

VOL. 25

DUKE ELLINGTON AND HIS ORCHESTRA  
THE TREASURY SHOWS



D.E.T.S.

2  
CD SET

## CD 1

1. Take The A Train (Billy Strayhorn) 1:29
2. Boo-Dah (Billy Strayhorn) 3:13
3. What More Can I Say (Duke Ellington) 3:14
4. Frustration (Duke Ellington) 4:01
5. Basin Street Blues (Spencer Williams) 5:16
6. Saving Bonds Promo 0:56
7. Duet (Duke Ellington) 3:58
8. Ballin' The Blues (Duke Ellington) 3:41
9. Satin Doll (Duke Ellington, Billy Strayhorn, Johnny Mercer) 3:30
10. Moon Mist (Mercer Ellington) 3:31
11. You'll Never Know (Mack Gordon, Harry Warren) 3:07
12. Lady Be Good (George, Ira Gershwin) 2:27
13. Tonight I Shall Sleep (Duke Ellington, Irving Gordon) 3:34
14. Nevada (Donaldson, Greene) 2:09
15. Subtle Slough (Duke Ellington) 3:53
16. I Don't Know What Kind Of Blues I Got (Duke Ellington) 3:23
17. Don't Get Around Much Anymore (Duke Ellington, Bob Russell) 4:32
18. Moon Mist (Mercer Ellington) 0:35

Total time: 56:09

## DUKE ELLINGTON AND HIS ORCHESTRA:

### Track 1 - 9, DETS Bonus.

NBC Broadcast, Blue Note Chicago, Ill. Rec. June 1953, bc August 1, 1953.

Clark Terry, Willie Cook, Cat Anderson (tp), Ray Nance (tp,vi,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).

### Track 10 - 18

MBS Broadcast, Hurricane Restaurant, NYC. June 6, 1943.

Rex Stewart, Wallace Jones, Harold Baker (tp), Ray Nance (tp,vi,vo), Joe Nanton, Lawrence Brown (tb), Juan Tizol (vtb), Johnny Hodges (ss,as), Otto Hardwick (as), Ben Webster (ts), Sax Mallard (as), Harry Carney (bs,cl,as), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Betty Roche (vo).

**CD 2**

1. 'At's' In There (C. Haynes) 4:04
2. Design For Jivin' (L. Feather) 4:41
3. Jump For Joy (Duke Ellington, Paul Webster, Sid Kuller) 2:59
4. Solid Old Man (Duke Ellington) 3:07
5. Sentimental Lady (Duke Ellington) 0:05
6. Take The A Train (Billy Strayhorn) 0:33
7. Now I Know (H. Arlen, T. Koehler) 2:59
8. Perdido (Juan Tizol) 4:51
9. Do Nothin' Till You Hear From Me # 1 (Duke Ellington, Bob Russell) 3:17
10. Suddenly It Jumped (Duke Ellington) 2:38
11. Indiana (Ballard Mac Donald, James F. Hanley) 3:23
12. How Blue The Night (J. McHugh, H. Adamson) 3:01
13. Stomp, Look And Listen (Duke Ellington) 4:10
14. Jumpin' Frog Jump (Duke Ellington) 3:43
15. Perdido (Juan Tizol) 4:55
16. Do Nothin' Till You Hear From Me # 2 (Concerto For Cootie) (Duke Ellington) 3:56
17. Blue Skies (Irving Berlin) 2:47

Total time: 55:15

**DUKE ELLINGTON AND HIS ORCHESTRA:****Track 1 - 5**

WHN Broadcast, Hurricane Restaurant, NYC, September 23.1943.

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

**Track 6 - 10**

MBS Broadcast, Hurricane Restaurant, NYC, April 22, 1944.

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

**Track 11 - 17**

MBS Broadcast, Hurricane Restaurant, NYC., May 5, 1944.

Personnel same as above.

This is vol. 25 in Storyville's series of 2CD sets with the "Treasury shows" sponsored by the United States Treasury Department between 1945 and 1953. In war time, the goal was to make people buy war bonds to contribute to financing the war expenses, later the the bonds were aimed at the veterans, and here in 1953 the purpose was to encourage citizens to buy the national saving bonds. In his liner notes to vol. 1 (in 2000) Bob Bamberger quoted the late Klaus Stratemann who wrote in "Day By Day and Film By Film" that the release of these unedited Treasury broadcasts represented "the most dedicated effort ever to preserve for posterity a musician's achievements of a specific era and make them available... Its documentary value is inestimable... it provides a vivid portrait of the band and it's leader..."

And Bob Bamberger commented: "It is no exaggeration. And just think. This is only the beginning."

And now it is 2018, and we have made the home run: This volume is the final one of this series of 50 CDs altogether, with all the known Treasury shows from 1945 to 1953, and new, hitherto mostly unreleased bonus broadcast-material from the 1940s.

#### CD 1.

CD 1 begins with the last known Treasury broadcast. It is from The Blue Note in Chicago, recorded in June 1953, and broadcast on August 1st 1953, as part of the series "All Star Parade of Bands", launched by NBC to promote the U.S.

Treasury Department's Saving Bonds Program.

This bc was issued on the D.E.T.S. LP-series as part of a bonus record, which also had the 1945-bc commemorating the death of Franklin D. Roosevelt (issued on DETS Vol. 1, Storyville 2CD 903 9001).

For a discussion of the dates of these 1953 broadcasts see Ulf. W. Lundin's notes for DETS Vol. 24, Storyville 2CD 903 9024.

The departure in 1951 of some of the long time members of the band, notably Johnny Hodges and Lawrence Brown did not in any way mean the decline of the Ellington band, that some feared. On the contrary Ellington took advantage of the new situation by hiring great musicians of a younger generation, like Clark Terry on trumpet and Britt Woodman on trombone, building a new band, and a renewed repertoire. As a band, the band of the early 1950s was as good as any other incarnations of the Duke Ellington Orchestra.

After the introduction to the bc and the Saving Bonds Program over the theme song, Billy Strayhorn's **Take The A Train**, Ellington introduces a new number by Strayhorn, **Boodah**, a Fletcher Henderson type dance piece, not unlike *A Train*. Ray Nance and Jimmy Hamilton are the main soloists, with some extreme coloring by Cat Anderson in the middle. This is only the third known recording of this number, which stayed in the repertoire till the end of the 1960s.

**What More Can I Say**, music and lyrics by Ellington, is a feature for singer Jimmy Grissom. This is the premiere known recording of the song. It stayed in the book during 1953 and 1954.

**Frustration** was written by Ellington back in 1944 as a feature for Harry Carney, where his rich tone on the baritone saxophone comes to full advantage. Frustration "after a romantic state of mind" as Ellington introduces it, was often used by Ellington in the 1940s and 1950s to showcase Carney at concerts.

The harmonies of the next number Spencer Williams' **Basin Street Blues** from 1928 have more or less been used by composers all over the world in many settings from Franz Liszt's *Liebestraum* (1847) to Ellington's *Clarinet Lament*, almost ninety years later. Ellington plays it in a Dixieland style arrangement with Ray Nance, Clark Terry, Russell Procope and Quentin Jackson. Ray is the main feature with his Louis Armstrong inspired vocals.

After the Saving Bonds promo Duke introduces **Duet**, as a feature for Jimmy Hamilton's clarinet and Wendell Marshall's bass. Duet was originally presented as the second part of a triptych with *Monologue* (AKA Pretty and The Wolf) as the first part, and *Threesome* (AKA V.I.P.'s Boogie and Jam With Sam) as the third part. After it's premiere in 1951 the piece went out of the book following the the departure of Wendell Marshall.

Duke Ellington makes a little promo for his newly released Capitol album as an introduction to the next number, **Ballin' The Blues**, an uptempo blues featur-

ing singer Jimmy Grissom. Duke sets the mood with a boogie-woogie piano chorus, followed by a chorus by Clark Terry, 2 choruses by Grissom, a chorus by Britt Woodman, 2 more by Grissom, then Jimmy Hamilton, this time on the tenorsax, before Grissom sings his last 2 choruses acc. by Cat Anderson in the high register.

A new composition, **Satin Doll**, recorded for Capitol a couple of month before, is used here - as it was used many times after - as a sign off, still making room for Ray Nance's solo. Duke also introduces some of the customers in the club this night, notably the former Ellington star clarinetist Barney Bigard. The tempo of the performance is still rather slow, as on the studio recording in April. Later it was performed somewhat faster. The announcer Lee Bennett Smith makes his final promo for The Saving Bonds, and says good-bye from The Blue Note, Chicago.

This represents the conclusion of the CD issue of all the known Treasury recording from 1945 up till 1953.

### **Bonus material.**

From April 1<sup>st</sup> 1943 Duke Ellington had an engagement in New York's Hurricane Club at 49<sup>th</sup> and Broadway, originally meant to last 6 weeks. But it wound up to last no less than 6 months, with 6 weekly radio broadcasts. The broadcasts on Sunday nights at 7 p.m. were called *Pastel Period*, and featured the band playing slower numbers, mood pieces, ballads etc. for listening more than for dancing.

As the theme song for these broadcasts Duke used **Moon Mist**, which also is the first number in the Pastel Period MBS broadcast from June 6th that follows here. Ray Nance on the violin and Johnny Hodges on the alto sax cast their spell on the listeners in this complete version.

Harry Warren's and Mack Gordon's **You'll Never Know (Just How Much I Love You)** from 1943 was featured in the 20<sup>th</sup> Century Fox film *Hello, Frisco, Hello*, sung by Alice Faye, and winning the 1943 Academy Award For Best Song. Here Ben Webster is the 'singer' who convincingly delivers the message.

Gershwin's **Lady Be Good** from 1924 had by this time become a standard, so its original title *Oh Lady, Be Good*, had been shortened a bit. Here we have Ellington's first known version of the tune, a piano solo with orchestral background.

**Tonight I Shall Sleep (With A Smile on My Face)** is - the speaker tells us - Ellington's latest composition, and that night's performance is in fact the orchestra's first recorded performance of the tune, with Ben Webster as the lyrical solo voice.

Walther Donaldson's tune **Nevada** is mainly known from the repertoire of Tommy Dorsey's Orchestra with vocals by the group The Sentimentalists. Here we have a purely instrumental version featuring Juan Tizol on the valve trombone, and Harry Carney on the bass-clarinet. Despite the flaws in the original source, cutting Carney's solo, I find it well worth listening to. Not too often we have the pleasure of listening to Tizol's beautiful tone on the instrument in solos.

**Subtle Slough** (AKA Just Squeeze Me) starts with a Ducal half-chorus, a couple of bars by Shorty Baker, before the pep section of the day, Ray Nance and Joe Nanton takes over. Johnny Hodges solos as beautifully as ever.

In **I Don't Know What Kind Of Blues I Got** Harry Carney on the bass-clarinet presents the melody with Joe Nanton moaning behind him. Ben Webster has a chorus, and the band's new (from autumn 1942) singer Betty Roché delivers the lyrics. Betty Roché left the band in 1944, but luckily returned in 1951 to give us more fine performances, notably the vocal version of *Take the A Train*.

**Don't Get Around Much Anymore** is played here in the original instrumental version, featuring Johnny Hodges as on the 1940 original *Never No Lament*. Ray Nance takes the trumpet solo, originally played by Cootie Williams. A short incomplete version of the theme **Moon Mist** concludes this Pastel Period broadcast.

## CD 2.

The broadcast on September 28<sup>th</sup> 1943 marks the end of Duke's 6 months' stay at The Hurricane Club, as can be heard during the last number from this rare broadcast.

'**At's In There** features the vocals of Betty Roché and the trumpet of Taft Jordan. Johnny Hodges is heard shortly at the end of the song. It's a song that Betty Roché recorded with Al Cooper and The Savoy Sultans in 1941 (spelled '*Ats In There* on the original record label), written by the band's pianist Cyril Haynes. It seems likely that she simply brought the song with her to Duke. This is the only known recording by Ellington.

**Design For Jivin'**, written by Leonard Feather is arranged by Jimmy Hamilton. Taft Jordan and Johnny Hodges are featured. Also this is the only known recording by Duke.

**Jump For Joy** from the 1941 musical gets a hard swinging performance with the wonderful growling trombone of Joe Nanton, Ray Nance's vocals and Johnny Hodges' alto sax.

**Solid Old Man** from 1939 is mainly an orchestra piece. Regrettably there is a flaw from the original source near the beginning, but it is a good performance of a great piece of Ellington's with Lawrence Brown and Joe Nanton as the soloists. At the end Duke thanks the audience for having "responded so beautifully" during the band's 6 months' stay at The Hurricane. The broadcast ends with a few seconds of **Sentimental Lady** (AKA I Didn't Know About You) before fade-out.

This was not the end of Duke's engagements at The Hurricane, however: 6 months later he was at the club again, this time for a 10 weeks' engagement.

The broadcast from April 22<sup>nd</sup> 1944 starts with the theme **Take The A Train**, and continues with Harold Arlen's **Now I Know** from the film *Up In Arms*. Here it is arranged as a ballad feature for Lawrence Brown. Ellington played it a few times more at The Hurricane, and then put it away.

Ray Nance is the first trumpet soloist on **Perdido**, playing the bridge as he used to do, and Taft Jordan is the second, playing a full chorus, followed by a chorus with the trombone section as – I am tempted to say – the solo voice. Ben Webster's successor on the tenorsax, Elbert "Skippy" Williams takes a chorus, as does Junior Raglin on the bass. Ray Nance is heard again on the bridge in the last chorus of this rousing performance of what was to become one of the most popular standards in jazz.

Al Hibbler, who had been singing with the band since June 1943, eventually got something of a hit with **Do Nothing Till You Hear From Me**, when it was recorded by Columbia in 1947. The song was built upon the melody of *Concerto For Cootie*, and during 1944 the band played both, as it is documented in the broadcast from May 5<sup>th</sup> that follows.

**Suddenly It Jumped** concludes the April 22<sup>nd</sup> broadcast. Duke premiered the tune as a piano solo at his December 1943 Carnegie Hall concert. The band arrangement seems to have been made in the first part of 1944, perhaps to coincide with Duke's Hurricane engagement. Duke, Taft Jordan and Jimmy Hamilton are the soloists.

The broadcast from The Hurricane of May 5<sup>th</sup> 1944 begins with Dick Vance's arrangement of **Back Home Again In Indiana**. This is the first recording of Ellington playing the tune. The band had it in the book for a couple of years. The featured soloists are Johnny Hodges and Jimmy Hamilton. Jimmy McHugh's tune **How Blue The Night** from the 1944 film *Four Jills In A Jeep* features a special treat, Harry Carney on the bass-clarinet. Harry Carney's beautiful sound is captured convincingly here. Apparently the song vanished with the film, because Duke played it only for a couple of months, then no more.

"A new stomp tune" the announcer says before **Stomp, Look And Listen**, and it is in fact a first recorded performance by the Ellington band. Taft Jordan and Ray Nance play chase, then Jimmy Hamilton and Lawrence Brown shares a chorus, before Rex Stewart takes it out. This piece stayed in the repertoire for more than 10 years. The announcer introduces the next number, **Jumpin' Frog Jump**, with a reference to "a subject immortalised by the great Mark Twain". He is referring to Mark Twain's first published story "The Celebrated Jumping Frog of Calaveras County". Whether this story was really the inspiration for Ellington's piece, or whether it was just a pun on the word "jump", meaning a bouncy rhythm, like in Basie's *Jumpin' At The woodside*, I do not know. The soloists are Harry Carney and Joe Nanton, with a little bit of Jimmy Hamilton at the beginning and the end. Only two recordings of this piece are known, this version being hitherto unissued.

Another version of **Perdido** follows, much the same as the version from a fortnight before. There are some irregularities in the recording during the first chorus, but from then on it is pure joy.

**Do Nothing Till You Hear From Me** that follows really is the original *Concerto For Cootie* arrangement from 1940, here featuring Ray Nance on the trumpet, playing Cootie Williams' original solo with great reverence.

The broadcast ends with **Blue Skies**. Jimmy Hamilton solos on the clarinet in the first chorus. In the next chorus Lawrence Brown and Taft Jordan play chase, and Skippy Williams solos on his tenor sax in the third chorus. The announcer makes his sign off of this broadcast over the music of the last chorus where we faintly can hear Rex Stewart solo.

Bjarne Busk



## **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 7<sup>th</sup>, 1945 while the band was performing at the 400 Restaurant in New York City. These wonderful broadcasts ran through November 1945 and picked up again in April 1946 through early October. It is something of a miracle that these precious broadcasts survived all these years and are in such good quality as well. We've also included some interesting broadcasts from 1943 through 1954 where Duke performed for the Treasury Department, radio remotes from New York's New Zanzibar & Birdland and those broadcast from Meadowbrook Gardens in Culver City, California and the Blue Note in Chicago.

So sit back and enjoy these Ducal highlights from over fifty years ago.

*Jerry Valburn*

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**Duke Ellington's Treasury Shows**

LC 00356

COMPACT disc DIGITAL AUDIO

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**Duke Ellington And His Orchestra**  
**June 1953 & June 6, 1943**

**1**

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**Duke Ellington And His Orchestra**  
**September 23, 1943, April 22 & May 5, 1944**

**2**

# DUKE ELLINGTON

## THE TREASURY SHOWS VOLUME 25

### CD 1

1. TAKE THE A TRAIN (BILLY STRAYHORN) 1:29
2. BOO-DAH (BILLY STRAYHORN) 3:13
3. WHAT MORE CAN I SAY (DUKE ELLINGTON) 3:14
4. FRUSTRATION (DUKE ELLINGTON) 4:01
5. BASIN STREET BLUES (SPENCER WILLIAMS) 5:16
6. SAVING BONDS PROMO:56
7. DUET (DUKE ELLINGTON) 3:58
8. BALLIN'THE BLUES (DUKE ELLINGTON) 3:41
9. SATIN DOLL (DUKE ELLINGTON, BILLY STRAYHORN, JOHNNY MERCER) 3:30
10. MOON MIST (MERCER ELLINGTON) 3:31
11. YOU'LL NEVER KNOW  
(MACK GORDON, HARRY WARREN) 3:07
12. LADY BE GOOD (GEORGE, IRA GERSHWIN) 2:27
13. TONIGHT I SHALL SLEEP  
(DUKE ELLINGTON, IRVING GORDON) 3:34
14. NEVADA (DONALDSON, GREENE) 2:09
15. SUBTLE SLOUGH (DUKE ELLINGTON) 3:53
16. I DON'T KNOW WHAT KIND OF BLUES I GOT  
(DUKE ELLINGTON) 3:23
17. DON'T GET AROUND MUCH ANYMORE  
(DUKE ELLINGTON, BOB RUSSELL) 4:32
18. MOON MIST (MERCER ELLINGTON) 0:35

TOTAL TIME: 56:09



Booklet notes Bjarne Busk

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### CD 2

1. 'AT'S' IN THERE (C. HAYNES) 4:04
2. DESIGN FOR JIVIN' (L. FEATHER) 4:41
3. JUMP FOR JOY  
(DUKE ELLINGTON, PAUL WEBSTER, SID KULLER) 2:59
4. SOLID OLD MAN (DUKE ELLINGTON) 3:07
5. SENTIMENTAL LADY (DUKE ELLINGTON) 0:05
6. TAKE THE A TRAIN (BILLY STRAYHORN) 0:33
7. NOW I KNOW (H. ARLEN, T. KOEHLER) 2:59
8. PERDIDO (JUAN TIZOL) 4:51
9. DO NOTHIN'TILL YOU HEAR FROM ME # 1  
(DUKE ELLINGTON, BOB RUSSELL) 3:17
10. SUDDENLY IT JUMPED (DUKE ELLINGTON) 2:38
11. INDIANA (BALLARD MAC DONALD, JAMES F. HANLEY) 3:23
12. HOW BLUE THE NIGHT (J. MCHUGH, H. ADAMSON) 3:01
13. STOMP, LOOK AND LISTEN (DUKE ELLINGTON) 4:10
14. JUMPIN' FROG JUMP (DUKE ELLINGTON) 3:43
15. PERDIDO (JUAN TIZOL) 4:55
16. DO NOTHIN'TILL YOU HEAR FROM ME # 2  
(CONCERTO FOR COOTIE) (DUKE ELLINGTON) 3:56
17. BLUE SKIES (IRVING BERLIN) 2:47

TOTAL TIME: 55:15

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