then back through the note to the note below, before coming to rest on the note itself. At first the focus is on the clarinets, then on the trombones, before a Hodges solo leads us into the long climb through eight choruses to the finale.

The next stage in the story of this work belongs to the 1950s and culminates in the epic Newport Festival of July 1956 where Paul Gonsalves built his 'wailing interval' solo over many choruses to its own terrific climax. This in the end rendered the **Crescendo** superfluous, and it was replaced by the abbreviated **Blow By Blow** finale. It is arguable that the 1946 versions with **Transblucency**, which grows straight out of the piano conclusion to the **Diminuendo** and leads seamlessly into the hushed start of the **Crescendo** are, taken as a whole, the triptych's most satisfying performances of all.

After another bonds pitch, a tantalizingly earthy snatch of **Things Ain't What They Used To Be** heralds an interruption for a horse race from Atlantic City, then we're off once more from the starting blocks of **'A' Train**.

Billy Strayhorn wrote **A Flower Is A Lovable Thing** in late 1939 for Johnny Hodges, and an unisued fragmentary 1941 aircheck exists. At the time of this broadcast it had just been studio recorded for Capitol Transcriptions. But LPs of the Capitols did not appear until 1978, and as Columbia withheld its 1960 octet version until the 1979 *Unknown Session* LP, our knowledge of the song used to be very scant. There had been a 1947 Hodges recording on the obscure Sunrise label, but I knew the song only by name until the mid-1960s version with Ella Fitzgerald. The two live versions from 1946 Treasury Shows are still quite a rarity. On this one the tempo is similar to the Capitol, and decidedly slower than on 1 June (DETS 903 9020). Hodges' solo is three-and-a-half minutes of pure melody, and in the unlikely event that you tire of that Strayhorn's accompaniment offers a parallel three-and-a-half minutes of great beauty.

Duke commissioned **Hollywood Hangover**, which follows a final plug for the Savings Bonds, from Buck Clayton, and he played it on several of the 1945 Shows. Featured soloists in 1945 on this conventional twelve-bar blues riff number which he also recorded it for World Broadcasting, were Tricky Sam Nanton, Johnny Hodges, Ray Nance and Jimmy Hamilton, with Cat Anderson topping the ensemble in the closing choruses in his usual inimitable way. When Ray left the band in the autumn Cat also took over his two solo choruses. Nanton used to take his **Hollywood Hangover** solos on open horn, which was most unusual in the later years of his career. Following Tricky's stroke in November Wilbur De Paris took over the solo, and he retained it when Tricky returned to the band in 1946. With Tricky now dead, it is of course Wilbur who solos, very well, on this performance. We also hear from

Hodges, Nance (who plays with great ferocity), Hamilton and towards the end, Anderson. Victor did not record **Hollywood Hangover**.

I Got It Bad... is invariably associated with Ivie Anderson, who sang it in the 1941 'sun-tanned revu-sical' Jump For Joy. After Ivie left the band in 1942 there are no known versions until 1945, when Duke revived it, entrusting the vocal to the 'tonal pantomime' (his phrase) of his ballad singer Al Hibbler. It is no secret that Al's emotive approach to songs is an acquired taste which many find difficult to acquire. Two things must be said about this. One is that Duke himself was in no doubt about Al's value to him, and was well aware of his powerful effect on audiences. By the mid-1940s he was already calling Al 'my phenomenon'. The other is that Al's unique style impressed record buyers even in Britain, where his 1955 hit **Unchained Melody** reached No.2 in the charts. Though pipped to No.1 by a local crooner Jimmy Young, Al's was a real achievement. More typical for my country in 1955 was the fate of the Penguins' doo-wop classic **Earth Angel**, completely eclipsed by the Crew Cuts' insipid cover version. Other Ellington vocalists pursued a solo career after leaving Duke, but none of them achieved the success of Al Hibbler.

I Got It Bad... was, and remained, Strayhorn's responsibility. Van de Leur has no hesitation in attributing the original score for Ivie's Victor version to Billy, adding: 'he would write at least another fifteen'. No other Ellington song appears to have been reshaped so many times. Essentially, this firm favourite had to remain in the active book, requiring frequent re-tailoring to the needs of successive vocalists. The version for Hibbler lasts for a single chorus, with a playing time of just over 2½ minutes. It is quite lightly scored, with soft reeds dominating the texture from which very sensitive violin fills emerge. Billy's piano comping is equally sensitive. Note how, at the end of the release, Hibbler's delivery of 'heart' anticipates the trumpets 'tucket' which immediately follows. Note also his downward slurr on the final 'ain't'. Al wouldn't forget that. He uses the same device in the same situation at the end of **Unchained Melody**.

The Jeep Is Jumping was a 1938 Johnny Hodges small-band recording of a piece jointly credited to Ellington and to Hodges himself. Hodges' strong melodic sense helped him create melodic lines of great beauty, which often went uncredited, though I can recall little evidence of his working these lines up in the compositional sense. The character Jeep first appeared in the Popeye strip in 1936, and the great altoist was thought to bear a more than passing resemblance to this strange creature. This full-band version first appears on 1945 Treasury Shows and was studio recorded for Capitol Transcriptions in 1946. Billy Strayhorn's arrangement preserves the spirit of the 1938 small-band original until the final chorus, which draws on the fuller resources of the Orchestra. Unfortunately this performance is the broadcast closer, and we do not reach that chorus. But we do hear a very fine alto solo from the co-composer, and superb bass playing throughout from Oscar Pettiford – he's a great

joy to listen to, even when half masked by the radio announcer.

The filler on CD1 consists of three items (plus the **A Train** theme) from a 30-minute 15 July 1942 CBS broadcast from Denver. This is a fascinating moment in the Ellington story. The band was on its way to Chicago for a month's residency at the Sherman Hotel, after being based in California for much of that year and most of 1941 as well. Change and uncertainty were everywhere. The country had been at war since December. The Petrillo recording ban was about to be imposed, which would keep Duke out of Victor's studios until late 1944. The band's gifted young bassist Jimmie Blanton lay dying in a California TB sanatorium. Barney Bigard and Herb Jeffries had also elected to stay in California, and Ivie Anderson would soon return there. Chauncey Houghton, Bigard's replacement, had joined the band the evening before this broadcast.

The first item, **The Strollers**, is the only composition I know of which is solely attributed to Blanton (he is jointly credited with Duke for **Mr J B Blues** and **Plucked Again**). It first appeared on an obscure LP long ago, but this is its first CD issue. It is primarily a vehicle for Ben Webster, who had been Jimmie's room-mate. After a four-bar set-up from Duke the reeds have the theme, with Ben stepping forward for the release, a poised and dignified eight-bar contribution. After a brief fanfare from the band Ben returns for a full solo chorus, working up a real head of steam after an insinuating entry. He continues through a further six-bar transition before yielding to the trombones for the closing ensemble chorus and neat coda. Ben was an aggressively emotional man, and his playing here seems to reflect his thoughts about the young colleague he had left in California. When the band learned in Chicago a couple of weeks later that Blanton had died, Ben, we are told, was too overcome to play at all.

Ivie Anderson was probably having similar thoughts of transience and loss to Ben's, as she stepped up to sing **Rocks In My Bed**, in response to a request. Joe Turner had sung it in *Jump For Joy* in 1941, but she sings on the Victor recording. Her departed colleague Barney Bigard had supplied the clarinet *obbligatos* on the record, and here Barney's new replacement Chauncey Houghton takes over that role in what must have been something of a baptism of fire. Ivie herself was preparing to give notice in Denver, for in mid-August she would leave the Ellington Orchestra in Chicago to return to her home in LA.

Ivie appears to want to get ahead of herself in her vocal choruses, and she comes in too early towards the end of her second, just before Duke's four-bar piano passage. There's a jump cut here, and others in the vocal chorus which follows, where she appears to be still trying to anticipate the beat. A flawed recording maybe, but a valuable one.

Finally we hear **John Hardy's Wife**, which Duke had recorded in early 1941, the year of the dispute between the NBC and CBS broadcasting companies and ASCAP, the American Society of Composers, Authors and Publishers, a dispute which removed from the airwaves songs by ASCAP composers,

of whom Ellington had been one for several years. This resulted in a rush of new compositions from Billy Strayhorn, whose music could still be played on radio, since he was not an ASCAP member; and a number of titles registered under the name of Duke's son Mercer, another non-member. It is not clear whether these works, which include the classic **Things Ain't What They Used To Be** and **Blue Serge**, were the product of a brief creative flowering, or whether they were registered under a name of convenience to keep the royalties in the family.

John Hardy's Wife is another of these 1941 compositions credited to Mercer Ellington. This previously unissued recording is a most valuable one, since it is the only one we have apart from the initial studio recordings for Victor and for Standard Transcriptions (an earlier live performance from a 1941 Californian aircheck was never issued).

John Hardy's Wife starts off as a conventional 32-bar number, unusual only in that the pianist has the initial theme-statement, the band's initial entry being delayed until the release. But at bar 24 the band surprisingly re-states the release, revealing an overall 32-bar structure of two distinct but related themes, AABB. In a further surprise the expected return from BB to something closer to A is contracted to a four-bar tag, yielding a 16+16+4=36-bar chorus in total. Chorus 4 is further curtailed as the tag is cut short on the first beat of the third bar, to give an abrupt, yet satisfying ending. Apart from Ellington, we hear Harry Carney, and Rex Stewart, who takes a full chorus, inheriting Cootie Williams' old growl trumpet role. Rex's shakes evoke Cootie's memory well, though his approach is entirely his own, inimitable. Lawrence Brown solos in the final half of the last chorus. Like the Victor recording this is a most likeable performance, sprightly and very varied. Despite the jump cuts as on **Rocks In My Bed**, it hangs together well.

CD2

On 6 August, the last day of the Golden Gate Theatre engagement, a second key figure in Duke's entourage followed Tricky Sam Nanton to the grave, when his valet Richard Bowden Jones died from complications following an illness. Like Tricky, Jonesy, as he was known, or Bowdin, had been engaged back in 1927, as Duke's general factotum. Before joining he had been a waiter in the Cotton Club. The role of Jonesy is immortalized in *The Hot Bach* (1943), Richard O Boyer's celebrated *New Yorker* portrait of Duke.

After closing in San Francisco the Ellington Orchestra returned to Los Angeles for a huge open-air concert in the Shrine, a 6,700 seater auditorium to which they attracted 5,150 customers. It was the first jazz concert at this venue, sponsored by *Down Beat* magazine and Joe Zucca, who ran the Meadowbrook Gardens Café in Culver City.

The Meadowbrook opened in the 1920s as Frank Sebastian's Cotton Club, named after the famous

New York venue in which Ellington's had been the resident orchestra from 1927 to 1931. Later it was the Casa Mañana, where Duke had played for a long spell in early 1941 and more briefly in 1945. By 1946 it shared the name of Frank Daley's famous Meadowbrook at Cedar Grove, New Jersey.

The Ellington Orchestra stayed around LA for the rest of the month, playing a series of four-night weekends, Thursday to Sunday, at the Meadowbrook. On the face of it a commitment to play for four nights then take three nights off seems unsatisfactory. But it left plenty of time for them to be in the Paramount Film Studios in Hollywood, to pre-record and film the George Pal Puppetoon film *Date With Duke*.

During the second of these long weekends they recorded the Treasury Show on CD2.

The usual **A Train** theme introduces the broadcast, and on this occasion progresses to a fine Oscar Pettiford bass solo which accompanies the opening announcement and leads seamlessly into the first number. **9.20 Special** is an Earle Warren composition for Count Basie from 1941, when it was a feature for Coleman Hawkins. Here it makes one of the last of its ten journeys for Ellington. The final one would be a couple of days later, on a broadcast from the Meadowbrook. The first had been on the Show from the State Theatre in Hartford CT in July 1945 (DETS 903 9009), and most of the others which survive are also from Treasury Shows or from other broadcasts. They are all broadly similar; the **Special** was pretty reliable in its Ellington arrangement, one of the four which Duke commissioned from Count's star trumpeter, Buck Clayton. Duke recorded it in July for Capitol Transcriptions, but there was no commercial Victor recording.

After the theme statement a forthright Taft Jordan has a forceful half-chorus, followed by a typically hoarse contribution from Al Sears. Johnny Hodges and Lawrence Brown share the next chorus, and in the final one Oscar Pettiford, whose playing alongside Greer has been a driving force throughout, breaks loose for a solo in the middle eight, before Cat Anderson's bravura trumpet caps the closing ensemble. It is arguable that Oscar has never received his due as an Ellingtonian, perhaps because in 1945-8, his time with the band, Duke's relations with his record companies were not always easy, and often prone to interruption. On these Shows he demonstrates a propulsive drive comparable to Jimmie Blanton's in the early 1940s.

Duke and Billy are jointly credited with **Day Dream**, but all the evidence points to it being Stray-horn's work, both in its original format, for a 1940 Johnny Hodges small-band Victor session, and in the full-band orchestration performed here. This version had been presented at the January 1943 concerts at Carnegie Hall and in Boston, but the band was already playing it in 1941. It is a perfect vehicle for Johnny's 'romantic-ballad' style, and a classic of the genre. Yet it was not until 1956 that the Ellington Orchestra recorded it commercially, for Bethlehem, after Hodges had returned from his

early 1950s absence. John Latouche supplied words for **Day Dream**, but it was invariably played by Johnny, as a one-and-a-half chorus instrumental feature. Ella Fitzgerald's vocal recording for the *Duke Ellington Songbook* in 1957, for which Billy created a remarkable new orchestration, is a rare exception to this rule.

A most exhilarating **Metronome All Out** follows. Four euphoric blues choruses from Duke with Oscar Pettiford and Sonny Greer precede the opening band statements, towards the end of which Taft Jordan contributes and then Cat Anderson flies high as only he can. Four further choruses from Jimmy Hamilton find the clarinetist in driving form and fully swept up by the performance's prevailing mood of enthusiasm. After the next band intervention the spotlight falls on the rhythm section once more, as Oscar solos for five choruses. He seems to have been partial to the quote from **Louise** we hear in the second. It crops up again in his solo on **Cello Again** on a 1952 session with Charles Mingus and Billy Taylor for Roost.

Metronome All Out is sometimes listed as the final part of a three-part work called the **Magazine Suite**, the other two parts being **Downbeat Shuffle** and **Esquire Swank**. While the connection with the magazines is obvious from the titles, there is only one known performance when they were presented together in this sequence, the Treasury Show of 14 July 1945 (DETS 903 9008). On that occasion each piece was announced individually, with no mention of such a suite.

However, **Metronome All Out** was played in association with another piece, though this was neither of the 'magazine' titles, but **Frankie And Johnny**, the rhapsodic piano feature from 1941, on which the **All-Out** is based and for which it provides a rousing and contrasting finale. This is how it was performed at the December 1944 Carnegie Hall concert and in early 1945. By 1946 it was being played in both contexts, and this is its last known performance as a stand-alone piece. It continued to be played as the conclusion to **Frankie And Johnny** until 1950.

After a Bonds promotion we hear **A Tonal Group**, the three-part work first presented at concerts earlier in 1946. **Rhapsoditty**, also known as **Meloditty**, is an extended, seven-minute piece with four themes of varying length. The first is heard twice, separated by a short link passage. The first time we hear the saxes, with trombones added at the end, the second time it is scored more fully. A second theme follows, presented by Russell Procope in a role which had originally been Otto Hardwicke's. The first theme returns, then a second two-bar link leads into a third melody for Lawrence Brown. Theme 1 returns once more, then a further link from Johnny Hodges ushers in his own solo, a second 32-bar melody, quite different from Lawrence's. **Rhapsoditty** concludes with two more presentations of Theme 1, again with a two-bar link, in which trumpets dominate the ensemble.

From this description you may think **Rhapsoditty** sounds rather episodic, even (dare I say it?) bitty. In fact it hangs together very well, partly because of the recurring first theme, but also because the

successive later themes always preserve and develop the initial rhapsodic atmosphere. A further unifying thread is the superb bass playing of Oscar Pettiford, well worth following throughout the performance. A rapid five-note idea occurs frequently. It's all on one note, often on the bass, sometimes scored for horns, sometimes echoed in the drums. This motif assumes great rhythmic importance in **Fugueaditty**.

Fugueaditty and **Jam-A-Ditty** are shorter and structurally much simpler than **Rhapsoditty**. Jimmy Hamilton presents the eight-bar descending idea of **Fugueaditty**, and is then joined successively by Carney, Brown and Jordan, before bass and then drums join in for the closing ensemble choruses. In **Jam-A-Ditty** the same four soloists present in reverse order the same idea, now somewhat elaborated, and lead into a lively closing ensemble.

Jam-A-Ditty is by far the best known of the three components of the **Tonal Group**, not because the other two are less successful, but because Duke soon dropped them. He persisted with **Jam-A-Ditty** till the end of the 1940s, and he also recorded it for Musicraft. But the three pieces hang together rather well. The lengthy, free-ranging **Rhapsoditty** contrasts well with the short, tight **Fugueaditty**, and **Jam-A-Ditty** opens up the fugue to bring the **Group** to an exuberant and satisfying conclusion. We are lucky that Duke decided to present it, complete, on the 17 August Show; this fine recording is a real highlight.

After a further somewhat laboured bonds plug in which Billy rhapsodizes effectively as Duke stumbles and misquotes Congreve's 'Music hath charms...', snatches of the '**A**' **Train** theme close and then restart the broadcast.

Ray Nance sings **Just Squeeze Me** for the second Treasury Show in succession. Perhaps Ellington now suspected his recently recorded song had hit potential, and was keen to promote it as much as possible. If he did, he was right. It would be a hit by the end of the year, though not for Duke, but in a Matt Dennis-Paul Weston version which stayed in the charts for four weeks peaking at no.21.

The performance is very similar to the one broadcast on 3 August heard on CD1, though no two Ellington performances are ever quite alike. Listen closely during the vocal chorus for the exquisite piano fills behind Nance's vocal and Baker's obbligato, which continue into the next chorus. Hodges' initial entry quotes 'missed the Saturday dance', the first line of **Don't Get Around Much Anymore**. Notice also how Sonny Greer echoes at the drums the rapid flow of Johnny's inventive playing during his solo in the release.

After a final more convincing bonds plug, in which Duke talks of a boy's ambition to be a musician and band leader, we hear **One O'Clock Jump**, Count Basie's signature tune. Duke's version is another of the handful of scores he commissioned from Buck Clayton. The earliest known performance dates from the 30 June 1945 Treasury Show (DETS 903 9007). Buck's tidy arrangement evokes

faithfully the Basie spirit he knew so well, Duke's solo also nods in the direction of his friend and rival bandleader, and Pettiford and Greer seem to keep Walter Page and Jo Jones in mind as they drive the band through the seven climactic ensemble choruses. When Ellington compiled LP retrospectives of the big band years, for Capitol in 1954 and again for Reprise in 1963, he returned to Buck's score for his Count Basie number – it couldn't be bettered, and it was always in the band's active book.

In addition to Duke himself we hear fine two-chorus solos from Al Sears, Lawrence Brown, Johnny Hodges and Taft Jordan. Taft and Lawrence, and also Greer, have brief 'windows' in the short coda which follows the lengthy rideout.

Kay Davis sings **Cynthia's In Love**, a song of the day, in the first of two versions from August 1946 Treasury Shows which are the only surviving Ellington recordings. Victor didn't record it. They never showed interest in recording Kay's straight singing, and in any case they had already issued a version by the Glenn Miller Orchestra led by Tex Beneke. In the 31 August issue the song was listed twelfth in *Billboard's* Honor Roll of Hits. There are a number of recordings from 1946, but the song is not often revived, though there are versions by George Shearing, Cannonball Adderley and Guy Lafitte. This Ellington version has eight poised and melodic bars from Shorty Baker, before Kay returns for a closing half-chorus and coda. **Cynthia's In Love** brings the broadcast to a close.

For the remaining three tracks on CD2 we go back three years, from Los Angeles in August 1946 to New York in August 1943, and the surviving portion of a CBS radio broadcast from Dave Wolper's plush Hurricane Restaurant, located on Broadway at 49th Street. In April the Ellington Orchestra had commenced a residency there, which had been extended twice after the initial six-weeks. The residency had the benefit of regular radio broadcasts like the one from which these three tracks are preserved. We are lucky to have such broadcasts, for this was the time of the Petrillo ban. The Victor studios had been off limits since late July 1942, and recordings like these afford our only evidence of what the Ellington Orchestra was doing at the time. They have further interest because the band's personnel was in considerable flux at this point, and because one of the three songs has an additional historical significance. All this more than makes up for deficiencies in sound quality, compared to the Treasury Show.

Baby, Please Stop And Think About Me, jointly credited to Duke and Irv Gordon, sounds as though it was a song for which Gordon supplied the lyrics, as he had for other songs including **Prelude To A Kiss**. But Gordon wrote music as well as words, as on his most famous song **Unforgettable**. So the truth behind the joint attribution could be more complicated. Duke recorded it towards the end of 1943 for World Broadcasting. The only other known Ellington versions are the previously unissued one heard here and one from another Hurricane aircheck a few days later, which appeared

on an obscure LP long ago. They are all instrumental; if you want to hear the lyric, Nellie Lutcher recorded the song for Capitol.

Soloists heard are Ray Nance in the release of the opening chorus and Jimmy Hamilton in the second. Taft returns for the third and final chorus to swap fours with Elbert 'Skippy' Williams for the first 16 bars. Taft then solos on to the end of the coda, which is an intriguing conclusion to a rather conventional piece. Ray was a well-established Ellingtonian by this point, but the other three soloists were newcomers to the band. Jimmy replaced Chauncey Haughton in late May, as Barney Bigard's eventual successor. Taft joined the trumpets at the same time to deputize for Rex Stewart who was taking an extended sabbatical. 'Skippy' Williams had arrived very recently to replace Ben Webster, whom Duke had just fired, no doubt with great reluctance.

In late June of 1943 Jerome Kern and 'Yip' Harburg had contributed the song **And Russia Is Her Name** to a Hollywood Bowl fundraising event for Russian War Relief. It would gain further prominence in 1944 when it was used in the MGM film *Song Of Russia*. The Soviet Union and the United States had been *de facto* allies since December 1941 when the Japanese attack on the Pacific Fleet at Pearl Harbour had precipitated the USA into World War Two. By then the Soviet people were already suffering terrible deprivation and destruction at the hands of the Germans. But American attitudes to the Soviet Union, rooted in pre-war ideological anti-communism, were still ambivalent at best. Russian War Relief was about raising awareness and influencing attitudes as well as about raising money to fund supplies.

Relief was never more needed than on 21 August 1943. Soviet forces were securing their victory in the Battle of Kursk, after which the Germans would never again seize the initiative on the Eastern Front. Every penny raised would help the Red Army press home its newly-won advantage, thereby shortening the war. Not that any of this helped 'Yip' Harburg, who was himself the child of Russian migrants to the USA. After the war US-Soviet hostility became more virulent than ever in the Cold War atmosphere of the nuclear arms race. His socialist past and his refusal to co-operate with his accusers led to him being blacklisted from 1950 to 1962. How Ellington escaped similar attention is one of the interesting, though little explored, mysteries of his life. Duke was under continuing FBI scrutiny, yet he seems never to have interested the witch-hunters.

This is the second of two versions of the song by the Orchestra. Both are instrumental only, for **And Russia Is Her Name** was essentially a Ray Nance violin solo in the Ellington book. The earlier one, preserved from an 11 July Hurricane broadcast, is longer than the one on this CD, but a slight *rall* at the end of Ray's chorus indicates that this performance is complete. Duke decided to omit the closing half-chorus and coda, a decision undoubtedly forced on him by the absence from the band on 21 August of Juan Tizol. The score calls for Juan to duet with Ray at this point, and Duke chose to cut short

the performance rather than expose Juan's temporary stand-in, Bernard Archer, to the spotlight.

The final number on the CD is **Don't Get Around Much Anymore**. By the summer of 1943 this song was a huge hit, though for the Ink Spots and not for the composer. Duke was naturally keen to give his song maximum exposure on his broadcasts. He played it on almost all his Hurricane broadcasts, sometimes complete during the show, often as a sign-off number, as here, when it was inevitably eventually faded out. We hear just over one and a half minutes, enough for Johnny Hodges' initial theme statement, after which Duke cuts to the second half of the next chorus, which gives us Lawrence Brown on the release, and the re-entry of the band in time for the broadcast to close just before the chorus ends.

Roger Boyes

In preparing these notes I have been greatly assisted by Luciano Massagli and Giovanni M Volonté's *The New DESOR, Duke Ellington's Story on Records 1924-1974*: Milano 1999, and also the *Bulletins of DEMS*, the Duke Ellington Music Society, edited by the late Sjeff Hoefsmits.

I have also consulted the following on specific points:

ed David Walker: *Halliwel's Film And Video Guide*: 2000 Edition

Alec Wilder: *American Popular Song – The Great Innovators 1900-1950*: Oxford University Press 1972

Walter van de Leur: *Something To Live For – The Music of Billy Strayhorn*: OUP 2002

Eddie Lambert: *Duke Ellington – A Listener's Guide*: Scarecrow Press 1999

Eddie Lambert: *Diminuendo And Crescendo In Blue*: Coda magazine issue 205, 1985

Gunther Schuller: *The Swing Era*: Macmillan 1988

Steven Lasker: notes for *The Complete 1932-1940 Brunswick, Columbia And Master Recordings Of Duke Ellington And His Famous Orchestra*: Mosaic Records 2010

William Ruhlmann: *The Ellington Era*: *Goldmine* magazine, 1993

Andrew Homzy: notes for the Bluebird 3CD *issue Black, Brown And Beige*, 1988

Steven Lasker: notes for Victor's 'red box' *The Duke Ellington Centennial Edition*, 1999

Pete Frame: *The Restless Generation*: Rogan House, 2007

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 9022



ALL RIGHTS OF THE PRODUCER AND THE OWNER OF THE WORK REPRODUCED RECEIVED UNAUTHORISED COPYING, PUBLIC PERFORMANCE AND BROADCASTING OF RECORD PROHIBITED

Duke Ellington's Treasury Shows

LC 00356

COMPACT disc DIGITAL AUDIO

BIEM/nob
©P 2016
MADE IN EU
903 9022

Duke Ellington And His Orchestra
August 3, 1946 & July 15, 1942

1

ALL RIGHTS OF THE PRODUCER AND THE OWNER OF THE WORK REPRODUCED RECEIVED UNAUTHORISED COPYING, PUBLIC PERFORMANCE AND BROADCASTING OF RECORD PROHIBITED

Duke Ellington's Treasury Shows

LC 00356

COMPACT disc DIGITAL AUDIO

BIEM/nob
©P 2016
MADE IN EU
903 9022

Duke Ellington And His Orchestra
August 17, 1946 & August 21, 1943

2

DUKE ELLINGTON

THE TREASURY SHOWS VOLUME 22

CD 1

1. TAKE THE "A" TRAIN (Billy Strayhorn) 0:37
2. THE EIGHTH VEIL (Duke Ellington-Billy Strayhorn) 3:08
3. DUKE ELLINGTON BOND PROMO 1:18
4. LOVER MAN 3:49 (1) (2)
(Jimmy Davis-Roger Ramirez-Jimmy Sherman)
5. BLUE IS THE NIGHT (Fred Fisher) 3:18
6. JUST SQUEEZE ME 3:39 (1)
(Duke Ellington-Lee Gaines)
7. DUKE ELLINGTON BOND PROMO 1:07
8. BLUES CLUSTER (Duke Ellington) 10:19
Diminuendo In Blue, Transblucency,
Crescendo In Blue
9. DUKE ELLINGTON BOND PROMO 1:17
10. THINGS AIN'T WHAT THEY USED TO BE,
INTO STATION BREAK (Mercer Ellington) 3:51
11. TAKE THE "A" TRAIN (Billy Strayhorn) 0:46
12. A FLOWER IS A LOVESOME THING 3:50
(Billy Strayhorn)
13. DUKE ELLINGTON BOND PROMO 1:11
14. HOLLYWOOD HANGOVER (Buck Clayton) 3:39
15. I GOT IT BAD AND THAT AIN'T GOOD 2:56 (3)
(Duke Ellington)
16. THE JEEP IS JUMPING 2:01
(Duke Ellington-Johnny Hodges)
17. TAKE THE "A" TRAIN (Billy Strayhorn) 0:45
18. THE STROLLERS (Jimmie Blanton) 3:22
19. ROCKS IN MY BED (Duke Ellington) 3:08
20. JOHN HARDY'S WIFE (Duke Ellington) 3:27

Total time: 54:29



Booklet notes Roger Boyes

©P 2016 STORYVILLE RECORDS

Made in EU

Visit us on: www.storyville-records.com**CD 2**

1. TAKE THE "A" TRAIN (Billy Strayhorn) 0:51
2. 9:20 SPECIAL (Earle Warren) 4:06
3. DAY DREAM 3:24
(Duke Ellington-Billy Strayhorn-John Latouche)
4. METRONOME ALL OUT 4:58
(Duke Ellington-Billy Strayhorn)
5. DUKE ELLINGTON BOND PROMO 1:26
(Johnny Mercer-Harold Arlen)
6. THE TONAL GROUP (Duke Ellington)
RHAPSODITTY 7:01
7. FUGADITTY 2:35
8. JAM-A-DITTY 3:35
9. DUKE ELLINGTON BOND PROMO 1:11
10. TAKE THE "A" TRAIN (Billy Strayhorn) 0:22
11. TAKE THE "A" TRAIN (Billy Strayhorn) 0:36
12. JUST SQUEEZE ME 3:38
(Duke Ellington-Lee Gaines)
13. DUKE ELLINGTON BOND PROMO 1:11
14. ONE O'CLOCK JUMP 5:32
(Count Basie-Eddie Durham)
15. CYNTHIA'S IN LOVE 3:17
(Jack Owen-Earl White-Billy Gish)
16. TAKE THE "A" TRAIN (Billy Strayhorn) 0:19
17. BABY, PLEASE STOP AND THINK ABOUT ME 2:31
(Duke Ellington-Irving Gordon)
18. AND RUSSIA IS HER NAME 3:07
(E.Y. Harburg-Jerome Kern)
19. DON'T GET AROUND MUCH ANYMORE
- AND CLOSE (Duke Ellington-Bob Russell) 1:38

Total time: 51:25

D.E.T.S.
 903 9022