

VOL. 24

DUKE ELLINGTON AND HIS ORCHESTRA • THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1

1. Take The A Train (Billy Strayhorn) 1:18
2. Harlem Air Shaft (Duke Ellington) 3:11
3. Creole Love Call (Duke Ellington, Miley, Jackson) 4:03
4. C Jam Blues (Duke Ellington) 5:01
5. Is It A Sin (Duke Ellington) 3:00 (JG)
6. Just A-Settin' And A Rockin' (Duke Ellington, Billy Strayhorn, Lee Gaines) 4:19 (RN)
7. Moonlight Fiesta (Duke Ellington) 4:02
8. The Hawk Talks (Bellson, Duke Ellington) 2:43
9. Satin' Doll (Duke Ellington, Billy Strayhorn, Johnny Mercer) 1:56
10. Take The A Train (Billy Strayhorn) 1:21
11. Blue Jean Beguine (Duke Ellington) 3:53
12. Boo Dah (Billy Strayhorn) 3:37
13. Cocktails For Two (Arthur Johnston, Sam Coslow) 3:50
14. Nothin' Nothin; Baby (Duke Ellington) 2:55 (JG)
15. Jump For Joy (Duke Ellington, Paul Webster, Sid Kuller) 3:54 (RN)
16. Perdido (Juan Tizol) 4:35
17. Blue Moon (Richard Rogers, Lorenz Hart) 4:13 (JG)
18. Satin Doll (Duke Ellington, Billy Strayhorn, Johnny Mercer) 1:21
19. Take The A Train (Billy Strayhorn) 0:49
20. Concerto For Cootie (Duke Ellington) 3:29
21. Johnny Come Lately (Billy Strayhorn) 3:01
22. My Heart Tells Me (Harry Warren, Mack Gordon) 2:01 (AH)
23. Blue Skies (Irving Berlin) 3:25
24. Things Ain't What They Used To Be (Duke Ellington, Mercer Ellington) 0:27

Total time: 72:34

DUKE ELLINGTON AND HIS ORCHESTRA:

Clark Terry, Willie Cook, Cat Anderson (tp) Ray Nance (tp,vi,vo)
Quetin Jackson, Brit Woodman, Juan Tizol (tb) Jimmy Hamilton (cl.ts)
Russell Procope (as,cl) Rick Henderson (as) Paul Gonsalves (ts)
Harry Carney (bs,cl,cl) Duke Ellington (p) Wendell Marshall (b)
Butch Ballard (dr) Jimmy Grissom (vo)

Track 1-9 Recorded NBC broadcast, Blue Note, Chicago June 24, 1953

Track 10-18 Recorded NBC broadcast, Blue Note, Chicago July 1, 1953

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DUKE ELLINGTON AND HIS ORCHESTRA:

Dizzy Gillespie, Wallace Jones, Rex Stewart, Taft Jordan (tp)
Lawrence Brown (tb) Juan Tizol (vtb) Jimmy Hamilton Elbert Williams (cl.ts)
Johnny Hodges (as,ss) Otto Hardwick (as) Harry Carney (bs,cl,bcl)
Duke Ellington (p) Fred Guy (g) Wilsom Myers (b)
Sonny Greer (dr) Al Hibbler (vo)

Track 19-24 Recorded MBS broadcast, Hurricane, NYC., April 1, 1944

CD 2

1. Take The A Train (Billy Strayhorn) 0:53
2. Caravan (Duke Ellington, J.Tizol, I.Mills) 3:55
3. I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore 4:16 (RN)
4. Bond Promo 0:29
5. The Hawk Talks (Duke Ellington, L.Bellson) 3:52
6. Come On Home (Horace Silver) 3:03 (JG)
7. Flamingo (Grouya Anderson) 2:53 (JG)
8. Bond Promo 0:29
9. Jump For Joy (Duke Ellington, Paul Webster, Sid Kuller) 3:31 (RN)
10. Satin Doll (Duke Ellington, Billy Strayhorn, Johnny Mercer) 3:36
11. Take The A Train (Billy Strayhorn) 2:07
12. Take The A Train (Billy Strayhorn) 3:05
13. The Tatoood Bride (Duke Ellington) 10:48
14. Bond Promo 0:49
15. Nothin' Nothin', Baby (Duke Ellington) 3:26 (JG)
16. Rock Skippin' At The Blue Note (Duke Ellington, Billy Strayhorn) 3:03
17. Just Squeeze (Duke Ellington, Lee Gaines) 3:43 (RN)
18. Ting-A-Ling (Cleveland Browne, Rexton Gordon, Wycliffe Johnson) 3:36
19. Satin Doll (Duke Ellington, Billy Strayhorn, J.Mercer) 1:09

Total time: 59:17

DUKE ELLINGTON AND HIS ORCHESTRA:

Clark Terry, Willie Cook, Cat Anderson (tp) Ray Nance (tp,vl,vo)
Quentin Jackson, Britt Woodman, Juan Tizol (tb) Jimmy Hamilton (cl,ts)
Russell Procope (as,cl) Rick Henderson (as) Paul Gonsalves (ts)
Harry Carney (bs,cl,bcl) Duke Ellington (p) Wendell Marshall (b)
Butch Ballard (dr) Jimmy Grissom (vo)

WGM broadcast, Bantbox, NYC., July 17, 1953.

Track 1-11 Recorded NBC broadcast, Blue Note, Chicago, June 1953
(transmitted by WGM, NYC July 17, 1953)

Track 12-19 Recorded NBC broadcast, Blue Note, Chicago, June 1953
(transmitted by WGM, NYC July 24, 1953)

1-19 DETS 48

Seven years later

With this volume of the DETS series, we jump seven years ahead in the life and career of Duke Ellington. Volume 23 ended with a broadcast from the Aquarium Restaurant in New York City in October 1946. Now we are in Chicago, Illinois, at the Blue Note and in 1953.

In 1946, the Second World War had ended and the large-scale demobilization of the Armed Forces was on its way. The “swing era” was also on its way to end simply because the audience was not there any longer. Those, who were 18-20 years old in the late 1930s and danced to swing, were now close to their 30s. They had experienced four years of war, many of them conscripts and on the battlefields. Now, they were looking forward to a life in peace and fulfilling their dreams.

Furthermore, musical tastes were on their way to change as they do with each new generation every ten years or so. Swing was no longer a novelty and the big bands that had thrived on it were not well-suited to meet the new tastes.

The commercial actors – dance hall and restaurant operators, record companies, radio networks etc. - which had ensured the revenues to sustain the big bands, noticed the changes and started to put their money elsewhere. This gave the big bands no choice but to fold.

Downbeat's readers' poll for 1944 lists some 53 big bands in the “Swing Band” and “Sweet Bands” categories. By 1953 most of them were gone. And some of the bands that were still around in 1953 - like Stan Kenton's, Woody Herman's, Count Basie's and Lionel Hampton's – had been out of operation for shorter or longer periods. Ellington was the only big band leader who had not disbanded.

However, things were not easy for Ellington. He seemed to have fallen out of favor with the jazz audience. In 1944, Duke Ellington was the clear winner of the Downbeat poll in the “Swing Band” category. In 1953, he ended up ranking third in the same poll category just before Count Basie and with only one third of the votes that the winner Stan Kenton got. Woody Herman in second place had twice as many votes as Ellington got.

Despite this, he still got good bookings and had rather comfortable touring schedules. In 1946, Ellington spent 25 ½ weeks in longer engagements (one week or more) and he had 17 engagements like this.

Six years later, things were not as good – he had to fill up his schedule with more one nighters than before – but the change was not too drastic. In 1953, he had 17 weeks with engagements lasting one week or more. Particularly, the emergence of jazz clubs like Blue Note, Birdland and Storyville helped him to find engagements but also allowed him to play more for a listening than a dancing audience. These clubs were also well hooked-up to radio stations and networks.

A different orchestra

The orchestra, that played the June 1953 Blue Note engagement, was very different from the one which did the four broadcasts in volume 23. Besides Ellington, only five players from that time – Ray Nance, Cat Anderson, Jimmy Hamilton, Russel Procope and Harry Carney – were still members of the Ellington band. In the six years that had gone by, there had been many changes. Both long-time members and their immediate replacements had left the band.

The most drastic change was of course the departure of Johnny Hodges, Lawrence Brown and Sonny Greer in 1951 and then the ones of Willie Smith in 1952 and Louie Bellson in early 1953. Together with Juan Tizol, they had been recruited from the Harry James Band to replace Hodges, Brown and Greer. Before this happened, Fred Guy – like Greer an original member of the first Ellington band - had left Ellington in 1947 and retired from music. Another guitarist was not recruited.

By replacing those that had departed with both some “old-timers” and players of a younger generation, Ellington started – perhaps unconsciously – to build the band that would put him back into the limelight at the 1956 Newport Jazz Festival 1956 and serve him well for rest of the 1950's and the early 1960's.

Willie Cook (28) and Clark Terry (31) joined Ellington's trumpet section in November 1951. Both came to the orchestra with good big band and bebop credentials - Cook from

years with Earl Hines and Dizzy Gillespie and Terry from stays with Charlie Barnet and Count Basie.

Quentin Jackson (52) entered Ellington's trombone section in 1948 to fill the chair of Claude Jones – his brother-in-law – and to take over the role as “plunger-muter”. He had solid roots in the 1920's and the 1930's jazz scene. Britt Woodman (31) came to the orchestra in February 1951 having played in big bands like Boyd Raeburn's (1942-1946) and Lionel Hampton (1946-1947).

The two replacements in the sax section were Paul Gonsalves (30) and Rick Henderson (25). Gonsalves joined Ellington in November 1950 to take over the tenor saxophone chair after Alva Mc Cain - one of several to fill this chair after the departure of Al Sears in mid-1949. His background was the Count Basie orchestra (1946-1949) and Dizzy Gillespie's Big Band (1950). Henderson arrived in March 1953, to take over the alto saxophone chair from Hilton Jefferson. He lacked experience outside his own bands in Washington D.C. but was very familiar with the be-bop idiom ha-ving Charlie Parker as one of his favorites.

In the rhythm section, Wendell Marshall (28) had replaced Junior Raglin on bass in September 1948 and Butch Ballard (35) joined the band in March, 1953 for a six-months period. Marshall was the first cousin of Jimmy Blanton, who introduced him to the bass, and had done short stints with the likes of Lionel Hampton and Stuff Smith and played with Mercer Ellington for some months in early 1948. Ballard had already played with Ellington during the 1950 tour of Europe when he doubled Sonny Greer and had learned the job in bands like Cootie Williams', Louis Armstrong's, Eddie Davis', Mercer Ellington's and Count Basie's.

From Columbia To Capitol Records

In early 1953, Ellington signed with Capitol Records. He had had short-lived association with Musicraft Records in late 1946 and early 1947 and then returned to Columbia Records in 1947. In 1950 and 1951, Ellington also did small band recordings for the new label – Mercer Records - established by Mercer Ellington.

Under the new contract, Columbia recorded and issued a significant part of his and Billy Strayhorn's new music of the late 1940's, including a 10" microgroove issue of "Liberian Suite, but also ordinary songs aimed at the singles and jukebox market. In 1951, it released the exceptional first ever jazz 12" LP – the "Masterpieces By Ellington" album. In 1952, Columbia followed it up with "Ellington Uptown", which presented "A Tone Parallel To Harlem" to a wider public and thrilled hi-fi fans with Louie Bellson's drumming of "Skin Deep" (recorded by Mercer Records but sold to Columbia). Both albums happened thanks to George Avakian - head of Columbia's Popular Music division at the time.

Both albums were acclaimed by critics and sold well but apparently Ellington was not happy with Columbia. The rather dry press release announcing his departure reflects this: "I have signed with Capitol because this firm is doing an excellent job of presenting all its artists, particularly as it concerns exploitation."

Capitol's focus was hit singles and this was apparently what Ellington wanted. He explained to Capitol: "I want a hit .. I want to hear Ellington records in jukeboxes".

And Ellington – almost - got what he wanted. He recorded his first sides for Capitol on April 6, 1953 and the first song was a new one jointly composed by Ellington and Billy Strayhorn – Satin Doll. It was issued on a single shortly thereafter and made it to the hit lists for a short period. Ellington also got the marketing he yearned for.

Ellington did 23 recording sessions during his 25 months with Capitol and recorded 88 songs, some of them twice. Not all of them were issued at the time. And it was really a mixed bag of music. Some were meant to be issued as singles and some in extended or long-playing formats. Some were numbers for the full orchestra, others for a vocalist at the front. Some were familiar Ellington songs recorded several times before, others were new songs from his Strayhorn's or band members' pens, which had not yet found their way to a recording studio. Melodies strongly associated with other big bands and well-known hits from the 1930's were also picked for recording.

The immediate result was nine singles and five LP albums. Some of the singles were vocal numbers by Jimmy Grissom, others were the "infamous" numbers in mambo rhythm

that enraged hard-core Ellington fans. The first LP issue was "Premiered by Ellington" (1953) with songs that Ellington had recorded in the 1930s. It was followed by the trio album "Duke Plays Ellington" (1954) generally considered as Ellington's best Capitol album.

The three last ones - "Dance To The Duke", "Ellington '55" and "Ellington Showcase" - also have a lot of good music and demonstrate the rejuvenating effect of the arrival of young skillful players which had joined the orchestra in the first years of the 1950's.

On May 19, 1955, a small band from within the orchestra was in Capitol studio in Chicago for what was to become Ellington's farewell session. It starts with "Discontented Blues" and ends with "So Long". The message had been delivered and Ellington was going to move on.

Some of the arrangements of songs recorded for Capitol were done by arrangers outside the normal inner Ellington circle like Gerald Wilson, Dick Vance and Buck Clayton. One reason was apparently that Strayhorn was unhappy with the way things were moving with Ellington and stayed a little bit on the sideline for a while focusing on other things.

Blue Note

Blue Note opened on November 25, 1947. The founder and co-owner was a certain Frank Holzfeind, who had worked for a railroad company for some twenty years before deciding to do something else with his life.

Frank Holzfeind was not a typical jazz club owner. He "was not a swinger or a hip nightlife kid but an accountant, a family man and a person with taste for what he considered as listenable music", says Ellington in "Music Is My Mistress". People working with him has described Holzfeind as "a music lover first and a businessman afterwards".

Blue Note was originally located downstairs at 56 W. Madison in the middle of the Loop - Chicago's center and business district and also home to many entertainment venues. In April 1954 it relocated to the Twin Terrace Building at 3 N. Clark Street not far from its old location.

The club was quite large. It could accommodate close to 500 people seated (and more than 700 at the new location). The bandstand was large enough to accommodate a big band. Not many clubs in Chicago could do this at the time. Another competitive edge for Blue Note was that it was wired to the local NBC station WMAQ and used this for regular local or coast-to-coast broadcasts from the club. Blue Note was also a truly integrated club with seating without regard to race.

Ellington and his orchestra made its first appearance at the Blue Note in 1949, when Duke had a two-week engagement from March 14 to March 27. According to the contract he had to provide an orchestra with 15 musicians and 2 vocalists, had Tuesdays off and got paid \$5,000 per week. Through all the years, Blue Note never had to pay Ellington more than this.

Apparently, both Ellington and Holzfeind were happy to have the orchestra to perform at the club and, within a month, a contract was signed for a second engagement. The two men also shared a common bond at a personal level and Ellington talks very warmly about Holzfeind in "Music Is My Mistress". He says that "there will never be another patron of our particular art like Frans Holzfeind of the artistic heart." About Ellington Holzfeind said: "There's a distinctive kind of inward dignity about his music, just as there is about the man."

With a couple of exceptions, Ellington and the orchestra performed twice a year at the Blue Note until 1959 - one or two weeks around the Christmas and New Year season and one or two weeks in the middle of the summer. Often, on these occasions, the stay in Chicago was expanded with some days for stockpile recording sessions and similar activities. The Blue Note engagements also seem to have been vacation time both for Ellington and members of the band.

Ellington had 18 engagements at Blue Note between 1949 and 1959 and played there 48 weeks - more than any other artist. Except for the two engagements in 1949, Ellington's contracts with Blue Note were handled by Joe Glaser and his Associated Booking Corporation, to which Ellington had switched from the William Morris Agency on October 1, 1951. Glaser was also an agent for Louis Armstrong and Benny Goodman and he gave

Holzfeind the exclusive right to book the three bands in Chicago twice a year.

Ellington's last appearance at the club there was a four-week engagement during the Christmas and New Year season at the end of 1959 and beginning of 1960. By that time Blue Note was facing hard times and finally Frank Holzfeind had to give up. On June 14, 1960, Blue Note closed and a remarkable partnership came to an end.

Fortunately, a number of Ellington's broadcasts from Blue Note have survived and four complete ones from June 1953 are now issued in the DETS series. Three of the four documented broadcasts from July-August 1952 are also available on LP or CD. Ellington's appearance at Blue Note on August 9, 1959 was recorded by Roulette Records and the result is available both on LP and CD. In addition, tapes of broadcasts from 1952, 1953, 1955, 1956, 1957, 1958 and 1959 circulate among collectors and are documented in NDESOR.

The Broadcasts CD 1

The two broadcasts on CD 1 are the first ones in the DETS series without U.S. Government bond promotion. It seems obvious that both of them were transmitted in the "Music For Modern" series, which was a different kind of NBC music programs series than those with bond promotions.

Ellington discographers have always given the dates of the broadcasts as June 24 and July 1. However, it seems doubtful that these are the dates of the NBC transmissions. Audibly, it is obvious that the NBC presenter – Mike Rogers – is dubbed in from another location than Blue Note and since there is no interaction between Mike Rogers and Ellington, this is likely to have been done on a later date than the performance at Blue Note. Furthermore, at the end of the first broadcast Rogers announces that there will be another broadcast with Ellington from the Blue Note "next Friday". However, July 1 was a Wednesday in 1953 so he can't refer to this date.

The **June 24 broadcast** is to a large extent a promo of what Ellington had recorded for Capitol (or was going to do so). Six of the nine songs in the broadcast are of this kind.

Following the program announcement and the **Take The "A" Train** theme, Ellington calls on Clark Terry – "the phenomenal trumpet player" – to perform **Harlem Air Shaft** (a.k.a. **Rumpus in Richmond**). This 1940 composition was one of the songs assigned to him when he joined the orchestra in November 1951. It was recorded for Capitol in one of Ellington's last sessions for the company and issued on the 1956 "Ellington Showcase" LP.

With his tone and technique, Terry gives a strong sense of modernity to the song and delivers a fluid and intense interpretation in interplay with the band sections. The imagery of the song is further enhanced by Quentin Jackson's growl in the first chorus and the driving rhythm provided by Wendell Marshall and Butch Ballard.

Next Ellington announces **Creole Love Call**. This song was out of the Ellington repertoire for more than ten years from 1932 to 1943. It then re-appeared in mid-1943 and was featured in orchestral version in the "Treasury Star Parade #233" broadcast in June/July 1943. A vocal rendition sung by Kay Davis on April 7, 1945 is included in volume 1 of the DETS series.

In the Blue Note broadcast, we hear an orchestral version very much like what has been played many times before. But this time, it is Willie Cook with his sweet-sounding trumpet, who joins the opening reed trio. He had taken over his part in Creole Love Call from Harold Baker just as Clark Terry did for Harlem Air-shaft.

Then the broadcast continues with **C Jam Blues**. Barney Bigard is supposed to have come up with the original idea for this 1941 song and was first to record it on September 29, 1941. Contrary to what could be expected, **C Jam Blues** does not appear very frequently in the Treasury Show broadcasts – only in five of them. Here we hear it in the usual format; this time with Ray Nance soloing on violin, Willie Cook on trumpet, Paul Gonsalves on tenor, Quentin Jackson on trombone and Jimmy Hamilton on clarinet. **C Jam Blues** was recorded for Capitol on April 26, 1954 and issued on the "Dance To The Duke" LP the same year.

Next, Duke announces "romantic baritone" Jimmy Grissom, who – Duke says – will be "a little bit nostalgic reaching back into the roaring 20's and sing **Is It A Sin?**" He certainly

is romantic in his singing but also quite flat as is the arrangement. It is only lightened up by Ray Nance's bursts on trumpet. It is the first appearance of this song in the Ellington discography and there will be only two more – one being its recording six days later for Capitol and the other a dance date in Seattle on May 1, 1954. It was composed by the team J. Walter Leopold (music) and Vincent Bryan (lyrics) in 1928 but is also co-credited to the vaudeville singer Emma Carus.

Ellington then calls Ray Nance – “another of our golden-throated romantic baritones” – to the microphone “to give his vocal and choreographic rendition of” **Just A-Settin’ And A-Rockin’**. The song was one of the most frequent numbers in Ellington's Treasury Show broadcasts, featured in nine of them. The last one was the July 6, 1946 broadcast. Nance sung it – as he does here – for the first time in the Treasury Show broadcast of April 27, 1946. He had had a short trumpet solo in another version a week earlier but no singing. Since then, he had firmly taken over the song. The band had played the version, which we hear in the broadcast, for about a year.

After Ellington's short introduction on the piano in dialogue with Wendell Marshall, Paul Gonsalves steps in and plays the opening chorus. Then Nance takes over and twist the words into bodily music with Wendell Marshall supporting Nance's movements and adding his own accents. The final short coda belongs to Gonsalves. **Just A-Settin’ And A-Rockin’** was recorded for Capitol by a small group on December 15, 1953 and by the full orchestra on December 21, 1953. None of the recordings were issued by Capitol at the time.

The next number – **Moonlight Fiesta** - brings “a little bit of the Spanish manner” to the broadcast, as Ellington says when he introduces Juan Tizol and Cat Anderson as soloist in the song. **Moonlight Fiesta** or **Port Rican Chaos** as it was originally called, is a 1935 composition by Tizol. It re-emerged in the repertoire when he re-joined the band in 1951. (and disappeared from it when Tizol left again). In fact, the broadcast is the last time the song appears in Ellington discographies.

After a few bars of the piano player, Tizol presents the melody in a straight-forward way before Anderson joins in to begin to heat up the atmosphere. A short intervention by

Rick Henderson cools it a down a little but then Cat Anderson steps back into the arena and shows in a true “Spanish manner” how proud he is of his skills. Tizol and the band join him for the final chorus and a short coda. Throughout, Butch Ballard keeps a solid Latin rhythm.

Then follows the Louie Bellson composition **The Hawk Talks**. It was originally written for Harry James, who was called “The Hawk” by his men. “It took a lot of coaxing from Juan Tizol to make me bring the piece to Duke”, Bellson told an interviewer in 2007. It was recorded by Ellington for Columbia on May 10, 1951. **The Hawk Talks** was then frequently featured in concerts and broadcasts as long as Bellson was in the band but stayed in the repertoire until the end of the 1950s (with some rare performances thereafter).

Even if the version in the broadcast is structurally similar to its original recording, it is less superficially flamboyant but more intense and thus more effective. However, except for Butch Ballard having replaced Bellson, the key soloists are the same as in earlier versions - Cat Anderson and Ray Nance. Ellington at the piano leads into the first ensemble chorus.

The broadcast ends with **Satin Doll** as a theme. It was the first song Ellington and his orchestra recorded for Capitol and the date was April 6, 1953. Apparently, Ellington had much faith in the song and it was often used as a theme to make it familiar. Of course, he also played the full version and this can be heard in CD 2.

The **second broadcast** is also a “**Music for Moderns**” one and Mike Rogers clearly announces that it is. Like the previous broadcast, it is very much an Ellington promo of his recent recording for Capitol.

After the **Take The “A” Train**, Ellington announces a song, which is, he says, “dedicated to a great disc jockey on the Coast”. It is Cat Anderson's composition **Bluejean Beguine** – a showcase in Latin-American rhythm for Anderson and his higher register skills. Juan Tizol opens the song with a straight-forward statement of the theme, the ensemble repeats part of it before Anderson takes over to fly high. Paul Gonsalves contributes 8 bars to a straight four-four beat before the ensemble and Anderson wraps it up to Latin rhythms.

Then, the broadcast continues with **Boo-Dah** – a new Billy Strayhorn composition based on a **Take The “A” Train** theme and meant for the band’s dance book. “The meaning of Boo-Dah we don’t know”, says Ellington in the broadcast but apparently, it came from one of Strayhorn’s nick-names. The ensemble presents the theme; Ray Nance contributes a strong second chorus and then it is the ensemble again with Jimmy Hamilton and Cat Anderson providing ornamentation. A four-bar passage by Ellington leads into the final one and a half chorus. The song had been recorded a couple of months earlier (on April 9, 1953) and in the broadcast Ellington announces that it will soon be released coupled with **Bluejean Beguine**.

At the beginning of April 1953, Ellington recorded refreshed versions of some old songs. One of them was **Cocktails For Two**, which is next in the broadcast. It originates from the 1934 film “Murder At the Vanities” in which Ellington and his orchestra made an appearance. The new arrangement is genuine and smooth. The soloists are Juan Tizol, Ray Nance, Jimmy Hamilton and Paul Gonsalves. Only the latter manages to bring a little excitement to the song. The elegant ending in the version recorded in April is, unfortunately, left out.

The next number is a new bluesy Ellington song - **Ain’t Nothin’ Nothin’ Baby Without You** -, for which he had also written the lyrics. It is sung by Jimmy Grissom interrupted only by an ensemble chorus. The song was recorded for Capitol on April 7, 1953 but it did not become the hit Ellington hoped for and it disappeared from the Ellington repertoire within a year.

“And now we go to our vintage bin of compositions”, says Ellington and announces **Jump for Joy**. This title song from the 1941 Jump For Joy musical was featured in only three Treasury Show broadcasts. In all of them, the soloists were “Tricky Sam” Nanton, Ray Nance and Johnny Hodges. In this broadcast, Ray Nance is still there to do his vocal routine but the other solos are handled by Quentin Jackson and Russell Procope. The broadcast then moves on to Juan Tizol’s 1941 composition **Perdido**, which – Ellington says – “Clark Terry has selected as his theme for variation” This slimmed-down version of the song was assigned to Terry as a showcase number rather soon after he

had joined the orchestra. In the broadcast, he provides a modern interpretation catalyzing all his skills.

Next, Ellington announces “a little jam from Blue Note” featuring Jimmy Grissom, Ray Nance and **Blue Moon**. This 1934 Rodgers & Hart ballad was a hit in 1949 for both Billy Eckstine and Mel Tormé and Ellington was going to record it some months later, on December 15, 1953. Grissom gives a rather rhythmic interpretation of the song, encouraged to do so by Ellington and the rest of the rhythm section. Nance’s violin solo also has a lot of swing and Grissom follows it up in his final chorus. **Blue Moon** is the third incarnation of a song written for Jean Harlow and the film “Hollywood Revue 1933”. The broadcast ends with **Satin Doll**, which is cut short by the closing program announcement. Ellington dedicates the song to Louis Armstrong, who apparently was to follow him at Blue Note.

The **third broadcast** on CD 1 is a Mutual Broadcast System (MBS) broadcast from Hurricane Restaurant on April 1, 1944.

After a short **Take The “A” Train** theme, the presenter announces **Concerto For Cootie**, which here is a special feature for Ray Nance. His version follows the original arrangement from 1940 in detail but unfortunately Ray Nance is not Cootie Williams. The broadcast is the tune’s first documented performance after Williams’ departure from the Ellington band in 1940. It was performed by Nance in three other broadcasts from Hurricane within the following six weeks and then disappeared from the repertoire again.

Then the broadcast moves on to **Johnny Come Lately**. This 1942 composition by Billy Strayhorn originally showcasing Lawrence Brown and Tricky Sam Nanton is quite advanced for its time. The version in the broadcast is similar to the original recording but leaves some space also to Junior Raglin and Harry Carney. The song disappeared from the Ellington repertoire after Nanton’s death but resurfaced for a short time in the early 1950’s and then again in 1967 during Ellington’s European tour. It was permanently withdrawn when Strayhorn died.

Next in the program is a feature for Al Hibler – **My Heart Tells Me**. It was written by Harry Warren and Mack Gordon for the 1943 Twentieth Century Fox movie *Sweet Rosie O'Grady* starring Betty Grable. The song has been described as “an inquiring ballad” and Hibler performs it in that way. Ray Nance contributes with embellishing fill-ins on his violin. The only other Ellington-Hibler performance of the song took place a week later, on April 7, 1944 in another Hurricane broadcast.

Then follows a full version of Irvin Berlin's 1928 hit **Blue Skies**. This fast and swinging tune showcases Jimmy Hamilton, Taft Jordan, Lawrence Brown, Sandy Williams and Rex Stewart. However, compared to later versions, it lacks a little bit of nerve. The first documented performance by Ellington and the orchestra of **Blue Skies** is the broadcast from the Hurricane on June 18, 1943. The honors for having got the song into the Ellington repertoire goes to Mary-Lou Williams. Another title for the song in her arrangement is **Trumpets No End**.

Following the signing-off message, the broadcast ends – as often during this period – with a few bars of **Things Ain't What They Used To Be**.

CD 2

Both broadcasts on CD 2 are “All Star Parade of Bands” broadcasts from Blue Note in Chicago. NBC launched this series in early 1953 together with the United Federation of Musicians to use jazz and other popular artists to promote the Treasury Departments Savings Bond Program. Unfortunately, Ellington and his orchestra appeared in rather few of them.

Among Ellington discographers, there has been some confusion about the dates of the broadcasts. Originally, they were considered to have been broadcasted on July 17 and July 24 1953. This was claimed in volume 1953-1955 of the “Duke Ellington Story on Records” (DESOR) and in the Danish discography “Jazz Records 1942-1980 vol. 6” with Ole J. Nielsen as editor.

However, researching for what was to become “Duke Ellington – Day By Day And Film” (1992), the German discographer and Ellington specialist, Klaus Strateman, found out

that Ellington's summer engagement at the Blue Note in 1953 was from June 12 to July 2 and this ruled out Ellington broadcasts from Blue Note after July 2.

Reacting to this, the initiator and producer of the original DETS LP series, Jerry Valburn, said that the NBC acetates used by him for volume 48 of the series “show the date and the location as Blue Note”.

The authors of the revised edition of “Duke Ellington Story on Records” (NDESOR) – published in 1999 – handled the issue in a solomonic way accommodating both the information emanating from Strateman and from Valburn by saying that the actual broadcasts were originally made in June (no dates specified) but “re-broadcasted” on the dates given by Valburn, i.e. July 17 and July 24, 1953.

Taking a closer look at the issue, it turns out that radio program listings in New York Times support Valburn's claim. The NBC station WNBC did broadcast “All Star Parade of Bands” programs on both July 17 and July 24, 1953. However, if they were “re-broadcasts” or the first transmissions over the programs recorded at Blue Note in June is another matter. It might well be that the two dates are the dates of the first ever transmission since program listing for NBC's affiliate WMAQ in Chicago does not mention any “All Star Parade of Bands” broadcasts in June (or in July for that matter).

In any case, **the first broadcast** on CD 2 is a transcribed one, because the local NBC presenter, Jim Lowe, says so in his program announcement while the band plays the **Take The “A” Train** theme.

Next Lowe announces **Caravan**, which he says is “currently enjoying its third revival”. Probably, he refers to the fact that it is once again Juan Tizol, who handles the key trombone part and that it is an arrangement, which puts him forward. The other soloist in this version are Jimmy Hamilton, clarinet and Ray Nance, violin, who had played the song many times before. The broadcast is one of the last occasions when Tizol plays **Caravan** with Ellington. Before the end of the year, he had left the orchestra. On the Capitol recording of the song on October 8, 1954, the trombone part is handled by John Sanders

Responding to Lowe's words welcoming him to the Cook County (which includes Chi-

ago), Ellington then announces “a couple of oldies”, **I Let A Song Go Out Of My Heart and Don't Get Around Much Anymore**. They are played as a medley with Harry Carney and Ray Nance soloing. The first time, the two songs appear in discographies in this format seems to have been the Treasury Show from Orpheum Theatre in San Diego on July 27, 1946.

Then **The Hawk Talks**. The song is played identically to what is heard in the June 24 broadcast but this time the rhythm section, including the pianist, is allowed more time to introduce the tune. The soloists are again Ballard, Cat Anderson and Ray Nance.

Next in the broadcast are two vocal numbers by Jimmy Grissom. The first one is an Ellington composition called **Come On Home**. In his announcement, Ellington calls it “a little blue tune” and the song has a nice bluesy feeling which Grissom manages to transmit. It was one of the last tunes Ellington recorded under his contract with Columbia and the performance in the broadcast is its last appearance in Ellington discographies. Jimmy Hamilton participates in Grissom's despair with his tenor saxophone.

Then follows **Flamingo**, which Ellington and Herb Jeffries premiered in 1940 and which became a hit for both. Jeffries said: “Most people come to this world by stork. I came by Flamingo, and Duke Ellington delivered me. And it's flown me all over the world.” Ellington and Jeffries recorded the Ted Grouya song with words by Edmund Anderson on December 28, 1940.

On April 9, 1953, Ellington recorded an instrumental version of **Flamingo** for Capitol, providing enjoyable playing and Ray Nance on violin and Paul Gonsalves taking their turns on the melody. However, in the broadcast we are back to a vocal version, this time sung by Jimmy Grissom. Ray Nance and Harry Carney have taken over the original roles of Lawrence Brown and Johnny Hodges.

After a bond promo by Jim Lowe, Ellington finds it appropriate to play **Jump For Joy**. This version of the song is identical to the one heard in the July 1 broadcast on CD 1. So once again the soloists are Quentin Jackson, Russel Procope and Ray Nance. It is followed by **Satin Doll** and finally a full version. The song is an ensemble number

except for an eight-bar solo by Ray Nance on trumpet and a coda by Ellington. The song was, as often, a result of cooperation between Ellington and Billy Strayhorn. Apparently, its origin is one of Ellington's many improvised riffs, which Strayhorn developed into the full song. It was first credited only to Ellington but later it became a co-composition. Strayhorn also wrote the original lyrics and titled it after his pet name for his mother. However, the lyrics normally associated with the song were written by Johnny Mercer some five years later.

Capitol issued **Satin Doll** on a single already a month after it had been recorded coupled with **Without A Song** from the same session. Of the two, it was **Satin Doll** which made it to the hit lists. It was on the Billboard chart for three weeks in June 1953 but only as no. 27. However, it is obvious that Ellington liked the song and the list of performances of it covers ten pages in NDESOR.

The broadcast ends with the **Take The “A” Train** theme in a slightly longer version than usual and a final bond promo by Jim Lowe.

The **second broadcast** on CD 2 is announced by the presenter Lee Bennet as a transcribed “All Star Parade of Bands” broadcast from Blue Note in Chicago like the first broadcast on the CD.

After the **Take The “A” Train** theme and the program announcement (including a bond promo), Ellington introduces **The Tattooed Bride** – the concerto he wrote for Jimmy Hamilton for the 1948 Carnegie Hall concert – and tells the story the song depicts. This time the emphasis is on the tempi of its three elements. After Ellington's introductory statement of the four-note motif which is the cornerstone of the song, Hamilton is at the forefront but in close interaction with the rest of the band. Snippets from Willie Cook, Russell Procope, Paul Gonsalves and Harry Carney can also be heard.

The next number after another bond promo by Bennet is **Ain't Nothin', Nothin' Baby Without You** (which Ellington mispronounces as Nothin' Ain't Nothin' Without You). This version of the song is identical to the one heard in the second broadcast on CD 1. Then follows Rick Henderson's **Rock Skippin' At The Blue Note**, which Ellington says is “dedicated to Blue Note”. Following Ellington's piano introduction, the ensemble pre-

sents the melody and then Ray Nance forwards to solo. Wendell Marshall and Butch Ballard lay the rhythmic foundation – each in his own way.

The broadcast continues with **Just Squeeze Me** and Ellington calls on Ray Nance to “take his vocal and chorographical responsibilities”. The first time the song appeared under this name in a Treasury Show broadcast is the one on August 3, 1946. Its original instrumental incarnation, **Subtle Slough**, appears in several Treasury Show broadcast until early 1946. It then got lyrics by Lee Gaines and turned as **Just Squeeze Me** into a vocal feature for Ray Nance.

Next comes the 1951 song **Ting-A-Ling** co-composed by Louie Bellson and Charlie Shavers. It was very much a showcase for Bellson as long as he was with the band and for Ballard thereafter. However, it also provides some solo opportunities and on all known performances of the song they are – as in the broadcast – handled by Paul Gonsalves and Ray Nance. Some consider the arrangement superior to The Hawk Talks in terms of swing. The first appearance in the Ellington discography of **Ting-A-Ling** is the record made for Columbia on May 24, 1951 but it did not stay in the Ellington repertoire for long. This broadcast is the last noted performance of the tune.

To finish the broadcast, Ellington let the listeners hear again a theme version of Satin Doll before Jim Lowe’s closing message and a final bond promo.

Ulf W. Lundin

Acknowledgement

Thank you to Anders Asplund, Bjarne Busk and Marcus Garvin for having provided valuable comments on the draft text and to Bo Haufman for help with information.

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Downbeat January 1, 1945 and December 30, 1953

Ulf W. Lundin

Editor of www.ellington.se for Duke Ellington Society of Sweden

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 Duca! highlights from over fifty years ago.

Jerry Valburn

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Duke Ellington And His Orchestra
June 24 & July 1, 1953 & April 1, 1944

1

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Duke Ellington And His Orchestra
July 17 & July 24, 1953

2

DUKE ELLINGTON

THE TREASURY SHOWS VOLUME 24

CD 1

1. TAKE THE A TRAIN (Billy Strayhorn) 1:18
 2. HARLEM AIR SHAFT (Duke Ellington) 3:11
 3. CREOLE LOVE CALL (Duke Ellington, Miley, Jackson) 4:03
 4. C JAM BLUES (Duke Ellington) 5:01
 5. IS IT A SIN (Duke Ellington) 3:00 (jg)
 6. JUST A-SETTIN AND A ROCKIN' 4:19 (rn)
(Duke Ellington, Billy Strayhorn, Lee Gaines)
 7. MOONLIGHT FIESTA (Duke Ellington) 4:02
 8. THE HAWK TALKS (Bellson, Duke Ellington) 2:43
 9. SATIN' DOLL 1:56
(Duke Ellington, Billy Strayhorn, Johnny Mercer)
 10. TAKE THE A TRAIN (Billy Strayhorn) 1:21
 11. BLUE JEAN BEGUINE (Duke Ellington) 3:53
 12. BOO DAH (Billy Strayhorn) 3:37
 13. COCKTAILS FOR TWO (Arthur Johnston, Sam Coslow) 3:50
 14. NOTHIN' NOTHIN'; BABY (Duke Ellington) 2:55 (jg)
 15. JUMP FOR JOY 3:54 (rn)
(Duke Ellington, Paul Webster, Sid Kuller)
 16. PERDIDO (Juan Tizol) 4:35
 17. BLUE MOON (Richard Rogers, Lorenz Hart) 4:13 (jg)
 18. SATIN DOLL (Duke Ellington, Billy Strayhorn, Johnny Mercer) 1:21
 19. TAKE THE A TRAIN (Billy Strayhorn) 0:49
 20. CONCERTO FOR COOTIE (Duke Ellington) 3:29
 21. JOHNNY COME LATELY (Billy Strayhorn) 3:01
 22. MY HEART TELLS ME (Harry Warren, Mack Gordon) 2:01 (ah)
 23. BLUE SKIES (Irving Berlin) 3:25
 24. THINGS AIN'T WHAT THEY USED TO BE 0:27
(Duke Ellington, Mercer Ellington)
- Total time: 72:34

CD 2

1. TAKE THE A TRAIN (Billy Strayhorn) 0:53
 2. CARAVAN (Duke Ellington, J. Tizol, I. Mills) 3:55
 3. I LET A SONG GO OUT OF MY HEART & DON'T GET
AROUND MUCH ANYMORE 4:16 (rn)
 4. BOND PROMO 0:29
 5. THE HAWK TALKS (Duke Ellington, L. Bellson) 3:52
 6. COME ON HOME (Horace Silver) 3:03 (jg)
 7. FLAMINGO (Grouya Anderson) 2:53 (jg)
 8. BOND PROMO 0:29
 9. JUMP FOR JOY 3:31 (rn)
(Duke Ellington, Paul Webster, Sid Kuller)
 10. SATIN DOLL 3:36
(Duke Ellington, Billy Strayhorn, Johnny Mercer)
 11. TAKE THE A TRAIN (Billy Strayhorn) 2:07
 12. TAKE THE A TRAIN (Billy Strayhorn) 3:05
 13. THE TATOOED BRIDE (Duke Ellington) 10:48
 14. BOND PROMO 0:49
 15. NOTHIN' NOTHIN'; BABY (Duke Ellington) 3:26 (jg)
 16. ROCK SKIPPIN' AT THE BLUE NOTE 3:03
(Duke Ellington, Billy Strayhorn)
 17. JUST SQUEEZE (Duke Ellington, Lee Gaines) 3:43 (rn)
 18. TING-A-LING 3:36
(Cleveland Browne, Rexton Gordon, Wycliffe Johnson)
 19. SATIN DOLL 1:09
(Duke Ellington, Billy Strayhorn, Johnny Mercer)
- Total time: 59:17



Booklet notes Ulf W. Lundin

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